

УДК 811.11Г38(075)
ББК 81.432.1-7

*Рекомендовано
Міністерством освіти і науки України
як навчальний посібник для студентів вищих
навчальних закладів (лист № 14/18.2-391 від 04.03.04)*

*Рецензенти : доктор
філологічних наук
Н. І. Панасенко Кандидат
філологічних наук
М. Підгайська
кандидат філологічних наук
В. Жарікова*



Єфімов Л. П., Ясінецька О. А.

Є 91 Стилістика англійської мови і дискурсивний аналіз. Учебно-методичний посібник. - Вінниця: НОВА КНИГА, 2004. - 240 с
ISBN 966-7890-65-1

Посібник складається з декількох частин та додатків. У ньому представлені основні питання стилістики як науки, зокрема, теорія стилістичних прийомів, яка включає їх визначення, класифікацію, опис стилістичних функцій тощо. Англійське викладення теоретичних понять супроводжується великою кількістю прикладів як з англійської, так і з української художньої літератури, що істотно сприяє розумінню способів вираження навіть окремих нюансів стилістично забарвлених понять у специфічно англо-україномовному функціонуванні. Практична частина являє собою систему завдань для семінарських занять і самостійної роботи, спрямованих на закріплення теоретичного матеріалу та формування навичок стилістичного аналізу тексту.

Розрахований на студентів факультетів та інститутів іноземних мов, викладачів англійської мови, перекладачів.

ББК 81.432.1-7

ISBN 966-7890-65-1

© Видавництво «Нова Книга», 2004
© Єфімов Л. П., Ясінецька О. А., 2004

Contents

| | |
|---|-----|
| INTRODUCTION..... | 4 |
| Chapter 1. Generalities of Stylistics | 5 |
| Chapter 2. Functional Styles..... | 17 |
| Chapter 3. Stylistic Lexicology | 23 |
| Chapter 4. Morphological Stylistics | 30 |
| Chapter 5. Phonetic and Graphic Expressive Mean and Stylistic Devices..... | 34 |
| Chapter 6. Stylistic Semasiology. Lexico-semantic Stylistic Devices. Figures of Substitution..... | 46 |
| Chapter 7. Stylistic Semasiology. Figures of Combination | 63 |
| Chapter 8. Stylistic Syntax. Syntactic Stylistic Devices | 73 |
| Plans of Seminars | 85 |
| Practical Assignments for Seminars..... | 90 |
| Practical Assignments for Independent Work..... | 143 |
| Approximate Scheme of Overall Stylistic Analysis of a Fiction Text | 174 |
| Excerpts for Overall Stylistic Analysis | 176 |
| Fiction Extracts for a Comparative Analysis of English and Ukrainian Means of Stylistic Expression in Belles-lettres | 194 |
| Final tests..... | 209 |
| EXAMINATION QUESTIONS..... | 215 |
| BASIC LITERATURE..... | 217 |
| SUPPLEMENTARY LITERATURE | 217 |
| QUOTED LITERATURE..... | 227 |

INTRODUCTION

"Practical Stylistics of English" is an attempt to supply the student of English stylistics with a practical appendix to the lecture and seminar course of stylistic studies. The purpose of this book is to aid the teaching process by which a student becomes aware of the richness and variety of English stylistic means of communication. The book is intended to acquaint students with the concepts of functional styles, stylistic semasiology, phonetic, lexical, morphological and syntactic expressive means and stylistic devices. We hope that students will find practical help towards success at the end of the examination course and will be able to stylistically identify, classify and describe the elements of language used in speech.

Taking into account the particularities of teaching intended teachers and translators, we have provided illustrations to theoretical statements in three languages: English, Ukrainian and Russian. Some sections of exercises offer training in comparative practical work which aims at establishing stylistic parallels between English and Ukrainian.

The book is in 8 parts. It includes 8 theoretical chapters, plans of seminars and independent work, practical assignments for seminars, practical assignments for independent work, excerpts for overall stylistic analysis, fiction extracts for a comparative analysis of English and Ukrainian means of stylistic expression in belles-lettres, final tests in two variants, and examination questions. Practical assignments, fiction extracts for a comparative analysis and final tests were prepared by E. A. Yasinetskaya. The rest of the book was written by L. P. Yefimof.

This book does not try to cover everything. The authors lay stress on the practical aspect of stylistic studies. If the students, guided carefully by their teacher, can grasp the concepts and approaches outlined in these pages, they will establish for themselves the strong foundations upon which further courses of advanced study can be built.

The principle of amalgamation of stylistic devices into great classes, such as "figures of substitution" or "figures of combination", introduced in the theoretical chapters was borrowed from the book *Мороховский А. Н., Воробьева О. П., Лихошерст Н. И., Тимошенко З. В. Стилистика английского языка. - Киев: Высшая школа, 1991*. Some of our statements were expanded by insertions borrowed from the book *English Language 2.0: An Introduction to Basics. — Manchester: Clifton Press, 1999-2002*. These insertions are marked in the text by the symbol ^

CHAPTER 1

Generalities Of Stylistics

The notion of stylistics. Stylistics is a branch of linguistics which deals with expressive resources and functional styles of a language.

Types of stylistics. *linguo-stylistics* is a science of functional styles and expressive potential of a language. *Communicative (decoding) stylistics* describes expressive peculiarities of certain messages (texts). *Coding stylistics (literary stylistics)* deals with individual styles of authors. *Contrastive stylistics* investigates stylistic systems of two or more languages in comparison.

Connection of stylistics with other branches of linguistics. *Stylistics and phonetics:* Phonetics studies sounds, articulation, rhythmic and intonation. Stylistics concentrates on expressive sound combinations, intonational and rhythmic patterns. *Stylistics and lexicology:* Lexicology describes words, their origin, development, semantic and structural features. Stylistics also deals with words, but only those which are expressive in language or in speech. *Stylistics and grammar:* Grammar describes regularities of building words, word-combinations, sentences and texts. Stylistics restricts itself to those grammar regularities, which make language units expressive.

This connection gave birth to such interdisciplinary sciences as *sh-istic semasiology* (the science of stylistic devices or tropes), *stylistic lexicology* (the science of expressive layers of vocabulary, such as vulgarisms, jargonisms, archaisms, neologisms etc.), *stylistic phonetics* (the science of expressive sound organization patterns), *grammatical stylistics* (the science of expressive morphological and syntactic language units).

The notion of functional style. One and the same thought may be worded in more than one way. This diversity is predetermined by coexistence of separate language subsystems, elements of which stand in relations of interstyle synonymy. Compare: *I am afraid lest John should have lost his way in the forest (bookish) = I fear John's got lost in the wood (conversational)*. Such language subsystems are called "functional styles". Functional style units are capable of transmitting some additional information about the speaker and the objective reality in which communication takes place, namely the cultural and educational level of the speaker, his inner state of mind, intentions, emotions and feelings, etc. The most traditionally accepted functional styles are the style of official and business com-

munication, the style of scientific prose, the newspaper style, the publicistic style, the belletristic style, the conversational style.

The style a writer or speaker adopts depends partly on his own personality but very largely on what he has to say and what his purposes are. It follows that style and subject matter should match each other appropriately. For example, a scientific report will obviously be much more formal and objective in style than a poem which is trying to convey an intensely personal and moving experience. Just how important it is to choose an appropriate style can be seen by examining the following three sentences, which all say the same thing but in different ways:

John's dear parent is going to his heavenly home (bookish).

John's father is dying (literary colloquial).

John's old fella's on his way out (informal colloquial).

Though these sentences say the same thing, the style is very different in each. The first sentence is unduly sentimental and rather pompous. It has a falsely religious ring to it because, in striving to be dignified, it is overstated. The second one is plain and simple because it is formed of simple neutral words and does not try to disguise the unpleasant fact of death by using a gentler expression like *passing away*. Its simplicity gives it a sincerity and a dignity which are lacking in the first sentence, and, according to how it was said, it would be capable of conveying immeasurable grief in a way which is not possible with the other two. The third sentence is ludicrously insensitive: the use of slang suggesting the speaker's lack of respect or concern for John's father.

> style

- One very important feature of good style is that it must be entirely appropriate for the task it is performing.
- This means that the author must take into account [even if unconsciously !] audience, form, and function.
- Style might be good, yet hardly noticeable - because it is concentrated **on** effective communication. This is sometimes known as 'transparent good style'.
- The following extract is from **The Highway Code**.
When approaching a roundabout, watch out for traffic already **on** it. Take special care to look out for cyclists or motorcyclists

ahead or to the side. Give way to traffic on your right unless road markings indicate otherwise; but keep moving if the way is clear.

- This is writing which makes its points as simply and as clearly as possible. The vocabulary is that of everyday life, and in manner it is speaking to a general reader without trying to make an impression or draw attention to itself in any way.
- This writing is entirely free of literary effects or decoration.
- In most writing however, 'good style' is normally associated with verbal inventiveness and clever manipulation of the elements of literary language.
- The extract from Vladimir Nabokov's famous novel **Lolita** illustrates this point:
Lolita, light of my life, fire of my loins. My sin, my soul. Lo-lee-ta: the tip of the tongue taking a trip of three steps down the palate to tap, at three, on the teeth. Lo. Lee. Ta.
- This is writing which is deliberately setting out to be impressive. It relies very heavily on decoration and ornament.
- In this extract Nabokov uses lots of alliteration - the repetition of the M' and 4' sounds, metaphor- 'light' and 'fire' - and onomatopoeia- "trip", 'tap' - as well as such fancy wordplay as the orthographic and semantic parallels between 'life' and 'fire'.
- Good style in speech and writing - like that in clothes or other matters involving taste - can go in and out of fashion.
- **Style in context.** Style, in any kind of speech or writing, is extremely important to the overall function of communication. In most cases, a consistency of features produces what we understand as a pleasing style. That is, the style is appropriate to the context in which it occurs.
- A discordant style is produced by the inclusion of some feature which does not fit with the stylistic context of the piece. In other words, the feature is out of place.
- An example of this might be found in a personal letter which is signed 'Yours faithfully' or an aristocratic character in a novel speaking street slang for no good stylistic reason.

The notion of norm. Norm may be defined as a set of language rules which are considered to be most standard and correct in a certain epoch and in a certain society. It is next to impossible to work out universal language norms because each functional style has its own regularities. The sentence

•/ *ain't got no news from nobody*" should be treated as non-grammatical from the point of view of literary grammar though it is in full accordance with special colloquial English grammar rules.

The notion of form. Form is a term which refers to the recognizable shape of a text or a speech act. This shape may be either physical or abstract. It is physical in writing and abstract in spoken communication. Written forms are novels, stories, articles, poems, letters, posters, menus, etc. Spoken forms are conversations, TV and radio commentaries, announcements, sermons, jokes and anecdotes, etc. The term "form" is used in linguistics and in literary criticism as a technical term. It is used when considering the shape the construction, or the type of speech or writing. An awareness of form can help to produce more efficient communication.

The notion of text. Text literally means "a piece of writing". Charles Dickens' novel "Bleak House" is a text. A letter from a friend is a text. A caption to a picture is a text. A painting by Picasso can also be conditionally called a text. The term "text" is most used in linguistics and literary studies, where it was originally used as a synonym for "book", but it could just as easily be a poem, a letter, or a diary. This term is now in general use in other branches of the humanities such as cultural studies and film studies, where its meaning becomes "*the thing being studied*". In these other fields it could also be a video film, an advertisement, a painting, or a music score. Even a bus ticket may be called "a text". The term "text" is used so as to concentrate attention on the object being studied, rather than its author.

The notion of context. Types of context. A *linguistic context* is the encirclement of a language unit by other language units in speech. Such encirclement makes the meaning of the unit clear and unambiguous. It is especially important in case with polysemantic words. *Microcontext* is the context of a single utterance (sentence). *Macrocontext* is the context of a paragraph in a text. *Megacontext* is the context of a book chapter, a story or the whole book.

An *extralingual (situational) context* is formed by extralingual conditions in which communication takes place. Besides making the meaning of words well-defined, a situational context allows the speaker to economize on speech efforts and to avoid situationally redundant language signs. The commands of a surgeon in an operating room, such as "*scalpel*", "*pincers*" or "*tampon*", are understood by his assistants correctly and without any additional explanations about what kind of *tampon* is needed.

Extralingual context can be physical or abstract and can significantly affect the communication. A conversation between lovers can be affected by

surroundings in terms of music, location, and the presence of others. Such surroundings form a *physical context*. A dialogue between colleagues can be affected by the nature of their relationship. That is, one may be of higher status than the other. Such nature forms an *abstract context*. Historical accounts are more easily understood when evoked in the context of their own time. Such context is called *temporal or chronological*. There would be a psychologically advantageous context within which to tell one's spouse about that dent bumper on the new car. Such context may be called *psychological*.

No linguistic unit exists in a vacuum and this is why dictionaries have only a limited function in conveying meaning devoid of context. Words do not have an absolute meaning. Shades of meaning emerge with variation in context. For example, if we say that "*Peter the First was a great monarch*", we are using *great* as an adjective to imply stately qualities and a large-scale impression of a historical figure. On the other hand, if we say "*We had a great time at the party last night*", the word *great* takes on a different meaning. The implication is that we enjoyed ourselves, and we wish to convey this in a rather exaggerated way. We are confident that our listener will understand. If we express our feelings to a sexual partner using the word *love*, that word means something quite different to the *love* we express to a two-year-old child. The context is different, and it affects the meaning of the word *love*.

In a detailed linguistic sense, a unit of meaning which we refer to as a *morpheme* can only be seen as such in context. For example, within the context of the word *elephant*, the fragment *ant* cannot be classed as a morpheme. This is because it is an integral part of that larger morpheme, *elephant*. However, considered on its own as a word, *ant* (the insect) is a morpheme. Here it is in a different context: *Ants are industrious*. Similarly, used as a prefix in a word such as *antacid*, it is a bound morpheme meaning *against* or *opposite*.

> context

- In poetry we find that context is crucial to meaning and its effect. If we take Robert Browning's use of disyllabic rhyme as used in 'The Pied Piper of Hamelin', we find the following sequence:

You hope because you're old and obese

To find in the furry civic robe ease.

- In this context the word 'obese' promotes a humorous and lighthearted effect. However, if our doctor warned us that we were overweight 1 obese j and stood a great risk of heart attack, it would not be such a laughingl matter.
 - If it is at all helpful, the idea of context can be illustrated by use of an analogy with colour.
- |
- A flash of crimson on a white background looks very vivid, and it can] even make the white look slightly pink.
 - However, crimson on a black background loses its radiance and almost disappears.

The notion of speech. Speech and writing are two different systems. They are closely related, but not the same. Speech is normally a continuous! stream of sound. It is not broken up into separate parts like writing. People do not speak in sentences or paragraphs, they make up the content of what they are saying quite spontaneously, without any planning or long deliberation.! Conversations are often accompanied by other sign systems which aid under- standing. These might be physical gestures, facial expressions, even bodily posture. Meaning in speech is also commonly conveyed by tone and other non-verbal means such as irony. Speech quite commonly includes false starts,] repetition, hesitation, "fillers" with no lexical or grammatical meaning, such as "um" and "er", and even nonsense words which replace terms which can not be recalled, such as "mingy" and "doodah".

Speech may often be quite inexplicit - because the participants in a conver- sation can rely on the context for understanding. Speech can not be revised or edited in the same way as writing. Most people unconsciously or deliberately employ a wide range of speech varieties or functional styles in their everyday conversation. Linguists regard speech as primary and writing as secondary. Language changes take place far more rapidly in speech than in writing.

The notion of writing. Writing is the use of visual symbols which act as a code for communication between individuals or groups. Writing is a lan- guage variety and should be regarded as entirely separate from speech. The code of written language consists of letter-forms (the alphabet) used to form a visual approximation of spoken words. The spelling of most words in Eng- lish is now fixed. The relationship between spelling and pronunciation is consistent in Russian and Ukrainian but not consistent in English. Words are formed in accordance with the conventions of spelling, then combined ac- cording to the rules of syntax to form meaningful statements.

Mistakes in spelling and grammar might be tolerated in casual writing, uch as personal correspondence, but they are generally frowned on in all types of public and formal writing. Writing cannot include any non-verbal Jesters or the communication features which accompany spoken language _ such as facial expression, physical gestures, or tone of voice. The written word has to rely on choice of vocabulary, punctuation and printed emphasis (italics, capital letters) to produce such effects.

The notion of expressive means. Expressive means of a language are those phonetic, lexical, morphological and syntactic units and forms which make speech emphatic. Expressive means introduce connotational (stylistic, non-denotative) meanings into utterances. *Phonetic expressive means* in- clude pitch, melody, stresses, pauses, whispering, singing, and other ways of using human voice. *Morphological expressive means* are emotionally co- loured suffixes of diminutive nature: -y (-ie), -let (*sonny, auntie., girlie, streamlet*). The range of emotional suffixes is much wider in synthetic lan- guages than in English. Compare the following:

| <i>Suffix</i> | <i>Ukrainian language words</i> | <i>Russian language words</i> |
|---------------|---------------------------------|-------------------------------|
| - ОК | дубок, деньок | дубок, денек |
| - УК | коник | домик |
| - иця, - ица | водиця | водица |
| - ичка | водичка | водичка |
| - ечка | пичечка | печечка |
| - очка | сіточка | сеточка |
| - инка | сніжинка | снежинка |
| - очок | дубочок | дубочок |
| - ечка | книжечка | книжечка |
| - ечко | словечко | словечко |

To *lexical expressive means* belong words, possessing connotations, such as epithets, poetic and archaic words, slangy words, vulgarisms, and interjections. A chain of expressive synonymic words always contains at least one neutral synonym. For example, the neutral word *money* has the following stylistically coloured equivalents: *ackers (slang), cly (jargon), cole (jar- don), gelt (jargon), moo (amer. slang), moolah (amer. slang), mopus (slang), oof (slang), pelf (bookish), rhino (conversat.), spondulicks (amer. slan- g), cash (conversat.), boot (slang), brads (conversat.), chuck (amer. slan- g), lettuce (slang), lolly (slang), ante (slang), bread (slang), dumps (Conversat.), beens (slang), blunt (slang), crap (slang), dough (conver-*

sat.), etc. A chain of expressive synonyms used in a single utterance creates the effect of climax (gradation): "Знову дзвеніли, бриніли, сурмили комарі, допікали, дошкулували, діймали, жерли, гризли" (Ю. Яновський).

To *syntactic expressive means* belong emphatic syntactic constructions. Such constructions stand in opposition to their neutral equivalents. The neutral sentence "*John went away*" may be replaced by the following expressive variants: "*Away went John*" (stylistic inversion), "*John did go away*" (use of the emphatic verb "*to do*"), "*John went away, he did*" (emphatic confirmation pattern), "*It was John who went away*" ("*It is he who does it*" pattern). Compare: «*Это знают все*» (neutral) = «*Все это знают!*» (exclamatory) = «*Кто лее этого не знает?*» (rhetorical). A number of Russian and Ukrainian expressive syntactic structures have no identical equivalents in English. It concerns impersonal sentences, denoting natural phenomena and physical conditions of living beings (*Темнеет. Вечереет. Петру не спится. Что-то гнетет*), infinitival sentences (*Быть беде! Не быть тебе моим мужем! К кому обратиться за помощью?*), generalized-personal statements (*Что посеешь, то и пожнешь. С кем поведешься, от того и наберешься*).

The notion of stylistic devices. Stylistic devices (tropes, figures of speech) unlike expressive means are not language phenomena. They are formed in speech and most of them do not exist out of context. According to principles of their formation, stylistic devices are grouped into phonetic, lexico-semantic and syntactic types. Basically, all stylistic devices are the result of revaluation of neutral words, word-combinations and syntactic structures. Revaluation makes language units obtain connotations and stylistic value. A stylistic device is the subject matter of stylistic semasiology.

> figures of speech

- Figures of speech or rhetorical devices are present in all cultures. It seems that it is in the very nature of linguistic discourse for speakers to act creatively. Indeed, it is that creativity in language use which ultimately divides language use in humans and animals.
- A child begins to be creative by using various figures of speech at the very beginning of the acquisition process. Words such as 'bang', 'smack', 'moo', and 'baa' are all onomatopoeic figures of speech common to a child's early vocabulary.

- It is useful to contemplate a continuum of which the two opposites are literal and non-literal in terms of linguistic expression. We could envisage a statement of fact towards one extreme and a metaphor towards the other.
- The statement of fact might be **This is a wooden door.**
- An example of a metaphor might be **The sunshine of your smile.**
- These two utterances comprise five words each, yet the metaphor says much more than the factual statement. Not only does it say more but it speaks of vast and abstract elements such as love, the sun, gesture, happiness, human warmth, pleasure and possibly more.
- Figures of speech are often used to express abstract emotional or philosophical concepts. The figure of speech attaches the abstract concept to a material object and thus is instrumental in creating powerful and dynamic communication.
- Original figures of speech are valued in both speech and in writing. We respect the ability to generate these. Politicians for instance often use figures of speech, and are variously successful with this practice.
- Churchill's image of 'the iron curtain' has stayed with us for over fifty years, although the phenomenon it described no longer exists. The cold war' superseded it, during which it was the threat of someone 'pressing the button' which was on everyone's mind.
- The 'rhetorical question' is a figure of speech favoured by politician and lay person alike. It is a powerful device because, although it has the appearance of being a question, it often acts as a form of persuasion or criticism.
- 'Is our country in danger of becoming a hot-bed of sleaze?' we might hear a politician ask. 'Are we going to stand by and let these atrocities continue?' Listening to our car radio we might mentally frame an answer to this kind of question — or at least we might be drawn into contemplating the issue.
- At a more domestic level we might be asked 'What time do you call this?' or 'How many times have I told you ...?' These are questions which actively discourage any answer. They are a form of rebuke which is an established ritual. As competent language users, we know them and participate in the ritual — by not answering, or responding to the 'real' (unstated) criticism.
- Another figure of speech which spans the social spectrum is the cliché. These are often derided, and the word itself has become a pejorative term. However, the cliché is very much 'alive and kicking', especially in

the context of football. 'Over the moon' about a result and 'gutted' to hear the news, are just two such figures of speech heard almost daily over the popular media.

- The cliché proves its function by its prolific use. Perhaps it is its over-use, or its application in inappropriate contexts which may cause distaste.
- Figures of speech are also known as images. This indicates their function well. The outcome of using them is that the listener or the reader receives a multi-dimensional communication. Lewis Carroll coined the term 'portmanteau' for words which are packed with layers of meaning. Although Carroll's usage is slightly different from that of figures of speech, it does illustrate that we have a strong drive as language users to convey meaning colourfully and economically.

The notion of image. Image is a certain picture of the objective world, a verbal subjective description of this or another person, event, occurrence, sight made by the speaker with the help of the whole set of expressive means and stylistic devices. Images are created to produce an immediate impression¹ to human sight, hearing, sense of touch or taste.

When you look in a mirror, you see an *image*. You see a likeness of yourself. When you use a camera and take a picture of your girlfriend Masha in a flowered hat, the photograph you develop is an image of Masha. If you look at this photograph twenty years later, you will see an image of what Masha used to be like. You might ask a renowned painter to paint your portrait in oils. The picture he paints is an image of you. It may not be exactly like you. He may paint your nose bent round a bit the wrong way, or he may not capture the attractiveness and mystery of your green eyes. He may give you a figure of a kolobok, though you have always thought of yourself as slim and lithe. He has painted you as he sees you. He has put on to canvas his *image* of you. Perhaps he has tried to convey in his picture not only your physical likeness but also something of your inner character: how greedy or scandalous you are, for example. The same with words. Instead of painting you in oils, someone may prefer to paint you in words. If you really are greedy, untidy and have no table manners at all, you may one day find, at your table in the exclusive restaurant where you often dine, written on a small white card, the terse message: *YOU'RE A PIG*. It will be your image, created by a metaphor. You are not a pig, of course, even though your table manners are dreadful. What the writer means is that you eat like a pig. You are like a pig in this one respect. And your verbal image created on the card will possibly help you to understand it.

Image is the matter of stylistic analysis.

> **stylistic analysis**

• Stylistic analysis is a normal part of literary studies. It is practised as a part of understanding the possible meanings in a text. It is also generally assumed that the process of analysis will reveal the good qualities of the writing.

- Take for example the opening lines of Shakespeare's *Richard III*:
Now is the winter of our discontent Made
glorious summer by this sun of York;
- A stylistic analysis might reveal the following points:
 - the play is written in poetic blank verse
 - that is — unrhymed, iambic pentameters
 - the stresses fall as follows
 - Now is the winter of our discontent
 - [notice that the stress falls on vowel sounds]
 - the first line is built on a metaphor
 - the condition of England is described in terms of the season 'winter'
 - the term 'our' is a form of the royal 'we'
 - the seasonal metaphor is extended into the second line ...
 - ... where better conditions become 'summer'
 - the metaphor is extended even further by the term 'sun'
 - it is the sun which appears, 'causing' the summer
 - but 'sun' is here also a pun - on the term 'son'...
 - ... which refers to the son of the King
 - 'York' is a metonymic reference to the Duke of York
- In a complete analysis, the significance of these stylistic details would be related to the events of the play itself, and to Shakespeare's presentation of them.
- In some forms of stylistic analysis, the numerical recurrence of certain stylistic features is used to make judgements about the nature and the quality of the writing.
- However, it is important to recognise that the concept of style is much broader than just the 'good style' of literary prose.
- For instance, even casual communication such as a manner of speaking or a personal letter might have an individual style.

- However, to give a detailed account of this style requires the same degree of linguistic analysis as literary texts.
- Stylistic analysis of a non-literary text for instance means studying in detail the features of a passage from such genres as:

| | |
|--------------------|---|
| Instruction | notes for programming your video-recorder |
| Information | a history text book |
| Persuasion | an advertisement or a holiday brochure |

- The method of analysis can be seen as looking at the text in great detail, observing what the parts are, and saying what function they perform in the context of the passage.
- It is rather like taking a car-engine to pieces, looking at each component in detail, then observing its function as the whole engine starts working.
- These are features which are likely to occur in a text whose function is to instruct:

| | |
|-------------------------------------|---|
| imperative or command | 'remove the outer covering' |
| direct address | 'check voltage system before you install the unit' |
| numbered points | [because sequencing is important in carrying out a procedure] |
| technical terms or jargon | 'piston', 'carburettor', 'spark plug' |
| diagram with call-out labels | [an extra level of communication to aid understanding] |

- Features are dealt with in three stages, as follows:
identify — describe — explain
- The features chosen from any text will be those which characterise the piece as to its function. They will be used by the analyst to prove the initial statement which is made about the linguistic nature of the text as a whole.
- This method purports to be fairly scientific. A hypothesis is stated and then proved. It is a useful discipline which encourages logical thought and can be transferred to many other areas of academic study.
- This is one reason why the discipline of stylistic analysis is so useful: it can be applied to a variety of subjects.

CHAPTER 2

Functional Styles

Functional styles are classified into bookish and colloquial. The group of bookish styles embraces the style of official documents, the style of scientific prose, the newspaper style, the publicistic style and the belletristic style. The group of colloquial styles includes the literary colloquial style, the informal colloquial style and substandard speech style.

The speaker resorts to a certain functional style due to such extralingual factors: *the character of the situation* in which communication takes place (official, ceremonial, informal, private or other); *the relations between the communicants* (formal, official, friendly, hostile, spontaneous); *the aim of communication* (transference of specific information, emotional attitudes, establishment of business contacts, etc.); *oral or written communication*.

The style of official documents. This style aims at establishing, developing and controlling business relations between individuals and organizations.

Being devoid of expressiveness, it is fully impersonal, rational and pragmatic.

Its special language forms are rather peculiar. *The graphical level* of this style is distinguished by specific rules of making inscriptions, using capital letters and abbreviations. *The lexical level* is characterized by domination of bookish, borrowed, archaic and obsolescent words, professional terms and clichés, such as "авизо" (авизо), "interest-free" (беспроцентный), "fidejussor" (поручитель), "flagrante delicto" (на месте преступления), "status quo" (существующее положение), "квартиросъемщик", "подрядчик", "повестка дня", "дovожу до вашего сведения ...", "справка выдана для предъявления ...", "прошу предоставить мне...", "выпуска верна". *The morphological features* of the style are such: the usage of obsolescent mood forms (Subjunctive I and the Suppositional), wide use of non-finite forms of the verb, impersonal, anticipatory and indefinite pronouns. *The syntactic level* is distinguished by long and super-long sentences of all structural types, always two-member and non-elliptical, complicated by complexes of secondary predication, detachments, parenthetical insertions and passive constructions.

The style of scientific prose. This style serves as an instrument for Promoting scientific ideas and exchanging scientific information among people. It is as bookish and formal as the style of official documents, that is why

both styles have much in common. *To graphical peculiarities* of the style of scientific prose belong number- or letter-indexed paragraphing, a developed system of headlines, titles and subtitles, footnotes, pictures, tables, schemes and formulae. A great part of *the vocabulary* is constituted by special terms of international origin. The sphere of computer technologies alone enlarges the word-stock of different language vocabularies by thousands of new terms, such as "modem", "monitor", "interface", "hard disk", "floppy disk", "scanner", "CD-rom drive", "driver", "fragmentation", "formatting", "software", "hardware", etc. Most of such terms are borrowed from English into other languages with preservation of their original form and sound-1ing (модем, монитор, інтерфейс, сканнер, драйвер, фрагментація, форматування). The rest are translated by way of loan-translation (жесткий диск, гибкий диск) and in other ways (software - компьютерные программы, hardware - компоненты ЭВМ). Adopted foreign terms submit to the grammar rules of the Russian and Ukrainian languages while forming their derivatives and compounds (модемный, сканирование, переформатирование). The scientific vocabulary also abounds in set-phrases and clichés which introduce specific flavour of bookishness and scientific character into the text (*We proceed from assumption that ...*, *One can observe that...*, *As a matter of fact, ...*, *As is generally accepted, ...*).

One of the most noticeable *morphological features* of the scientific prose style is the use of the personal pronoun "we" in the meaning of "I". The scientific "we" is called "*the plural of modesty*". *Syntax* does not differ much from that of the style of official documents.

The newspaper style. The basic communicative function of this style is to inform people about all kinds of events and occurrences which may be of some interest to them. Newspaper materials may be classified into three groups: brief news reviews, informational articles and advertisements. *The vocabulary* of the newspaper style consists mostly of neutral common literary words, though it also contains many political, social and economic terms (*gross output, per capita production, gross revenue, apartheid, single European currency, political summit, commodity exchange, tactical nuclear missile, nuclear nonproliferation treaty*). There are lots of abbreviations (*GDP - gross domestic product, EU - European Union, WTO - World Trade Organization, UN - United Nations Organization, NATO - North Atlantic Treaty Organization, HIV - human immunodeficiency virus, AIDS - acquired immune deficiency syndrome, IMF - International*

Monetary Fund, W. W. W. - World Wide Web). The newspaper vocabularies of the Russian and Ukrainian languages are overloaded with borrowings and international words (*інтерв'ю, кореспонденція, інформація, репортаж, ідеалізація, ідеологія, соціал-демократ, монополіст, ініціатор*), that is why the abundance of foreign suffixes (-ція, -ація, -изация, -изм, etc.) is a conspicuous *morphological feature* of the Russian and Ukrainian newspaper style. One of unattractive features of the newspaper style is the overabundance of clichés. A cliché is a hackneyed phrase or expression. The phrase may once have been fresh or striking, but it has become tired through overuse. Clichés usually suggest mental laziness or the lack of original thought.

> Traditional examples of clichés are expressions such as **it takes the biscuit, back to square one** and **a taste of his own medicine**.

- Current favourites (in the UK) include **the bottom line is ..., a whole different ball game, living in the real world, a level playing field, and moving the goalposts**.
- Clichés present a temptation, because they often seem to be just what is required to make an effect. They **do the trick**. They **hit the nail on the head**. They are **just what the doctor ordered**. [See what I mean?]
- Here is a stunning compilation, taken from a provincial newspaper. The example is genuine, but **the names have been changed to protect the innocent**. [That's a deliberate example!]

By their very nature cabarets tend to be **a bit of a hit and miss** affair. And Manchester's own 'Downtown Cabaret' is **ample proof** of that. **When it was good it was very good, and when it was bad it was awful**. Holding **this curate's egg** together was John Beswick acting as compere and keeping the hotchpotch of sketches and songs **running along smoothly**. And his professionalism **shone through** as he kept his **hand on the tiller** and **steered the shown through** a difficult audience with **his own brand** of witticism. Local playwright Alan Olivers had previously **worked like a Trojan** and managed to **marshal the talents of a bevy of Manchester's rising stars**.

Syntax of the newspaper style as well as syntax of any other bookish style is a diversity of all structural types of sentences (simple, complex, com-

pound and mixed) with a developed system of clauses connected with each other by all types of syntactic connections. The coating of bookishness is created by multicomponent attributive noun groups, participial, infinitive and gerundial word-combinations and syntactic constructions of secondary predication.

Advertising newspaper materials (ads) may be *classified* and *non-classified*. Classified ads are arranged topicwise in certain rubrics: "Births", "Deaths", "Marriages", "Sale", "Purchase", "Здоровье", "Меняю", "Сниму", "Услуги", "Знакомства", etc. Non-classified ads integrate all topics. Ads are arranged according to stereotyped rules of economizing on space. Due to this all non-informative speech segments are omitted intentionally, e.g.: *Births. On November 1, at St. Bartholomew's Hospital, to Barbara and John Culhane ~ a son. Здоровье. Антицеллулитный массаж. Пр. Ильича. 7а. Т. 345-44-65.*

Graphically, the newspaper style is notable for the system of headlines. The headlines have formed themselves into a specific genre. They combine three functions: gripping readers' attention, providing information and evaluating the contents of the article. To perform these functions newspaper headlines must be sensational, expressive and informative. Sentences in headlines tend to be short, one-member or elliptical, affirmative, negative, interrogative and exclamatory.

The publicistic style. This style falls into the following variants: the oratory style (speeches, lectures and reports), the style of radio and TV programs, the style of essays and journalistic articles. The most essential feature of *the oratory style* is the direct contact of the speaker with the audience. To establish and maintain this contact, the speaker continuously resorts to various *language means of address*: *ladies and gentlemen, honourable guests, dear colleagues, dear friends*, etc. Public speeches, radio and TV commentaries are crammed with *syntactic stylistic devices* of repetitions (direct, synonymic, anaphoric, epiphoric, framing, linking), polysyndeton, and parallelisms. These devices aim at making information persuasive. Journalistic articles and essays deal with political, social, economic, moral, ethical, philosophical, religious, educational, cultural and popular-scientific problems. The choice of language means depends on the subject described. Scientific articles and essays contain more neutral words and constructions and less expressive means than articles and essays on humanitarian problems.

The belletristic style. This style attracts linguists most of all because the authors of books use the whole gamma of expressive means and stylistic devices while creating their images. The function of this style is cognitive

esthetic. The belletristic style embraces prose, drama and poetry. *The language of emotive prose* is extremely diverse. Most of the books contain the authors' speech and the speech of protagonists. The authors' speech embodies all stylistic embellishments which the system of language tolerates. The speech of protagonists is just the reflection of people's natural communication which they carry out by means of the colloquial style. *The language of drama* is also a stylization of the colloquial style when colloquial speech is not only an instrument for rendering information but an effective tool for the description of personages. The most distinctive feature of *the language of poetry* is its elevation. The imagery of poems and verses is profound, implicit and very touching. It is created by elevated words (highly literary, poetic, barbaric, obsolete or obsolescent), fresh and original tropes, inversions, repetitions and parallel constructions. The pragmatic effect of poetic works may be enhanced by perfected rhymes, metres, rhymes and stanzas.

The colloquial styles. These styles comply with the regularities and norms of oral communication. The vocabulary of *the literary colloquial style* comprises neutral, bookish and literary words, though exotic words and colloquialisms are no exception. It is devoid of vulgar, slangy and dialectal lexical units. Reduction of grammatical forms makes the style morphologically distinguished, putting it in line with other colloquial styles. Sentences of literary colloquial conversation tend to be short and elliptical, with clauses connected asyndetically.

The vocabulary of *the informal colloquial style* is unofficial. Besides neutral words, it contains lots of words with connotative meanings. Expressiveness of informal communication is also enhanced by extensive use of stylistic devices. The speaker chooses between the literary or informal colloquial style taking into account the following situational conditions: aim of communication, place of communication, presence or absence of strangers, personal relations, age factor, sex factor, etc.

One of the variants of the informal colloquial style is *the dialect*. Dialects are regional varieties of speech which relate to a geographical area. The term *dialect* used to refer to deviations from Standard English which were used by groups of speakers. Political awareness has now given linguists the current concept of a dialect as *any developed speech system*. Standard English itself is therefore now considered to be a dialect of English - equal in status with regional dialects such as Scottish or social dialects, or Black English. The concept of dialect embraces all aspects of a language from grammar to vocabulary. Nowadays linguists take a descriptive view of all lan-

language phenomena. They do not promote the notion of the superiority of Standard English. This is not to say that Standard English and Received Pronunciation are considered equal to dialectal forms, but certainly attitudes are becoming more liberal.

Writers have for centuries attempted to represent dialectal utterances in their work. Shakespeare often gave his yokels such items. Snout the tinker in "A Midsummer Night's Dream" says "Bv> *lakin, a parlous fear*". The novelist D. H. Lawrence represented the Nottinghamshire dialect in many of his novels by interspersing Standard English with utterances such as "Come into th'ut" spoken by Mellors in "Lady Chatterley's Lover". Some contemporary regional dialect forms are ones which have remained as such after being eliminated from what is now Standard English. An example of this is the Scottish *kirtle* which was replaced in Standard English during the Old English period by *skirt*.

The lowest level in the hierarchy of colloquial styles is occupied by *substandard or special colloquial English*. At the first glance, substandard English is a chaotic mixture of non-grammatical or contaminated speech patterns and vulgar words which should be criticized without regret. However, a detailed analysis of these irregularities shows that they are elements of a system, which is not deprived of rationality. For example, the universal grammatical form *ain't* is a simplified substitute for *am (is, are) not, was (were) not, have (has, had) not, shall (will) not. there is (are, was, were) not*: "I ain't sharin' no time. I ain't takin' nobody with me, neither"

(J. Steinbeck).

"It ain't got no regular name" (E. Caldwell).

"All I say ain't no buildings like that on no Florida Keys" *i*

(E. Hemingway). Economical means of substandard English coexist with redundant or ple[^]

onomastic forms and contaminated syntactic structures: "Then let's us have us a drink" (T. Capote). "I think it more better if you go to her, sir" (S. Maugham). "I wants my wife. I needs her at home" (W. Faulkner). "Dey was two white mens I heerd about" (W. Styron). "Young folks and womens, they aint cluttered" (W. Faulkner). "I want you guys should listen to Doc, here" (J. Steinbeck). "I used to could play the fiddle" (T. Capote). Substandard English speech abounds in obscene words marked in dictio naries by the symbol "taboo", vulgarisms (*bloody buggering hell, danne*

home-wrecking dancing devil), slangy words (*busthead* = inferior or cheap whisky, liquor, or wine which results in hangover; *cabbage* = money, banknotes, paper money; *frog-eater* = a Frenchman; *a pin-up girl* = a sexually attractive young woman, usually a movie celebrity, a model or the like) and specific cliches (*dead and gone, good and well, lord and master, far and away, this here ...*).

Substandard English is used by millions of people in English speaking countries. It is a conspicuous indicator of low language culture and educational level. Being introduced into books, it becomes a picturesque means of protagonists' characterization. Russian and Ukrainian substandard languages have the same features. Compare: *гренки, феномен, беспрецендентный. более молодеже, мы хотим, я поняла, мы живем на 245 квартале, белые розы: что с ними сделал снег и морозы, библиотека для детей централизованной системы, подъезжая к станции, с меня слетела шляпа*. It is not an easy thing for a translator to provide sufficient equivalence of translation in case with substandard languages. He must be a great expert on both the source and target language substandard resources.

The binary division of functional styles into bookish and colloquial is generally accepted in the soviet and post-soviet stylistic school. In British stylistic theories we also meet two general terms which cover the whole set of particular functional styles: Standard English and Substandard English. Standard English embraces all bookish substyles and the literary colloquial style. Substandard English includes the informal colloquial style and special colloquial English. The term *Standard English*, as viewed by the British scholars, refers to a dialect which has acquired the status of representing the English language.

CHAPTER 3 Stylistic

Lexicology

Stylistic lexicology deals with words which make up people's lexicon, vocabulary or lexis is usefully distinguished from grammar in textual analysis, one grammar of any utterance is the underlying structure. The vocabulary is the immediate content or subject-matter of a statement. The passage which Allows contains a normal mixture of grammatical items and vocabulary items:

bananas are cheap and plentiful and can be used in many interesting ways, either as desserts or in main meals. With the grammatical items removed, the sentence still makes some sense: *Bananas cheap plentiful used many interesting ways either desserts main meals.* Without the lexical items however, the grammar words mean nothing as a sequence: *are and can be in as or in.*

Vocabulary is one level of stylistic analysis, along with phonology, graphology, grammar and semantics. In analyzing the vocabulary of a text or a speech, patterns of usage would be the subject of comment. For instance, the frequent occurrence of technical terms in car repair manual, or of emotive words in a tabloid newspaper article.

The majority of English words are neutral. Neutral words do not have stylistic connotations. Their meanings are purely denotative. They are such words as *table, man, day, weather, to go, good, first, something, enough.* Besides neutral vocabulary, there are two great stylistically marked layers of words in English word-stock: literary vocabulary and colloquial vocabulary. Literary vocabulary includes bookish words, terms, poetic and archaic words, barbarisms and neologisms. Colloquial vocabulary embraces conversational lexis, jargonisms, professionalisms, dialectal, slangy and vulgar words.

Neutral words form the lexical backbone of all functional styles. They are understood and accepted by all English-speaking people. Being the main source! of synonymy and polysemy, neutral words easily produce new meanings and stylistic variants. Compare: *mouse* = 1) a small furry animal with a long tail; 2) *mouse* = a small device that you move in order to do things on a computer! screen; 3) *mouse* = someone who is quiet and prefers not to be noticed.

Bookish words are mainly used in writing and in polished speech. They form stylistic opposition to their colloquial synonyms. Compare: *infant* (bookish) = *child* (neutral) = *fad* (colloquial); *parent* (bookish) = *father* (neutral) = *daddy* (colloquial).

Terms belong to particular sciences. Consequently, the domain of their! usage is the scientific functional style. The denotative meanings of terms are clearly defined. A classical term is monosemantic and has no synonyms. Terms of general nature are interdisciplinary (*approbation, anomaly. ШерпеШ* *tion, definition, monograph, etc.*). Semantically narrow terms belong to I definite branch of science (math.: *differential, vector, hypotenuse, leg (of a triangle), equation, logarithm*). When used in other styles, terms produce different stylistic effects. They may sound humoristically or make speed! "clever" and "scientific-like". Academic study has its own terms too. Ternn^

such as *palatalization* or *velarization* (phonetics), *discourse analysis* (stylistics), *hegemony* (political philosophy) and *objective correlative* (literary studies) would not be recognizable by an everyday reader, though they might be understood by someone studying the same subject.

Terms should be used with precision, accuracy, and above all restraint. Eric Partridge quotes the following example to illustrate the difference between a statement in technical and non-technical form: *Chlorophyll makes food by photosynthesis = Green leaves build up food with the aid of light.* When terms are used to show off or impress readers or listeners, they are likely to create the opposite effect. There is not much virtue in using terms such as *aerated beverages* instead of *fizzy drinks*. These simply cause disruptions in tone and create a weak style. Here is an even more pretentious example of such weakness: *Enjoy your free sample of our moisturizing cleansing bar* (in other words - *our soap*).

The stylistic function of *poetic words* is to create poetic images and make speech elevated. Their nature is archaic. Many of poetic words have lost their original charm and become hackneyed conventional symbols due to their constant repetition in poetry (*очи, дева, мурава, упование, стан (девичий), десница (правая рука), воинство, горнило, вещать, влачить, гласить, зардеть, отчий, златокудрый, дивный, поньне, воистину, во славу*).

It is a well-known fact that the word-stock of any language is constantly changing and renewing. Old words die and new words appear. Before disappearing, a word undergoes the stages of being obsolescent, obsolete and archaic. The beginning of the aging process of a word is marked by decrease in its usage. Rarely used words are called obsolescent. To English *obsolescent words* belong the pronoun *though* and its forms *thee, thy* and *thine*, the verbs with the ending *-est* (*though makest*) and the ending *-th* (*he maketh*), and other historical survivals. *Obsolete words* have gone completely out of usage though they are still recognized by the native speakers (*methinks = it seems to me; nay = no*). *Archaic words* belong to Old English and are not ^cognized nowadays. The main function of old words is to create a realistic background to historical works of literature.

Barbarisms and *foreignisms* have the same origin. They are borrowings from other languages. The greater part of barbarisms was borrowed ^{Int}o English from French and Latin (*parvenu* - выскочка; *protege* - ¹¹Ротеже; *a propos* - кстати; *beau monde* - высший свет; *de novo* — ^{сб*}знова; *alter ego* - другое «я»; *datum* - сведения, информация). Ваг-

larisms are assimilated borrowings. Being part of the English word-stock, they are fixed in dictionaries. Foreignisms are non-assimilated borrowings >ccasionally used in speech for stylistic reasons. They do not belong to the English vocabulary and are not registered by lexicographers. The main fund ;ion of barbarisms and foreignisms is to create a realistic background to the stories about foreign habits, customs, traditions and conditions of life.

Neologisms are newly born words. Most of them are terms. The layer of terminological neologisms has been rapidly growing since the start of the technological revolution. The sphere of the Internet alone gave birth to thousands of new terms which have become international (*network, server, browser, e-mail, provider, site, Internet Message Access Protocol, Hypertext Transfer Protocol, Microsoft Outlook Express, Internet Explorer, Netscape Communicator, etc*). The Internet is an immense virtual world with its own language and its people, good or bad. *Hacker* means "someone who uses a computer to connect to other people's computers secretly and often illegally in order to find or change information". *Spammer* means "someone who sends emails to large numbers of people on the Internet, especially when these are not wanted". Recent discoveries in biochemistry, genetic engineering, plasma physics, microelectronics, oceanography, cosmonautics and other sciences demanded new words to name new concepts and ideas. The vocabulary of our everyday usage is also being enlarged by neologisms. *Bancomatj*, means "a European system of automatic cash-ejecting machines". *Bank card* means "a small plastic card that you use for making payments or for getting money from the bank".

Common colloquial vocabulary is part of Standard English word-stock. It borders both on neutral vocabulary and on special colloquial vocabulary! Colloquialisms are familiar words and idioms used in informal speech and^ writing, but unacceptable in polite conversation or business correspondence»] Compare standard speech sentence "Sir, you speak clearly and to the point" and its colloquial equivalent "Friend, you talk plain and hit the nau right on the head".

There are some specific ways of forming colloquial words and gramj matical fusions. The most typical of them are contraction (*demon - demon] stration, comp = comprehensive school, disco = discotheque, pub ~ publiA house, ad - advertisement*), amalgamation of two words in a single on< (*s'long = so long, c'mon = come on, gimme - give me, wanna = want to, gonna = going to, don't = do not, he's — he has/is*), affixation (*missy = miss, girlie ~ girl, Scotty ~ Scotchman*), compounding, composing and blend

. (*legman = reporter, hanky-panky = children's tricks, yellow-belly - coward, motel = a hotel for people who are travelling by car*).

The most productive way of building colloquial words in Russian and Ukrainian is derivation. Lots of suffixes and prefixes convert neutral words into conversational: *мама = мамочка, мамуля, мамуся, мамка, мамаша, иаман, мамища; книга - книжка, книжица, книжонка, книжища*. Many of colloquial words are extremely emotional and image-bearing. For example, the interjections *oops, oh, gee, wow, alas* are capable of rendering dozens of contextual subjective modal meanings, such as gladness, rapture, disappointment, resentment, admiration, etc. Not less expressive are Russian and Ukrainian colloquial words. Compare: *пустомеля, скупердяй, одурелый, чумной, орать, проныра*. Expressive colloquial words form long chains of synonyms: *лицо = физиономия, портрет, морда, рожа, харя, рыло, будка*.

Jargonisms are non-standard words used by people of a certain asocial group to keep their intercourse secret. There are jargons of criminals, convicts, gamblers, vagabonds, souteneurs, prostitutes, drug addicts and the like. The use of jargon conveys the suggestion that the speaker and the listener enjoy a special "fraternity" which is closed for outsiders, because outsiders do not understand the secret language. Here are some words from American and Russian drug takers' jargon: *white stuff = cocaine or morphine; candy = cocaine; snifter = a cocaine addict; boxed, spaced out, bombed, junked up or charged up = being affected by drugs; candy man = drug seller; cap = a capsule with a narcotic; jab-off = an injection of a narcotic; pin-shot = an injection of a drug made with a safety pin and an eye-dropper instead of a hypodermic needle; mainliner = a drug addict who takes his narcotics by intravenous injection; ширнуться - ввести наркотик внутривенно; раскумариться = принять наркотик в период ломки, ломка = постнаркотическое состояние у наркоманов, которое характеризуется физическими страданиями*. Social contradictions of our life gave rise to such word combinations as "отмазать от суда", "закосить от армии". Eventually, some jargonisms pass into standard speech. This is the case with the Russian word "беспредел" which Penetrated into Standard Russian from prison jargon due to its expressiveness and topicality of meaning.

Eric Partridge, an authority on the subject, identifies a number of reasons for the creation and use of jargon. In his opinion, people resort to jargon to be efferent, startling, or original; to display one's membership of a group; to be

:retive or to exclude others; to enrich the stock of language; to establish a
endly rapport with others; to be irreverent or humorous.

Professionalisms are term-like words. They are used and understood
members of a certain trade or profession. Their function is to rationalize
ofcssional communication and make it economical. This is achieved due to
broad semantic structure of professional terms, which makes them eco-
>omical substitutes for lengthy Standard English vocabulary equivalents. Com-
ire: *scalpel* = a small sharp knife used by a doctor for doing an oper-ion:
round pliers = a metal tool with round ends that looks like a rong pair of
scissors, used for holding small objects or for bending id cutting wire;
зачистить населенный пункт (военный арго); работать
подозреваемого (милицейский арго), прозвонить шию (арго
телефонистов). The foreman in a garage does not need to rite on a
mechanic's worksheet: "Please regulate the device which pro-ides a
constant supply of petrol to the inlet manifold of the engine". He writes:
"Adjust the carburetor".

Dialecticisms are words used by people of a certain community living in
certain territory. In US Southern dialect one might say: "Cousin, y'all talk
mighty fine" which means "Sir, you speak English well". In ethnic-immi-
rant dialects the same sentence will sound as "Paisano, you speek good\ he
English" or "Landsman, your English is plenty all right already".

Slang is non-standard vocabulary understood and used by the whole |
tation. Slang is sometimes described as the language of sub-cultures or the
anguage of the streets. Linguistically, slang can be viewed as a sub-dialect. Itj
s hardly used in writing - except for stylistic effect. People resort to slangj
because it is more forceful, vivid and expressive than standard usages. Slangy |
words are rough, often scornful, estimative and humorous. They are com-
pletely devoid of intelligence, moral, virtue, hospitality, sentimentality and other
human values.

Slang prefers short words, especially monosyllables. *Vulgar or obscene*
words may be viewed as part of slang. The most popular images of slang are
food, money, sex and sexual attraction, people's appearances and characters.
Because it is not standard, formal or acceptable under all conditions, slang is
usually considered vulgar, impolite, or boorish. However, the vast majority of
slangy words and expressions are neither taboo, vulgar, derogatory, nor of-
fensive in meaning, sound, or image. Picturesque metaphor, metonymy, hy-i
perbole and irony make slangy words spicy. Look how long, diverse and ex-J
prcssive the chain of slangy synonyms denoting "money" is: *ackers. cly,*

oⁱe> *gelt, moo, moolah, mopus, oof, spondulicks, queer, boot, chuck,*
hardstujf, lettuce, lolly, boodle, sea-coal, green goods, hay, shoestring,
ante, bread, ducats, dumps, swag, bean, blunt, crap, dough, haddock,
ochre, rubbish, salad, soap, splosh, sugar, chink, gob, poke, iron, balsam,
jack, loot, pile, wad, dust, tin, brass, fat, rocks, chips, corn, red, sand,
bundle, oil, shells.

> Some forms of slang change very rapidly, for various reasons.

- Teenage slang changes rapidly because people are teenagers for a short
period of time. For example, in the early 1990s the term used to express
enthusiastic approval was 'Ace'. Now this would be considered rather
dated. It has been replaced by 'Sound' — which itself will soon be sup-
planted by whatever the current teenage culture decides is appropriate.
- 'Smashing!' and 'Super!' the teenage slang of Enid Blyton stories of the
1930s and 1940s is now used to parody the period and the attitudes from
which they sprang. Intrinsically however, it is no different from today's
terms.
- One important function of teenage slang is to create an identity which is
distinct from the general adult world. Teenagers for this reason do not
generally approve of parents or teachers using their slang terms. This
defeats the object of what is essentially a group 'code'.
- Thus new terms are generated every couple of years. It is interesting
that the main slang items are adjectives for extreme approval or extreme
disapproval.

Idioms. An idiom is a fixed phrase which is only meaningful as a whole.
All languages contain idiomatic phrases. Native speakers learn them and re-
member them as a complete item, rather than a collection of separate words:
a red herring = a false trail, raining cats and dogs - raining very hard, ^a fly
in the ointment = spoiling the effect.

Idioms often break semantic conventions and grammatical logic - as in
I'll eat my head (I'll be amazed if...). The object of the verb "to eat" is
conventionally something edible, but as part of this idiom it is something def-
initely inedible. Non-native speakers find the idiomatic side of any language
difficult to grasp. Native speakers of a language acquire idioms from a very
ear^{ly} stage in their linguistic development.

The translator should bear in mind the fact that idioms are generally impossible to translate between languages, although some families of languages use idioms based on identical ideas. In French, for example, the idiomatic phrase "*mon vieux*" is parallel in its meaning with the English "*old ar*", and in Russian the phraseologism "*львиная доля*" is parallel with the English "*the lion's share*".

Idioms very often contain metaphors, but not always. For example, *How i you do* is an idiomatic greeting but it is not a metaphor. Idioms are not ways used or recognized by the whole of the language community. Subgroups of speakers employ idioms peculiar to themselves. Teenagers, occupational groups, leisure groups, and gender groups all employ idioms or special phrases. These will mean something within the context of the group and its communication: *He was caught leg-before-wicket (sport)*. *She was at her sister's hen-party (gender)*.

CHAPTER 4

Morphological Stylistics

Morphological stylistics deals with morphological expressive means stylistic devices. Words of all parts of speech have a great stylistic potential. **Being** placed in an unusual syntagmatic environment which changes their canonized grammatical characteristics and combinability, they acquire stylistic significance. The central notion of morphological stylistics is the notion of transposition. **Transposition** is a divergence between the traditional usage of a neutral word and its situational (stylistic) usage.

Words of every part of speech are united by their semantic and grammatical properties. General lexico-grammatical meaning of nouns is substantivity, i. e. the ability to denote objects or abstract notions. Due to the diverse nature of substantivity, **nouns** are divided into proper, common, concrete, abstract, material and collective. Cases of transposition emerge, in particular, when concrete nouns are used according to the rules of proper nouns usage, or vice versa. It results in creation of stylistic devices named antonomasia or personification. For example: *The Pacific Ocean has a cruel soul* or *John will never be a Shakespeare*.

Besides general lexico-grammatical meaning, nouns possess grammatical meanings of the category of number and the category of case. These meanings may also be used for stylistic objectives. According to the category of number, nouns are classified into countable and uncountable. Each group has its own regularities of usage. When these regularities are broken for stylistic reasons, speech becomes expressive. Uncountable singularia tantum nouns, or countable nouns in the singular, occasionally realizing the meaning of more than oneness, evoke picturesque connotations: *to hunt tiger = to hunt tigers*; *to keep chick = to keep chicks*; *snow ~ snows*; *sand = sands*; *water = waters*; *time = times*; *бить зайца = охотиться на зайцев*; *ходить на медведя = охотиться на медведей*. Normally, the genitive case form is a form of animate nouns. When inanimate nouns are used in this form, their initial meaning of inanimateness is transposed. In such cases they render the meanings of time or distance (*mile's walk, hour's time*), part of a whole (*book's page, table's leg*), or qualitative characteristics (*plan's failure, winter's snowdrifts, music's voice*).

Stylistic potential of nouns is significantly reinforced by transpositions in the usage of *articles* as noun-determiners. Such transpositions occur against generally accepted normative postulates which run: articles are not used with names of persons and animals, some classes of geographical names, abstract nouns and names of material. Uncommon usage of articles aims at importing specific shades of meaning into speech. Thus, the indefinite article combined with names of persons may denote one representative of a family (*Mary will never be a Brown*), a person unknown to the communicants (*Jack was robbed by a Smith*), a temporary feature of character (*That day Jane was different. It was a silly Jane*). Not less expressive are cases when the name of a person is used as a common noun preceded by the indefinite article: *Mike has the makings of a Byron*. Stylistic usage of the definite article takes place when names of persons are modified by limiting attributes (*You are not the John whom I married*), when a proper name denotes the whole family (*The Browns are good people*), or when a name of a person is modified by a descriptive attribute denoting a permanent feature of character (*I entered the room. There she was — the clever Polly*). Suchlike deviations in the usage of articles are possible with other semantic classes of nouns: geographical names, abstract and material nouns.

Transposition of **verbs** is even more varied than that of nouns. It is explained by a greater number of grammatical categories the meanings of which may be transposed. Most expressive are tense forms, mood forms and voice

brms. One of peculiar features of English tense forms is their polysemantism. The same form may realize various meanings in speech. Deviation from the general (most frequently realized) meaning makes verbs stylistically coloured. Commonly, the present continuous tense denotes an action which takes place at the moment of speaking. But it may also denote a habitual action (*John is constantly grumbling*), an action which occupies a long period of time (*Sam is wooing Mary now*), and an action of the near future (*Pete is starting a new life tomorrow*). In such cases the present continuous tense becomes synonymous with the present or future indefinite. But there is a difference. While the sentence "*John constantly grumbles*" is a mere statement, the sentence "*John is constantly grumbling*" introduces the negative connotations of irritation, condemnation, regret, sadness and others.

There is a rule that verbs of sense perception and mental activity are not used in the continuous tense forms. This rule is often broken by the speaker intentionally or subconsciously. In both cases verbal forms convey additional stylistic meanings of subjective modality (*I am seeing you = I am not blind; I am understanding you = You need not go into further details; I am feeling your touch = So tender you are, etc.*).

One of peculiar verbal transpositions is the change of temporary planes of narration when events of the past or future are described by present tense forms. Such transposition brightens the narration, raises its emotional tension, expresses intrigue, makes the continuity of events visual and graphic: *It was yesterday and looked this way. The perpetrator comes to his victim, takes a long dagger out of his inner pocket and stabs the poor man right into his belly without saying a word. The man falls down like a sack, a fountain of blood spurting from the wound.*

Transposition is not the only way to make verbs expressive. A good many verbal forms are expressive in themselves. The imperative mood forms are not just commands, invitations, requests or prohibitions. They are a perfect means of rendering an abundance of human emotions. The sentence *Just come to me now* may contextually imply love or hate, threat or warning, promise or desire. A wide range of subjunctive mood forms offers a good stylistic choice of synonymous ways to verbalize one and the same idea. Compare the following synonymous pairs of sentences: *It is time for me to go = It is time that I went; It is necessary for him to come = It is necessary that he come; We must go now not to be late — We must go now lest we be late; Let it be = So be it.* The first sentence of each pair is stylistically neutral while the second sentence is either bookish or obsolescent. In many contexts passive verbal forms are more expressive than their active counter-

arts. Compare: *A round table occupied the centre of the room = The centre of the room was occupied by a round table; They answered him nothing = He answered nothing; They forgave him his rudeness — He was forgiven his rudeness.*

General lexico-grammatical meaning of adjectives is that of qualitiveness. Qualitative adjectives are always estimative, that is why they are used as epithets (*picturesque view, idiotic shoe-laces, crazy bicycle, tremendous achievements*) and can form degrees of comparison. Relative adjectives normally do not form degrees of comparison and serve as logical (non-stylistic) attributes (*red colour, Italian car, dead man*). However, they may be occasionally transposed into qualitative. Such transposition imports originality and freshness in speech: *This is the reddest colour I've ever seen in my life; "Ferrari" is the most Italian car which you can meet in this remote corner of the world; Garry was the dearest men ever present in that ambitious society.* Expressiveness of adjectives may be as well enhanced by non-grammatical transpositions in the formation of the degrees of comparison, when well-known rules of their formation are intentionally violated: *My bride was becoming beautifider and beautifuller; You are the bestest friend I've ever met.*

Expressive devices may be created by transposition of pronouns. When objective forms of personal pronouns are used predicatively instead of nominative forms, sentences obtain colloquial marking (*It is him; It is her; It is me; It is them; It is us*). The meaning of the pronoun / may be contextually rendered by the pronouns *we, you, one, he, she* and others. The so-called "scientific *we*" is used in scientific prose instead of / for modesty reasons. The same replacement in a routine conversation creates a humoristic effect (a tipsy man coming home after a workday and addressing his wife cheerfully, about himself: *Meet us dear! We have come!*). When the pronoun *you* is replaced by the pronoun *one*, the statement becomes generalized, its information being projected not only to the listeners, but to the speaker himself: *One should understand, that smoking is really harmful!* When / is substituted by *he, she*, or nouns (*the guy, the chap, the fellow, the fool, the girl, etc*), the speaker either tries to analyse his own actions with the eyes of a stranger, externally, or he is ironical about himself. Stylistic effects may also be achieved by the usage of archaic pronouns: the personal pronoun *thou* (2nd Person singular) and its objective form *thee*, the possessive pronoun *thy* and its absolute form *thine*, the reflexive pronoun *thyself*. These obsolete pronouns create the atmosphere of solemnity and elevation, or bring us back to ancient times.

such an accord is met at the end of two parallel lines in verses. Rhyme is a sound organizer, uniting lines into stanzas. Rhyme is created according to several patterns. Vertically, there are such rhymes: adjacent (aa, bb), cross (ab, ba) and reverse (ab, ba). According to the variants of stress in the words rhymed, rhymes are classified into *male* (the last syllables of the rhymed words are stressed), *female* (the next syllables to the last are stressed) and *jacixli£* (the last syllables from the end are stressed).

Rhythm is a recurring stress pattern in poetry. It is an even alternation of stressed and unstressed syllables. Lines in verses are built with poetic feet. A *foot* is a combination of one stressed and one or two unstressed syllables. The most popular poetic feet are trochaic foot, iambus, dactyl, amphibrach, and anapest. A detailed description and bright examples of the mechanisms of versification can be found in theoretically oriented manuals of stylistics, such as /. Arnold. *Stylistics of Modern English*. - Moscow, 1990; I. Galperin. *Stylistics*. - Moscow, 1977 and others.

Instrumentation is the art of selecting and combining sounds in order to make utterances expressive and melodic. Instrumentation unites three basic stylistic devices: alliteration, assonance and onomatopoeia.

Alliteration is a stylistically motivated repetition of consonants. The repeated sound is often met at the beginning of words: *She sells sea shells on the sea shore. Peter Piper picked a peck of pickled pepper*. Alliteration is often used in children's rhymes, because it emphasizes rhythm and makes memorizing easier:

*Baa haa blacksheep
Have you any wool?
Yes_ sir, no sir.
Three bagsfull*

The same effect is employed in advertising, so that slogans will stick in people's minds: *Snap, crackle and pop*. It is used much more in poetry than in prose. It is also used in proverbs and sayings (*тут же едешь, дальше будешь; один с сошкой, семеро с ложкой*), set expressions, football chants, and advertising jingles.

Assonance is a stylistically motivated repetition of stressed vowels. The repeated sounds stand close together to create a euphonious effect and rhyme: *the rain in Spain falls mainly on the plain. We love to spoon beneath the moon in June*. Just like alliteration, assonance makes texts easy to memorize. It is also popular in advertising for the same reason. Assonance is self-

ion met as an independent stylistic device. It is usually combined with alliteration, rhyming, and other devices:

*Брожу, ли я вдоль улиц шумных.
Вхожу ль во многолюдный храм,
Сижусь меж юношей безумных,
Я предаюсь своим мечтам.
(А. С. Пушкин)*

Onomatopoeia is a combination of sounds which imitate natural sounds: wind wailing, sea murmuring, rustling of leaves, bursts of thunder, etc. Words which represent this figure of speech have aural similarity with the things they describe: *buzz* = *жуужжать*, *roar* - *грохотать*, *bang* = *бахнуть*, *hiss* = *шипеть*, *sizzle* = *шипеть на сковородке*, *twitter* - *чирикать*, *pop* = *хлопать*, *swish* = *рассекать воздух*, *burble* - *бормотать*, *cuckoo* = *куковать*, *splash* - *плескаться*. Animal calls and sounds of insects are evoked onomatopoeically in all languages. For example, *cock-a-doodle-do!* is conventionally the English representation for the crowing of a cock. Interestingly, the Russians and the French represent this imitation as *кукареку* and *cocorico* correspondingly, which is significantly different from the English variant, although logic tells us that the rooster's cry is the same across the world. It means that onomatopoeia is not an exact reproduction of natural sounds but a subjective phenomenon.

Onomatopoeia is used for emphasis or stylistic effect. It is extensively featured in children's rhymes and poetry in general.

Expressiveness of speech may be also significantly enhanced by such phonetic means as **tone**. To the linguist "tone" means the quality of sound produced by the voice in uttering words. In a general sense, tone is the attitude of the speaker or writer as revealed in the choice of vocabulary or the intonation of speech. Written or spoken communication might be described as having a tone which is, for instance, ironic, serious, flippant, threatening, light-hearted, or pessimistic. Attitude expressed in tone may be rendered consciously or unconsciously. It could be said that there is no such thing as a text or verbal utterance without a tone. In most cases, tone is either taken for granted, or perceived unconsciously.

Basic notions of *graphic expressive means* are punctuation, orthography or spelling, text segmentation, and type. **Punctuation** is used in writing to show the stress, rhythm and tone of the spoken word. It also aims at clarify-

ing the meaning of sentences. There are such common marks of punctuation: the full stop [.], the comma [,], the colon [:], the semicolon [;], brackets [()], dash [-], hyphen [-], the exclamation mark [!], the oblique stroke [/], the interrogative (question) mark [?], inverted commas (quotation marks) [" "], suspension marks [...], the apostrophe ['].

> **Miscellaneous remarks** on punctuation.

- Many aspects of punctuation are ultimately a matter of personal preference and literary style.
- The general tendency in most public writing today is to **minimise** the amount of punctuation used.
- There are also minor differences in practice between the UK and the USA.
- The suggestions made above are based generally on conventions in the UK.
- Double punctuation ["What's the matter!?"] is rarely used, except in very informal writing such as personal letters or diaries.
- The combination of colon-plus-dash [: —] is never necessary. Some people use this [it's called 'the pointer'] to indicate that a list will follow, but the colon alone should be sufficient.
- The importance of punctuation can be illustrated by comparing the two following letters. In both cases, the text is the same. It's the punctuation which makes all the difference!

Dear John:

I want a man who knows what love is all about. You are generous, kind, thoughtful. People who are not like you admit to being useless and inferior. You have ruined me for other men. I yearn for you. I have no feelings whatsoever when we're apart. I can be forever happy — will you let me be yours? Gloria

Dear John:

I want a man who knows what love is. All about you are generous, kind, thoughtful people, who are not like you. Admit to being useless and inferior. You have ruined me. For other men, I yearn. For you, I have no feelings whatsoever. When we're apart, I can be forever happy. Will you let me be? Yours, Gloria

The full stop signals the end of a declarative sentence. It indicates a strong pause. It is used most commonly at the end of a complete sentence. Besides that, it may be used as an instrument for dividing a text or a sentence into very small segments to underline the dynamic character of events or to create a stylistic device of parceling. There are the following peculiarities in the usage of full stops:

> **Full stops** are commonly placed after abbreviations:

ibid. **No. 1** **ff.** **e. g.**

The stop is normally placed inside quotation marks but outside brackets:

"What joy we had that particular day."

Profits declined (despite increased sales). However, if the quotation is part of another statement, the full stop goes outside the quote marks:

Mrs Higginbottam whispered "They're coming". If the parenthesis is a complete sentence, the full stop stays inside the brackets:

There was an earthquake in Osaka. (Another had occurred in Tokyo the year previously.) No full stop is required if a sentence ends with a question mark or exclamation, or a title or abbreviation which contains its own punctuati

Is this question really necessary?

What a mess!

He is the editor of *Which*?

She gave her address as 'The Manor, Wilts.' Full stops are not required after titles, headings, or sub-headings:

The Turn of the Screw

Industrial Policy Report

Introduction The stop is not necessary following common titles which are shortened forms of a word (technically, 'contractions'):

Dr [Doctor] **Mr** [Mister]

St [Street] **Mme** [Madame]

i Full stops are not necessary after the capital letters used as abbreviations for titles of organisations and countries:

| | |
|-------------|------------------------------------|
| NATO | North Atlantic Treaty Organisation |
| BBC | British Broadcasting Corporation |
| UNO | United Nations Organisation |
| USA | United States of America |

• They are not used where the initials of a standard work of reference are used as an abbreviated title:

| | |
|-------------|--|
| OED | Oxford English Dictionary |
| DNB | Dictionary of National Biography |
| PMLA | Papers of the Modern Languages Association |

The comma is used to show a slight pause in a sentence. It helps to clarify the sense of statements and to prevent ambiguity. It separates the items in lists: *The box contained a book, some pencils, and a knife.* Opinions differ on the need for the final comma in such examples. If the items are all of the same kind, it can usually be omitted. If they are not, it is usually safer to retain the comma. The comma also separates two clauses when the first is not closely associated with the second: *She is a famous singer, whilst her husband remains unknown.* It introduces a pause where the eye might otherwise continue and mistake the sense of what is written: *In the valley below, the villages looked small.* It separates a sequence of adjectives which qualify a noun: *He was an arrogant, pompous fellow.* However, when the adjectives are of a different order or type, no comma is necessary: *He was a distinguished foreign visitor.* The comma marks the start and finish of a parenthetical phrase within a sentence: *I am quite sure, despite my reservations, that he's the best man.*

Brackets are used to insert a word or a phrase into a sentence (*Most of the suspects (seven in all) were questioned by the police.*) The words inserted between brackets are usually an explanation or an illustration. The rules of the usage of brackets are such:

> **Round brackets** are used to represent an aside or an extra piece of information which is closely related to the main subject of the sentence.

- Goodwin argues that Thompson's policies (which he clearly dislikes) would only increase the problem.

- **Square brackets** are used to indicate that something is being added by the author. This is usually for clarification or comment.
 - The reporter added that the woman [Mrs Wood] had suffered severe injuries.
 - A mother wrote that her son was 'fritened [sic] to go to school'.
- When brackets are used at the end of a sentence, the full stop falls outside the bracket (like this).
- Statements inside brackets should be grammatically separate from the sentence. That is, the sentence should be complete, even if the contents of the brackets are removed.
 - The republican senator (who was visiting London for a minor operation) also attended the degree ceremony.
- If a quotation contains a mistake in the original you can indicate that the error is not your own. This is indicated by the use of square brackets.
 - The senior government minister who was recently acquitted of kerb-crawling claimed that at long last his 'trails [sic] and tribulations' were at an end.
- The expressions within brackets should be kept as brief as possible, so **as** not to interrupt the flow of the sentence.
- The use of brackets should be kept to a minimum. If used too frequently, they create a choppy, unsettling effect.

The dash is used to indicate a sudden change of thought, an additional comment, or a dramatic qualification: *It was the end of the matter - or so we thought*. Dashes can also be used to insert a comment or a list of things: Everything - furniture, paintings, and books - survived the fire.

The exclamation mark indicates surprise, gladness, irritation, despair, indignation, anger, alarm and other feelings and emotions: *The ship is sinking! Jump in the lifeboat!* When the exclamation mark is put at the end of a sentence, the nature of which is not exclamatory, it may express the speaker's irony, sorrow, nostalgia and other shades of modality. Exclamation marks should be used with restraint. The more frequently they occur, the weaker becomes their effect.

The interrogative mark is used to show that a question has been raised: *Why is that woman staring at us?*

The hyphen is a short dash which connects words or parts of words. Hyphens form derivatives and compounds: *re-enter, co-operate, multistory, son-in-law, president-elect*. There are some peculiarities in the usage of hyphens:

'r Hyphens should be used where it is necessary to avoid ambiguity:

two-year-old cats two year-old cats

- They should also be used to distinguish terms which are spelled identically, but which have different meanings:

| | |
|---------------------|-----------------------|
| reformation | change for the better |
| re-formation | to form again |
| recover | to regain control |
| re-cover | to cover again |
| resign | to stand down |
| re-sign | to sign again |

- Hyphens are used when new terms are formed from compounds, but they are dropped when the compound is accepted into common usage. (This process is usually more rapid in the USA than in Europe.)

| | | |
|-----------------|-------------------|-------------------|
| bath-tub | book-shelf | club-house |
| bath tub | bookshelf | clubhouse |

- This phenomenon is currently visible in computer technology, where all three forms of a term may co-exist:

| |
|-----------------------|
| Word processor |
| Word-processor |
| Wordprocessor |

- Remember that the hyphen is not the same thing as the longer dash. A distinction between the two is commonly made in the US, but not in the UK.

The oblique stroke is used to separate items in a list: *oil/water mix, italic/Roman type, Kent/Surrey boundary, 2003/04, etc.*

> The oblique stroke should not be used as a substitute for words such as **and, plus, and or**.

- Try to avoid the **either/or** construction and such lazy (and ugly) compounds as ***an entire social/sexual/ideological system'**.
- The oblique stroke might be useful when taking notes, but it should be avoided in formal writing for the sake of elegance.

Suspension marks are typically used to signify emotional pauses of the speaker. They reflect such inner states of people as uncertainty, confusion or nervousness. They also create a stylistic device of aposiopesis.

The colon is used to introduce a strong pause within a sentence. It anticipates a list of things: *The car has a number of optional extras, roof, tinted windows, rear seat belts, and electrically operated wipers.* The colon separates two clauses which could stand alone as separate sentences, but which are linked by some relationship in meaning: *My brother likes oranges: My sister hates them.* The colon is used before a long quotation or a speech: *Speaking at Caesar's funeral, Anthony addressed the crowd: "Friends, Romans, countrymen...".* It is also used before a clause which explains the previous statement: *The school is highly regarded. Identical standards are high, the staff are pleasant, and the student is going there.* The colon can provide emphasis or create dramatic effect: *'Here can be only one reason for this problem: John's total incompetence*

it can precede an illustration: *The vase contained beautiful flowers, tulips, and daffodils.* It can separate the title and the sub-title of a book or an article: *Magical Realism: Latin-American fiction today.*

The semicolon is half way between a comma and a colon. It marks a clause which is longer than a comma, but not as long as a colon. Semicolons are used between clauses which could stand alone, but which are related and have some logical connection. They punctuate lists of things in continuous prose writing: *Neither of us spoke; we merely waited / i'hat would happen. He usually took great care; even so he made a error. Four objects lay on the desk: a large book; a spiral-bound notebook; a glass vase containing flowers; and a silver propelling pen.* Semicolons help to avoid ambiguity in sentences composed of phrases of different length and a mixed content: *The Chairman welcomed the President, Dr Garvey; the Vice-President Mr. Bamcroft and his wife: several delegates from the United States; and members of the public who had been invited to attend.*

> Because the semicolon may be used instead of a full stop, some people use it without discrimination. They connect clause after clause with semicolons where no real link exists between them. This creates grammatical confusion and very poor style.

The apostrophe is a raised comma. It is used to show possession (*my mother's house, anybody's guess*) and to punctuate contractions (*There's nobody here. Where's Freddy? Don't fence me in.*)

Capital letters are stylistically used to show the importance of particular words. They are always used for proper nouns, at the start of sentences, and for places and events of a public nature.

> **NB!** Avoid continuous capitals. THEY LOOK VERY UNSIGHTLY AND ARE HARD TO READ.

Capitals are used to denote the names of particular or special things.

| | |
|--------------------|----------------------------|
| days of the week | Wednesday, Friday |
| places | East Anglia |
| rivers | the river Mersey |
| buildings | the Tate Gallery |
| institutions | the Catholic Church |
| firms | British Aerospace |
| organisations | the National Trust |
| months of the year | April, September |

However, when such terms are used as adjectives or in a general sense, no capital is required:

the King James Bible/a biblical reference
Oxford University/a university education
the present Government/governments since 1967

Capitals are used when describing intellectual movements or periods of history:

| | |
|------------------------|--------------------------|
| Freudian | Platonism |
| Cartesian | the Middle Ages |
| the Reformation | The Enlightenment |

They are also used in the titles of books, plays, films, newspapers, magazines, songs, and works of art in general. The normal convention is to capitalise the first word and any nouns or important terms. Smaller words such as 'and', 'of', and 'the' are left uncapitalised:

A View from the Bridge
The Mayor of Casterbridge
North by Northwest

The Marriage of Figaro Notice the difference between the same term used in a general and a particular sense:

The children's Uncle Fred is seventy.
Their uncle is the oldest in the family.

Common nouns begin with capital letters in case of metaphoric personification (/:. *Music comes into my house*). All the letters of a word-combination or a sentence may be capitalized to make these language emphatic. All language units also become expressive when their initial letters are capitalized. The same effect can be achieved by the usage of italic type) - a special kind of type which graphically makes lines conspicuous and noticeable: *aaabbi*

Text segmentation means the division of texts into smaller segments: paragraphs, chapters, sections and others. Some of the segments start with vertical lines (headings or headlines)

A *paragraph* is a group of sentences which deal with one topic or a completed idea or thought. The sentences in paragraphs are related to each other to produce an effect of unity. Paragraphs are used to divide a long piece of writing into separate sections. They give rhythm and pace to

> The following example is the definition of a paragraph:

The central thought or main controlling idea of a paragraph is usually conveyed in what is called a topic sentence. This crucial sentence states, summarily, the main theme, is the keystone of a well-built paragraph. The topic sentence may come anywhere in the paragraph, though most logically and in most cases it is the first sentence immediately tells readers what is coming, and leaves them in no doubt the overall controlling idea. In a very long paragraph, the initial topic sentence may even be restated or given a more significant emphasis in its conclusion.

- The recommended structure of a paragraph follows, [it is rather like a miniature complete essay.]
 - The opening topic sentence
 - A fuller explanation of the topic sentence Supporting sentences which explain its significance
 - The discussion of examples or evidence
 - A concluding or link sentence
- The start of a new paragraph is usually signalled by either a double line between lines, or by indenting the first line of the new paragraph.

- Very short paragraphs are often used in literary writing for stylistic effect.
- One of the most famous examples of this device comes from the Bible [John 11:35].

When Jesus therefore saw her weeping, and the Jews also weeping which came with her, he groaned in the spirit, and was troubled. And said, Where have ye laid him? They said unto him, Lord, come and see.

Jesus wept.

- The longer the paragraph, the more demands it makes on the reader.
- The last sentence in a paragraph is often used to provide a link to the next.
- The following example [written by E. M. Forster] shows the skilful use of an attention-grabbing first sentence, and a concluding sentence which whets the reader's appetite to know more about the subject:

John Skelton was an East Anglian: he was a poet, also a clergyman, and he was extremely strange. Partly strange because the age in which he flourished - that of the early Tudors - is remote from us, and difficult to interpret. But he was also a strange creature personally, and whatever you think of him when we've finished - and you will possibly think badly of him - you will agree that we have been in contact with someone unusual.

Chapters and sections are major text segments. They may be compared with fragments of mosaic, which form the whole picture when put together.

A *heading* is the name of a text or its segment. It tends to disclose the plot of narration. It should be garish and catching in order to attract the potential reader's attraction.

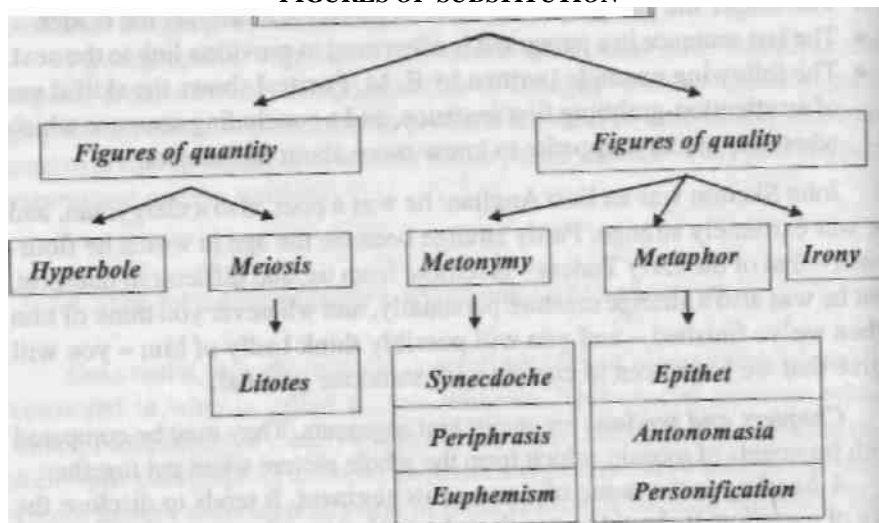
Text segmentation is just one of the components of *layout*. Layout is the physical organization of a text on the page, the screen, or any other medium of written communication. It refers to the visual conventions of arranging texts to assist reading and comprehension. Good layout includes effective use of the following common features: *page margins, paragraphs, justification, type style, italics, capitals, indentation, line spacing, centering, type size, bold, underlining*. There are particular conventions of layout in each functional style. Some of the conventions are based purely on the function of the text, and some on tradition. The modern trend is towards layout which results in fast and easy reading of the page. Layout complements content in efficient communication. It facilitates the reading and the comprehensibility of the text. ^{aw} Readers are affected by these conventions, even though they may not be aware of them.

CHAPTER 6

Stylistic Semasiology Lexico-semantic Stylistic Devices

Figures Of Substitution

FIGURES OF SUBSTITUTION



HYPERBOLE

Hyperbole is a deliberate exaggeration of a certain quality of an object or phenomenon.

Assigned features. Hyperbole can be expressed by all notional parts of speech. The most typical cases of expression are: by pronouns (*all, every, everybody, everything*); by numerical nouns (*a million, a thousand*); by adverbs of time (*ever, never*). In Ukrainian the ways of expression are such: by pronouns (*всі, все, весь, вся, всяк(ий), кожен, кожна, кожне*); by numerical nouns (*сотня, тисяча, мільйон*); by intensifying adverbs (*жахливо, страшенно, колосально*); by adverbs of time, place (*завжди, ніколи, всюди*).

Hyperbole may be the final effect of other stylistic devices: metaphor, simile, irony. **Communicative function.** Hyperbole mounts the expressiveness of speech. **Examples:**

Mary was scared to death.

Sam would eive the world to see Dave again.

I beg a thousand pardons.

Pete knows everybody in the town.

Every single rascal tries to cheat the public here.

It was so noisy inside that you couldn't hear yourself think.

А сома... сома мені самому доводилося бачити такого завбільшки, як комбайн! Тільки трохи довшого.

Він такий голодний, що кона з'їсть.

Таким поглядом можна вбити.

Я вас чекав ілту вічність. Ви завжди забуваєте про час і ніколи не поспішаєте. Вас лише за смертю посилали.

Тато ж тебе сто разів просив не робити з мухи слона, а ти все життя усе перебільшуєш.

MEIOSIS

This figure of quantity is opposite in meaning to hyperbole. Meiosis is a deliberate diminution of a certain quality of an object or phenomenon. Assigned features. Meiosis underlines insignificance of such qualities of objects and phenomena as their size, volume, distance, time, shape, etc. The domain of meiosis is colloquial speech. **Communicative function.** Meiosis makes speech expressive. **Examples:**

There was a drop of water left in the bucket.

it was a cat-size pony.

August can do the job in a second.

Cary and Jane's house is one minute from here.

The guy is so disgusting! He is a real microbe.

Можна ще крапельку супу?

Зачекайте хвилинку. Він пару секунд тому побіг до друга, що живе у трьох кроках звідси, і зараз повернеться.

LITOTES

Litotes is a specific variant of meiosis.

Assigned features. Litotes has a peculiar syntactic structure. It is a combination of the negative particle "not" and a word with negative meaning or a negative prefix. Such a combination makes positive sense: "not bad" means "good", "not unkind" means "kind", etc.

Litotes is used in all functional styles of English.

Communicative functions. Litotes extenuates positive qualities of objects or phenomena. It makes statements and judgments sound delicate and diplomatic. It also expresses irony.

Examples:

After the brawl Julia was not dissatisfied with herself

Martin is not without sense of humour.

The decision was not unreasonable.

The venture was not impossible.

John's behaviour was not disrespectful.

Він не якийсь там жалюгідний жебрак і не просить вас зробити неможливе.

Бачу, що ви обурені, і не без причини.

Не те, щоб він не знав можливостей свого бюджету, і не завжди ж був таким недалекоглядним, але цього разу вирішив запросити дружину до театру, оскільки не хлібом єдиним живе людина.

METONYMY

Metonymy is transference of a name of one object to another object.

Metonymic transference of names is based upon the principle of contiguity of the two objects.

Assigned features. As a rule, metonymy is expressed by nouns, less frequently - by substantivized numerals. That is why the syntactic functions and positions of metonymic words are those of the subject, object and predicative.

Classification. Metonymy may be lexical and contextual (genuine).

Lexical metonymy is a source of creating new words or new meanings: *table's leg, teapots nose, a hand* (instead of *a worker*), *the press* (instead of *people writing for newspapers*), *grave* (instead of *death*), *the cradle* (instead of *infancy*), etc. Such metonymic meanings are registered in dictio-

naries. It is obvious that lexical metonymy is devoid of stylistic information. **Contextual metonymy** is the result of unexpected substitution of one word for another in speech. It is fresh and expressive:

This pair of whiskers is a convinced scoundrel. Communicative functions. Stylistic metonymy builds up imagery, points out this or another feature of the object described, and makes speech economical. **More examples:**

The sword is the worst argument in a situation like that.

The other voice shook his head and went away.

The messenger was followed by a pair of heavy boots.

The fish swallowed her death and the float went down.

I wish you had Gary's ears and Jack's eyes.

Linda gave her heart to the grocer's young man.

Окуляри сьогодні були дуже прискіпливі: на зборах дивилися суворо як на молодий ентузіазм, так і на обачливу старість.

Язик до Києва доведе.

Нам треба більше робочих рук.

Чого ти, чуєш, розсівся перед моїми літами, перед моїм смутком і сивиною?

А повз неї тупали тисячі ніг, дихали тисячі грудей, ревіли баци і танцювали, як божевільні, дзвони.

> **metonymy**

- Metonymy can be seen as a specific kind of symbolism by which the most essential component of the subject is abstracted to represent it. This component acts as a single symbol for something larger and usually more complex.
- For instance, a crown is the most essential material component of the trappings of royalty, and so it serves well in representing the whole system of monarchy.
- Similarly, the stage is a material component of acting as a profession. This too serves to represent symbolically something abstract and dynamic.
- The 'cloth' symbolises the religious profession, and the 'bar' represents the legal profession. Both these items are essential material objects and are used to refer to the abstract concept of a profession.

- In a statement such as 'Shakespeare depicts monarchs as human' the name is actually symbolising the total collection of his works. This form of metonymy is useful as a very graphic kind of shorthand.
- This pragmatic explanation could also apply to the example of 'Whitehall announced today ...', although we could ascribe more political and even ulterior functions to this usage. [Remember, 'Whitehall' represent the civil service in the UK.]
- To refer to Whitehall as having issued a statement is to generalise the source of the communication. This may be in the political interest of the Establishment. It is a form of social control to promote an image of a corporate mass of civil servants, rather than suggesting that one person or even a small hierarchical group makes significant and powerful decisions.
- Whitehall as a material location stands for something abstract, in this case an institution. This symbolic use depersonalises the source of the statement, perhaps thereby giving it more authority.
- This political interpretation is merely speculation, but the mechanical analysis of metonymy as a symbolic device stands on firmer ground.
- [Pedants who collect terms enjoy distinguishing metonymy from synecdoche, which is its figurative bedfellow.]

SYNECDOCHE

This variety of metonymy is realized in two variants. The first variant is ***naming the whole object by mentioning part of it:***

Caroline lives with Jack under the same roof (under the same roof - in the same house).

The second variant of synecdoche is ***using the name of the whole object to denote a constituent part of this object:***

The hall applauded (the hall = the people inside).

More examples:

The school went to the zoo.

Here comes another beard.

The blue suit bowed and left the room.

The museum spoke of the past.

It's October now. Rummer's rose no more.

Словом, він був надзвичайно розумною талановитою людиною.

Його кров вас покарає.

Він мав свій куток, свій шматок хліба.

Уночі палало село.

Профспілки звикли до масовості, для них зайвий чоловік поряд - нормально!

> **synecdoche**

- In the expression 'All hands on deck!', the term 'hands' stands for 'mariners'.
- The term 'hand' has been chosen to represent the whole expression 'able-bodied seaman' [or in PC (politically correct) terms 'sea-person'] because that is the most important feature required for work on deck.
- In the expression 'United won the match', the term 'United' (in the case of Manchester United Football Club) might not *appear* to be the most important or essential item to represent the whole.
- However, Manchester has *two* football teams — the other being Manchester City Football Club. A supporter of MUFC would therefore be selecting the one important linguistic feature which distinguished his team from the other football club.
- The parts of the name 'Manchester' and 'Football Club' would be implied by the speaker, and understood by the listener.

PERIPHRAISIS

This variety of metonymy is the replacement of a direct name of a thing or phenomenon by the description of some quality of this thing or phenomenon.

Assigned features. Periphrasis intensifies a certain feature of the object described. It stands close to metonymy because it is one more way to rename objects.

Classification. There are such types of periphrasis as logical and figurative. **Logical periphrasis** is based upon one of the inherent properties of the object:

weapons = instruments of destruction;

love = the most pardonable of human weaknesses;

Київ = місто каштанів;

*будинок - затишок від вітру та опадів буде погода,
як не потече з неба вода, (дош)*

figurative periphrasis is based upon metaphor or metonymy:

*to marry = to tie the knot (metaphor); enthusiast = young blood (metonymy);
money = mot of evil (metaphor).*

Communicative functions. Besides rendering stylistic information, periphrasis performs a cognitive function: it deepens our knowledge of the objective world.

Wore examples:

cotton = white gold = біле золото;

furs = soft gold = м'яке золото;

lawyer = a gentleman of the long robe = людина у мантії;

women = the better (fair) sex = краща (прекрасна) стать;

medical men = people in white gowns = люди у білих халатах;

ordinary person = a man in the street = людина з вулиці;

wife = my better half = моя краща половина;

policeman = guardian of public order = охоронець правопорядку.

oil = black gold = чорне золото;

"Жигулик", мабуть, аж тепер відчувши свої рани, заводиться

не захотів, і Скляр потрюхикав до ринкової площі способом

Адама і Єви, тобто пішки.

EUPHEMISM

It is a word or word-combination which is used to replace an unpleasantly sounding word or word-combination.

Assigned features. Euphemism might be viewed as periphrasis: they have the same mechanism of formation. Strictly speaking, euphemisms are not stylistic devices but expressive means of language: most of them are registered in dictionaries.

Classification. Euphemisms may be classified according to the spheres of their application and grouped the following way:

1. Religious euphemisms: *devil = the dickens, the deuce, old Nick; God = Lord, Almighty, Heaven, goodness. Чорт = лукавий, нечистий, нечиста сила, нечистий дух, злий дух, лихий дух, дух тьми (нітьми), дух темноти, дух мли, лихий, чорний, чорна сила; той, що не проти ночі згадувати; Бог = Всевишній, всесильний, творець.*

2. Moral euphemisms: *to die = to be gone, to expire, to be no .more, to depart, to decease, to go west, to join the majority, to pass aw*

dead = d, departed, late; a whore = a woman of a certain type;

*an obscenity — a four-letter word. Померти = упокоїтися, спочити, крацій/потоїбічний світ), **преставитися**, скінчитися,*

*іти до праотців: **мертвий** = покійний, неживий літний;*

***ореха ти** = говорити неправду, вигадувати, ви іти,*

*фантазувати, заговорюватися; **красти** = забирати лишки; брати*

*. що погано лежить; **старий** = людина похилого в:*

***проститутки** = працівники сфери сексуального о ия;*

***горілка** = гірка, зілля, зелений змії, грішна вода, скляний б*

вес : живиця, сорокаградусна.

Medical euphemisms: *lunatic asylum = mental hospital, mad*

house: idiots = mentally abnormal, low, medium and high-grade mental

cripple = invalid; insane = person of unsound mind.

***Божевіми** Інсихіатрична лікарня = будинок для душевно хворих,*

*жовтий Оім; **дурень** = розумово відсталий, не сповна розуму, не*

*всі и не вистачає; **тяжко хворіти** = дихати на ладан.*

4. Political euphemisms: *starvation - undernourishment; revolt,*

revolution - ;, poor people = less fortunate elements; absence of

*wages and salaries = delay in payment; profit = savings. **Страйк** = пнетрація*

*протесту; **жебрак** = прохач; **вигнати** = вказати на*

*вирядити; **безплатно** = за спаси*

***бідність** - нестатг та.*

Communicative function. Euphemisms make speech more polite, cultured, delicate, acceptable in a certain situation.

Note. Euphemisms have their antipodes which might be called **disphemisms**.

Disphemisms are conspicuously rough, rude and impolite words and

word-combinations. The speaker disphemisms to express his n.

alive emotions, such as irritation, spue» hate, scorn, mockery, animosity. Here are

some of them:

to die = to kick the buckt

to urinate = to pi

a German soldier (W. W. II) = krauthead; egro

= kinky-hc

to treat someone badly, unj.

^|>e someone die finger;

обличчя = морда, рило, пика, будка;

померти = одубіти, дуба врізати, здохнути; грубіян
= хамло.

METAPHOR

Metaphor is the second figure of quality. *Metaphor, like metonymy, is also the result of transference of the name of one object to another object. However, metaphoric transference is of different nature: it is based upon similarity of the objects (not contiguity).*

Classification. The nature of metaphor is versatile, and metaphors may be classified according to a number of principles.

1. According to the pragmatic effect produced upon the addressee metaphors are subdivided into trite (or dead) and genuine (or original). **Dead metaphors** are fixed in dictionaries. They often sound banal and hackneyed, like clichés:

*to prick up one's ears; the apple of one's eye; to burn with desire;
seeds of evil; a flight of imagination; floods of tears; хмара запитань;
потік емоцій/сліз; братися за розум; перемивати кісточки;*

загострювати увагу; лізти в голову; спадати на думку. **Original metaphors** are not registered in dictionaries. They are created in speech by speakers' imagination. They sound fresh and expressive, unexpected and unpredictable:

Some books are to be tasted, others swallowed, and some few to be chewed and digested.

We all want a little patching and repairing from time to time.

The wind was a torrent of darkness among the gusty trees.

*Золото мистецтва з переляком сплавити, добути з брехні -
ненадійна алхімія.*

Де котиться між голубих лугів Хмарина ніжна з білими плечима,

Я продаю сонця - оранжеві, тугі. З тривожними музичними очима.*

Дим розгортає крила і пориває з собою вогонь. Се, вже не діти в,

червоних спідничках. Се щось велике, завзяте, сердитий звір,

що хоче скинути з грудей вагу, що простягає спідподу лапи Л

синіми жилами, душить й підгортає під себе. Роззявляє криваву,

пащу й жере. Рве зубом й лютує.

2. According to the degree of their stylistic potential metaphors are classified into nominational, **cognitive** and **imaginative** (or **figurative**). **Nom-**

gnational metaphors do not render any stylistic information. They are intended to name new objects or phenomena of the objective world. A **nomina-metaphor** is a purely technical device of nomination, when a new notion is coined by means of the old vocabulary:

*the arm of the chain the foot of the hill, ніжка столу, крило будинку. тюпатка, колінна чашечка, рукав річки, гребінь хвилі, глава книги, повірники автомобіля. Nominational metaphor is a source of lexical homonymy. When an object obtains a quality which is typical of another object, cognitive **metaphor** is formed: *One more day has died.**

My idea has come to me. The road lead

Jack there. The sight took John's attention.

The shore was drowning in the fog.

. чреслідувало відчуття, ніби за ним стежать. Навчання посувалося поволі, але все ж посувалося. Час ішов, сонне вставало і сповів єї о доло на горизонті. Being a source of lexical polysemy, cognitive metaphors do not possess great stylistic value.

The most expressive kind of metaphor is **imaginative metaphor**. Imaginative metaphors are occasional and individual. They are bright, image-bearing, picturesque and poetic:

Patricia's eyes were pools of still water.

Time was bleeding away.

If there is enough rain, the land will shout with grass.

Отруйні води ненависті клекотали докола Кетлін. здіймалися

вище й вище, підступали бо грудей, до шиї. хапали в свої мертві

стиски, не давали дихати, не давали жити.

Чорне озеро ярмарку вливається ст пум ком в каплицю: одні ідуть, другі виходять.

У розлозі подумиску долити, що по самі вінія затекла сонцем.

*Шіброоиться. вирує ярмарок. 3. Metaphors may be also classified according to their structure (or according to complexity of image created). There are such metaphors as **simple** (or elementary) and **prolonged** (or sustained). A **simple metaphor** consists of a single word or word-combination expressing indiscrete notion:*

The leaves were falling sorrowfully.

*A good book is the best of friends.
The wind was a torrent of darkness.
Час іде.*

*День тягнеться довго. Небо насупилося хмарами. A **sustained metaphor** appears in cases when a word which has been used metaphorically makes other words of the sentence or paragraph also realize their metaphoric meanings:*

The average New Yorker is caught in a Machine. He whirls along, he is dizzy, he is helpless. If he resists, the Machine will mangle him. If he does not resist, it will daze him first with its glittering reiterations^ so that when the mangling comes he is past knowing. Ми нахилили наші обличчя над урвищем вниз, і коли очі наші добігли, минаючи хаос поламаних скель та диких рослин, до берега моря, ми уздріли, як воно тріпалося тихо в сітці яскравих бликів, наче зловлене в невід з синіх, зелених і рожевих мотузок, а крізь ту сітку на нас дивилась мозаїка дна: фіолетові плями густих водоростей, блакитні очі підводних пісків, стара бронза і темно-синя емаль, що зливались в один вогняний сплав. Заворушилися кляті питання, кляті думки і болі; вони звідуєть дїзли в голову, справляти там і похорони, і поминки. І вже очей і серця не тішив ні дитячий шепіт колосу, ні тихий зоряний пил, ні місячне марево. In fact, a sustained metaphor is a sequence of simple metaphors, most of which are cognitive. This chain of simple metaphors unfolds the meaning of the first, initial metaphor.

Communicative functions. Metaphor is one of the most powerful means of creating images. Its main function is aesthetic. Its natural sphere of usage is poetry and elevated prose.

Additional features. Canonized metaphors tend to become *symbols*. A symbol is an object which stands for something else. It is a reference in speech or in writing which is made to stand for ideas, feelings, events, or conditions. A symbol is usually something tangible or concrete which evokes something abstract. The following are standard symbols in the context of English and Ukrainian cultures:

the rose often stands for love, the dove stands for peace, the cross stands for Christianity, the red colour stands for passion, the spades stands for death.

> metaphors

- It's useful to see the concept of metaphor as part of a scale which runs from the literal to the non-literal use of language.
- A literal statement is one which refers to the actual material world in plain terms. For instance — 'This table is made of wood'.
- At the other extreme, and in the words of a popular song, we find the statement:

'The sun is a big yellow duster, polishing the blue, blue sky'

- This makes a much bigger demand on our imagination and on our willingness to step outside the rational, literal world.
- This metaphor can be analysed as follows. The sun is being compared to a duster. This idea is interesting because dusters are often yellow like the sun. Further, just as the sun appears to move in the sky, removing grey clouds, a duster moves to polish a surface and clear it of dust. In the context of a pop song, the idea is witty and entertaining in a lighthearted way.
- Contrast this more serious metaphor:
Now does he feel
His filthy murders sticking on his hands
- This is from *Macbeth*. The image is extremely vivid as the murderer's sense of guilt is conveyed to the audience by combining the abstract guilt and the material sticky blood.
- Metaphor is extremely economic communication. Several layers of meaning can be conveyed at the same time.
- Advertisers make effective use of metaphor and other images because they have a restricted amount of space, and this space is very costly. A phrase such as 'the sunshine breakfast' is more effective than a statement which might read: 'Have our cereal for your breakfast and you'll enjoy it. It will give you energy and nutrition because the corn's been grown in a sunny climate.'

EPITHET

Epithets are such attributes which describe objects expressively.

Assigned features. It is essential to differentiate between **logical attributes** and **epithets proper**. **Logical attributes** are objective and non-evaluating:

a round table, green meadows, next day, second boy, loud voice, 1 гіркий перець, сива бабуся, рожева тканина, кисле яблуко, 1 свіжий хліб, золота обручка, чиста тарілка, глуха людина, липовий цвіт, холодна вода, легка валіза. They have nothing to do with stylistics. **Epithets proper** are subjective and evaluating, mostly metaphorical. These qualities make epithets expressive:

loud ocean, wild wind, glorious sight, irresistible charm, crazy behaviour. **Classification.** Epithets may be classified on the basis of their semantic and structural properties. Semantically, epithets fall into two groups: epithets associated with the nouns modified and epithets not associated with the nouns modified. **Associated epithets** point out typical features of the objects which they describe. Such typical features are implied by the meaning of the nouns themselves:

*if forest, then - dark; if
attention, then - careful; if
seas, then - salty; if tears, then
- bitter; if sky, then — blue;*

гіркі сльози, сива давнина, рожеві мрії, кисла фізіономія, свіжі ідеї, золоті руки, чиста правда, глуха стіна, липова довідка, холодна байдужість, легке серце.

Unassociated epithets ascribe such qualities to objects which are not inherent in them. As a result of this, metaphors emerge fresh, unexpected, original and expressive:

voiceless sands, helpless loneliness, thirsty deserts, blank face, murderous weather, гіркий сон, сивий біль, рожевий обман, кислі очі, свіжий ворог, золота посмішка, чиста тупість, глухий туман, липовий сміх, холодна перемога, легка клятва. Unassociated epithets may be called "speech epithets" because they are created right in the process of communication.

Associated epithets are mostly language epithets. Their use with certain nouns has become traditional and stable. Thus, they are language-as-a-system elements.

As to their structural composition, epithets are divided into **simple, compound, phrasal** and **clausal**. **Simple epithets** are ordinary adjectives: *magnificent sight, tremendous pressure, overwhelming occupation,*

добра тиша, голосистий дзвін, спрагле серце, масний погляд, солодкий, час, гірка давнина, глухий кут.

Compound epithets are expressed by compound adjectives:

mischievous pupil, curly-headed boy, heart-burning desire, блакитно-срібний сон, щиросердне зізнання, хитромудрий начальник, легкокрила бричка, тупоголова/тонкосльоза людина.

Phrasal epithets are expressed by word-combinations of quotation type:

dn-it-yourself command, go-to-devil request, head-to-toe beauty, тамно-сірі з грозою і івітом очі, з переораним зморшками обличчям дід.

Clausal epithets are expressed by sentences:

I-don't-want-to-do-it feeling, I-did-it-myself statement, чутка "одна баба сказала", підхід "моя хата з краю", посада "куди пошлють", робота "не бий лежачого". посмішка "рот до вух".

ANTONOMASIA

This variety of metaphor is based upon the principle of identification of human beings with things which surround them. People may be identified with other people, with animals, with inanimate objects and natural phenomena.

When the speaker resorts to antonomasia, he creates the so-called "talking names" which aim at depicting certain traits of human character: moral and psychological features, peculiarities of behaviour, outlook, etc.:

John is a real Romeo.

The Snake entered the room (instead of Mary entered the room).

Yesterday Jack came across Miss Careless again.

Sam is the Napoleon of crime.

I haven't seen the Pimple of late.

Будь ти проклятий навіки, Чорте-зі-Свічечкою!

Кудипошлють сів на пароплав, поплив і приплив.

Після того Дев'ятий, глянувши в конспект, удався до інших прикладів.

Пане Забудько, ви знову залишили ключі вдома?

Ви ж просто Шаляпін, такий голос маєте!

Лазар ненавидів тюремного смотрителя, якому тюрма дала прізвисьце Морда.

PERSONIFICATION

When the speaker ascribes human behaviour, thoughts and actions to inanimate objects, he resorts to the stylistic device of personification:

In the book Alfred found Love which was hiding herself between the pages.

Lie is a strange creature, and a very mean one.

The night was creeping towards the travelers.

Вітер утомився цілоденною борнею, ізнемігся, заблудився серед вулиць і в безладді тихо крутить пил і сміття і, плазуючи, питає, що ж робити?

З неба ж широко-величного, ясного та чистого радісно дивилось на них сонце й сміялось.

На синіх долонях ввечора темним смутком горбатився старий вітряк і в благанні простягав замерлі руки чи то до неба, чи то до людей: звикнувши до праці, до гурту, він німотно карався без них, і тихі сльози скапували з його крил.

Со ние стояло якесь безпомічне і нерішуче. Боялось навіть моргнути.

ALLEGORY

Factually, allegory is antonomasia. The only difference between them lies in their usage: the domain of allegory is not a sentence but the whole text (a logically completed narration of facts or events).

There are allegoric tales and fables, stories and novels. Completely allegoric are such fables by I. Krylov as "Elephant and mongrel", "Donkey! and nightingale", "Monkey and spectacles". Allegoric fables are not about elephants, dogs and donkeys. They are about people who behave like these animals:

Не було порятунку ні від Бога, ні від чорта, ні від людей. Судде ІІІ, був Ведмідь, Вовки були підсудки.

Свиня з Мурахою сперечалися, хто з них двох багатший. А Віл був свідком правоти і побічним суддею. f...J "Не те ви лічили, пане Віл". - перебила його мову Мураха.

IRONY

This figure of quality is realized when the speaker intentionally breaks the principle of sincerity of speech. Ironically used words acquire meanings opposite to their primary language meanings:

ironical good means bad, enough means not enough, pleased means displeased, etc.

Assigned features. Though irony is a contextual stylistic device, there exist words and word-combinations which convey ironical meaning out of context:

too clever by half, a young hopeful, head cook and bottle washer, to orate, to oratorize.

In order to help the addressee decode irony the speaker often resorts to appropriate intonation and gestures.

Communicative function. Irony is generally used to convey a negative meaning or emotion: irritation, regret, dissatisfaction, disappointment, displeasure, etc.

More examples:

What a noble illustration of the tender laws of this.

Favoured country! - they let the paupers go to sleep!

Cutting off chickens' heads! Such a fascinating process to watch.

It must be delightful to find oneself in a foreign country without a penny in one's pocket.

Thank you very much for trumping my ace!

Він такий розумний, що й "два плюс два" не второнає.

Аякже, рада вас бачити, тільки б ще три роки не приходили.

Схожа свиня на коня, тільки шерсть не така.

Боюсь, як торішнього снігу.

Гарне життя: як собаці на прив'язі.

> irony

- There are various types of irony. They have in common the adoption of a distance from the subject for satirical or critical effect.
- A speaker might take up an opponent's argument and then exaggerate it to reveal its weaknesses. This is Socratic irony.
- Writers or speakers might pretend to hold opinions which are the exact opposite of what they truly believe. [The reader or listener must be alert and skillful to avoid being drawn into a trap.]

Dramatic irony occurs when the audience at a play know something of which the characters on stage are ignorant [the lover hidden in the next room].

Irony is often classed as a form of humour, along with sarcasm and satire. These do not necessarily evoke laughter, but rather a wry shrug or assent to the idea that the received world picture has been disturbed.

PRACTICAL ASSIGNMENT

Ex. I. Pick out figures of substitution, classify them and define their stylistic functions.

1. Christina's love is hungry: it swallows every penny Bert offers. 2. The empty shell of the Embassy frightened Philip. 3. Mary was a large dark moth, her wings lifted, ready to fly. 4. One more truck had passed by, full of mous-aches and beards. 5. Rambos are necessary in Victoria's business. 6. Dance music was bellowing from the open door. 7. Dismal and rainy day emerged from the womb of the night. 8. Some remarkable pictures in the gallery: a Petrov-Vodkin, two Van Dycks and an Aivazovsky. 9. Stoney smiled the sweet smile of an alligator. 10. Edward's family is a couple of aunts a thousand years old. 11. It was not unwise to behave like that. 12. The girl gave Jacob a Lipsticky smile. 13. Jenny is the size of a peanut. 14. A spasm of high-voltage nervousness ran through Diana. 15. Don't move the tiniest part of an inch! 16. Bernard had an overwhelming belief in the brains and hearts of his nation. 17. England has two eyes - Oxford and Cambridge. 18. Money burns a hole in ray pocket. 19. Every Caesar has his Brutus.

Ex. II. Recognize metaphors and classify them.

1. The moon held a finger to her lips and the lake became pale and quiet. 2. Beauty is a flower. 3. The sun ray on the wall above Pete slowly knives | down, cuts across his chest, becomes a coin on the floor and vanishes. 4. That, great kind man had taken Becky under his wing. 5. Spring will come again | with her sweet fresh air creeping in. 6. Carol was already familiar with the geography of the house. 7. There, at the very core of London, in the heart of its business, in the midst of a whirl of noise stands Newgate. 8. The sight took! Bobby's attention. 9. Mirabel was a wonderful cook. 10. The ghost of a smile J

Assigned features. Simile should not be confused with logical comparison which is devoid of any stylistic meaning. The sentence "*John can run as fast as Jack*" contains purely logical confrontation of two objects. Here are some more examples of logical comparison:

John is older than Sam.

John behaves like his father.

John is not so heavy as Sam.

Словом, Яринка стала панночкою, як і її приятельки . сусідки з інших сіл.

Іван Захарович знає це краще, ніж: будь-хто. **Classification.** Simile may be expressed by means of the following structural variants:

1. Conjunctions *as* or *like*:

Rosa is as beautiful as a flower. Paula is like a fairy.

2. Adverbial clauses of comparison (conjunctions *as*, *as if*, *as though*):

Robin looked at Sibil as a mouse might look at a cat.

Viola behaves as if she were a child.

3. Adjectives in the comparative degree: *Roy behaved worse than a cut-throat.*

4. Adverbial word-combinations containing prepositional attributes:

With the quickness of a cat, Samuel climbed up the tree.

5. Simile may be implied, having no formal indications of comparison:

Odette had a strange resemblance to a captive bird.

Conjunctions of comparison in the Ukrainian language are the following:

як, мов, мовби, немов, немовби, наче, начебто, неначе, ніби, нібито, ніж:, аніж:, etc.:

Зворушливо-ніжне видиво з чарівливо легкою, як шовк, постаттю, з ласкавою усмішкою, що пливла в просторі, тонка й прозора, мов ранковий туман під сонцем, виникало завжди несподівано й неждано. Гули хрущі та літали, як кулі.

Обмок - як вовк, обкис - як біс, голодний - як собака. Гаснуть вогні у місті, Ніби в безодню моря Падають зорі янтарні.

Всі слухали ораторів так, як можна слухати спушених на землю, на парашутах янголів з вістю про благословення Боже. Ваша образа для мене гірше смерті. Наполоханою пташкою кинулася Марія до сінешніх дверей.

...Олександра здавалася велетом-квіткою. створінням тропічної природи. **Communicative function.** Simile is one of the most frequent and effective means of making speech expressive. The more unexpected the confrontation of two objects is, the more expressive sounds simile.

> similes

- A simile requires less of an imaginative leap than does a metaphor. A simile states that A is like B, whereas a metaphor suggests that A actually is B.
- The simile is one component of imagery. This is the process of evoking ideas, people, places, feelings and various other connections in a vivid and effective way.
- Imagery is used in both written and spoken communication in many varieties of form, from advertising to poetry and from chatting to speech-making.
- Simile, metaphor and symbol are the main types of imagery, and the result is that communication acquires a creative and vital quality which somehow springs from the essential act of comparison.
- So, a raindrop can become a crystal, fear can become an abyss, and jealousy a monster.
- By employing imagery, we interpret the material world and use language to transmit our vision.

SYNONYMS

The speaker resorts to synonymic nomination of the same notion due to a number of reasons. These reasons become obvious if we turn to functional predestination of synonyms. **Communicative functions.**

1. Compositional function. If the same word is repeated a number of times in a limited fragment of speech, the speech becomes clumsy, monotonous and stylistically crippled:

John came into the room. John was excited. John threw himself into the arm-chair...

The clumsiness is removed by means of contextual synonyms: *John = he = the man = Sam's brother = the victim of the situation, etc.*

В кінці вулиці з'явився якийсь чоловік. Він чогось озирався назад і поспішав.

2. **Specifying function.** To describe the object in a thorough, profound and detailed way, the speaker composes a chain of synonymic words of the same syntactic function:

Oswald's life was fading, fainting, gaspng away, extinguishing slowly.
Edgar was such a scoundrel, such a blackguard, such a villain, such a rascal.

А яка вода в Основі! Лагідна, ласкава, м'яко-шовкова.

Зелений світ, вмитий росами, лящав, висвистував, видзвонював лунку, переливався розмаїтістю акордів, ладів і тонів.

3. **Intensifying function.** A chain of synonyms is a potent means of expressing human feelings and emotions. Scores of subjective modal meanings may be rendered with the help of synonymic repetition: request, invitation, gratitude, gladness, impatience, certainty, hatred, irritation, disgust, horror, indignation, fury, etc. For example:

Could you leave me now, Rupert. I'm exhausted, tired, weary of the whole thing!

Kill him, Johnnie! Murder him! Slaughter him like a pig!

Вони знов давай його просить, давай його благати. Ну їй перелякався я, отетерів з ляку.

> synonyms

Synonyms are usually referred to by linguists as 'near synonyms', because they argue that no two words mean exactly the same. If they did, one would probably disappear from use.

English is a language which has 'borrowed' from many varied sources during the course of its history. This has created a wide and heterogeneous lexicon. For example, terms which were originally French currently coexist with their Anglo-saxon equivalents:

| | |
|------------|-------------------------|
| petite | small |
| tour | tnp |
| chauffeur | driver |
| aperitif | drink |
| promenade | front (as in sea-front) |
| escritoire | desk |

m The French term usually carries a prestige value over that of the English equivalent, which is often seen as basic and even crass. This is because of the history of French dominance over the English as a result of the Norman Conquest.

- During the period of French rule after 1066, a state of diglossia existed throughout the south of England. Diglossia means that two languages are used by one society, but applied to two discrete functions. French was used for matters of church and state, whereas English was used by the common people for personal and family discourse.
- The legacy of this diglossia is that we have a multitude of synonyms or near-synonyms at our disposal.
- However, it is usually preferable to state the same idea in a variety of styles, rather than to repeat one definitive term for one specific phenomenon.
- In Shakespeare's *King Lear*, the king confesses to being a 'foolish fond old man'. The use of two near synonyms has a poetic and dramatic effect, as one adjective has the effect of intensifying the other.

OXYMORON

This figure of contrast is a combination of words which are semantically incompatible. As a result, the object under description obtains characteristics contrary to its nature: *hot snow*, *loving hate*, *horribly beautiful*, *nice blackguard*.

Безпощадний блиск твоєї вроди лагідно в душі моїй сія.

(Д. Павличко)

Взимку сонце крізь плач сміється.

І від солодких слів буває гірко.

Холодним жаром запалало серце. *Classification.* The main structural pattern of oxymoron is "adjective + noun" (*hot snow*). The second productive model is "adverb + adjective" (*pleasantly ugly*). Predicative relations are also possible (*Sofia's beauty is horrible*). Besides that, oxymoron may occasionally be realized through free syntactic patterns, such as *up the down staircase*.

Communicative function. Oxymoron has great expressive potential. It is normally used in cases when there is a necessity to point out contradictory and complicated nature of the object under description.

> oxymoron

- The oxymoron is closely related to antithesis and paradox. Both of these are Figures of speech.
- An oxymoron is 'a contracted paradox'. That is, the paradox is an apparently contradictory **statement**; whereas the contradiction in an oxymoron is reduced to just two antithetical terms.
- It is the sort of playful and often witty effect used by those who wish to draw attention to their command of language.
- The device is much-loved by poets, because it enables them to express complex ideas in a very compressed form:

Where grey-beard mirth and smiling toil retired
The toiling pleasure sickens into pain [OLIVER
GOLDSMITH]

PARADOX

Paradox is a figure of speech in which a statement appears to be self-contradictory, but contains something of a truth:

The child is father to the man.

Cowards die many times before their death.

Paradoxically speaking, language study can be fun. **Communicative function.** Paradox is used for emphasis or stylistic effect.

Additional features. Paradox was much-used by the Metaphysical poets of the seventeenth century - of whom John Donne is perhaps the best known. The following example is taken from one of his religious sonnets in which he appears to God to strengthen his beliefs. He packs three paradoxes into the last four lines:

*Divorce mee, untie, or breake that knot againe. Take
mee to you, imprison mee, for I Except you enthrall
mee, never shall be free, Nor ever chaste, except you
ravish mee.*

ANTITHESIS

This figure of contrast stands close to oxymoron. The major difference between them is structural: oxymoron is realized through a single

word-combination, while antithesis is a confrontation of at least two separate phrases semantically opposite. Compare:

"wise foolishness" is an oxymoron;

"... the age of wisdom, the age of foolishness" is an antithesis. Assigned features. Syntactic structures expressing the meaning of antithesis are quite various: a simple extended sentence, a composite sentence, a paragraph or even chain of paragraphs. The main lexical means of antithesis formation is antonyms (words opposite in meaning): *danger - security, Hfe - death, empty - occupied, to hurry - to go slow*. However, the use of antonyms is not strictly obligatory. Antithesis may also be formed through situational confrontation of two notions expressed by non-antonymous words. For example:

Isabel's salary was high; Isabel's work was light.

More examples:

It was the season of light, it was the season of darkness.

I had walked into that reading-room a happy, healthy man. I crawled out a decrepit wreck.

Gilbert wears fine clothes while I go in rags.

While I am weak from hunger. Denis suffers from overeating.

А далі пішли інші дні, зі своїми клопатами, турбаціями, зі своїми тінями й провітками, зі ширим словом і дрібною доносів на тому ж папері, в який можна вписати незрівнянний образ і жало гадюки.

Янгольський голосок, та чортова думка.

Слова одні нам тішать слух і зір. А інші нас відштовхують раптово.

CLIMAX (GRADATION)

This figure of inequality consists in arranging the utterance so that each subsequent component of it increases significance, importance or emotional tension of narration:

There was the boom, then instantly the shriek and burst.

I am sorry. I am so very sorry, I am so extremely sorry.

Важливий - вирішальний - грандіозний.

карний - чудовий - пречудовий - незрівнянний - божественний.

Кмітливий - розумний - мудрий.

Механізм справді був простий, зручний, корисний.

Classification. Gradation which increases emotional tension of the utterance may be called **emotional**. Emotional gradation is created by synonymic words with emotive meanings:

nice - lovely - beautiful - fair - magnificent; surprised - astonished - astounded - struck - petrified - killed (figuratively).

На серці в Гната ставало так погано, прикро, болісно.

Не тільки тужна пісня лилася із змученої душі матері, а и пропікали сльози гарячі сліди на її обличчі.

Сонце пече, аж в'ялить.

Пилип так зажурився, аж скис. Gradation revealing the quantity of objects may be called **quantitative**:

There were hundreds of houses, thousands of stairs, innumerably kitchens.

Око бачить далеко, а розум ще далі.

Минають дні, роки, і вже століття засвідчують реалії буття.

ANTICLIMAX

It consists in arranging the utterance so that each subsequent component of it decreases significance, importance or emotional tension of narration:

If John's eyes fill with tears, you may have no doubt: he has been eating raw onions.

Вовк - хижак, і хижак лютий, кровожадливий, проте бояться його нема чого.

Лезо небезпеки нависло над бідолашним і розрізало навпіл... Але не треба почувати відразу і втрачати свідомість, бачучи червоні краплі. Перев'язувальний матеріал нам не потрібний - це ж помідор.

Вони і жваво сміялись, і стиха сяяли радістю. Climax and anticlimax may be combined, like in the anecdote:

Yes, I came face to face with a lion once. To make things worse, I was alone and weaponless. First, I tried to hypnotize him looking straight into his eyeballs. But it was useless. He kept on crawling towards me. Then I thought of plunging my arm down his throat, grabbing him by the tail from the inside and turning him inside out, but it seemed too dangerous. And he kept on creeping towards me, growling in anticipation. I had to think fast. Meanwhile, the situation got more and

more monotonous with every coming second. And you know how I escaped the situation. When I became bored enough with the lion's muzzle, I just left him and went to the other cages.

ZEUGMA

A zeugmatic construction consists of at least three constituents. The basic word of it stands in the same grammatical but different semantic relations to a couple of adjacent words. The basic word combined with the first adjacent word forms a phraseological word-combination. The same basic word combined with the second adjacent word forms a free word-combination. For example:

Freddy got out of bed and low spirits. Communicative function.

Zeugma is used to create a humorous effect which is achieved by means of contradiction between the similarity of the two syntactic structures and their semantic heterogeneity. **More examples:**

Mary dropped a tear and her handkerchief.

George possessed two false teeth and a kind heart.

Dora plunged into privileged intimacy and into the middle of the room.

Любить медалі один, а другий - мрію.

PUN

The principle of semantic incompatibility of language units realized in zeugma is also realized in pun. In fact, **pun** is a **variant** of **zeugma**, or vice versa. The difference is structural: pun is more independent, it does not need a basic component like zeugma. Pun is just a *play on words*.

Classification.

1. Play on words may be based upon **polysemy and homonymy**:

a) *Visitor, to a little boy:*

- *Is your mother engaged?*

- *Engaged? She is already married;*

b) *A young lady, weeping softly into her mother's lap:*

- *My husband just can't bear children!*

- *He needn't bear children, my dear. You shouldn't expect too much of your husband.*

2. Play on words may be based upon **similarity of pronunciation**:
John said to Pete at dinner: "Carry on". But Pete never ate carrion.
Хотів розвалитися у кріслі, а воно не витримало і розвалилося^
Ваше чадю - чудо, але не чудове, якраз навпаки.

PRACTICAL ASSIGNMENT

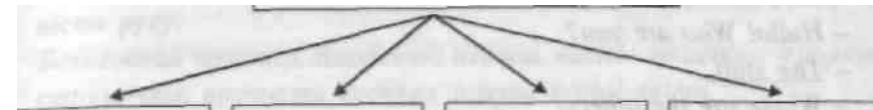
Pick out figures of combination, classify them and define their stylistic functions.

1. Isaac's looks were starched, but his white neckerchief was not. 2. For a time Jean put on a Red Cross uniform and met other ladies similarly dressed in the armory, where bandages were rolled and reputations unrolled. 3. Benny reminded James, as he said afterwards, of a hungry cat. 4. Huddled in her gray fur against the sofa cushions, Aurora had a strange resemblance to a captive owl, 5. I want you all, each and every one of you all. 6. The rich arrived in pairs and also in Rolls Royces. 7.1 let a day slip by without seeing her, then three, a whole week. 8. The yacht was his inheritance, his tradition, his life. 9.1 despise New York's poorest great men, the haughtiest beggars, the painful delights, the lowest skyscrapers, the doleful pleasures. 10. The lady had a mane of yellow hair too long to be called bobbed, but too loose to be called anything else. 11. When a man is in the country he amuses other people. When a man is in town he amuses himself. 12. The trouble happened because of this degrading and disgusting document, this blighting bill, this pernicious placard, this abominable advertisement. 13. Poor Betty. She must be as poor as a church mouse. 14. The countryside seemed to faint from its own loveliness. 15. Clement was a saint in public and a devil at home. 16. More solitary than Robinson Crusoe, who had nobody to look at him, I went into the booking-office. 17. Joe was a mild, good-natured, sweet-tempered, easy-going, foolish dear fellow. 18. Mr. Witte's method of paying off debts would be a form of feeding a dog with bits of its own tail. 19. It was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us... on the right and in front and behind. 20. "Golden dreams" is a very sweet story, singularly sweet; in fact, madam, the critics are saying it is the sweetest thing that Mr. Slush has done.

CHAPTER 8

Stylistic Syntax Syntactic Stylistic Devices

Syntactic Stylistic Devices



SYNTACTIC STYLISTIC DEVICES

Reduction of the Sentence model *Extension of the sentence model* *Change of word-order* *Transposition of sentence meaning*

Ellipsis

Repetition

Inversion

Rhetoric questions

Nominative sentences

Enumeration
and other variants

Detachment of sentence members

Aposiopesis Tautology

Asyndeton Polysyndeton

Parceling Parallel constructions

ELLIPSIS

An elliptical sentence is such a syntactic structure in which there is no subject, or predicate, or both. The main parts of elliptical sentences are

omitted by the speaker intentionally in cases when they are semantically redundant. For example:

72

- *Where did you go?*
- *To the disco.*

73

Assigned features. Elliptical sentences can not be viewed as stylistic devices in direct intercourse because they are devoid of suprasegmental information. Ellipsis becomes expressive when used in literature as a means of imitating real speech. Ellipsis makes speech dynamic, informative and unofficial.

Communicative functions. Ellipsis saves the speaker from needless effort, spares his time, reduces redundancy of speech. Elliptical structures may also reveal such speakers' emotions as excitement, impatience, delight, etc. As a stylistic device, ellipsis is an effective means of protagonists' portrayal.

More examples:

- *Hullo! Who are you?*
- *The staff.*
- *Where are the others?*
- *At the front.*

Вгорі ~ темне непривітне небо, доли - холодна мокра земля, і більш нічого.

Скільки тобі вчитися в училищі? - Два роки. **Note.** It is essential to differentiate between elliptical sentences and one-member structures. The problem is that they may look completely homonymous out of context. For example, the isolated sentence "Dark night" can be treated both as one-member (non-elliptical) or two-member elliptical structure. What is what becomes clear only in speech. If a text begins with the sequence of sentences "Dark night. Strong wind. Loneliness", they **are** obviously one-member, having neither subject nor predicate. But if the implied subject and predicate can be easily and unambiguously restored in context, we deal with a two-member elliptical sentence. Thus, the sentence "At the front" of the above given example is two-member, elliptical, and extended, its subject *they* and its predicate *are* being implied.

NOMINATIVE (NOMINAL) SENTENCES

A nominative sentence is a variant of one-member structures: it has neither subject nor predicate. It is called nominative or nominal because its basic (head) component is a noun or a noun-like element (gerund, numeral).

Classification. There are such structural types of nominative sentences as:

1. **Unextended** nominative sentences consisting of a single element:

Morning. April. Problems.

2. **Extended** nominative sentences consisting of the basic component and one or more words modifying it:

Nice morning. Late April. Horribly great problems.

3. **Multicomponent** nominative sentences containing two or more basic elements:

Late April and horribly great problems.

Далина. Далечинь. Світлодаль... У мандрівку збирається молодь. Невпинне, безжальне, вперте обертання. Мовчазна безнадійність руху.

Безмежний простір, безкінечні небеса, виспів птаства, дзюркіт струмочків, пречиста весняна зелень, перші квіти. **Communicative functions.** A sequence of nominative sentences makes for dynamic description of events. Sets of nominative sentences are used to expressively depict the time of the action, the place of the action, the attendant circumstances of the action, the participants of the action.

APOSIOPESIS (BREAK-IN-THE-NARRATIVE)

Like ellipsis, aposiopesis is also realized through incompleteness of sentence structure, though this incompleteness is of different structural and semantic nature: it appears when the speaker is unwilling to proceed and breaks off his narration abruptly:

If you go on like this...

Ну, взяв би і написав по-російському. А то...

Я ось йому покажу, де раки зимують. Буде він у мене...

Так ви самі йдете? А якже...

Голова правління їх утихомирює, а вони... **Assigned features.** The information implied by aposiopesis is usually clear in communicative situation. Break-in-the-narrative expresses such modal meanings as threat, warning, doubt, indecision, excitement, and promise.

Note. Aposiopesis should not be confused with unintentional break in the narrative, when the speaker does not know what to say. Unintentional break off is of no stylistic significance, though it may serve as an indirect evidence of the speaker's confusion, his being at a loss.

ASYNDETON

It is deliberate omission of structurally significant conjunctions and connectives:

*John couldn't have done such a silly thing, he is enough clever for that.
Fathers, mothers, uncles, cousins. Cocking tails and pricking
whiskers,...*

*We had heard planes coining, seen them pass overhead, watched them go far to the left, heard them bombing... Механізм справді був простий, зручний, корисний. Пан директор сміється, сміється сонце, сміюсь і я. Я знаю: в призначений долею вечір напроорочать дорогу мені три зозулі в саду. **Communicative functions.** Asyndeton makes speech dynamic and expressive. Sometimes it implies the speaker's haste, nervousness and impatience.*

PARCELING

Parceling is intentional splitting of sentences into smaller parts separated by full stops:

*Oswald hates Rolf. Very much.
Sally found Dick. Yesterday. In the pub.
Then the pain began. Slow. Deliberate. Methodical. And professional.
В четвертому класі щось заримував про собаку. По-російському.
Жартівливе.
І слухає мій сум природа. Люба. Щира. Крізь плач. Крізь сміх.
Крізь листя дерев і контури хат виднілися далекі обриси поля.
Зеленого, соковитого.
Оселився після війни в цьому місті. Знову ж таки з чистої випадковості, з обов'язку військової людини. Хоча й не скажеш, що це було у розладі з його бажанням.*

Assigned features. Parceling is typical of spontaneous speech, where the function of dots is performed by pauses. In speech parceling may be non-stylistic, when it is just the result of the specific psychological process of forming and verbalizing human thoughts.

Communicative functions. When used in writing, parceling performs the following functions:

1. It reflects the atmosphere of unofficial communication and spontaneous character of speech.

2. It reflects the speaker's inner state of mind, his emotions, such as nervousness, irritation, excitement, confusion, perplexity, etc.

3. It may serve as a means of making information more concrete and more detailed.

REPETITION

Stylistic repetition of language units in speech (separate words, word-combinations or sentences) is one of the most frequent and potent stylistic devices.

Classification. There are such structural types of repetition as:

1. **Consecutive contact repetition** of sentence parts and separate sentences:

*/ am weary. weary, wean of the whole thing!
Never take the rifle again. Put it back! put it back! Put it back!
Голова на соломі хилиться, хилиться, хилиться.
Я сорочку знайду вишиванку і надіну, як хлопчик, радий. По барвінку піду на світанку Молодий, молодий, молодий!*

2. **Anaphora.** The repeated word or word-combination is at the beginning of each consecutive syntactic structure:

*Victory is what we need. Victory is what we expect.
Щастя не вміщалося у серці, щастя розривало груди!
Трохи не доспиш, трохи не доїси - то й вірші гарні пишуться.
Та й залишився в Києві. Та й закінчив школу. Та й зробився фельдшером.*

3. **Epiphora.** The repeated unit is placed at the end of each consecutive syntactic structure:

It is natural to be scared in a case like that. You are sure to be petrified in a case like that. Вона хотіла жити! Повинна була жити! Ох і хитрюше! Сонце хитрюше! Якби це було просто щастя. то це було б просто щастя.

4. **Framing.** The initial part of a language unit is repeated at the end of this unit:

Poor Mary. How much Jack loved her! What will he do now? I wish it hadn't happened. Poor Mary.

Боже, яка мука стояти отак на роздоріжжі й не знати, куди йти!
Що робити, що чинити?.. Боже!..

Я так і знав, що ви забудете принести книгу. Я так і знав.

5. **Linking or reduplication.** The final component of a syntactic structure is repeated at the beginning of a sequential syntactic structure:

It was because of that dreadful occurrence. That dreadful occurrence had changed it all.

Семен шубовснув у воду, і вода широкими кружками побігла від нього назустріч хвилям.

Повсюди він відчував на собі тяжкий холодний погляд. Погляд у спину. Сонце пече! Так пече, ніби воно з квасочниками в долі.

6. **Chiasmus** (reversed parallel construction). In such syntactic structures there is a cross order of repeated language units:

The jail might have been the infirmary, the infirmary might have been the jail.

Люди існують в часі, а час існує в людях.

Хоч ти йди в ліс по дрова, а я буду вдома, хоч я буду вдома, а ти йди в ліс по дрова.

Не говори, що знаєш, а знай, що говориш. Communicative functions.

The device of repetition aims at emphasizing a certain component of the utterance. Being repeated, a language unit obtains additional stylistic information. Consecutive contact repetition is capable of rendering scores of modal meanings and human emotions: certainty, doubt, delight, impatience, worry, request, invitation, gratefulness, horror, irritation, disgust, hate, fury, indignation, and others.

Such varieties of repetition as anaphora, epiphora, framing, linking are text-forming devices or compositional means.

ENUMERATION

It is a syntactic device of naming objects so that there appears a chain of homogeneous parts of the sentence:

There were cows, hens, goats, peacocks and sheep in the village.

Communicative functions. If a chain of enumerating words is long, it creates the effect of great quantity of objects. If the objects being enumerated are heterogeneous, enumeration raises the expressiveness of speech, makes it dynamic and informative.

More examples:

There was a great deal of confusion and laughter and noise, the noise of orders and counter-orders, of knives and forks, of corks and glass-stoppers.

The principal production of these towns appears to be soldiers, sailors, Jews, chalk, shrimps, officers and dock-yard men. "Мерседесу". "опелі". "сімосни". "олдсмобілі". "дііати". "форди", і навіть "кадилаки" - справжній парад світової автомобільної продукції! Ходжу, дихаю, дивлюсь, слухаю. їм. чхаю, - / взагалі все роблю, що роблять усі живі люди. Місячне сяйво ворушилося на дорогах, спліталось у коронах дерев, ковзалось по солом'яних стріхах.

І незчулися, як на подвір'ї м'яко загунали чийсь кроки, як зойкнули росами наполохані черешні, як зашипіла земля.

TAUTOLOGY

The speaker resorts to the repetition and enumeration of the type described above quite intentionally and consciously. However, **repetition may be of unintentional, involuntary or tautological nature.**

Classification. Tautological repetition may be caused by the following reasons:

1. The speaker's excitement, fright, scare, petrification, grief and other deep emotions:

Darling, darling Bundle. Oh, darling Bundle. She's dead; I know she's dead. Oh, my darling. Bundle darling, darling Bundle. I do love you so. Bundle -darling - darling...

2. Slipshod organization of the utterance, low cultural level of the speaker:

No one could do the job more better.

I ain 7 got no cigarettes from nobody.

The name of my informant... the name of my informant... the name of... the name. The name escapes me.

3. Peculiar physical condition of the speaker: alcoholic intoxication, drowsiness, unconsciousness, etc.:

"I did... what you said..." Dun gasped, closing his eyes and squeezing the words out in painful jerks. "It was too late... Give me something.

Doc... Give me something, quick-

ly.... Got to hold out... get us down... She's on autopilot but... got to get down... Must tell Control... must tell..." His mouth moved silently. With a desperate effort he tried to speak. Then his eyes rolled up and he collapsed.

Мені болить голова... Я хочу трохи спочити... трохи спочити^
От іменно... спочити б трохи... *Communicative functions.* Generally speaking, involuntary repetition has little to do with stylistics. It becomes stylistically significant when used in writing as a characterization device.

POLYSYNDETON

It is stylistically motivated redundant repetition of conjunctions or prepositions:

The dog barked and pulled Jack, and growled, and raged. *Communicative functions.* Polysyndeton is a means of rhythmical organization of the utterance. Due to this quality it is widely used in poetry. It also makes for underlining the most important part of information. *More examples:*

He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife. First the front, then the back, then the sides, then the superscription, then the seal, were objects of Newman's admiration. Я бачив, як зірниця впала, Як на снігу вона палала. Як сніг, біліший від лілеї, Вночі іскрився біля неї.

Запальна штука - спорт. Вона захоплює і малого, Х-Сніарого, і немічного.

PARALLEL CONSTRUCTIONS

Parallelism is a stylistic device of producing two or more syntactic structures according to the same syntactic pattern:

Mary cooked dinner, John watched TV, Pete played tennis.

Assigned features. Parallel constructions is a means of enumerating facts, comparing them or confronting them. Parallel confrontation of facts may result in another stylistic device - antithesis:

Married men have wives, and don't seem to want them. Single fellows have no wives, and do it to obtain them. *Communicative functions.* Syntactic parallelism is polyfunctional. It creates rhythm and is typical of poetry. It makes speech persuasive and is a feature of the publicistic and oratory styles. It underlines important information and is widely used in everyday speech. *More examples:*

*The cock is crowing,
The stream is flowing,
The small birds twitter,
The lake doth glitter.*

Our senses perceive no extremes. Too much sound deafens us; too much light dazzles us; too great distance or proximity hinders our view.

*Сядеш собі: вітер віє, сонце гріє, картоплиння навіває думки.
Гуде ярмарок... Бігають коні, кричать крамарі, регочуться дівчата, крутиться карусель...*

Другі сміються. Треті плачуть.

То заблищить у небі яскраво одинока зірка, то засвітяться контури сизуватої хмари.

INVERSION

Inversion is the syntactic phenomenon of intentional changing word-order of the initial sentence model.

Classification. There are two basically different types of inversion: grammatical and stylistic. **Grammatical inversion** is devoid of stylistic information. It is just a technical means of forming different types of questions. **Stylistic inversion** is such a change of word-order which gives logical stress or emotional colouring to the language units placed in an unusual syntactic position.

Stylistic inversion is typical of the predicate, predicative and all the secondary parts of the sentence:

In came Jack, (predicate)

Insolent Connor's conduct was. (predicative)

Little chances Benny had. (direct object)

To her family Martha gives all her time, (indirect object).

A horrible death Douglas died, (cognate object)

This is a letter congratulatory. (attribute)

To the disco Hilda went, (adverbial modifier)

starved heart of that girl? 3. There was no breeze came through the door. 4. And if his feelings about the war got known, he'd be nicely in the soup. Arrested, perhaps - got rid of, somehow. 5. She narrowed her eyes a trifle at me and said I looked exactly like Linda's boy. Around the mouth. 6. David had been nearly killed, ingloriously, in a jeep accident. 7. "Shuttleworth, I want to speak to you in - in strictest confidence - to ask your advice. Yet - yet it is upon such a serious matter that I hesitate - fearing..." 8. It was better that he knew nothing. Better for common sense, better for him, better for me. 9. He ran away from the battle. He was an ordinary human being that didn't want to kill or be killed, so he ran away from the battle. 10. Failure meant poverty, poverty meant squalor, squalor led to smells and stagnation. 11. Daniel is an unnatural, ungrateful, unlovable boy. 12. Their anxiety is so keen, their vigilance is so great, their excited joy grows so intense, that how can she resist it! 13. The sky was dark and gloomy, the air damp and raw, the streets wet and sloppy, 14. I know the world and the world knows me. 15. And they wore their best and more colourful clothes. Red shirts and green shirts and yellow shirts and pink shirts. 16. Through his brain, slowly, sifted the things they had done together. Walking together. Dancing together. Sitting silent together, watching people together. 17. Sit down, you dancing, prancing, shambling, scrambling fool parrot! Sit down! 18. Badgworthy was in seventh heaven. A murder! At Chimneys! Inspector Badgworthy in charge of **the** case. Sensational arrest. Promotion for the inspector. 19. He, and the falling light and the dying fire, the time-worn room, the solitude, the wasted life, and gloom, were all in fellowship. 20. People sang. People cried. People fought. People loved. People hated. Others were sad. Others gay. Others with friends. Others lonely. Some died. Some were born. 21. Richard said that he would work his fingers to the bone for Ada, and Ada said that she would work her fingers to the bone for Richard. 22. I wake up and I'm alone, and I walk round the town and I'm alone, and I talk with people and I'm alone and I look at his face when I'm home and I'm dead. 23. "Where mama?" - "She home". 24. And Fleur ~ charming in her jade-green wrapper - tucked a corner of her lip behind a tooth, and went back to her room. 25. A dark gentleman... A very bad manner. In the last degree constrained, reserved, diffident, troubled. 26. Why do we need refreshment, my friends? Because we are but mortal, because we are but sinful, because we are but of the earth, because we are not of **the** air? Can we fly, my friends? We can not. 27. How have I implored and begged that man to inquire into Captain's family connections; how have I urged and entreated him to take some decisive step. 28. She says - you know

her way - she says, "You're the chickenest-hearted, feeblest, faintest man I ever see". 29. The one was all the other failed to be. Protective, not demanding*; dependable, not weak; low-voiced, never strident. 30. Passage after passage did he explore; room after room did he peep into. 31. June stood in front, fending off this idle curiosity - a little bit of a thing, as somebody said, "all hair and spirit". 32. Down dropped the breeze, the sails dropped down. 33. Little by little, bit by bit, and day by day, and year by year the baron got the worst of some disputed question. 34. Better to reign in hell than serve in heaven. 35. There's many a man in this Borough would be glad to have the blood that runs in my veins. 36. You just come home or I'll ... 37. Have I not had to wrestle with my lot? Have I not suffered things to be forgiven? 38. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. 39. I am above the rest of mankind, in such a case as that. I can act with philosophy in such a case as that. 40. And so, from hour to hour, we ripe and ripe. And then, from hour to hour, we rot and rot.

Plans of Seminars

Seminar No I Style and stylistics

1. The notion of stylistics as a branch of general linguistics. Types of stylistics and fields of investigation. The connection of stylistics with other branches of linguistics.
2. The main stylistic notions: style, norm, form, text, context, speech, writing, expressive means, stylistic devices, image.
3. Phonetic, morphological, lexical and syntactic expressive means of language.
4. Phonetic, lexical and syntactic stylistic devices.
5. Practical assignment.

Literature recommended

1. Мороховский А. Н., Воробьева О. П. и др. Стилистика английского языка. - К., 1991. - С. 7-26.

2. Арнольд И. В. Стилистика современного английского языка. -М., 1990. - С. 7-24.
3. Кузнец М. Д., Скребнев Ю. М. Стилистика английского языка. -Л., 1960.-С. 3-9.
4. Galperin I. R. Stylistics. - Moscow, 1981. -P. 9-35.
5. Maltzev V. A. Essays on English stylistics. - Minsk, 1984. - P. 4—15.

Seminar No 2 Functional styles of the English language

1. General considerations.
2. The style of official documents.
3. The style of scientific prose.
4. The newspaper style.
5. The publicistic style.
6. The belletristic style.
7. Literary colloquial style and informal colloquial style.
8. Special colloquial English.
9. Practical assignment.

Literature recommended

1. Мороховский А. Н., Воробьева О. П. и др. Стилистика английского языка. - К, 1991. - С. 235-266.
2. Арнольд И. В. Стилистика современного английского языка. -М., 1990.-С. 243-288.
3. Кузнец М. Д., Скребнев Ю. М. Стилистика английского языка. -Л., 1960.-С. 118-139.
4. Galperin I. R. Stylistics. - Moscow, 1981. - P. 249-318.
5. Maltzev V. A. Essays on English stylistics. - Minsk, 1984. - P. 89-109.

Seminar No 3 Stylistic lexicology

1. General considerations.
2. Neutral words and common literary words.
3. Special literary vocabulary: terms, poetic words, archaic words, barbarisms and foreignisms, neologisms.

4. Common colloquial vocabulary.
5. Special colloquial vocabulary: slang, jargonisms, professionalisms, dialectal words, vulgar words.
6. Set expressions.
7. Practical assignment.

Literature recommended

1. Мороховский А. Н., Воробьева О. П. и др. Стилистика английского языка. - К, 1991. - С. 93-136.
2. Арнольд И. В. Стилистика современного английского языка. - М., 1990.-С. 105-130.
3. Кузнец М. Д., Скребнев Ю. М. Стилистика английского языка. - Л., 1960. - С. 44-64.
4. Galperin I. R. Stylistics. - Moscow, 1981. - P. 70-122.
5. Maltzev V. A. Essays on English stylistics. - Minsk, 1984. -P. 60-70.

Seminar No 4—^ Morphological stylistics

1. The notion of transposition of parts of speech.
2. Transposition of nouns.
3. Stylistic use of the articles.
4. Transposition of pronouns.
5. Transposition of adjectives.
6. Transposition of verbs.
7. Practical assignment.

Literature recommended

1. Мороховский А. Н., Воробьева О. П. и др. Стилистика английского языка. - К., 1991. - С. 70-92.
2. Арнольд И. В. Стилистика современного английского языка. - М., 1990.-С. 139-159.
3. Ковалев В. П. Языковые выразительные средства русской художественной прозы. - К., **1981**. - С. **128-146**.
4. Maltzev V. A. Essays on English stylistics. - Minsk, 1984. - P. 76-79.

AQ

Seminar No 5 **Phonetic and graphic**

expressive means and stylistic **devices**

1. General considerations.
2. Instrumentation means: alliteration, assonance, onomatopoeia, tone.
3. Versification means: rhyme, rhythm.
4. Graphic means: punctuation, orthography, type, text segmentation.
5. Practical assignment.

Literature recommended

1. Мороховский А. Н., Воробьева О. П. и др. Стилистика английского языка. - К., 1991. - С. 50-69.
2. Арнольд И. В. Стилистика современного английского языка. - М., 1990.-С. 208-242.
3. Кузнец М. Д., Скребнев Ю. М. Стилистика английского языка. - Л., 1960.-С. 95-117.
4. Galperin I. R. Stylistics. - Moscow, 1981. -P. 123-135.
5. Maltzev V. A. Essays on English Stylistics. -Minsk, 1984. - P. 47-49.

Seminars No 6, 7 Lexico-semantic expressive means **and** stylistic devices: **figures of substitution**

1. General considerations.
2. Figures of quantity:
 - hyperbole;
 - meiosis (litotes).
3. Figures of quality:
 - metonymy (synecdoche, periphrasis, euphemism);
 - metaphor (antonomasia, personification, allegory, epithet);
 - irony.
4. Practical assignment.

Literature recommended

1. Мороховский А. Н., Воробьева О. П. и др. Стилистика английского языка. - К.. 1991. - С. 164-186.

2. Арнольд И. В. Стилистика современного английского языка. - М., 1990.-С. 74-93.
3. Кузнец М. Д., Скребнев Ю. М. Стилистика английского языка. - Л., 1960. -С. 13-27, 35-36, 38-41.
4. Galperin I. R. Stylistics. - Moscow, 1981. - P. 139-148, 157-162, 169-177,246-248.
5. Kukhareno V. A. Seminars in style. - Moscow, 1991. - P. 24-26.

Seminar No 8

Lexico-semantic expressive means and stylistic devices: figures of combination

1. General considerations.
2. Figures of identity:
 - similitude;
 - use of synonyms.
3. Figures of contrast:
 - oxymoron;
 - antithesis.
4. Figures of inequality:
 - climax;
 - anticlimax;
 - zeugma;
 - pun.
5. Practical assignment.

Literature recommended

1. Мороховский А. Н., Воробьева О. П. и др. Стилистика английского языка. - К., 1991. - С. 186-199.
2. Арнольд И. В. Стилистика современного английского языка. - М., 1990.-С. 95-96, 130-131.
3. Кузнец М. Д., Скребнев Ю. М. Стилистика английского языка. - Л., 1960. - С. 11-13,28-29,33-35, 37-38.
4. Galperin I. R. Stylistics. - Moscow, 1981. - P. 162-164, 167-169, 219-225,148-153.
5. Kukhareno V. A. Seminars in style. -Moscow, 1991. -P. 85-87,26-27.

Seminars No 9,10 Stylistic syntax: syntactic expressive means and stylistic devices

1. General considerations.
2. Syntactic expressive means and stylistic devices of the English language:
 - based on reduction of the initial sentence model: ellipsis, aposiopesis, nominative sentences, asyndeton;
 - based on extension of the initial sentence model: repetition, enumeration, tautology, polysyndeton, "it is (was) he, who...", the emphatic verb "to do", parenthetic sentences;
 - based on change of word-order: inversion, detachment;
 - based on interaction of syntactic structures in context: parallel constructions;
 - based on transposition of meaning and connection of constituent parts: rhetoric questions, parceling.
3. Practical assignment.

Literature recommended

1. Мороховский А. Н., Воробьева О. П. и др. Стилистика английского языка. - К., 1991. - С. 137-162.
2. Арнольд И. В. Стилистика современного английского языка. - М., 1990.-С. 160-198.
3. Кузнец М. Д., Скребнев Ю. М. Стилистика английского языка. - Л., 1960.-С. 66-94.
4. Galperin I. R. Stylistics. - Moscow, 1981. - P. 191-246.
5. Maltzev V. A. Essays on English Stylistics. - Minsk, 1984. - P. 79-89.
6. Kukharensko V. A. Seminars in style. - Moscow, 1991. - P. 63-66.

Practical Assignments for Seminars

**Seminar No 1
Style and Stylistics**

> Style

**Identify the style of each of the following statements.
Choose two or more adjectives which describe the style.**

ADJECTIVES

| | | |
|-------------|----------|-------------|
| narrative | didactic | plain |
| ritualistic | succinct | impersonal |
| religious | informal | literary |
| colloquial | formal | poetic |
| technical | dramatic | traditional |

STATEMENT

I'm telling you, you just wouldn't believe the crowds in Tesco this morning!
Dearly beloved, we are gathered here today in the sight of God to join this couple.
Cook in a hot oven for 20 minutes and serve immediately with rice or pasta.
A poet could not but be gay in such jocund company.
The tropical rainforests provide habitats for numerous species of cold blooded animals.
James Black stared at his image in the cracked mirror, placed the gun to his head and fired.

> Context

Decide if these statements about context are true or false.

A dictionary gives the real meaning of a word.
Language does not exist except in a social context.
The road sign 'NO ENTRY' is striking because of its red background.
Placing events outside their normal context can produce humorous effects.
Context can only refer to time or place.
Contextualising can help to clarify an item of communication.

> Form

Identify the form of each of the following texts.

- sugar
butter
shoe-polish
vegetables
GUARDIAN

- **Mr** and Mrs John Smith invite you to attend the wedding of their daughter Isobel to Bertrand Williams.
- I am in love with my boss and I'm afraid I'm going to lose my job because it's obvious to all my colleagues that we are having an affair. Γπ at my wits end and have no one to turn to. Please help.
- Did our fathers and our fathers' fathers struggle and slave for this? Is this all we have to show for our life-long devotion to duty at the risk of life and limb? I leave you with a final plea to show your protest by putting your mark on the ballot paper where it belongs.
- British Taxicom - good morning - my name's Shelley -how can I help you?
- A bright start to the day today in most parts of the country. I'll start with the South East of the country where squally showers have already made driving hazardous and these conditions seem set to continue throughout the day.

> Stylistic analysis

Decide whether the following statements are true or false.

- Stylistic analysis of literary and non-literary texts has an identical outcome.
- Stylistic features are elements of the text which we admire.
- Analysing fiction spoils the reader's pleasure.
- Non-literary texts are easier to analyse than literary texts.
- Stylistic analysis is a procedure by which we prove a hypothesis.
- In stylistic analysis of non-literary texts, we look at phonology, graphology, vocabulary, grammar, and semantics.

> Standard English

Decide if these statements about Standard English are true or false.

- Standard English is an accent spoken by the upper classes.
- Standard English was once a dialect.
- For a language to be standardised, it must have a written form.
- Standard English is so called because it is fixed and unchanging.
- The term Standard English applies only to writing.
- Standard English is the best form of the language, and we should all aspire to use it.

> Varieties

In which sub-variety of spoken or written English do these belong?

- Dear Mum, Hope you're OK.
- 0 I swear by Almighty God to tell the truth, the whole truth, and nothing but the truth.
- "Ahoy there!"
- It is with extreme regret that I have to inform you of my resignation from the Party.
- To be, or not to be; that is the question.
- Mom had gotten us each a cookie from the store that morning.

Assignment 1. Match the following notions with their features: 1) style, 2) norm, 3) context, 4) expressive means, 5) stylistic devices, 6) image:

- phonetic, morphological, lexical, and syntactic units and forms which are used in speech to intensify the meaning of the utterance, to make it emphatic;
- a set of certain rules which in a certain epoch and in a certain society is considered to be most correct and standard for a definite functional style;
- a subsystem of the principles, extralinguistic circumstances, and the effect of the usage of phonetic, morphological, lexical, and syntactic language means of expressing human thoughts and emotions;
- reflection of reality in linguistic and extralinguistic contexts from the speaker's/ writer's point of view;
- phonetic, morphological, lexical and syntactic figures of speech formed on the basis of language units and forms;
- linguistic or situational encirclement of a language unit in which it finds itself in speech.

Assignment 2. Attribute properly the object of studying to the following types of stylistics: 1) linguistic, 2) communicative, 3) coding, 4) decoding, 5) literary, 6) contrastive:

- studies the individual style of the author;
- deals with the stylistic expressive means of a certain literary work or author, or literary trend;
- investigates the peculiarities of functional styles and expressive means of language;

- d) deals with text interpretation which is based upon certain objective language codes;
- e) studies real texts and their communicative potential;
- f) investigates stylistic potentialities of two or more languages in comparison.

Assignment 3. Point out subtypes for the following types of context:

- a) linguistic, b) stylistic, c) situational.

Assignment 4. Match the types of linguistic context with their characteristics: 1) *microcontext*, 2) *macrocontext*, 3) *megacontext*, 4) *stylistic context*:

- a) a context which contains unpredictable, untypical of a certain style language unit(s);
- b) a context of a chapter, a story, or the whole book;
- c) a context of a single utterance;
- d) a context of a paragraph in a text.

Assignment 5. Decide what branch of linguistics stylistics is connected with [1) *phonetics*, 2) *lexicology*, 3) *grammar*] when it studies:

- a) vocabulary, its development in language, expressiveness of semantic structure of words, semantic relations between words;
- b) stylistically coloured words, word combinations, sentences and texts;
- c) emotional expressiveness of sound repetition, stresses, articulation, intonation, rhyme, speech rhythm.

Assignment 6. Explain how semantics of the compounds depend on their phonetics (pronunciation):

- 1) overwork ('extra work', 'hard work inquiring one's health');
- 2) bookcase ('a paper cover for books', 'a piece of furniture with shelves for books');
- 3) mankind ('the human race', 'men' [contrasted with women]).

Assignment 7. Analyse dependence of semantics on the grammatical meaning of plurality in the following vocabulary:

still lifes Φ still lives; cloth basket Φ clothes basket; good train Φ goods train; saving bank Φ savings bank.

Assignment 8. Review the two verses and put forward the arguments which disclose the connection of stylistics with other branches of linguistics:

Dream Deferred

What happened to a dream deferred?
Does it dry up like a raisin in the sun?
Or fester like a sore -And then ran?
Does it stink like rotten meat? Or
crust and sugar over -like a
syrupy sweet? Maybe it just sags
like a heavy load. Or does it
explode?

(Langston Hughes)

The year

A storm of white petals, Buds
throwing open baby fists Into
hands of broad flowers.

Red roses running upward,
Clambering to the clutches of life
Soaked in crimson.

Rabbles of tattered leaves
Holding golden flimsy hopes
Against the tramplings Into
the pits and gullies.

Hoarfrost and silence:
Only the muffling
Of winds dark and lonesome -

Great lullabies to the long sleepers.
(Carl Sandburg)

Assignment 9. Define the main stylistic notions (*style, norm, form, text, context, speech, writing, expressive means, stylistic devices, image*), **reviewing the following** passages:

1) Still ran Dingo - Yellow-Dog Dingo - always hungry, grinning like a rat-trap, never getting nearer, never getting farther, - ran after Kangaroo.

He had to!

Still ran Kangaroo - Old Man Kangaroo. He ran through the ti-trees: he ran through the mulga; he ran through the long grass; he ran through the short grass; he ran through the Tropics of Capricorn and Cancer; he ran till his hind legs ached.

He had to!

Still ran Dingo - Yellow-Dog Dingo - hungrier and hungrier, grinning like a horse-collar, never getting nearer, never getting farther; and they came to the Wollgong River.

Now, there wasn't any bridge, and there wasn't any ferry-boat, and Kangaroo didn't know how to get over; so he stood on his legs and hopped.

He had to!

(From R. Kipling's *Just So Stories*)

2) Crabbed age and youth cannot live together:

Youth is full of pleasure, age is full of care;

Youth is like summer morn, age like winter weather;

Youth like summer brave, age like winter bare.

Youth is full of sport, age's breath is short; Youth is nimble, age is lame: Youth is hot and bold, age is

weak and cold; Youth is wild, and age is tame. Age,

I do abhor thee, youth I adore thee; Oh! My Love,

my Love is young. (*W. Shakespeare*)

3) Уночі палало село. З неба злякано дивився вниз поблідлий місяць, і, ховаючись у хмари, тікав, і з жахом озирався назад, на полум'я. Дерева хитались і, від страху наїживши голі віти, ніби силкувались втекти; а вітер гасав над полум'ям, зривав з його головні, шпурляв ними в сусідні хати, розкидав і лютував, свавільно і безпardonно. Побіля ж полум'я бігали, метушилились маленькі, безсилі люди, ламали руки й кричали до неба, до місяця, до полум'я. Кричали до Бога, до чорта, до людей. По-

лум'я ж росло, вітер грався ним, місяць з жахом тікав серед хмар, і не було порятунку ні від неба, ні від чорта, ні від людей.

(From V. Vynnychenko's *Student*)

4) З журбою радість обнялась...

В сльозах, як в жемчугах, мій сміх, І

з дивним ранком ніч злилась, І як

мені розняти їх?!

В обіймах з радістю журба.

Одна летить, друга спиня...

І йде між ними боротьба, І

дужчий хто - не знаю я...

(*Alexander Oles'*)

5) Governorship of Coventry Island. - H. M. S. *Yellowjack*, Commander Jaunders, has brought letters and papers from Coventry Island. H. E. Sir Thomas Liversidge had fallen a victim to the prevailing fever at Swamp-town. His loss is deeply felt in the flourishing colony. We hear that the Governorship has been offered to Colonel Rawdon Crawley, C. B., a distinguished Waterloo officer. We need not only men of acknowledged bravery, but men of administrative talents to superintend the affairs of our colonies; and we have no doubt that the gentleman selected by the Colonial Office to fill the lamented vacancy which has occurred at Coventry Island is admirably calculated for the post which he is about to occupy.

(From *Vanity Fair* by W. M. Thackeray)

"Посада губернатора на острові Ковентрі.

Військовий корабель "Сллоуджек" під командою капітана Джандерса привіз листи й газети з острова Ковентрі. Його вельможність сер Томас Ліверсідж став жертвою малярії, поширеної в Мочартауні. Квітуха колонія сумує з приводу цієї тяжкої втрати. Є чутка, що посаду губернатора запропоновано полковникові Родону Кроулі, кавалерові ордена Лазні, офіцерові, що відзначився в битві під Ватерлоо. Для керування нашими колоніями нам потрібні люди, які не тільки засвідчили свою хоробрість, а й мають хист адміністратора, і ми не сумніваємося, що міністерство колоній вибрало гідну людину для заміщення вакансії, яка звільнилася внаслідок сумної події на острові Ковентрі."

(*Translated by Olga Senyuk*)

Assignment 10. Group the following expressive means into five columns according to their type: 1) phonetic, 2) morphological, 3) lexical, 4) syntactic, 5) graphic:

whispering; text segmentation; synonyms; vocabulary of non-neutral functional and etymological layers (poetic, archaic words, vulgarisms, etc.); orthography; pitch; emphatic constructions (with inverted word order, when the rheme of the utterance precedes the theme of it; when the auxiliary verb "do" is used emphatically; emphatic confirmation; a subordinate clause with the emphatic subject "I/"); punctuation; demonstrative pronouns used emphatically; homonyms; ellipsis; melody; interjections; pausation; type; transpositions in grammatical categories/forms; singing; expressive affixes; one-member sentence; descriptive attributes; stress.

Assignment 11. Group the following stylistic devices into three columns according to their type: 1) phonetic, 2) lexical (lexico-semantic), 3) syntactic:

repetition; simile; personification; antithesis; polysyndeton; oxymoron; stylistic inversion; metaphor; parallel constructions; periphrasis; rhetorical question; synecdoche; allegory; gradation; onomatopoeia; euphemism; parcelling; metonymy; alliteration; hyperbole; enumeration; meiosis; aposiopesis; epithet; detachment; irony; assonance; zeugma; antonomasia; rhyme; litotes; rhythm; pun.

Seminar No 2 Functional Styles of The English Language

Assignment 1. Define functional style features of the following passages:

1) Satellite communication systems, like other wireless communication systems, convey information using electromagnetic waves. Since radio was the first practical application of wireless technology, we may refer to them as radio waves.

2) 'Never you mind what they say, dear', said Mrs. Hodges. 'I've 'ad to go through it same as you 'ave. They don't know any better, poor things. You take my word for it, they'll like you all right if you 'old your own same as I 'ave'. (W. S. Maugham)

3)

INCIDENTALLY

Last Tuesday, ten Melitopol machine building plants employing 22,000 workers came to a standstill. The enterprises are lacking the funds required to pay for 50% of electricity consumed according to the latest government's decision. This will entail an automatic suspension of allocations into the state budget and a further increase in arrears of wages and salaries. The Board of Melitopol Directors sent a telegram to the President and the Cabinet asking the government to suspend the decision and keep the payment procedure unchanged for a three months period, *The Day's* **Victor Puzhaichereda** reports.

4) The Petrivka book market:

Alive & Kicking

Text: Tetiana Honcharova

For several years there have been persistent rumours that Kyiv's most popular makeshift book market Petrivka is nearing its end. But it is alive and shows no signs of deterioration, although rumours persist. People were especially worried after the so-called Book Square opened on Ploshcha Slavy [Victory Sq.]. Petrivka enemies were rubbing their hands in anticipation, but their expectations were not to be rewarded. Petrivka staggered under the blow but survived.

After all, what better place is there for the local book, video and CD lovers? Petrivka offers a stunning assortment and the prices are more or less affordable. [...]

5) **CONTRACT № ...**

Horlivka

July 17, ...

Parties to this Contract are:

Horlivka open-type Stockholding Company "CONCERN STIROL" hereinafter referred to as the "Seller" represented by Mr Rachinsky acting on the basis of the Statute from one part, the firm "S. E. R. C. L." hereinafter referred to as the "Buyer" represented by its President Mr Roland Hytterhaegen acting on the basis of the Statute from the other part, concluded the present contract on the following: [...]

6) **Wrist watch music power.**

Panasonic's Ewear music machine is so small you can wear it like a watch.

Despite its size it provides 2 hours of your music from a 64mb SD mem-

ory card that is no bigger than a postage stamp. For the fashion-conscious lady you can even wear it as a pendant round your neck. Apparently it unfortunately does not also tell the time so you still have to wear your watch on the other wrist.

This would be an interesting idea for your mobile as well because in the heat of summer when clothing is sparse it would be most convenient to wear your phone on your wrist.

7) The City of Dreadful Night rises from its bed and turns its face towards the dawning day. With return of life comes return of sound. [...] What is it? Something borne on men's shoulders comes by in the half-light, and I stand back. A woman's corpse going down to the burning-ghat, and a bystander says, "She died at midnight from the heat." So the city was of Death as well as Night, after all.

(Rudyard Kipling, The City of Dreadful Night)

8) Dear Ladies and Gentlemen,

I am pleased to welcome you to the 2001 UMC Annual Report on behalf of the UMC Board of Directors.

2001 was an extremely successful year for UMC and its Subscribers...

A number of important technologies were introduced...

Importantly, UMC moved closer to the Customer...

The financial results...

On behalf of the UMC Board of Directors, I would like to thank all UMC employees, business partners and most importantly our Subscribers, for a record result in 2001.

*Gemot Taufmann
Chairman of the Board*

Assignment 2. Pay attention to the peculiarities of translation of the above cited functional style patterns:

1) Системи супутникового зв'язку, як і інші системи безкабельного зв'язку, передають інформацію за допомогою електромагнітних хвиль. Оскільки радіо було першим практичним застосуванням безкабельної технології, ми можемо їх назвати радіохвилями.

2) "Не звертайте на них увагу, голубонько, - казала місіс Ходжес. - Я також спочатку натерпілася від них. Біденькі, таке вже в них виховання. Будьте спокійні, ви з ними знайдете спільну мову. Лише не давайте себе скривдити, беріть приклад з мене."

3) **МІЖ ІНШИМ**

У минулий вівторок десять машинобудівних заводів на 22 000 робочих місць припинили роботу. У цих підприємств немає коштів для оплати за останнім рішенням уряду 50% вартості спожитої електроенергії. Такі обставини спричинять автоматичне припинення виплати податкової частки у державний бюджет і зріст заборгованості у заробітній платі робітникам і службовцям. Правління підприємств Мелітополя надіслало телеграму Президенту і Кабінету Міністрів з проханням до уряду відкласти виконання постанови і залишити без змін процедуру оплати на три місяці, повідомляє кореспондент газети "День" Віктор Пужайчерда.

4) **"ПЕТРІВКА" НЕ ПОМРЕ**

Текст: Тетяна Гончарова

Що там не кажіть, а київська "Петрівка" - книжковий ринок - вмирати не збирається. Хоч чутки про її смерть ходили ще кілька років тому, та й досі ходять. Особливо довелося похвилюватися, коли на Печерську, біля площі Слави, відкрився "Книжковий квадрат". Вороги "Петрівки" вже потирали руки. Але ні, вистояла, рідна, тільки трохи похитнулася.

Та й куди ще податися нашим книгоманам, відеоманам і комп'ютерним манам, як не на ринок, де є величезний вибір і не надто "кусючі" ціни? [...]

5) **КОНТРАКТ №...**

м. Горлівка

17 липня ...

Сторони:

Горлівське відкрите акціонерне товариство "Концерн Стірол", надалі "Продавець", у особі директора Торгового Дому "Стірол" пана Рачінського І.З. діючого відповідно до Статуту, з одного боку, фірма S. E. R. C L., надалі "Покупець", у особі президента пана Роланда Ітерагена діючого відповідно до Статуту, з іншого боку, уклали цей Контракт про наступне: [...]

6) Плеєр - як наручний годинник.

Компанія Panasonic випустила модель плеєра *ewear*. Його можна носити як годинник.

Незважаючи на розмір, модель може програвати до 2 годин вашої Улюбленої музики з 64 мегабайтної SD картки завбільшки з поштову марку. Модниці, мабуть, носитимуть плеєр як кулон на шії. На жаль, він

не показує час, і тому вам доведеться одягати годинник на іншу руку. Це було б непоганою ідеєю і для мобільного телефону, оскільки влітку одягу стає значно менше, виникає проблема, куди покласти мобільник. Здається, на руці для нього найкраще місце.

7) Місто Страшної Ночі, як одна душа, підводиться зі свого ложа та звертає обличчя до прийдешнього дня. Разом із життям до міста повертаються і звуки. [...] Що це? В ранковій півсутині кілька чоловіків щось несуть на плечах, і я відступаю їм з дороги. То несуть спалювати мертву жінку, і хтось поруч мене каже:

- Вмерла опівночі від спеки.

Отже, це не тільки місто Ночі, а й місто Смерті.

8) Шановні Пані та Панове!

Мені дуже приємно вітати Вас на Річному звіті УМС за 2001 рік від імені Правління УМС.

2001 рік був надзвичайно вдалим для УМС та абонентів компанії...

Було запроваджено декілька нових технологій...

Важливо, що компанія УМС наблизилася до клієнтів...

Фінансові результати...

Від імені Правління УМС я хотів би подякувати усім працівникам УМС, діловим партнерам, а найбільше - нашим абонентам - за рекордні результати 2001 року.

Гернот Тауфманн

Голова Правління

Seminar No 3 Stylistic Lexicology

> Vocabulary

Describe the type of vocabulary used in the following statements.

- At the seminar the professor will outline the assessment criteria and then give his paper.
- I will lift up mine eyes unto the hills from whence commeth my help.

- Youth's trauma in blazing inferno. Heartbroken mother makes agonised plea.
- John Brown, Maple Leaf Cottage, Greenholme, Essex.
- What matters in life is honesty, trust, courage, and thrift. All these lead to happiness.
- This is a classic Burgundy, vintage 1989, with lots of finish.

> Synonyms

Which of the following pairs are close synonyms?

- fabulous - fantastic
- dramatic - theatrical
- heavenly - celestial
- strength - power
- reverence - respect
- nervous - anxious

> Slang

Pick out any slang terms in these statements.

V

- "He's won the lottery and got loads of dosh."
- "Give me lots of spuds with my dinner."
- "Put the kettle on, and we'll have a cup of Rosy Lee."
- "He squealed to the cops, and that put a spanner in the works."
- "The tea-leaves scarpered with all the moolah."
- "She's got big blue eyes and a nice pair of pins."

Assignment 1. Define the stylistic value of each of the following words: 1) neutral; 2) common literary; 3) common colloquial; 4) special literary (specify); 5) special colloquial (specify):

1. leave, abandon, kick;
2. send packing, expel, give the axe, discharge;
3. free, dismiss, liberate, release;
4. associate, comrade, friend, buddy, china;
5. aerial, antenna, rabbit ears;
6. lodgings, accomodation, flat, digs;

7. phoneyess/phomness, hypocrisy;
8. conversation, chat, intercourse;
9. disposition, mood, spirit, guts, shade;
10. bad temper, depression, dumps, bate;
11. primate, monkey;
12. spring, prime;
13. quick, alive, quickie;
14. believe, accept, buy;
15. perjurer, story-teller, liar;
16. wits, comprehension, understanding, brains, smarts;
17. inform, acquaint, let know, put (someone) in the picture
18. alluring, beautiful, drop-dead;
19. show up, materialize, come, appear;
20. physician, doc, doctor;
21. daddy, father, parent;
22. intelligent, clever, smart, highbrow, brainy;
23. welkin, sky, azure, empyrean;
24. misappropriate, defalcate, steal, pocket, cabbage;
25. eve/ even, eventide, twilight, evening;
26. eatables, eats, nourishment, food;
27. get, arrest, collar;
28. eclipse, darkening;
29. dayspring, dawn, morning;
30. Homo sapiens, humanity, people, flesh;
31. start, commence, begin;
32. die, kick the bucket, pass away, decease;
33. be crazy about, like;
34. infant, descendant, kid, child;
35. nipper, crook, thief;
36. continue, proceed, go on;
37. catty, malicious;
38. mischief, misconduct, acting up, monkey business;
39. villain, culprit, criminal;
40. money, currency, needful, dough, dibs;
41. ведмідь, клишоногий, бурмило, медвідь, вуйко;
42. заповіт, духівниця, тестамент, завіт;
43. аптекар, рецептар, фармацевт, провізор;
44. клоун, комедіант, штуккар, паяц;

45. детектив, нишпорка, сищик, філер, слідець;
46. ґрунт, земля, персть;
47. листування, кореспонденція, переписка;
48. адвокат, захисник, оборонець, речник;
49. розум, інтелект, глузд, тьма, застанова, клепка;
50. провал, прогар, фіаско.

Assignment 2. Point out a neutral and a special literary word (medical term). Exchange them in their places and make adjustments for the second remark to sound logical then as well:

"Is the doctor treating her for nervousness?" - "Oh, dear, no. She's rich enough to have psychoneurosis."

Assignment 3. Determine the stylistic features of the following sentences and paraphrase special vocabulary into neutral:

1. Overtime emoluments are not available for employees who are not resident.

2. He had a buddy from Brooklyn. Sort of a brainy guy who, however, was just crazy about shooting madman stuff. Yeah, a show-offy-looking fella.

3. - It will cost ya a hundred bucks to buy that pitcher.
- Anyways, I gonna. I was not kidding when I toleja I'm pretty loaded t'day.

4. He made out like as if he didn't even hear they gonna give him the axe at the institute.

5. I have our brochure here setting out our services. Were you thinking of interment or incineration of the deceased?

6. Haply some hoary-headed swain may say,
Oft have we seen him at the deep of dawn ...(*Gray*)

1. Tell me, thou star, whose wings of light speed thee in thy fiery flight... (*Shelley*)

Assignment 4. Match the words with the Cockney slang equivalents:

- | | |
|--------------------|----------|
| 1) north and south | a) head |
| 2) tit for tat | b) teeth |
| 3) rosie lee | c) mouth |
| 4) loaf of bread | d) suite |
| 5) dicky dirt | e) wife |

- | | |
|------------------------|----------|
| 6) mince pies | f) boots |
| 7) whistle and hute | g) eyes |
| 8) plates of meat | h) shirt |
| 9) hampstead heath | i) feet |
| 10) trouble and strife | j) tea |
| 11) daisy roots | k) hat |

Assignment 5. Point out semantic principles of: 1) *phraseological fusions*; 2) *phraseological unities*; 3) *phraseological combinations*:

- the emotional quality is based upon the image created by the whole;
- they are not only motivated but contain one component used in its direct meaning while the other is used figuratively;
- represent the highest stage of blending together.

Assignment 6. Group the following set expressions according to the semantic variants they represent in themselves: 1) *phraseological fusions*; 2) *phraseological unities*; 3) *phraseological combinations*:

to meet the requirements, to take something for granted, to lose one's heart to someone, to be the last straw, at sixes and sevens, to have a bite, to stick to one's word, neck and crop, to stick to one's guns, tit for tat, to know the way the wind is blowing, bosom friends, to make a mistake, in a nutshell, to talk shop, to fall between two stools, to turn the scale(s), a black sheep.

Assignment 7. Choose the sentence that shows the meaning of the idiom in italics:

- That was *a slap in the face*.
 - Someone hit me in the face.
 - Someone insulted me.
 - Someone complimented me.
- John is *wet behind the ears*.
 - He didn't dry his ears.
 - He doesn't have much experience.
 - He hears well.
- They don't *see eye to eye*.
 - They never look at each other.
 - They always wear dark sunglasses.
 - They don't agree with each other.

- That car is *on its last legs*.
 - It only has one tire.
 - It needs a paint job.
 - It is about to break down completely.

Assignment 8. Group the set expressions according to their connotation: a) *positive*; b) *negative*:

to wash one's dirty linen in the public, to keep in the pin, to take leave of one's senses, to kick the bucket, to look like a thousand dollars, to call names, to lend a helping hand, to flog a dead horse, to miss the boat, to pull the wool over someone's eyes, leaves without figs, to bring home the bacon, a wet night, to bury the tomahawk, the iron in one's soul, alive and kicking.

Assignment 9. Explain the meaning of the following set expressions and choose two synonyms for each of them from those mentioned below:

- to eat the fat of the land*; b) *to fish in the air*; c) *to come off cheap*:
to seek a hare in a hen's nest, to roll in luxury, to sow the sand, to get off with a whole skin, to live in a bed of roses, to get unscathed out of the battle.

Assignment 10. Indicate each set expression as belonging to one of the following kinds according to the sphere of usage: 1) *legalism*; 2) *commercialism*; 3) *theatricalism*; 4) *military term*; 5) *naval term*; 6) *parliamentarism*; 7) *hunters' term*:

- to draw the badger; b) to make an affidavit; c) to block the bill; d) to come out of action; e) to be all adrift; f) short bill; g) full house.

Assignment 11. Indicate each set expression as belonging to one of the following kinds according to the vocabulary layer: 1) *archaism*; 2) *poeticism*; 3) *barbarism*; 4) *bookish expression*; 5) *colloquialism*; 6) *jargonism*:

- proud sea; b) Achilles heel; c) ask me another; d) a la mode; e) monkey's allowance; f) at adventure.

Assignment 12. Group separately phraseological units containing: a) *metaphor*; b) *metonymy*:

the weaker vessel - жінка; all ears - дуже уважний; an old hand - Досвідчена людина; old fox - стара лисиця, хитрун; blue bonnet -

шотландець; to count noses - лічити голоси; queer fish - дивак; slow coach - тупуватий, відсталий.

Assignment 13. Point out of the following: 1) *cliches*; 2) *proverbs*; 3) *sayings*; 4) *epigrams/ aphorisms*; 5) *quotations*; 6) *allusions*:

a) Give every man thy ear, but few thy voice; When people agree with me I always feel that I must be wrong; b) No little Grandgrind had ever associated a cow in a field with that famous cow with the crumpled horn that tossed the dog that worried the cat that killed the rat that ate the malt...; It is difficult to answer to be or not to be; c) the irony of fate; swan song; d) This scholar treats style as "socially cognized and functionally conditioned internally united totality..."; The government "has a lot of life in it as a single-party ruling regime," adds the diplomat; e) A drowning man will clutch at a straw; Two many cooks spoil the broth; f) as pleased as Punch; tit for tat.

Assignment 14. Indicate the type of decomposition of phraseological units: 1) *shortening*; 2) *expansion*; 3) *insertion*; 4) *substitution*; 5) *word order change*; 6) *contextual change*; 7) *complex change*:

a) It's time to make political hay. b) The crow is not so bad a bird after all. It never shows the white feather and never complains without caws, c) "The police say that you and your wife had some words." - "I had some, but I didn't get a chance to use them." d) I prefer a bird in the hand, e) Deep runs smooth water, f) He is murdering time, g) Little Jon had been born with a silver spoon in his mouth, which was rather curly and large.

Supplement Assignment. 1. Point out set expressions, define their types and illustrate kinds of decomposition. 2. Analyse all expressive means and stylistic devices which are used in the utterances. Comment on their stylistic functions and translation variants:

1. The dirty floor had evidently been as long a stranger to the scrubbing-brush as to carpet or floor-cloth. (Ch. Dickens) - *Брудна підлога, напевно, давно не бачила щітки, а про килим чи доріжку навіть не чула.*
2. But he meant to do something. Somehow, somewhere, somewhen; he would prove his mettle. Off his own bat too. (R. Greenwood) - *Але він твердо вирішив зробити щось. Якось, десь, колись він Щ^е виявить себе. І головне, буде діяти на свій страх і ризик.*

3. Somehow or other she had formed great faith in the stability of this Jack and now he seemed a Jack of both sides. (R. Blackmore) - *До сих пір Роз непохитно вірила у порядність Джека, а він виявився, як говорять, слугою і вашим і нашим.*
4. Peter had been at great pains to fool them; but they seemed to him so easy to fool that his pains were wasted. (U. Sinclair) - *Пітер ламав собі голову над тим, як пошити їх у дурні; але це вдалося дуже легко, можна було і не витратити стільки тканини мозку.*
5. ...when the young man casts sheep's eyes at the gel [=girl] every time she moves, and the gel is either singin' about the house or sittin' quiet as a mouse in a brown study - what do you think that means? (R. Aldington) - *...коли молода людина закоханими очима слідкує за кожним рухом дівчини, а дівчина або співає на весь будинок або сидить, тиха як мишка, замислено, - то, як ви гадаєте, що це означає?*
6. In 1866, Harper's Weekly wrote of President Andrew Jackson: 'He must know that they would willingly use him as a wedge to split the Union party, as a stalking horse to their own purposes...' (NLP) - *У 1866 році у "Харперс у іклі" писали про президента Ендрю Джексона: "Він повинен знати про те, що ці люди охоче використовують, щоб розколоти ряди прибічників федерації".*
7. There is not half enough of this type of propaganda today. We have all become so hard and practical that we are ashamed of painting the vision splendid - of showing glimpses of the promised land. (H. Pollitt) - *Останнім часом ми зовсім недостатньо використовуємо таку пропаганду. Зайняті до далі нікуди поточними справами, ми так зачерствіли, що мало не соромимося малювати сяюче майбутнє, хоча б побіжно показати картину землі обітваної.*
8. He told how murderers walk'd the earth beneath the curse of Cain. (OED) - *Він сказав, що є на світі вбивці, відзначені каїною печаттю, які приречені усе життя блукати.*
9. She had an ally in the lion's mouth: a spy in the friend's camp; a faithful traitor! (J. Galsworthy) - *У неї є спільник у самій пащі лева, шпигун у дружньому таборі, вірний зрадник!*
- *"• Feel a fellow ought to do his bit. Once we set our hand to the plough, we got to keep on till we make a safe harbour. (S. Lewis) - *Вважаю, що кожен повинен зробити власний внесок. Якщо ми вже взялися за справу, треба продовжувати, поки не закінчимо.*

11. That evening Chance, which visits the lives of even the best-invested Forsytes, put a clue into Fleur's hands (J. Galsworthy) - *Того вечора Випадок втрутився у життя таких надійно захищених від будь-яких випадковостей людей, якими були Форсайти. І Флер отримала у руки необхідний ключ.*
12. He had thrown his humanity into the gutter, he had betrayed the trust that men place in one another, and with his thirty pieces of silver he had bought... what had he bought? (J. Wain) - *Він викинув на смітник усе людське, він зрадив довіру, виявлену до нього іншими, і за свої тридцять срібняків купив... Але що він купив?*
13. Спочатку вона, мов вередлива муха, розгнівалася, а потім намагалася опанувати емоції у запеклій боротьбі зі своїм "я", якому вже усі сусіди встигли перемити і пересадити кісточки. — At first she, like a naughty fly, flew into a rage, and then fought for control in an up-hill fight with her self to which all her neighbours had already applied all craft and bone-graft.
14. Я усе життя у дорозі. У дорозі за знаннями, які коштують недорого, якщо ви можете оцінити, що з давніх-давен було цінним для запам'ятовування, а що можна уцінити (безумовно, до певного часу) мертвим капіталом як пам'ять про минуле. - All my life have I been on the trail. On the trail after knowledge which costs not a lot if you can appreciate the lot which from time immemorial has been worth memorizing at a time and which can be put back (up to a time, sure thing) into a sack as old sake.
15. Він занадто живий, щоб заснути мертвим сном змороженої здорової людини. - He is too alive to fall asleep with the dead sleep of fatigue and health.
16. Не відставай від мене, але не наступай на п'яти. - Keep up with me, but don't keep at my heels.
17. Це був рецидив хабарництва. І коли він намагався взяти контроль над людьми, народний контроль взяв його і знову посадив. - It was a bribery set-back. And when he fought for control over the public the public control fought him down and set back.
18. Він міг, і оком не повівши, поставити на карту власний добробут і ризикувати життям заради будь-якої пристрасті, яка, з прямою поставою і вибухом сміху над чимось, за дотепність чого я б не поручилася, проходила повз нього. — Without batting an eyelash could he stake his fortune on the turn of a

- card and hazard his life for any passion which, erect of carriage and with a peal of laughter over something, for the wit of which I wouldn't vouch, was passing by. j 9. *Все перевіряється на практиці, але він не був практиком. - The proof of the pudding is the eating. But he was not an eater.*
20. Коли людина не просто знає, що вона на вагу золота, а і починає зазнаватися, вона може відразу ж упасти під таким тягарем знань. - When one doesn't only know that one is worth one's weight in gold but begins to put on airs, one may out of a blue sky fall under such a burden of knowledge.
21. Ради Бога, або позбудься своєї звички зазнаватися, або я позбудуся тебе. Зітхну полегшено. Дихати стане легше. Може, задихнуся вибухом сміху від повної незалежності, але не дозволю іншим сміятися над моїми почуттями. Ризикувати душею заради іншої пристрасті не буду. - For God's sake, either get out of the habit of putting on airs or get out of here. I'll give a sigh of relief. Relieved will be breath of air. Maybe I'll choke with a peal of laughter at my complete independence, but will not allow others to laugh at my feelings. I will not hazard my soul for any other passion.
22. Усе перевіряється на практиці, заради якої він ризикував власним добробутом, гриз науку... Життя голосно сміялося над ним, гризло його і неждано-негадано скидало на землю з неба, коли він починав літати у хмарах. - The eating is the proof of the pudding for which he hazarded his fortune, gnawed knowledge... Life would give peals of laughter at him, gnawed him, and out of a blue sky threw him to the ground when he appeared up in the clouds.
23. Та мить - спогади - миттєво промитнулася мимо нього, коли він мимоволі намилував і мив замислено намилені милом руки. Потім зітхнув полегшено. - The moment - memories - on the spur of the moment moved by him when he in involuntary movements was soaping and washing his soaped hands. Then he gave a sigh of relief.
24. Ризикувати життям заради авантюри? Вибух сміху. Полегшене зітхання. Мов над умерлим. Ні, життя продовжується. Я ставлю на карту... Що? Це сон? Варто позбутися звички замислюватися під впливом моменту, коли як сніг на голову може упасти... Що? Хто його знає, що? Може навіть і нічого такого, заради чого варто було б ризикувати життям. А жаль... - To hazard life for an adventure? A peal of laughter. A sigh of

relief. Like over a dead. No, life goes on. I stake on the turn of a card.. What? Am I dreaming? It's worth while getting out of the habit of dreaming on the spur of the moment when out of a blue sky there may come.. What? God knows, what. Maybe even nothing for which it would be worth while hazarding life. But it's a pity...

Seminar No 4 Morphological Stylistics

V Assignment 1. Find cases of transposition of nouns and comment on them:

1. They would put away the card-table and empty the ash-receivers with many "Oh, I beg your pardon's" and "No, no -I was in your way's." 2. "Madge, what's 'necessitas', masculine or feminine?" - "Why, feminine, of com - "Why?" - "Why, she was the mother of invention." 3. "Who is your favorite classic novelist?" - "Thackeray." - "Great Scott!" - "Some think so; still I prefer Thackeray." 4. This is the Naval Reserve Officers Training Corps. Its members are called "Neurotics." 5. "Yes," prattled the elderly lady, "that is the Duke and Duchess; the couple behind them are the Mayor and the Mayoress, and those on the right are the Vicar and the-er-Vixen." 6. "If I speak of *afoot*, and you show me your *feet*, and I give you a *boot*, would a pair be called *beetl* If one is a *tooth* and a whole set are *teeth*, why shouldn't the plural of *booth* be called *beeth* V 7. The man I argued yesterday's explanation puzzled me greatly.

Assignment 2, Analyse stylistic use of the articles:

1. A *'Drive Safe' sign*: "It's better to be late, Mr. Motorist, than to be the late, Mr. Motorist." 2. *Advertisement*: "Lion tamer wants tamer lion." 3.1 thought it was fine - especially the Chopin. 4. I don't want to turn into a Teddy Bolan. 5.1 will never go to a Sahara. 6. *Sun: Friend not Foe*. 7. Slowly but surely man is conquering Nature.

Assignment 3. Determine transposition of pronouns:

1. Are they going to take thee away? 2. They arrived at the fifth inning* "What's the score, Jim?" she asked a fan. "Nothing to nothing." was the reply. "Oh, goodly!" she exclaimed. "We haven't missed a thing!" 3. *So

your son is in college? How is he making it?" - "To be exact, he isn't making it. I'm making it and he's spending it." 4. Chivalry is how you feel when you're cold. 5. *Sign on the wall of a research laboratory*: "Consider the turtle - He doesn't make any progress unless he sticks his neck out." 6. The masculine pronouns are *he, his, him*, but imagine the feminine *she, shis, and shiinl* 7. "Correct this sentence: 'it was me that spilt the ink.'" - "It wasn't me that spilt the ink."

Assignment 4. Point out and explain cases of transposition of adjectives:

1. "I want you to teach my son a foreign language." - "Certainly, madam, French, German, Russian, Italian, Spanish -?" - "Which is the most foreign?" 2. *Landlady*: "I think you had better board elsewhere." *Boarder*: "Yes, I often have." *Landlady*: "Often had what?" *Boarder*: "Had better board elsewhere." 3. "What are the comparative and superlative of *bad*, *Berty*?" - "Bad - worse - dead." 4. "Unmarried?" - "Twice." 5.1 don't like Sunday evenings: I feel so Mondayish.

Assignment 5. Pick out and analyse transposition of verbs:

1. "An' what's more, I ain't 'ad a day's illness in my life!" - "Lor lumme, what on earth d'yer find to talk about?" 2. "And your brother, who was trying so hard to get a government job, what is he doing now?" - "Nothing. He got the job." 3. "I would like to settle that little debt of mine." - "I'm very glad to hear it!" - "I said I would like to; but I can't." 4. "I must say these are fine biscuits!" Exclaimed the young husband. "How could you say those are fine biscuits?" inquired the young wife's mother, in a private interview. "I didn't say they were fine. I only said I must say so." 5. A man who is always complaining is the easiest man to satisfy because nothing satisfies him. 6. At fifteen I'm an orphan, and Vic moves in. "From now on you'll do as I tell you," he says. It impressed me. 7. "Can you tell me where this road goes, please?" - "It don't go anywhere; it just stops where it is." 8. "I'm taking Political economy at college." - "That's a useless course. Why learn to econ^onimize in politics? It's not being done." 9. "Waiter!" - "Yes, sir." - "What's this?" - "it's bean soup, sir." - "No matter what it's been. What is it now?" 10.1 said, "This deed, sir, will you do?" And soon the deed was dod! 11. "What would you do if you were in my shoes?" - "Polish them!" 12. "Does a doctor ^tor a doctor according to the doctored doctor's doctrine or doctoring, or

does the doctor doing the doctrine doctor the other doctor according to his own doctoring doctrine?" 13. "If we forget, then we've forgotten, But things we wet are never wotten, And houses let cannot be lotten." 14. "So you're not going to Paris, this year?" - "No - it's London we're not going to this year; it was Paris we didn't go to last year!"

Assignment 6. Analyse stylistic value of adverbs:

1. "Her husband didn't leave her much when he died, did he?" - "No; but he left her very often when he was alive." 2. "Shay, pardon me, offisher, but where am I?" - "You're on the corner of Broadway and Forty-second Street." - "Cut out the details. What town am I in?" 3. "Your hair wants cutting badly, sir," said a barber insinuatingly to a customer. "No, it doesn't," replied the man in the chair "it wants cutting nicely. You cut it badly last time." 4. Jane was terrifically beautiful. 5. He seemed prosperous, extremely married and unromantic.

Assignment 7. Define stylistic value of morphological transposition in the following sentences:

1. Roll on, thou dark and deep blue Ocean - roll! 2. What were you talking about to that old mare downstairs? 3. The real war was not between the *Bill Davidsons* and the *Jean Duvals* and the *Hans MULLers* [...] (тобто англійцями, французами і німцями). 4. The blonde I had been dancing with's name was Bemice - Crabs or Krebs. 5. A world without goodness - it'd be Paradise. But it wouldn't no more than now. The only paradises were fools' paradises, ostriches' paradises. 6. Waters on a starry night are beautiful and fair. 7. He was engaged to be married to a Miss Hubbard. 8. You are not the Andrew Manson I married, 9. It was a dead leaf, deader than the deadeast tree leaf. 10. You have come from *Them* to spy on me. I told my uncle that the next one would suffer. And you're him. 11. A great pity! Surely something could be done! One must not take such situations lying down. She walks on, and reached a station, hot and cross. 12. You can never know what you can do till you try. 13. I don't want to write; I want to live. What does she (I) mean by that. It's hard to say. 14. All the people like us are We, and everyone else is they. 15. "And what are we going to do now, escape?" the warder asked the prisoner. 16. You're burning yourself out. And for what? 17. I'm going there tomorrow. 18. The auditorium is quite the largest in the world- 19. She is terribly pretty.

**Seminar No 5
Phonetic and Graphic Expressive Means
and Stylistic Devices**

> **Alliteration**

Identify examples of alliteration in the following.

- Jack and Jill went up the hill
- Mary had a little lamb
- Pick up a Penguin!
- The rising world of waters dark and deep.
- We'll croon in tune, beneath the moon.
- His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead.

> **Assonance** \y

Pick out examples of assonance in the following.

- Pick up a Penguin
- Beanz meanz Heinz
- Find a bin to put it in.
- Abracadabra! The magic spell is upon you!
- What a wonderful bird is the pelican! Its beak can hold more than its belly can.
- When the red, red robin comes bob, bob bobbin' along.

^ **Onomatopoeia**

Pick out examples of onomatopoeia in the following statements.

- The bees were buzzing around the hive.
- Sue whispered the secret to her friend.
- "Splish! Splash! I was taking a bath."

- By the end of the race he was gasping for breath.
- The chaffinch and the cuckoo are common birds in Britain.
- The susurrantion of her dress alerted us to her arrival.

Assignment 1. Define whether the graphons show the speaker's physical peculiarities (*physical defect of speech, excitement, intoxication, carelessness*), or social, territorial, and educational status:

1. A Frenchman stopped a newsboy in New York City to make some inquiries of his whereabouts. "Mon fren, what is ze name of zis street?" - "Well, who said 'twant'?" - "What you call him, zis street?" - "Of course we do!" - "Pardonnez! I have not the name vat you call him." - "Yes, Watts we call it." - "How you call ze name of zis street?" - "Watts street, I told yen" - "'Zis street." - "Watts street, old feller, and don't you go to make game o' me. — "Sacre! I ask you one, two, tree several times oftin, vill you tell me ze name of ze street-eh?" - "Watts street, I tole yer. Wer drunk, ain't yer?" 2. "It's lonesome enough fur to live in the mount'ins when a man and a woman keers fur one another. But when she's a-spittin' like a wildcat or a-sullenin' like a hoot-owl in the cabin, a man ain't got no call to live with her." (O'Henry) 3. "The b-b-b-b-bas-tud-he seen me c-c-c-c-com-ing." (R. P. Warren) 4. "Wall," replide I, "in regard to per littercal ellerfunts i don't know as how but what they is as good as enny other kind of ellerfunts. But i maik bold to say thay is all a ornery set and unpleasant to hav round. They air powerful hevy eaters and take up a right smart chans of room." (Artemus Ward) 5. 'MISS JEMIMA!' exclaimed Miss Pinkerton, in the largest capitals. (W. Thackeray) 6. A producer recently imported an alien star. "She's a nize goil," he announced, "and I'm gonna loin her English." 7. "Hey," he said "is it a goddamn cardroom" or a latrine? Attensh - - HUT! Da-ress right! DHRESS!" (J. Jones) 8. (*School-boy*) "Gam, I ain't done it." - (*Teacher*) "Tommy, Tommy, where is your grammar?" - "She's a tome in bed, teacher, with the noomonier."

Assignment 2. Define the type of rhyme (*couplets/ triple/ cross rhyme/framing*) and instrumentation means:

1. Swiftly, swiftly flew the ship, Yet she sailed softly too; Sweetly, sweetly blew the breeze -On me alone it blew. (*Coleridge*)

2. Close to the sun in lonely lands, Ring'd with the azure world, he stands. (*Tennyson*)

3. His wife was a Wave; he waved at a Wac. The Wac was in front, but his wife was in black. Instead of a wave from the Wac, it is said, What he got was a whack from the Wave he had wed.

4. I saw thee weep - the big bright tear Came o'er that eye of blue; And then methought it did appear A violet dropping dew. (*Byron*)

5. But any man that walks the mead, In bud, or blade, or bloom, may find, According as his humours lead, A meaning suited to his mind. (*Tennyson*)

6. Softly sweet, in Lydian measures Soon he soothed his soul to pleasures. (*Dryden*)

7. I bring fresh showers for the thirsting flowers, From the seas and the streams; I bear light shade for the leaves when laid In their noonday dreams. (*Shelley*)

8. O that those lips had language! Life has passed With me but roughly since I heard thee last. (*Cowper*)

Assignment 3. Analyse instrumentation and graphic means in the following:

- 1- There she sees a damsel bright, *Drest* in a silken robe of white. (*Coleridge*)
- 2- *E'en* from the tomb the voice of Nature cries, *E'en* in our ashes live their wanted fires. (*Gray*)
- 3- Full fathom five thy father lies. (*Shakespeare*)
The worth of that (-my mortal self) is that which it contains
^nd that is this (-this sonnet), and this with thee remains. (*Shakespeare*)

4. West wind, wanton wind, wilful wind, womanish wind, false wind from, over the water, will you never blow again? (*Shaw*)
5. And the silken sad uncertain rustling of each purple curtain Thrilled me - filled me with fantastic terrors never felt before. (*Poe*)
6. "Tutor?" he cried. "Tewtor? TerYEWtor?" (*Wodehouse*)
7. "Silence! Silen-n-n-n-nce!" (*Shaw*)
8. "Fact is, oΓ man, they were drunk, yes, dr-r-unk." (*Priestley*)
9. "But you ought to have it. If he takes it away from you he's *unjust*." (*Bennett*)
10. "Oh! I do *hate* the telephone." (*Wilson*)
11. "Wassa matter?"
"Hell I dunno. ... One o them automoeobile riots I guess. Aint you read the paper? I don't blame em do you?" (*Dos Passos*)
12. His soul swooned slowly as he heard the snow falling, faintly through universe and faintly falling like the descent of their last end, upon the living and the dead. (*J. Joyce*)
13. From the morn to the night, he's so joyous and bright, And he bubbles with wit and good humour! (*Gilbert*)
14. Leaves
Murmuring by myriads in the shimmering trees
Lives
Wakening with wonder in Pyrenees.
Birds
Cheering chirping in the early day.
Bards
Singing of summer scything thro' the hay. (*Owen*)
15. "They've killed him, *those* vile, *filthy* foreigners. My *baby* son." Sam Browne, still mystified, read the telegram. He then stood to attention, saluted (although not wearing a cap), and said solemnly: "A clean sport-in' death, an *Englishman s* death."
(When Huns were killed it was neither clean nor sportin', but served the beggars - (" " among men) - right.) (*Aldridge*)
16. "AS - I - WAS - SAYING," said Eyore loudly and sternly, "as I was saying when I was interrupted by various Loud Sounds, I feel that -" (*Milne*)
17. The trouble with a kitten is
THAT
Eventually it becomes a
CAT. (*Nash*)

Seminars No 6,7
Lexico-semantic Expressive Means
and Stylistic Devices: Figures Of Substitution

> **Figures of speech**

Pick out and name the figures of speech used in these statements.

- Shall I compare thee to a summer's day?
- She was thrilled to bits when she heard the news.
- The sky looked like black velvet.
- 'Sit still!' she hissed.
- The chancellor will steer the economy through these choppy waters.
- He was over the moon when the team scored.

> **Metaphors**

Which key word creates the metaphor in these statements?
[See if you can also identify its grammatical function].

Don't think you can come waltzing in here.
He was a wizard with figures.
Wipe that smile *off your face right* now.
You are my sunshine.
That junction's always a bottleneck.
The road was a ribbon of moonlight.

> **Metonymy**

Identify any metonymy in the following statements.

- The pound has risen in strength today against the dollar.
- It's about time you put your foot down.
- The bench has decreed that the case be dismissed.

- Japan is sometimes referred to as the land of the rising sun.
- The whole city will welcome this grant from the government.
- 'In all of Homer, there is no finer view of Greece than this.'

> **Synecdoche**

Pick out any examples of synecdoche in the following statements.

- England lost the Ashes in 1997.
- In the estuary there appeared a fleet of fifty sail.
- The Church has declared that abortion is a sin.
- Fifty head of cattle were sold at auction yesterday.
- "You won't find any jokers in this pack."
- Everton scored in extra time to win the Cup.

> **Irony**

Decide if these statements are ironic or not.

"So you've lost the books I lent you? Well, that's wonderful!" "She gave us a two-hour lecture on how to make a cup of tea. It was really fascinating."

"We can't select you for the play. It doesn't feature simpletons." "Yes, put the baby next to the fire. That will be the safest place." "Don't look at me in that way - unless you want a thick ear!" It is a truth universally acknowledged that a man in possession of a fortune must be in want of a wife.

Assignment 1. Match each figure of quantity with its main stylistic feature:

1. Hyperbole. 2. Meiosis. 3. Litotes.

- a) positive sense of a structure with double negation;
- b) a deliberate exaggeration;
- c) a deliberate diminution.

Assignment 2. Indicate separately the cases of: a) hyperbole; b) meiosis; c) litotes:

1. English and American hands were as scarce as hen's teeth in this ^{un}healthy place. (W. Foster). 2. He would give the world for her fair eyes. 3. Dear aunt, you frightened me out of my senses. (H. Fielding). 4. A smile crossed Natt's face from ear to ear. (H. Caine). 5. An unfortunate man would be drowned in a tea-cup. 6. A watched pot never boils. 7. He said: "I thought I'd come up and have a word with you, father." (A. Cronin). 8. I have not seen you for ages. 9. To write a novel is as simple for him as falling off a chair, I suppose. 10. You make noise enough to wake the dead. 11. We'll be back in three shakes of a dead lamb's tail. (J. Conroy). 12. He seemed to me to be frightened all to pieces. (A. Doyle). 13. I don't speak empty words. 14. It hadn't been for nothing after all. 14. No man is indispensable. 15. These cabins aren't half bad. (H. Wells). 16. Nothing is impossible to a willing heart. 17. I've had such a lot of worry lately that I don't know whether I'm on my head or heels. (H. Lawson). 18. And the floors! They haven't seen water for ages. (J. Steele). 19. An old dog barks not in vain. 20. "Well, that's not a bad idea," he said finally. (M. Wilson). 21. He proceeded very slowly and cautiously, an inch at a time. (J. London). 22. He was a good-for-nothing fellow. 23. I wouldn't say it is beyond your purse to buy that book.

Assignment 3. Match each metonymic figure of quality with its main stylistic feature:

1. Metonymy. 2. Synecdoche. 3. Periphrasis. 4. Euphemism.

- a) replacement of a direct name of a thing/phenomenon by the description of some of its quality;
- b) naming the whole object by mentioning part of it, or naming a constituent part by mentioning the whole object;
- c) replacement of an unpleasant, impolite word or expression with a milder and decent one;
- d) transference of a name of one object to another based upon contiguity.

Assignment 4. Match each metaphoric figure of quality with its main stylistic feature:

1. Metaphor. 2. Epithet. 3. Antonomasia. 4. Personification. 5. Allegory.

- a) an attribute describing an object expressively, pointing out an implied figurative connotation;

- b) an abstract notion in a concrete image, embodied throughout a whole text, often possessing the features of a human being and having its proper name*
- c) transference of a name of one object to another based on similarity;
- d) usage of common nouns as proper names based on similarity of qualities, or usage of proper names as common nouns;
- e) ascribing human behaviour, feelings, thoughts and actions to inanimate objects.

Assignment 5. Match the periphrases with the notions they represent: I.

- | | |
|--|--------------------------------|
| 1) a gentleman in brown | a) Satan |
| 2) a gentleman in black | b) a bug, bed-bug, clinch |
| 3) a gentleman/ knight of industry | c) God |
| 4) a gentleman of the (long) robe | d) a swindler |
| 5) the Father of Lights (the king of glory/ heaven) | e) a lawyer, judge |
| II. | |
| 1) the Father of Rivers/ Waters | a) a soldier military man |
| 2) a daughter of the soil | b) a woman |
| 3) a daughter of Eve | c) the Nile |
| 4) a daughter of Jezebel | d) a peasant woman |
| 5) a son of Mars | e) an impudent woman |
| III. | |
| 1) a son of the Nile | a) an eagle |
| 2) a son of Vulcan | b) a tavern-keeper |
| 3) a son/ knight of the Spigot | c) death |
| 4) the king of birds | d) a crocodile |
| 5) the king of terrors | e) a (black)smith, farrier |
| IV. | |
| 1) the king of the sea | a) the sun |
| 2) the king of beasts | b) an adventurer, gambler |
| 3) the king of day | c) a tramp, vagrant, hobo |
| 4) a knight of fortune | d) herring |
| 5) a knight of the field | e) a lion |
| V. | |
| 1) a knight of the pen/ pencil/ quill | a) a cowardice |
| 2) fires of heaven | b) a writer, journalist, clerk |
| 3) old moustache | c) stock exchange |
| 4) the arena of the bears and bulls | d) stars |
| 5) cold feet | e) a veteran |

Assignment 6. State the kind of the periphrasis: a) logical; b) metonymic; c) metaphoric. Explain what is implied:

1. He was a mere adventurer, a man, who out of office must live by his «eikXTh. Macanlay). 2. He is now under fifteen, and an old limb of the law. (Ch. Dickens). 3. Learning is the eye of the mind. 4. I am desperately fond of her: she is the light of my eyes. (Ch. Brontë). 5. Soldiers are citizens of death's ^Tjivjand. drawing no dividend from time's tomorrows. (S. Sassoon). 6. Suicide note: The calm, cool face of the river asked me for a kiss. (L. Hughes). 7. ppd cock will crow in his house. 8. "Of what profession is Mr. Archer?" «Of the Corporation of the Goosequill - of the Press, my boy," said Warrington. (W. Thackeray). 9. Neither of them had a word to throw to a dog. 10. You are scarcely out of the shell yet. 11. The woman was a walking mripse. 12. Bacchus has drowned more men than Neptune. 13. He is ad npen book. 14. She's the skeleton in the family cupboard. 15. She distrusted nH heads on young shoulders. (H. Walpole). 16. I know she has a sweet tooth still in her head. (M. Edgeworth). 17. He had a warm place in his heart for dogs. (M. Twain). 18. Jack was afraid they were going to ease him of his purse. 19. John was too much of an afternoon farmer to carry the business successfully. (J. Dixon). 20. I thought it wise to keep that sum for a rainy day. 21. He is not going to depart this life. I suppose. 22. Geargel had been nearly six years upon the throne. (W. Ainsworth). 23. Keep a civil tongue, or I'll throw you to the crowd. (J. Galsworthy). 24. Here in Montreal she was a fish out of water. (Th. Dreiser). 25. A forgetful head makes a weary pair of heels. 26. He is disadvantaged, underprivileged - he still doesn't have a dime. 27. In the real world of political compromise, few hats are all white. (W. Safire "Satire's Political Dictionary"). 28. It is nothing to say that he hadn't a word to throw at a dog. (Ch. Dickens). 29. "I'm running a nut house." He rubbed his hand over his bald dome. 30. Soon he will pay his debt to nature. 31. I wish I were under the turf. 32. "Go and take a nice big jump in the lake and forget III-Come out." says the truck driver. (J. Steele). 33. I was pretty much of a eenzhorn, I guess. 34. She suddenly took to her heels. (Th. Hardy). 35. Charles Sates expressed his opinion that it was the time to pad the hoof. (Ch. Dickens). 36. Snawley himself can tell that this is not his son, and that his son is £0IIIQor worms. (Ch. Dickens). 37. In your chair days you will understand all y°ur vanity. 38. The grocery store on the corner, half a block from where bother lived, changed hands. (J. London). 39. You know the Blakes next °or but one. Only last week they flitted between the moon and the milkman.
•^J- Lindsay).

Assignment 7. Supply the missing words from the list below. Define the types of metaphor: 1) dead/original; 2) nominative/cognitive/imaginative; 3) simple/sustained:

1. Then we'll wait an hour in the lounge. (A. Cronin). 2. Hunger is stone walls. 3. When erii enters the door, love will fly out of the window. 4. His heart was in with sympathetic tenderness. (J. London). 5. In a little district west of Washington Square the streets are and broken themselves into small strips called "places." (O'Henry)

a) poverty; b) kill; c) have run crazy; d) melting; e) breaks

Assignment 8. Define types (associated / unassociated; simple / compound / phrasal / clausal) and paraphrase the epithets in the context:

1. Well, haven't you always advocated a kid-glove policy? (D. Carter). 2. Never such a cat-and-dog life as they've been leading ever since! (Th. Hardy). 3. She gave him a penny-in-the-slot smile. (D. Bullett). 4. Does he really think that I will follow his hole-in-the-head advice? 5. As I've often told you, I'm a dyed-in-the-grain Liberal with no confidence in the Liberal Party. (J. Lindsay). 6. My Lady Dedlock fell not into the melting, but rather into a freezing mood. (Ch. Dickens). 7. Europe's new dead-end generation has lost faith in the future. (Newsweek). 8. Mine has been comparatively but aiotusr eating existence hitherto; to-morrow I begin the battle of life. (E. Yates). 9. My rascals are not milk-and-water rascals, I promise you. (W. Thackeray). 10. She didn't like his gin-and-water voice. 11. A green wound is soon healed. 12. The baculine method was a quite common mode of argument in those days. (W. Thackeray).

Assignment 9. Point out metaphor among metonymy. Define its stylistic function in each case:

1. How to earn daily bread by my pen was then the problem. (B. Shaw)- 2. A loose tongue wagged spitefully outside the hospital. (A. Cronin). 3. He bears no malice for you or your relatives. 4. The pen is mightier than the sword. 5. Proverbs are the wisdom of the streets. 6. As things were he had to put his pride in his pocket - he couldn't quarrel with his bread and butter. (A. Cronin). 7. Fortune gives her hand to a bold man. 8. It's well known, isn't it, that her circle is very free and easy. (J. Galsworthy). 9. We're badly # need of new blood. (A. Cronin). 10. His tongue failed him. 11. How is th^e

world treating you? 12. Hungry bellies have no ears. 13. Idleness is the mother of all evil. 14. Misfortunes come on wings and depart on foot. 15. The captain was ashore, where he had been engaging some new hands to make up his full crew.

Assignment 10. Point out metonymy among metaphor. Define its stylistic function in each case:

1. Father is a treasure, a brother is a comfort, but a friend is both. 2. Pat's got somebody in her mind's eye. (K. S. Prichard). 3. The heart that once truly loves never forgets. 4. The heads of the church and State reaped only that which they had sown. (Th. Macaulay). 5. Absence makes the heart grow fonder. 6. He was tolerably stricken in years by this time. (Ch. Dickens). 7. The servant answered the bell. 8. An enemy's mouth seldom speaks well. 9. He's hand in glove with you against me. (A. Cronin). 10. We're ruled by the inventors and human nature, and we live in Queer Street, Mr. Desert. (J. Galsworthy). 11. Young man, you're ready with your tongue. (D. Cusack). 12. The company found their tongues at last. (H. Caine). 13. Flesh and blood could not stand the strain. (A. Doyle). 14. I saw him down at the hotel shouting the drinks for Sam. I think he's pretty fond of the bottle now. (J. Aldridge). 15. Oh, and the next two hours tripped by on rosy wings.

Seminar No 8 Lexico-semantic Expressive Means and Stylistic Devices: Figures of Combination

> **Similes**

Which of the following statements contain similes?

- It was as flat as a pancake.
- There was as much as you could eat.
- She was as bright as a button.
- As if I would do a thing like that!
- Where the bee sucks, there suck I.
- O my love is like a red, red rose.

> Oxymoron

Which of these statements contain oxymoron?.

- No light, but rather darkness visible.
- 'I like a smuggler. He's the only honest thief.'
- He was condemned to a living death.
- Here's much *to do with* hate, but *more with love*. Why then, O brawling love! O loving hate!
- "Make mine a whiskey sour, please!"
- The shackles of an old love straiten'd him, His honour rooted in dishonour stood, And faith unfaithful kept him falsely true.

> Paradox

Which of these statements contain a paradox?

A mixture of sound and silence pervades the shady part of the wood.

She's got her knickers in a twist over this issue.

A libel may be all the more a libel, for being true.

A paradox is simply that which contradicts popular opinion or which in too many cases is a false opinion.

The dullness of the book is increased in proportion to the density, and it becomes ten times more tedious by its compression.

He has a powerful weakness for drink.

Assignment 1. Match each figure of combination with its main stylistic feature:

1. Simile. 2. Synonyms. 3. Oxymoron. 4. Antithesis. 5. Climax. 6. Anticlimax. 7. Zeugma. 8. Pun.

a) a figure of ascending arrangement of emotional, qualitative, or quantitative features of the referent under description;

b) a figure of contrast at the level of two semantically opposite phrases»

c) identity is expressed in the words with similar meanings;

d) a play on homonymic or polysemantic words;

e) a figure of identity consisting in expressive comparison of two belonging to different semantic classes objects which have something in common*

f) a figure of inequality realised in decreasing significance, importance or emotional tension of narration;

g) a figure of contrast based on the combination of semantically incompatible, almost antonymous words describing one referent;

h) an at least three-component figure of inequality, in which the basic component forms with the adjacent ones both a metaphoric expression and a free word combination.

Assignment 2. Pick out the appropriate comparative expressions from the a-e list below. Explain the stylistic function of each simile. Define other stylistic devices:

I.

1. "Hurrah, hurrah!" Ramage bellowed ^ waving his arms. (A. Cronin).
2. He'd only have to take one look at Jan to be convinced in his honest old heart that his son was lower •. (D. Cusack).
3. Tom is raving, running about ^ (F. Danby).
4. But the long seconds went by and she was as still •. (M. Wilson).
5. I should have thought you would have got on with these young folks like - ^ . (Ch. Yonge).

a) than a snake's belly; b) like a house on fire; c) as ice; d) like a bear with a sore head; e) like a bull

II.

1. "What's that?" cried Brodie, turning ^ (A. Cronin).
2. The creature was as lithe ^ and as active ^ . (H. Beecher Stowe).
3. Why, you're shaking ^ now because I mentioned his name! (E. Voynich).
4. I will be as silent „* . (B. Show).
5. This was now a road of ice five miles long, smooth /_/_/, and all but as straight •. (H. Caine).

a) as glass ... as an arrow; b) like a leaf; c) like a flash; d) as a cat... as a monkey; e) as the grave

III.

- 1-1 should be no guide to you, for we are as different ^ . (E. Lyall).
- 2- March comes in ^ and goes out ^.
- 3- Be you soft ^ and cunning ^.. (R. Aldington).

4. It [i. e. the talk] rolled off his mental sphere _m.
5. He is as dead [^].

a) as a door-nail; b) like water off the feathers of a duck; c) as doves as serpents; d) like a lion ... like a lamb; e) as chalk and cheese

IV.

1. This hand-to-mouth existence kept him as thin [^]. (J. Galsworthy).
2. Dave's voice drew the others _m. (D. Carter).
3. Your father was as like you are now [^]. (A. Cronin).
- 4.1 can't believe this is true. It sounds _m to me. (A. Cronin).
5. And his boss is as crooked [^]. (K. S. Prichard).

a) as two peas in a pod; b) like complete cock-and-bull yarn; c) as dog's hind leg; d) like a magnet; e) as a rail

V.

1. Your attention is as good for him [^].
2. And all of a sudden he went as dumb [^]. (J. Galsworthy).
3. I should stick to it [^] for my own sake. (G. Eliot).
4. Anyway, he is as blind [^].
5. Curses [^] come home to roost.

a) like a flea to fleece; b) as a bat; c) as a fish; d) like chickens; e) as a shoulder of mutton to a sick horse

Assignment 3. Paraphrase the following cases of simile, indicate positive or negative connotation:

1) like a squirrel in a cage; 2) (as) light as a butterfly; 3) (as) fussy as a hen with one chick; 4) (as) gaunt as a grey-hound/ as bone; 5) (as) gaudy as a peacock; 6) (as) gentle as a lamb; 7) like a boiled rag; 8) like a fighting-cock; 9) like a fish out of water; 10) like a million dollars; 11) (as) firm/ steady as a rock; 12) like swine; 13) (as) clear as mud; 14) (as) black as a thunder cloud; 15) (as) fleet as a deer.

Assignment 4. Out of the following expressions determine those, which represent: 1) oxymoron; 2) antithesis. Point out other stylistic devices:

1. A little body often harbours a great soul. 2. Sprinting towards the levator he felt amazed at his own cowardly courage. 3. Little pigeons can an-y great messages. 4. To know everything is to know nothing. 5. The play _s awfully funny. 6. She pleased his eyes and plagued his heart. 7. The Measures of the mighty are the tears of the poor. 8. A friend to all is a friend to none. 9. A joke never gains an enemy but often loses a friend. 10. The _{aaarae} was full of nothing. 11. The furthest way about is the nearest way home- 12. False friends are worse than open enemies. 13. He is so full of himself that he is quite empty. 14. There's a change coming, Erik. Any blind _man can see that. 15. Old Jolyon seemed master of perennial youth. 16. The fool does think he is wise, but the wise man knows himself to be a fool. 17. Good words cost nothing and are worth much. 18. Better a lean peace than a fat victory. 19. Cheapest is the dearest. 20. Better a glorious death than a shameful life. 21. The newly planted trees wouldn't stand the gentle violence of the wind. 22. The speaking silence grew oppressive. 23. The picture was horribly beautiful. 24. Don't use big words. They mean so little.

Assignment 5. Choose from the a-e list the appropriate for pun words, missing in the sentences. Point out the key words of pun:

1. "Are the tires on the car _{.д.}?" - "No, two of them are left."
2. "Son, are you pursuing your studies faithfully?" - "Yes, indeed, father. I'm always _{•_},"
3. "If you were in Africa and saw a lion coming, what steps would you take?" - W
4. "Is it a board school you go to, my dear?" - "No, sir. I believe it is _{...}"
5. "Papa, what kind of a robber is ...?" - "A what?" - "It says here that two pages held up the bride's train."

a) brick; b) behind; c) a page; d) the longest; e) all right

Assignment 6. Suggest the missing parts of the humorous replies based on pun of the meanings of the underlined words:

1. "Hasn't Harvey ever married?" - "... , because he's studying for a bachelor's degree."
2. "Did you have any luck, hunting tigers in India?" - "... Didn't come across a single tiger."
3. "What, your son is an undertaker? I thought you said he was a doctor?" - "Nex I said he followed ..."

4. "What is the meaning of the word 'matrimony'?" - "Father says it it's a sentence."

5. "What model is his car?" - "...; it's a horrible example."

**Assignment 7. Distinguish between: 1) irony; 2) zeugma; 3) p_{Un}
Point out other stylistic devices:**

1. For my own part, I swim like a stone. 2. Joe's been putting two and two together to make a million. 3. Bookcases covering one wall boasted a half-shelf of literature. 4. "Lord Henry, I am not at all surprised that the world says that you are extremely wicked." - "But what world says that?" asked Lord Henry, elevating his eyebrows. "It can only be the next world. This world and I are on excellent terms." 5. Last time it was a nice, simple, European-style war. 6. Your project is just fit for the wastepaper basket. 7. He is really now a gentleman of the three outs: out of pocket, out of elbow, out of credit. 8. Yes, he is my blood cousin, seven times removed. 9. Telling of a member expelled from her club, a woman said: "They dismembered her." 10. "Unmarried?" - "Twice." 11. The quickest way to break a bad habit is to drop it. 12. The man who is always asking for a loan is always left alone. 13. Father to daughter's suitor: "My daughter says you have that certain something, but I wish you had something certain!" 14. (*She, tearfully*) - "You said if I'd marry you you'd be humbly grateful." - (*He, sourly*) - "Well, what of it?" - (*She*) - "You're not; you're grumbly hateful." 15. (*an epitaph on Sir John Strange*) Here lies an honest lawyer, and that is Strange.

Supplement Assignment. Analyse the following figures of substitution and combination:

1. The whole lobby was empty. It smelled like fifty million dead cigars. 2. Somebody knocked on the door, and when I went to open it, I fell over my suitcase. I always pick a gorgeous time to fall over a suitcase or something. 3. I dropped about a thousand hints but I couldn't get rid of him. 4. He was two years younger than I was, but he was about fifty times as intelligent. He was terrifically intelligent. 5. They both laughed like hyenas at stuff that wasn't even funny. 6. He didn't have too bad a sense of humor. 7. At Percy, you either froze to death or died of the heat. 8. He's not too bad. 9. There were about three inches of snow on the ground, and it was still coming down Like a madman. 10. In New York, boy, money really talks - I'm not kidding. 11. The one ugly one, Laverne, wasn't too bad a dancer, but the other one, old Marty, was murder. Old Marty was like dragging the Statue of Liberty around the

floor. 12. *Four times* she asked me that - she was certainly witty. 13. It was that kind of a crazy afternoon, terrifically cold... (J. D. Salinger). 14. He caught a ride home to the crowded loneliness of the barracks. (J. Jones). 15. He smiled back, breathing a memory of gin at me. (W. S. Gilbert). 16. He is a proud, haughty, consequential, turned-nosed peacock. (Ch. Dickens). 17. Now let me introduce you - that's Mr What's-his-name, you remember him, don't you ? And over there in the corner, that's the Major, and there's Mr What-d'you-call-him, and that's an American. (E. Waugh). 18. After a while and a cake he crept nervously to the door of the parlour. (A. Tolkien). 19. "Someone at the door," he said, blinking. - "Some four, I should say by the sound," said Fili. (A. Tolkien). 20. Like a well, like a vault, like a tomb, the prison had no knowledge of the brightness outside. (Ch. Dickens). 21. We danced on the handkerchief-big space between the speak-easy tables. (R. P. Warren). 22. Liza Hamilton was a very different kettle of Irish. Her head was small and round and it held small and round convictions. (J. Steinbeck). 23. There are three doctors in an illness like yours. I don't mean only myself, my partner and the radiologist who does your X-rays, the three I'm referring to are Dr Rest, Dr Diet and Dr Fresh Air. (D Cusack). 24. Little Jon was born with a silver spoon in his mouth which was rather curly and large. (J. Galsworthy). 25. Huck Finn and Holden Caulfield are Good Bad Boys of American literature. (H. G. Vallins). 26. He smelled the ever-beautiful smell of coffee imprisoned in the can. (J. Steinbeck). 27. Her painful shoes slipped off. (J. Updike). 28. We sat down at the table. The jaws got to work around the table. (R. P. Warren). 29. He had all the confidence in the world, and not without reason. (J. O'Hara). 30. I took my obedient feet away from him. (W. S. Gilbert). 31. Most women up London nowadays seem to furnish their rooms with nothing but orchids, foreigners and French novels. (O. Wilde). 32. I felt I wouldn't say "no" to a cup of tea. (K. Mansfield). 33. Better beans and bacon in peace than cakes and ale in fear. (Aesop). 34. A most intense young man, A soulful-eyed young man. An ultra-poetical, super-aesthetical, Out-of-the-way young man! (Gilbert). 35. When every one is somebody, Then no one's anybody. (Gilbert). 36. The black flower of civilized society, a prison. (N. Hawthorne). 37. I like work; it fascinates me. I can sit and look at it for hours. I love to keep it by me: the idea of getting rid of it nearly breaks my heart. (J. K. Jerome). 38. A fly sat on the chariot wheel and said, "What a dust I raise." (J. La Fontaine). 39. Please return this book; I find that though many of my friends are poor arithmeticians, they are nearly all good bookkeepers. (W. Scott). 40. Cauliflower is nothing but cabbage with^a college education. (Mark Twain).

Seminars No 9,10

Stylistic Syntax: Syntactic Expressive Means and Stylistic Devices

Assignment 1. Pick out the syntactic stylistic devices based on a) reduction, b) extension of the sentence model:

1) a rhetoric question; 2) polysyndeton; 3) parceling; 4) detachment; 5) repetition; 6) tautology; 7) aposiopesis; 8) inversion; 9) an apokoinu construction; 10) ellipsis; 11) asyndeton; 12) enumeration; 13) a nominative sentence; 14) parallel constructions.

Assignment 2. Point out separately the cases of 1) elliptical sentences, 2) nominative sentences, 3) apokoinu constructions:

1. Malay Camp. A row of streets crossing another row of streets. (P. Abrahams). 2. "What did you divorce your husband for?" - "Two hundred dollars a month." 3. "Don't you think he's rather good-looking?" - "In a way." - "What kind of a way?" - "Away off." 4. There was no door led into the kitchen. (Sh. Anderson). 5. The day passed on. Noon, afternoon, evening. Sunset. (J. Galsworthy). 6. He was the man killed the deer. (R. P. Warren).

Assignment 3. Pick out tautology in the following sentences:

1. Pain, even slight pain, tends to isolate. Pain, such as he had to suffer, cuts the last link with society. (S. Chaplin). 2. The widow Douglas, she took me for her son. (M. Twain). 3. "What's the matter?" - "Nothing... everything. ... it's good news... news... well, Jean's much better. 4. And - now my Arvie's gone. Whatever will I and my children do? Whatever will I do? Whatever will I do?.. (H. Lawson). 5. I can say no more, but blessings, blessings on all in the dear house I leave, prays. (W. Thackeray).

Assignment 4. Supply the missing words to indicate cases of repetition. Define the repetition types:

1. Avoid evil and it will ^ you. 2. Live not to *live* but eat to live. 3. A ^ for everything and everything in its place. 4. The alarm swept from lip to...., from group to *street* from street to *street*. (M. Twain). 5. Nothing will come of ^ . 6. What is lost is ^ . 7. The worst has come to *me*. 8. God defend me from my friends; from my enemies I can *defend* myself. 9. He's not fit to ^ others that cannot command himself. 10. He that hatches matches *catches*. 11. If the

mountain will not come to Mahammed, ^ must go to ^ . 12. _ . to you is like talking to the wall. 13. It was a ghost of a train, a Flying Dutchman of ^ a nightmare of ^ . (R. Davis). 14. Nothing comes from *nothing*. 15. "That's a fine on Jen mind you've got there!" "Open mind, my eye! We didn't come with ^ (M- Wilson). 16. Habit cures ^ . 17. It's queer that you should be so different from Violet. *Life* is as hard as nails. (B. Shaw). 18. A crooked stick throws a _ ^ shadow.

Assignment 5. Change the word order to make the sentences grammatically and semantically correct:

1. Wanted, a situation as governess by a young lady aged 26 for three years. 2. Lost, an umbrella in Victoria by a lady with whalebone ribs. 3. Girl with wonderful personality wants work as maid in good family. Can cook and admire children.

Assignment 6. Determine stylistic and communicative functions of detachment; define the types of repetition in the following sentences:

1. You know what I mean. You look like a million dollars, I mean. (A. Saxton). 2. I have seen old Flint in the corner there, behind you; as plain as print, I've seen him. (R. Stevenson). 3. "Serious from my heart - from my soul!" returned Mr. Winkle, with great energy. (Ch. Dickens). 4. "In a barrack, by Jove - I wish anybody in a barrack would say what you do," cried out this uproused British lion. (W Thackeray). 5. Now, although we were little and I certainly couldn't be dreaming of taking Fanny from her or anything like that, and although she didn't really love Fanny, only thought that she was supposed to because she had spasmed him into this world, already, Fanny's mother didn't like me. (J. Baldwin).

Supplement Assignment. Analyse the following lexico-semantic and syntactic expressive means and stylistic devices as to their types, functional value and compare with the given translations into Ukrainian:

W. M. Thackeray:

1. All the world used her ill, said this young misanthropist. - "*Світ до мене жорстокий*", казала ця юна мізантропка.

2. The world is a looking-glass, and gives back to every man the reflection of his own face. Frown at it, and it will in turn look sourly upon you; laugh

at it and with it, and it is a jolly kind companion. - *Світ - це дзеркало, він, кожному відбиває його власне обличчя. Насуптесь - і він у відповідь гляне на вас похмуро; усміхніться до нього, зарежочить разом з ним - і він буде такий самий веселий, як і ви.*

3. She was small and slight in person; pale, sandy-haired, and with eyes habitually cast down: when they looked up they were very large, odd, and attractive; so attractive, that the Reverend Mr. Crisp, fresh from Oxford, and curate to the Vicar of Chiswick, the Reverend Mr. Flowerdew, fell in love with Miss Sharp; being shot dead by a glance of her eyes, which was fired all the way across Chiswick Church. - *Ребека була маленька, тендітна, бліда дівчина з рудими косами, що звичайно ходила опустивши очі, та коли підіймала їх, вони здавалися великими, загадковими і чарівливими, такими чарівливими, що містер Хрумлі, якого щойно спекли в Оксфорді і прислали в Чізвік заступником вікарія Флауердью, закохався у міс Шарп; вона вбила його тими очима, стрельнувши ними через усю чізвікську церкву.*

4. Oh, why did Miss Pinkerton let such a dangerous bird into her cage? - *Ох, навіщо міс Пінкертон впустила в свою клітку таку небезпечну птаху?*

5. She took advantage, therefore, of the means of study the place offered her. - *Тому вона й використовувала ті можливості, які давав їй пансіон, щоб дечого навчитися.*

6. 'No, never, upon my word,' said the head under the neckcloth, shaking very much. - *Ні, не гадувала, слово честі, — мовила голова з-за хустки.*

7. George, of course, took charge of Amelia. She looked as happy as a rose-tree in sunshine. - *Джордж, звичайно, упадав коло Емілії, яка сяяла від щастя, мов розквітлий трояндовий куц на сонці.*

8. The faithful chambers seem, as it were, to mourn the absence of their masters. The Turkey carpet has rolled itself up, and retired sulkily under the side-board; the pictures have hidden their faces behind old sheets of brown paper; the ceiling-lamp is muffled up in a dismal sack of brown holland; the window-curtains have disappeared under all sorts off shabby envelopes; the marble bust of Sir Walpole Crawley is looking from its black corner at the bare boards and the oiled fire-irons [...] - *Вірні покої наче оплакували відсутність своїх господарів. Турецький килим скрутився і понуро заліз під буфет, картини позатуляли обличчя аркушами пакувального паперу, люстра загорнулася в бридкий ворок із сірої мішковини, завіси на вікнах зникли під усіляким старим шматтям.*

мармурове погруддя Волпола Кроулі позирало з темного кутка на юлі столи, на приладдя до каміна, змащене жиром /.../.

9. A tempest in a slop-basin is absurd. We will reserve that sort of thing for the mighty ocean and the lonely midnight. The present Number will be mild. Others - but we will not anticipate *those*. - *Буря в склянці води - безглуздя. Прибережемо такі речі для могутнього океану і глупої ночі. Цей розділ дуже лагідний. Зате інші... але не будемо забігати вперед.*

10. Her roses faded out of her cheeks, and the pretty freshness left her fioure after the birth of a couple of children, and she became a mere machine in her husband's house, of no more use than the late Lady Crawley's grand piano. - *Троянди на її щоках зів'яли, від стрункої, знадливої постаті не лишилося й сліду після народження двох дітей, і вона стала в домі чоловіка просто машиною, з якої було стільки користі, скільки з рояля небіжчиці леді Кроулі.*

11. That blood-red hand of Sir Pitt Crawley's would be in anybody's pocket except his own. - *Червона лапа сера Пітта ладна була залізти у будь-чию кишеню, тільки не в свою власну.*

12. She did not pester their young brains with too much learning, but, on the contrary, let them have their own way in regard to educating themselves; for what instruction is more effectual than self-instruction? - *Вона не обтяжувала їхніх голівок надмірною наукою, а, навпаки, давала їм цілковиту волю самим добувати собі знання, бо ж хіба є краща освіта за самоосвіту?*

13. 'My mind shudders when I think of her awful, awful situation, and that, near as she is to the grave, she should be so given up to vanity, licentiousness, profaneness, and folly.' - *Я весь здригаюся, коли подумую про її жахливе, безнадійне становище і про те, що вона, стоячи однією ногою в могилі, так загрузла в суєті, розпусті, безбожності й інших гріхах.*

14. Let us return to Humdrum Hall. - *Вернімося до замку Нудоти.*

15. The captain has a hearty contempt for his father, I can see, and he calls him an old *put*, an old *snob*, an old *chaw-bacon*, and numberless other pretty names. - *Наскільки я ножу збагнути, капітан страшенно ненавидить свого батька, зве його мужлаєм, занудою, жлуктом та іншими прегарними словами.*

16. 'And it's to this man's son -this scoundrel, gambler, swindler, murderer of a Rawdon Crawley, that Matilda leaves the bulk of her money. I say it's unchristian. By Jove, it is. The infamous dog has got every vice except hypocrisy, and that belongs to his brother. ' - / *щоб синові такого крутія Родонові Кроулі, тому негідникові, гравцеві, шахраєві і вбивці, Ма-*

тільда віддала більшу частину свого багатства? Це не по-христіянському! їй-богу. Не по-християнському! В тому мерзотникові втілені всі вади світу, крім облуди, яка дісталася його братові!

17. 'You, my love, are a little paragon - positively a little jewel - You have more brains than half the shire. - Ти, любонько, просто скарб справжнісінький діамант. Ти маєш в голові більше глуду, ніж: половина цього графства.

18. Their house was comfortable; their papa's table rich and handsome [...]. - Будинок в Осборнів був розкішний, стіл їхнього батька - багатий і смачний [...].

19. Poor little tender heart! and so it goes on hoping and beating, and longing and trusting. - Бідолашне ніжне серденько! Воно сподівається й тремтить, тужить і вірить.

20. While Becky Sharp was on her own wing in the country, hopping on all sorts of twigs, and amid a multiplicity of traps, and pecking up her food quite harmless and successful, Amelia lay snug in her home of Russell Square; if she went into the world, it was under the guidance of the elders; nor did it seem that any evil could befall her or that opulent cheery comfortable home in which she was affectionately sheltered. - Тим часом як Бекі Шарп літала десь у провінції на власних крилах, стрибала по гілках і, уникаючи всіляких пасток, успішно і безкарно знаходила собі їжу, Емілія зручно вилежувалася у своєму гнізді на Рассел-сквер. Якщо вона і виходила в світ, то тільки під наглядом старших; ніяке лихо, здавалося, не могло її спіткати у багатому, веселому, затишному домі, що надійно захищав її від життєвої хуртовини.

21. He was her Europe, her emperor, her allied monarchs and august prince regent. He saw her sun and moon; and I believe she thought the grand illumination and ball at the Mansion House, given to the sovereigns, were especially in honour of George Osborne. - Джордж: був її Європою, її імператором, її союзними монархами і її найяснішим принцом-регентом. Він був її сонцем і місяцем. По-моєму, Емілія навіть вважала, що парадну ілюмінацію і бенкет у палаці лорд-мера влаштовано не на честь союзних монархів, а тільки для Джорджа Осборна.

22. What were her parents doing, not to keep this little heart from beating so fast? - Куди дивилися її батьки? Чому не тильнували, цюї серденько не стукотіло так голосно?

23. {author} I know where she kept that packet she had - and can steal in and out of her chamber like Iachimo - like Iachimo? No - that is a bad

part. I will only act Moonshine, and peep harmless into the bed where faith and beauty and innocence lie dreaming. - Я знаю, де Емілія ховає пачку штів від Джорджа, міг би крадькома зайти до її кімнати і вийти цїсі непомітно, мов Іакімо... Мов Іакімо? Ні, це негарна роль. Я зроблю так, як Місячне Сяйво: невинно зазирну до ліжка, де лежить і СНУЄ мрії віра, краса й чистота.

24. Holding this kind of conversation, and building numberless castles in the air (which Amelia adorned with all sorts of flower-gardens, rustic walks, country churches, Sunday schools, and the like; while George had his mind's eye directed to the stables, the kennel, and the cellar), this young pair passed away a couple of hours very pleasantly. - За такою розмовою і спорудуванням повітряних замків (що їх Емілія прикрашала всілякими квітниками, стежечками, сільськими церквами, недільними школами тощо, а Джордж: - конюїнями, псарнями і пивницями) наша молода пара дуже приємно провела години зо дві.

Rudvard Kipling:

25. Again the big gong beat, and a second time there was the rushing of naked feet on earth and ringing iron; the clatter of tools ceased. In the silence, men heard the dry yawn of water crawling over thirsty sand. - Знову загудів великий гонг, і ще раз по землі та дзвінкому залізу залопотіли босі ноги. Брязкіт ломів та кайл урвався. У тиші чутно було, як сухо сичить вода, розливаючись по спраглому піску.

26. The dense wet heat that hung over the face of land, like a blanket, prevented all hope of sleep in the first instance. - Густа, волога спека, Що ніби ковдрою вкривала лице землі, відразу вбивала всяку надію заснути.

27. The heated air and the heavy earth had driven the very dead upward for coolness' sake. - Розпечене повітря й важка земля навіть мерців вигнали нагору шукати прохолоди.

28. Then silence follows - the silence that is full of the night noises of a great city. - Далі - тиша. Тиша, повна нічних звуків великого міста.

29. All the heat of a decade of fierce Indian summers is stored in the Pitch-black, polished walls of the cork-screw staircase. - В чорних, як смола, лискучих стінах гвинтових сходів згромадилась уся спека доброго десятка палючих індійських літ.

30. The city is absolutely quiet now, but for some vagrant dog's love, song. Nothing save dead heavy sleep. - *Місто вже зовсім затихло, чути тільки любовну пісню якогось бездомного пса. Ніде нічого, кріу важкого, мертвого сну.*

O'Henry:

31. The imperturbability of the mountains hung upon him like a suit of armor. — *Незворушний спокій облягав його, як сталеві лати.*

32. Through it all gleamed a faint protest of cheated youth unconscious of its loss. - *Крізь усе це проглядав глухий протест ошуканої юності, яка ще не помічає, що вже відходить.*

33. Her soul peeped out once through her impassive face, hallowing it. - *На мить душа цієї жінки прозирнула крізь незворушні риси її лица, одухотворивши їх.*

34. Jud was a monologist by nature, whom Destiny, with customary blundering had set in a profession wherein he was bereaved, for the greater portion of his time, of an audience. - *Природа створила Джада для виголошення монологів, але доля, як завжди, все переплутала і накинула йому таку професію, при якій у нього здебільшого не було аудиторії.*

35. The machine sitting at that desk was no longer a man; it was a busy New York broker, moved by buzzing wheels and uncoiling springs. - *Людина, що сиділа за столом, не була більше людиною. Це був заклопотаний нью-йоркський маклер - машина, яку рухали коліщата і пружини.*

36. The broker's hour is not only crowded, but the minutes and seconds are hanging to all the straps and packing both front and rear platforms. - *Година маклера не тільки повна, хвилини та секунди в ній тримаються за ремені і висять на буферах та підніжках.*

37. On the Exchange there were hurricanes and landslides and snow-storms and glaciers and volcanoes, and those elemental disturbances were reproduced in miniature in the broker's offices. - *На біржі бушували урагани та снігові бурі, виникали обвали, ожеледі та виверження вулканів, і усі ці стихійні нелади відбувалися в мініатюрі в конторі маклера.*

38. His window was open, for the beloved janitress Spring had turned on a little warmth through the waking registers of the earth. - *Вікно було відчинене, бо мила швейцарка Весна вже посилала в радіатори парового опалення землі трохи тепла.*

39. Homeless, they have a hundred homes. They flit from furnished oom to furnished room, transients forever - transients in abode, transients in heart and mind. - *Це люди бездомні, але у них є сотні будинків. Вони переплутають з однієї мебльованої кімнати до іншої, все у них тимчасове ~ тимчасове житло, тимчасові почування і думки.*

40. The expression on Dodson's face changed in an instant to one of cold ferocity mingled with inexorable cupidity. The soul of the man showed itself for a moment like an evil face in the window of a reputable house. - *Вираз його обличчя враз змінився - на ньому проглянули холодна лютість і невблаганна жадібність. Душа цього чоловіка визирнула на мить на поверхню, як визирає часом лихе обличчя з вікна поважного будинку.*

41. The fly in Ikey's ointment (thrice welcome, pat trope!) was Chunk McGowan. - *Ложкою дьогтю в бочці меду надії Айкі був Чанк Мак-Гоуен.*

42. A dead leaf fell in Soapy's lap. That was Jack Frost's card. Jack is kind to the regular denizens of Madison Square, and gives fair warning of his annual call. - *Пожовклий лист упав на коліна Сопі. То була візитна картка Діда Мороза. Він добрий до постійних мешканців Медісон-скверу і щоразу попереджає про свій прихід.*

43. And to the waiter he betrayed the fact that the minutest coin and himself were strangers. - *А потім пояснив офіціантові, що він, Сопі, і навіть найдрібніша монета - аж- ніяк не друзі.*

44. Neatly upon his left ear on the callous pavement two waiters pitched Soapy. - *Два офіціанти так вправно викинули Сопі, що його ліве вухо опинилося на нечутливому тротуарі.*

45. He halted in the district where by night are found the lightest streets, hearts, vows, and librettos. - *Зупинився у кварталі, де ввечері розливалось ціле море світла, де однаково легкі були серця, любовні клятви і музика.*

46. When one loves one's Art no service seems too hard. - *Коли любиш Мистецтво, ніякі жертви не здаються надто великими.*

47. Joe was painting in the class of the great Magister - you know his fame. His fees are high; his lessons are light - his highlights have brought him renown. Delia was studying under Rosenstock - you know his repute as a disturber of the piano keys. - *Джо вивчав живопис у класі самого великого Меджістера. Ви, звісно, чули про нього. Бере він за навчання багато, а вчить мало чому, це і принесло йому славу Майстра ефектних контрастів. Ділія навчалась у Розенітока - ви знаєте, яку славу здобув цей порушник спокою фортепіанних клавіш.*

48. People here lie down on the floor and scream and kick when you am the least bit slow about taking money from them. - Тут такі люди, що трохи загавишся підмести у них кишеню, то вони одразу гуп! ца землю і ну верещати та дригати ногами.

49. In November a cold, unseen stranger, whom the doctors called Pneumonia, stalked about the colony, touching one here and there with his icy fingers. - Ау листопаді холодний, невидимий пришечець, якого лікарі називають Пневмонією, почав бродити по колонії, торкаючись то одного, то другого своїми крижаними пальцями.

50. Whenever my patient begins to count the carriages in her funeral procession I subtract 50 per cent from the curative power of medicines. - Коли люди починають діяти в інтересах гробаря, то вся фармакопея - марнота.

51. Young artists must pave their way to Art by drawing pictures for magazine stories that young authors write to pave their way to Literature. - Молоді художники мусять мостити свій шлях у Мистецтво, малюючи ілюстрації до журнальних оповідань, які молоді автори пишуть для того, щоб вимостити собі шлях у Літературу.

52. Forty years he had wielded the brush without getting near enough to touch the hem of his Mistress's robe. - Сорок років тримав він у руках пензель, але й на крок не наблизився до своєї Музи, щоб хоч торкнутися краю її мантії.

53. She told him of Johnsy's fancy, and how she feared she would, indeed, light and fragile as a leaf herself, float away, when her slight hold upon the world grew weaker. - Сю розповіла старому про химери Джонсі й про свої побоювання відносно того, як би її подруга, легенька й тендітна, немов листок, не відлетіла від них, коли зв'язок із світом у неї ще послабшає.

54. Her eyes were shining, and her cheeks showed the delicate pink of life's - real life's approaching dawn. - Очі її сяяли, а на щоках палали ніжні рожеві відблиски прийдешньої зорі життя - справжнього життя.

55. Manhattan, the night-blooming cereus, was beginning to unfold its dead-white, heavy-odoured petals. - Манхеттен, нічний кактус, почав розкривати свої мертвотно-білі, з важким ароматом пелюстки.

56. Piggy needs but a word. When the girls named him, an undeserving stigma was cast upon the noble family of swine. The words-of-three-letters lesson in the old blue spelling book begins with Piggy's biography. He was fat;

had the soul of a rat. the habits of a bat, and the magnanimity of a cat.

про Піггі можна сказати лише кілька слів. Коли дівчата його прозвали (Піггі - поросся [англ.]), незаслужена ганьба лягла на благородну свинячу породу. Характер Піггі складався з рис, властивих іншим тваринам: він був гладкий, але мав душу щура, б)а)ч) - кажана, великодушність kota...

57. With the morbid thirst of the confirmed daily news drinker, he awkwardly folded back the pages of an evening paper, eagerly gulping down the strong, black headlines, to be followed as a chaser by the milder details of the smaller type. - Склавши вдвоє вечірню газету, він з похмурою жадібністю спраглого споживача новин ковтав жирні чорні заголовки, передчуваючи, як запиватиме їх меншим шрифтом тексту.

58. Outside was one of those crowded streets of the east side, in which, as twilight falls, Satan sets up his recruiting office. ... here were the children playing in the corridors of the House of Sin. Above the playground forever hovered a great bird. The bird was known to humorists as the stork. But the people of Chrystie Street were better ornithologists. They called it a vulture. - Вікно виходило на одну з тих густо населених вулиць Іст-Сайда, де, як тільки настають сутінки, відкриває свій вербувальний пункт Сатана. ... діти пустували в оселі Пороку. Над цим майданчиком для ігор завжди ширяв великий птах. Гумористи стверджували, що то лелека. Але жителі Крісті-стріт краще знали орнітологію: вони називали його коршаком.

59. Her eyes were shining brilliantly, but her face had lost its color within twenty seconds. - Очі її сяяли, як діаманти, але за якихось двадцять секунд лице втратило свої кольори.

60. It is well that hay fever and colds do not obtain in the healthful vicinity of Cactus City, Texas, for the dry goods emporium of Navarro & Piatt, situated there, is not to be sneezed at. - Дуже добре, що здоровий клімат Кактус-Сіті, штат Техас, не сприяє простудам і нежиті, бо чхати на розташований там універсальний магазин "Наварро і Платт" було б просто безглуздо.

61. Old Zizzbaum had the eye of an osprey, the memory of an elephant, and a mind that unfolded from him in three movements like the puzzle of the carpenter's rule. - Старий Зіззбум мав око морського орла, пам'ять лона, а розум - бистрий і точний, як складна лінійка.

62. "I shouldn't care to live in it," said the Texan. "Your son and I knocked around quite a little last night. You've got good water, bit Cactus City is better

lit up." "We've got a few lights on Broadway, don't you think, Mr. Piatt?" "And a good many shadows," said Piatt. "I think I like your horses best I haven't seen a crowbait since I've been in town." - "Я б тут не жшц відповів Платт. - Ми з вашим сином устигли вчора децю побачити З водою у вас добре, зате у нас, у Кактус-Сіті освітлення краще." "На Бродвеї є й світлі місця, хіба ні, містере Платт?" "Але ц темних не менше, - відповів Платт. - Щиро кажучи, мені найбільше сподобалися тут коні. Жодної шкати не бачив."

63. "Quite unseldom I have been fit to impugn your morals when you have been chewing the rag with me about your conscientious way of doing business. - "Ох частенько у мене свербіли руки полічити тобі зуби, коли ти починав жувати .жулку про свій "чесний бізнес".

64. - 'Jeff,' says he, 'some time when you have the leisure I wish you'd draw off a diagram and footnotes of that conscience of yours.' - "Джеффе, - нарешті озвався він, - колись, як матимеш вільну часинку, будь ласка, накресли мені діаграму твоєї совісті. Тільки щоб з примітками, з поясненнями. "

65. Jeff is in the line of unillegal graft. He is not to be dreaded by widows and orphans; he is a reducer of surplusage. - Поле діяльності Джеффа не якесь там незаконне шахрайство. Удовам і сиротам його бояться нічого: він забирає тільки лишки.

66. There was a town down there, as flat as a flannel-cake, and called Summit, of course. - Є там таке собі містечко, пласке, як млинець, і, певна річ, зветься воно Вершина.

67. We knew that Summit couldn't get after us with anything stronger than constables and, maybe, some lackadaisical bloodhounds and a diatribe or two in the *Weekly Farmer's Budget*. - Ми знали, що Вершина не могла б послати в погоню за нами нічого страшнішого, ніж констеблів, можливо, кількох сентиментальних собак-шукачів і двох-трьох викривальних заміток у "Щотижневому бюджеті фермера".

68. They had the appearance of men to whom life had appeared as a reversible coat - seamy on both sides. -До обох життя, як свідчив їхній вигляд, повернулося гострим боком.

69. I herded sheep for five days on the Rancho Chiquito; and then the wool entered my soul. That getting next to Nature certainly got next to me. I was lonesomer than Crusoe's goat. I've seen a lot of persons more entertaining as companions than those sheep were. - П'ять днів я чабанував на ранчо Чіквіто, а тоді відчув, що серце моє обростає вовною>

Наближення до природи мало не наблизило мого кінця. Я був ^{з(м)отніший, ніж:} коза Робінзона Крузо. На своєму віку я бачив ..(•мало значно цікавіших співрозмовників, ніж оті барани.

70. I've got to do something in an intellectual line, if it's only to knock somebody's brains out. - Мені аж руки сверблять до якоїсь мозкової поботи, хоча б навіть вибити комусь мозок із голови.

71. "Have you seen or heard of any strangers around here during the past month?" "I have not," says I, "except a report of one over at the Mexican quarters of Loomis' ranch, on the Frio." "What do you know about him?" asks the deputy. "He's three days old," says I. - "Тобі не доводилося бачити тут якихось зайшлих людей або чути, що десь з'явився новий чоловік?" "Ні, не доводилося, - кажу я, — хіба що в мексиканському селищі на ранчо Люміс, на Фріо, з'явилась одна нова людина." "Що ти знаєш про неї?" - питає помічник. "її три дні," - кажу я.

72. After indulging himself in a lot more non-communicative information and two thirds of my dinner, the deputy rides away. - Проковтнувши ще масу такої ж нелегкотравної інформації й дві третини мого обіду, помічник шерифа їде геть.

Practical Assignments for independent Work

Independent Personal Work 1

Style, Stylistic Lexicology, Etc.

Item 1

"He's gone off his rocket!" shouted one of the fathers, aghast, and the other parents joined in the chorus of frightened shouting. "He's balmy!" they shouted. "He's nutty!" "He's screwy!" "He's batty!" "He's dippy!" "He's dotty!" "He's daffy!" "He's goofy!" "He's beany!" "He's buggy!" "He's wacky!" "He's loony!" "No, he is not!" said Grandpa Joe.

Assignments for stylistic analysis

1. Define what neutral word [a) drunkard, b) mad. c) disobedient] slang equivalents substitute in the passage above.

2. Explain whether this extract presents a narration or a description
3. Is there any emotional or qualitative climax in the extract? How doth words "*No, he is not!*" fit all the other exclamations?
4. What is the sentence structure in the direct speech - simple/ compound, complete/ elliptical? Do the exclamations manifest any definite style of language? What exactly?
5. What is the tone of speech in this extract: formal/ semiformal/ informal/ conversational/ casual/ sympathetic/ cheerful/ vigorous/ serious/ humorous/ mock-serious/ lyrical/ dramatic/ excited/ agitated/ passionate/ impassive/ detached/ matter-of-fact/ dry/ impartial/ melancholy/ moralising/ unemotional/ pathetic/ sarcastic/ ironical/ sneering/ bitter/ reproachful, etc.?
6. What is: a) the basic theme, b) the idea of the episode?

Item 2

Reporter - "Madam, you may recollect that we printed yesterday your denial of having retracted the contradiction of your original statement. Would you care to have us say that you were misquoted in regard to it?"

Assignments for stylistic analysis

1. Explain what exactly speaks of the style of this passage? What style is represented?
2. How does the choice of words influence perception of the information? Define the tone of the note: formal/ semiformal/ informal/ conversational/ casual/ sympathetic/ cheerful/ vigorous/ serious/ humorous/ mock-serious/ lyrical/ dramatic/ excited/ agitated/ passionate/ impassive/ detached/ matter-of-fact/ dry/ impartial/ melancholy/ moralising/ unemotional/ pathetic/ sarcastic/ ironical/ sneering/ bitter/ reproachful, etc.
3. State: a) the basic theme, b) the idea of the passage.

Item 3

"May it please the *court*" said an American *lawyer* to a *German justice of the peace* before whom he was *trying* a *case*, "this is a case of great importance. While the American eagle, whose sleepless eye watches over the *welfare* of this mighty republic, and whose wings extend from the Alleghenies to the Rocky Chain of the West, was *rejoicing* in his pride of place i

»Shtop dare! I say vat hass dis suit to do *mit* de eagles? Dis suit hass *•rɪd* do mit de vild bird. It vas vun sheep," exclaimed *the judge*. •True, your honour, but my client has rights and" "Your gliant hass no right to de eagle." "Of course not, but the laws of language"

"Vat I care for de laws of language, eh? I oonderstand de laws of de tates *und* dot is enough for me. Talk about de case alretty."

"Well, then, your honour, my client is charged with stealing a sheep and"

"Dat vill do! Dat vill do! Ten dollars fine, undder court vill *adjourn*."

Assignments for stylistic analysis

1. What is: a) the basic theme, b) the central idea of the passage?
2. Point out what layer of vocabulary the marked words belong to.
3. Define the context of the plot description. What exactly (vocabulary choice, pronunciation, the context itself) produces a humorous effect?
4. Analyse the style and tone of speech of both the interlocutors.

Item 4

"I am not to be *lodged* there!" the *King* said, with a shudder, that had something in it ominous.

"No," replied the grey-headed *seneschal*, who attended upon him *unbounded*. "God forbid! - Your *Majesty's* apartments are prepared in these lower buildings which are hard by, and in which King John slept two nights before the battle of Poitiers."

"Hum - that is no lucky omen neither" - muttered the King; "but what of the Tower, my old friend? and why should you desire of *Heaven* that I may not be there lodged?"

"Nay, my gracious liege," said the seneschal, "I know no evil of the Tower at all - only that the *sentinels* say lights are seen, and strange noises heard in it, at night; and there are reasons why that may be the case, for anciently it was used as a state prison, and there are many tales of deeds which have been done in it."

[King] Louis asked no farther questions; for no man was more bound than he to respect the secrets of a prison-house. At the door of the apartments destined for his use, which, though of later date than the Tower, were sth both ancient and gloomy, stood a small party of the Scottish *Guard*, which

the *Duke*, although he *declined to concede* the point to Louis, had ordered t
be introduced, so as to be near the person of their master. The faithful *Lord*
Crawford was at their head.

"Crawford - my honest and faithful Crawford," said the King, "where
hast thou been to-day? - Are the Lords of Burgundy so inhospitable as to
neglect one of the bravest and most noble gentlemen that ever *trode a court*"
- I saw you not at the *banquet*."

"I declined it, my liege," said Crawford - "times are changed
with me. The day has been that I could have *ventured* a *carouse* with
the best man in Burgundy, and that in the juice of his own grape; but a matter
of four pints now flusters men, and I think it concerns your Majesty's service
to set in this an example to my *callants*."

From Walter Scott's Quentin Durward

Assignments for stylistic analysis

1. Decide what vocabulary layer the marked words belong to.
2. State the number of characters introduced in the episode. What are the theme and the tone of each part of the conversation?
3. Is the setting realistic/ historical/ fantastic/ exotic/ rural?
4. Analyse the style and the context (or their kinds) disclosed in the extract.
5. How can the notion of norm be applied to the extract? Point out conspicuous expressive means and stylistic devices. What function and effect does each of them have?
6. Analyse how the notion "the author's voice" is revealed in the extract?

Theoretical items for independent personal consideration

1. The text ontology and gnosiology.
2. Approaches to the text definition.
3. Text and discourse.

Literature recommended

1. Домашнее А. И. и др. Интерпретация художественного текста (нем. яз.). - М., 1989. - С. 11-27.

2. Мореховский А. Н., Воробьева О. П. и др. Стилистика английского языка. - К., 1991. - С. 201-211.

3. Разинкина Н. М. Функциональная стилистика английского языка. - М., 1989. - С. 98-122.

К***

Independent Personal Work 2 Lexico-semantic Expressive Means and Stylistic Devices, Etc.

Item 1

The insurance adjuster who had been investigating the fire turned to go.
"I came down here to find out the cause of this fire and I have done so,"
he remarked.

"That's what I want to know. What caused it?" remarked the house owner.

"It's a plain case of friction."

"What-ya-mean - friction."

"The fire was undoubtedly caused by rubbing a three thousand dollar insurance policy on a two thousand dollar house."

Assignments for stylistic analysis

1. Define *a)* the theme, *b)* the idea of the episode.
2. Does the dialogue present the theme in form of description or narration?
3. Is the plot simple/ complex/ intricate?
4. State whether the setting is realistic/ historical/ fantastic.
5. Analyse and explain the metaphor: "*It's a plain case of friction.*"
6. Decide and explain whether the tone of the text is formal/ semiformal/ informal/ conversational/ casual/ sympathetic/ cheerful/ vigorous/ serious/ humorous/ mock-serious/ lyrical/ dramatic/ excited/ agitated/passionate/ impassive/ detached/ matter-of-fact/ dry/ impartial/ melancholy/ moralising/ unemotional/ pathetic/ sarcastic/ ironical/ sneering/ bitter/ reproachful, etc.

Item 2

There was a steaming mist in all the hollows, and it had roamed in its
forlornness up the hill, like an evil spirit, seeking rest and finding none. A

clammy and intensely cold mist, it made its slow way through the air in ripples that visibly followed and overspread one another, as the waves of an unwholesome sea might do. It was dense enough to shut out everything from the light of the coach-lamps but these its own workings, and a few yards of road; and the reek of the labouring horses steamed into it, as if they had made it all.

From Charles Dickens' *A Tale of Two Cities*

Assignments for stylistic analysis

1. Analyse the theme and the idea disclosed in the extract.
2. Define whether the text is more narration or description. What is the author's role in it?
3. Is there any exaggeration in depicting the phenomenon?
4. Define the kind of context. Characterise semantic and structural types of metaphor in the passage. What effect does the metaphoric description produce?
5. Analyse stylistic value of the simile used in the passage. Is the clause "as if they had made it all" in the last sentence also an instance of simile? What is the semantic stylistic essence of this concluding part?
6. Explain whether the conjunction "but" introduces antithesis.
7. What effect is produced by the detached nominative clause "A clammy and intensely cold mist"?
8. In what tone is the extract written? What words specify it?

Item 3

The summer passed slowly like some torturing thing reluctant to let go. The rains came just in time, for the oily leather leaves were curling with crispness and turning yellow with the septic threat of death. In places the ground had cracked open, exposing millions of swarming insects to the harsh scorch glare of the sun: they ran out and withered in a few hours. It was impossible to have open the windows of the Company office for fear of mosquitoes and huge gnats pumped up with blood, but this did at least keep down the sickening stench of the river. It had shrunk during the summer to half its size, leaving a mass of grey, stagnant silt to bake and stink in the sun. The animals instinctively kept away from it.

From David Clarke's *The Turtles*
titles

Assignments for stylistic analysis

1. Define the style represented by the extract.
2. State the theme and the idea of the text.
3. What is basically presented in the passage - narration or description? Is there any emotional climax in the text?
4. Analyse: a) whether the setting is realistic/ fantastic/ exotic; b) what span of time the extract covers.
5. What is the tone of the extract? Choose three words or phrases which you think convey the unpleasantness of the weather or the landscape. Explain how these words or phrases achieve their effects.
6. Analyse metaphor and explain simile in the excerpt.
7. Is/ are there any image/ images created in the context? Comment on your answer.

Item 4

Their own tea arrived and they prepared to begin. Attempting to break the silence Mr Stone found that he whispered, and the whisper was like gunshot.

And then silence vanished. The door was pushed vigorously open and there entered a very tall man and a very small fair girl. The man was in mountaineering clothes, like one equipped for a Himalayan or at least Alpine expedition. He carried rucksack and ropes; his thick rough trousers were tucked into thick woollen socks, and these disappeared into massive lustreless boots with extraordinarily thick soles. He created, by his masculine entry and the laying down of detachable burdens, as much noise as for two or three. The girl was soft and mute. Her slacks, imperfectly and tremulously filled, suggested only fragility; so did her light-blue silk scarf. The pale colours of her clothes, the milky fawn of her raincoat, and the style of her pale tan shoes marked her as a European.

From V. S. Naipaul's *Mr Stone and the Knights Companion*

Assignments for stylistic analysis

1. Analyse the style and way (Vⁱ/ 3rd person narration/ description) of the extract presentation.
2. Define the theme of the passage.

3. Recognise a stylistic device in the proper name *Mr Stone* and define its stylistic function.

4. Analyse how the beginning of the extract with the simile "*the whisper was like gunshot*" correlates with the second paragraph.

5. Name and explain the effect of the stylistic device the author resorts to in direct parallel portrayal of the man and the girl. Point out the words and phrases which manifest difference of these people. Do these lexical elements represent any other stylistic devices? What detail is opposed to "*light blue silk scarf*"? Define person-images.

6. In what tone is the extract written? Explain the idea of it.

Theoretical items for independent personal consideration

1. Divisibility and integrativity of the text.
2. Equipotential nature of the text.
3. Collision and coherence of the text.

Literature recommended

1. Кухаренко В. А. Интерпретация текста. - М., 1988. - С. 70-89.
2. Мороховский А. Н., Воробьева О. П. и др. Стилистика английского языка. - К., 1991. - С. 211-227.

Independent Personal Work 3 Syntactic Expressive Means and Stylistic Devices, Etc.

Item 1

"He was a remarkable man/ I said, unsteadily. Then before the appealing fixity of her gaze, that seemed to watch for more words on my lips, I went on, 'It was impossible not to -'

"'Love him,' she finished eagerly, silencing me into an appalled dumbness. 'How true! how true! But when you think that no one knew him so well as I! I had all his noble confidence. I knew him best.'

"'You knew him best,' I repeated. And perhaps she did. But with every word spoken the room was growing darker, and only her forehead, smooth and white, remained illumined by the unextinguishable light of belief and love."

"'You were his friend,' she went on. 'His friend,' she repeated, a little louder. 'You must have been, if he had given you this, and sent you to me. I feel I can speak to you - and oh! I must speak. I want you - you who have heard his last words - to know I have been worthy of him. ... It is not pride. #, Yes! I am proud to know I understood him better than any one on earth - he told me so himself. And since his mother died I have had no one - no one - to - to -'

"I listened. The darkness deepened."

From Joseph Conrad's *Heart of Darkness*

Assignments for stylistic analysis

1. Define the basic theme and the idea disclosed in the extract. What contextual effect is produced by the introductory words "*He was a remarkable man*"!

2. Say whether the extract contains description or narration. Who is perceived as the author of the piece and what is his role in presenting the conversation?

3. Analyse the tone of the passage, the stylistic function of exclamations. Is the modality of speech of both the interlocutors the same?

4. What kind of climax -emotional, qualitative, quantitative- is observed in the extract? How is it expressed?

5. Analyse the sentence structure and functional peculiarities of: a) detachment; b) asyndeton; c) enumeration; d) tautology.

6. What is the significance of break-in-the-narrative in the text?

7. Explain the contextual stylistic function of the concluding metaphor "*The darkness deepened.*"

Item 2

To write of someone loved, of someone loving, above all of oneself being loved - how can these things be done with propriety? How can they be done at all? I have treated of love in my published work; I have used it - with avarice, envy, revenge - as one of the compelling motives of conduct. I have written it up as something prolonged and passionate and tragic; I have written

it down as a modest but sufficient annuity with which to reward the just; τ have spoken of it continually as a game of profit and loss. How does any of this avail for the simple task of describing, so that others may see her. the woman one loves? How can others see her except through one's own eyes and how, so seeing her, can they turn the pages and close the book and lj_ve on as they have lived before, without becoming themselves the author and themselves the lover? The catalogues of excellencies of the Renaissance poets, those competitive advertisements, each man outdoing the nejtjn metaphor, that great blurt - like a publisher's list in the Sunday newspnrrier - the Song of Solomon, how do these accord with the voice of love - love that delights in weakness, seeks out and fills the empty places and completes itself in its work of completion; how can one transcribe those accents? Love, which has its own life, its hours of sleep and waking, its health and sickness, growth, death and immortality, its ignorance and knowledgp^ experiment and mastery - how can one relate this hooded stranger to the men and women with whom he keeps pace? It is a problem beyond the proper scope of letters.

From Evelyn Waugh's *Work Suspended*

Assignments for stylistic analysis

1. Define the theme of the passage.
2. Analyse the role of the protagonist in the extract.
3. Describe syntactic and functional properties of the underlined clauses.
4. Characterise: *a)* all variants of repetition; *b)* parallel constructions and enumeration according to the types of connection, equality, and pragmatic effect; *c)* stylistically significant instances of detachment.
5. Explain the essence of the interrogative sentences and clauses.
6. Analyse stylistic functions of gradation within the passage.
7. Explain the metaphor "*this hooded stranger*".
8. Characterise the stylistic function of the utterance: "*It is a problem beyond the proper scope of letters*", and the idea expressed in the whole extract.

Item 3

To begin with the old rigmarole of childhood. In a country there was a shire, and in that shire there was a town, and in that town there was a house.

nd in that house there was a room, and in that room there was a bed, and in that bed there lay a little girl; wide awake and longing to get up, but not daring do so for fear of the unseen power in the next room - a certain Betty, noSE slumbers must not be disturbed until six o'clock struck, when she wakened of herself 'as sure as clockwork', and left the household very little oeace afterwards. It was a June morning, and early as it was, the room was full of sunny warmth and light.

From Mrs Gaskell's *Wives and Daughters*

Assignments for stylistic analysis

1. Define the theme of the extract. Is it disclosed through (1st/ 3rd person) narration or description?
2. Describe the tone of the extract (whether it is casual/ sympathetic/ cheerful/ serious/ humorous/ mock-serious/ lyrical/ dramatic/ excited/ agitated/ passionate/ impassive/ detached/ matter-of-fact/ dry/ impartial/ melancholy/ moralising/ unemotional/ pathetic/ sarcastic/ ironical/ sneering/ bitter/ or reproachful, etc.) and the author's attitude to the introduced characters. Explain the pragmatic peculiarity of the word "*slumbers*" and find stylistic devices in the following: "*the unseen power in the next room — a certain Betty*"; "*she wakened of herself 'as sure as clockwork', and left the household very little peace afterwards*". Say if there is any contrast between the two girls, and whether the author resorts to direct or indirect characterization.
3. Analyse the structure and the pragmatic effect of the introductory sentence. Define the stylistic essence of the phrase "*the old rigmarole of childhood*".
4. Characterise all the other syntactic stylistic peculiarities of the passage, analyse their functions.
5. Define the idea expressed in the extract.

Theoretical items for independent personal consideration

1. The text information category.
2. Factual and conceptual information in the text content. The notion of ^plication.

Literature recommended

1. Борисова Л. В. Практическое пособие по интерпретации текста. - Минск, 1987. - С. 80-93, 10-46.
2. Долинин К. А. Интерпретация текста (фр. яз.). - М., 1985 - г 4-142.
3. Пелевина Н. Ф. Стилистический анализ художественного текста. - М., 1980. - С. 184-187, 229-234.

Independent personal work 4
Phonetics, Etc.

Note: Measuring the *rhythm* of stressed and unstressed syllables alternation can be realized in the following *metrical feet*:

trochee - / S
/•IS /•IS \ IS \ IS \ I

Monday, morning, thunder; Spider lumbers down the web

iamb - V /
• /•/•/•/•/j*»'7| •/■]•/(•/

alive, astir, before, restart; The moon shines bright in such a night as this

dactyl - / S S
/ S S / S S / S S \ / S S \ / S S \ /

Saturday, favourite, delegate; Merrily, merrily he will live now

anapaest - S V /

S S / S S / S S / S S \ / S S \ / S S \ / S S \ / S interrupt,
guarantee, overlook; He was free. Was he happy? The question is absurd

amphibrach- V / V
• /••/••/••/•)•/!•/•

umbrella, emergence, botanic; We call it the bottom of hardships

spondee - //
/ _ / - / _ / - | / _ | //

get up, maintain, jump on; He will read this, strong wish

(*Scansion* is defining the number of metrical feet within a line of verse:
e. a. *monometer* (one foot), *dimeter* (2), *trimeter* (3), *tetrameter* (4), *pentameter* (5), *hexameter* (6), *heptameter* (7), *octometer* (8), etc.)

Item 1

The Tyger by William Blake

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?
In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?
And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?
What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp?
When the stars threw down their spears,
And water'd heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?
Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?

Assignments for stylistic analysis

1. Apply the notions of style, norm, context, image to this poem.
2. Define *a)* the basic theme; *b)* the central idea of the piece of verse
3. What do the pronoun forms "*thy*", "*thine*", "*thee*" stand for? tyb. layer of vocabulary do they belong to? Specify. Is there any morphological transposition?
4. Comment on the graphic means in the following: "*Tyger*", &, *water'd*
Do they also speak of poetic diction?
5. Whom does the author imply by the pronouns "*he*", "*his*"? Say whether the questions are rhetoric and if they are directed to only one image? What effect does all this questioning produce?
6. State whether the pronounced with exclamation word "*Tyger!*" is direct address or a nominative sentence. What kind of repetition is this: "*Tyger!*" "*Tyger!*"? Does this variant of repetition help to understand the expressed emotion and attitude? What is expressed in this exclamation - fear, excitement, regret, joy, amazement, or any other feeling?
7. Does the poem contain any elliptical parts, or are those enumerated word combinations joined asyndetically?
8. Analyse the rhythm of the poem.
9. Define the type of rhyme: *a)* couplets/ triple/ cross rhyme/ framing; *b)* broken/ identical/ eye rhyme; *c)* single (masculine *or* male)/ double (feminine *or* female)/ treble (triple or tumbling). Point out instrumentation means (alliteration, assonance, onomatopoeia).
10. Analyse the kind and contextual essence of metaphoric expressions in the poem.
11. Decide and explain whether the tone of the poem is casual/ sympathetic/ cheerful/ serious/ humorous/ mock-serious/ lyrical/ dramatic/ excited/ agitated/ passionate/ impassive/ detached/ matter-of-fact/ dry/ impartial/ melancholy/ moralising/ unemotional/ pathetic/ sarcastic/ ironical/ sneering/ bitter/ reproachful, etc. What effect is produced by the following words: *burning*, *immortal*, *fearful*, *fire*, *dare* and *dread* (repeated several times), *hammer*, *chain*, *furnace*, *deadly terrors*, *tears*?
12. Analyse the stylistic essence of the utterance "*Did he smile his work to see?*" State the type and function of the stylistic device in the sentence "*Did he who made the **Lamb** make thee (the Tyger)?*"
13. The first four lines of the poem are repeated at the end of it. What kind of repetition is this? What effect does it produce? What does the substitution of "*dare*" for "*could*" in the fourth repeated line aim at?

14. Explain how the form of image presentation helps to perceive the author's attitude and the philosophic consideration.

Item 2

The Baltimore & Ohio R. R. Co.,
Pittsburgh, Pa.

Gentlemen:

Why is it that your switch engine has to ding and fizz and spit and pant and grate and grind and puff and bump and chug and hoot and toot and whistle and wheeze and howl and clang and growl and thump and clash and boom and jolt and screech and snarl and snort and slam and throb and roar and rattle and hiss and yell and smoke and shriek all night long when I come home from a hard day at the boiler works and have to keep the dog quiet and the baby quiet so my wife can squawk at me for snoring in my sleep?

Assignments for stylistic analysis

1. Define the style of the extract, prove your point of view.
2. State *a)* the basic theme; *b)* the central idea of the letter.
3. Decide what prevails in the text - description or narration; what person (1*/3*) presentation the text is and how it influences the reader's perception of the idea.
4. Does the text have a simple, or complex, or intricate plot?
5. Is the setting of the events realistic/ historical/ fantastic/ exotic/ rural?
6. Prove whether the interrogative sentence is a rhetoric question or not.
7. Are the phenomena in the text described as long in duration, constant, or recurrent? How is this realised in the sentence structure? Is the sentence simple or composite? Is enumeration homogeneous or heterogeneous? Are the enumerated components joined by means of asyndeton or polysyndeton? What is the stylistic effect of this?
8. Determine whether there is or there is not any text segmentation.
9. Decide and explain whether the tone of the text is formal/ semiformal/ informal/ conversational/ casual/ sympathetic/ cheerful/ vigorous/ serious/ humorous/ mock-serious/ lyrical/ dramatic/ excited/ agitated/ passionate/ impassive/ detached/ matter-of-fact/ dry/ impartial/ melancholy/ moralising/ unemotional/ pathetic/ sarcastic/ ironical/ sneering/ bitter/ reproachful, etc.
10. Enumerate and prove by illustration what of these phonetic stylistic

devices the text contains: *a*) onomatopoeia (direct or indirect?), *b*) alliteration, *c*) assonance, *d*) rhyme, *e*) rhythm. What are they used for?

11. Define the rhythm of the text.

12. Say whether all the enumerated components present onomatopoeia. What is the stylistic function of this?

13. What stylistic effect does the adjective "*quiet*" have in the text? What stylistic device(s) is/are represented in this element?

14. Decide if the text has the climax and the denouement.

15. In conclusion, explain how the expressive means and stylistic devices characterize the protagonist and the situation.

Theoretical items for independent personal consideration

1. The text communicative pragmatic aim. The category of addressing.
2. Anthropocentrism, modality, and "point of view" in the text.

Literature recommended

1. Долинин К. А. Интерпретация текста (фр. яз.). - М., 1985. - С. 181-283.
2. Домашнее А. И. и др. Интерпретация художественного текста (нем. яз.). - М., 1989. - С. 52-114.
3. Кухаренко В. А. Интерпретация текста. - М., 1988. - С. 133-188.
4. Мороховский А. Н., Воробьева О. П. и др. Стилистика английского языка. - К., 1991. - С. 227-234.
5. Пелевина Н. Ф. Стилистический анализ художественного текста. - М., 1980. - С. 187-206, 234-237.

Independent personal work 5 Morphological and Graphic Expressive Means, Etc.

Item 1

Sometimes we'd have the whole river all to ourselves for the longest time. Yonder was the banks and the islands, across the water; and maybe a spark - which was a candle in a cabin window - and sometimes on the wattj

you could see a spark or two - on a raft or a scow, you know; and maybe you could hear a fiddle or a song coming over from one of them crafts. It's lovely to live on a raft. We had the sky, up there, all speckled with stars, and we used to lay ^{on our} backs and look up at them, and discuss about whether they was made, or only just happened - Jim he allowed they was made, but I allowed they happened; I judged it would have took too long to make so many. Jim ^{sa}id the moon could a laid them; well, that looked kind of reasonable, so I didn't say nothing against it, because I've seen a frog lay most as many, so of course it could be done. We used to watch the stars that fell, too, and see them streak down. Jim allowed they'd got spoiled and was hove out of the nest.

From Mark Twain's *Huckleberry Finn*

Assignments for stylistic analysis

1. Define the theme of the extract.
2. Analyse the way and form of presentation - whether the passage is the 1st 3rd person narration/ description. What is the author's role?
3. Characterise the stylistic value of the following morphological items within the text: the superlative degree form: "*we'd have the whole river all to ourselves for the **longest** time*"; the pronoun "*you*"; the number category in "*Yonder **was** the banks and the islands*", "*they was made..., was hove out of the nest*"; the infinitive form: "*we used to **lay** on our backs*", "*I've seen a frog **lay***"; expression of correlation: "*it would have **took** too long to make so many*", "*the moon could **a laid** them*", "*of course it could **be done***"; the double negation: "*I didn't say nothing*"; double expression of the same syntactic component: "*from one of **them** crafts*", "***Jim** he allowed...*". What are those grammatical forms among the mentioned ones that speak of *a*) the pragmatic intention, *b*) emotional state, *c*) educational background of the narrator? Specify.
4. Point out and comment on the stylistic functions of *a*) detachment, *b*) asyndeton, *c*) repetition.
5. Characterise the following metaphors: "*the sky, up there, all speckled with stars*"; "*the moon could a laid them*"; "*they'd got spoiled and was hove out of the nest*".
6. Define the tone of the piece, the narrator's character, and the idea expressed in the text.

Item 2

"E was blinded up 'Eeps way*, sir. Come out o' St. Dunstans Гц p nothin', not a man's work. Weaves mats, or something like that. Course, 'e 's got 'is pension, but what I always ses is, what's a pension to a man what's lost 'is sight? See 'im walkin' past 'ere last week, with 'is ole mother 'oldin' 'im by the arm t' guide 'im, an' lookin' up at 'im pitiful like. Give me a turn it did, 'im with 'is scarred face - good-lookin' young feller 'e was too once- and 'er leadin' 'im along like a child. Gives up all 'er life to that boy, she does. But she ain't many years for this world, crackin' up fast, she is, and then what's goin' t' look after 'im?"

* *E was blinded up 'Eeps way - Він втратив зір у боях поблизу Інра (ipres [i:pr] - Інр - бельгійське місто, у районі якого рімці влітку! igju року вперше застосували ядовитий газ, який отримав назву іприт).*

From Richard Aldington's *The Lads of the Village*

Assignments for stylistic analysis

1. State the theme and the idea expressed in the extract.
2. Define the form of presentation, its tone, and the narrator's attitude.
3. Characterise the sentence structure and syntactic stylistic peculiarities of the extract.
4. Say whether the following questions can be considered rhetoric: "*what's a pension to a мал what's lost 'is sight?*"; "*and then what's goin' t' look after 'im?*"
5. Point out and analyse cases of morphological transposition. State their function.
6. Enumerate the instances and state the stylistic function of the numerous illusions and orthography graphons.
7. Characterise lexico-semantic peculiarities of the following: "*Give me a turn it did*"; "*leadin' 'im along like a child*"; "*Gives up all 'er life to that hoy*"; "*But she ain't many years for this world, crackin' up fast, she is*".
8. Decide whether there is/ are any image(s) disclosed in the extract.

Item 3

The *Salmon* is ever bred in the fresh Rivers (and in most Rivers about the month of *August*) and never grows big but in the *Sea*; and there to an

•«credible bigness in a very short time; to which place they covet to swim, by the instinct of nature, about a set time: but if they be stopp'd by *Mills*, *Flood-nates* or *Weirs*, or be by accident lost in the fresh water, when the others go (which is usually by flocks or shoals) then they thrive not.

And the old *Salmon*, both the *Melter* and *Spawner*, strive also to get into the Sea before Winter; but being stopped that course, or lost, grow sick in fresh waters, and by degrees unseasonable, and kipper, that is, to have a bony oristle, to grow (not unlike a *Hawks* beak) on one of this chaps, which hinders him from feeding, and then he pines and dies.

From Izaak Walton's *The Complete Angler*

Assignments for stylistic analysis

1. Define the theme disclosed in the extract.
2. Decide and explain whether the subject matter is presented in realistic/ historical/ fantastic/ or exotic setting.
3. Characterise stylistic properties of the capitalized and italicized nouns.
4. Analyse syntactic stylistic peculiarities of the extract.
5. Decide whether the extract can be considered an article.
6. Point out and analyse the instances of morphological transposition.
7. Explain what lexico-semantic stylistic devices are observed in the following: "*not unlike a Hawks beak*".
8. Say whether there is any internal/ external conflict, image(s), and what idea is expressed in the extract.

Item 4

The Soul selects her own Society -
Then - shuts the Door -
To her divine Majority -
Present no more -
Unmoved - she notes the Chariots - pausing
At her low Gate -
Unmoved - an Emperor be kneeling
Upon her Mat -
I've known her - from an ample nation -
Choose One -
Then - close the Valves of her attention -
Like Stone -

by *Emily Dickinson*

Assignments for stylistic analysis

1. State what idea is expressed in the poem.
2. Analyse the rhyme and rhythm of the piece.
3. Characterise the text segmentation and punctuation. Suggest and explain the division of the poem into sentences.
4. Say what images are presented in the poem and why so many words within the lines are capitalized.
5. Is there any conflict described in the poem? Specify.
6. Characterise *a)* the types and stylistic functions of the metaphoric expressions; *b)* the role of the author in the poem.
7. Name the stylistic device and define its pragmatic stylistic function: "Like Stone". Analyse what type of context is specified by this expression.
8. Decide what pragmatic and stylistic effect must have been aimed at by the author in placing a dash even in the end of the poem.

Theoretical items for independent personal consideration

1. Functional stylistic paradigm of the text.
2. Functional semantic paradigm: texts-descriptions, texts-narratives, texts-reflection, texts-dialogues, polylogues.
3. Compositional structural paradigm of the text.
4. Individual paradigm of the author.

Literature recommended

1. Борисова Л. В. Практическое пособие по интерпретации текста. - Минск., 1987. - С. 10-27, 47-63, 64-79.
2. Долинин К. А. Интерпретация текста (фр. яз.). - М., 1985. - С. 143-180.
3. Домашнее А. И. и др. Интерпретация художественного текста (нем. яз.). - М., 1989.-С. 115-156.
4. Кухаренко В. А. Интерпретация текста. - М., 1988. - С. 90-132.
5. Пелевина Н. Ф. Стилистический анализ художественного текста. - М., 1980. - С. 184-228.
6. Разинкина Н. М. Функциональная стилистика английского языка. - М., 1989.-С. 98-122.

Independent Personal Work 6 Set Expressions, Etc.

> Idioms

Identify any idioms in these statements.

- She used to let her hair down after a few drinks.
- The sideboard was priceless and very beautiful.
- John and Marlene hit it off right from their first meeting.
- Well, I never understood why there was a smoking ban in the waiting room.
- Well I never! What a lovely surprise to see you here.
- Sometimes we have fish and chips for supper.

Item 1

He was disappointed with Rome. It was still beautiful indeed, but without his father to say 'Here Gibbon* must have heard the monks singing in the Ara Cceli*,' or 'Here's the rostrum - let's see how much we can remember of the Catiline oration*,' the ruins and the churches had somehow lost their charm. And the charm had gone too from Roman life. Cars hooted through the narrow streets, the old restaurants had vanished in a wholesale demolition, a pinchbeck Americanism had taken the place of the old lazy dignity. The beggars had gone, but so had the friendliness and simplicity. Under official encouragement the age-old society of Judas appeared to have taken on a new lease of life; the Eternal City swarmed with intellectual English, neo-Thomists* possessed of small Latin and less Greek, and with homosexual peers in violet cassocks. But worst of all, a strange feeling of moral oppressiveness hung over the town. It was unpleasant to feel that he was probably being watched, that an imprudent phrase might involve him in disagreeable results.

**Gibbon* - англійський історик Едуард Гіббон (1737-1794), автор багатомної праці "Історія занепаду та руйнації Римської імперії" (*Decline and Fall of the Roman Empire*).

**Ara Cceli* (італ.) - назва стародавньої церкви, яка з середини *III століття належала чоловічому монастирю.

**the Catiline oration - найвідоміша в історії Стародавнього Риму, промова в сенаті консула Ціцерона, який звинувачував Катіліну змовницькій діяльності, спрямованій на повалення республіканської форми правління (I ст. до н. е.).*

**нео-Thomists - прибічники нео-томізму, реакційної філософської течії, яка передбачала перегляд учення Фоми Аквінського для відповідності сучасним умовам. Св. Фома Аквінський (XIII ст.) – представник середньовічної схоластики, учення якого є офіційною доктриною католицизму.*

From Richard Aldington's *Meditation on a German Grave*

Assignments for stylistic analysis

1. Define the subject matter of the extract and the form of its presentation.
2. Characterise the tone of the piece, and analyse what predetermines the atmosphere - the person-image or the city-image?
3. Explain what exactly the author contrasts through the expression "ft [Rome] *was still beautiful indeed, but...*" and the following description.
4. Define, judging by the quotations, what must have been the protagonist's first consideration.
5. Point out allusions and specify their source.
6. Analyse the stylistic effect of linking repetition within the following: *"the ruins and the churches had somehow lost their charm. And the charm had gone too from Roman life."*
7. Enumerate those items of situation in Rome which are disclosed in parallel constructions. Is there any kind of climax or contrast? Specify.
8. Characterise all metaphoric and metonymic expressions used in the extract as to their types and functions.
9. Whose attitude obviously prevails in the text - the author's, or the character's? Explain your point of view.

Item 2

I will always remember how staggered I was when an American colleague said that I was as blind as a bat. Although no native speaker of English would give the term a moment's thought, in Ukrainian folklore bats are al-

ways associated with evil, and because of this I was deeply shocked. After a few seconds of reflection, I could see that it is really no worse than being as blind as a mole (our Ukrainian equivalent). In another instance, I was unpleasantly surprised by the words of my Harvard friend who said that I work like a beaver. Personally unacquainted with any beavers in Ukraine, I, of course, could not appreciate that this was a really complimentary comparison. My friend, no less a workaholic than me, would probably be greatly surprised if I compared him - a very substantial man weighing more than 200 pounds - to a little bee, which is exactly what we would say in Ukrainian.

From Oksana Zabuzhko's essay *When in Rome...* in *Panorama*

Assignments for stylistic analysis

1. What is the subject matter of the extract?
2. Define the style and the types of context observed in the narration.
3. How many cases of English-Ukrainian phraseologic discrepancy are described in the text? Point out and translate all the set expressions.
4. Was the author's experience pleasant or unpleasant to her? Is this exactly reflected in the tone of the narration? Characterise the tone.
5. Analyse the syntactic and lexical stylistic properties of the extract.
6. What idea is expressed in the extract?

Item 3

He spoke with homicidal eloquence, keeping the game alive with genial and well-judged jokes. He had a Sergeant to assist him. The Sergeant, a tall sinewy machine, had been trained to such a pitch of frightfulness that at a moment's warning he could divest himself of all semblance of humanity. With rifle and bayonet he illustrated the Major's ferocious aphorisms, including facial expression. When told to "put on a killing face", he did so, combining it with an ultravindictive attitude. "To instil fear into the opponent" was one of the Major's main maxims. Man, it seemed, had been created to jab the life out of Germans. To hear the Major talk, one might have thought that he did it himself every day before breakfast.

Afterwards I went up the hill to my favourite sanctuary, a wood of hazels and beeches. The evening air smelt of wet mould and wet leaves; the

trees were misty-green; the church bell was tolling in the town, and smoke rose from the roofs. Peace was there in the twilight of that prophetic foreign spring. But the lecturer's voice still battered on my brain. "The bullet and the bayonet are brother and sister." "If you don't kill, he'll kill you."

From Siegfried Sassoon's *Memoirs of an Infantry Officer*

Assignments for stylistic analysis

1. Define the theme and the idea disclosed in the extract.
2. Characterise the type and stylistic effect of the subject matter presentation.
3. How many and what logical parts can the extract be divided into? What is the stylistic function and tone peculiarity of each part separately and in connection?
4. Analyse *a*) the setting (realistic/ historical/ fantastic/ exotic/ rural); *b*) the approximately obvious span of time the extract covers; *c*) the kind of narrative flow (straight/ complex/ circular/ frame-like).
5. What stylistic device the writer resorts to in order to name the war representing characters - Sergeant, Major? What impressions of the character of the protagonist do you derive from this passage?
6. Define the type and stylistic contextual essence of the expressions "put on the killing face", "to instil fear into the opponent", "The bullet and the bayonet are brother and sister", "If you don't kill, he'll kill you" rendered in inverted commas in the extract.
7. Analyse stylistic functions of other expressive means and stylistic devices within the extract.
8. Make a conclusion of the character of the writer.

Item 4

'Oh dear!' said Grimes despondently, gazing into his glass. 'Oh, Lord! oh, Lord! That I should come to this!'

'Cheer up, Grimes. It isn't like you to be as depressed as this,' said Paul.

'Old friends,' said Grimes - and his voice was charged with emotion - 'you see a man standing face to face with retribution. Respect him even if you cannot understand. Those that live by the flesh shall perish by the flesh.

* I am a very sinful man, and I am past my first youth. Who shall pity me in that dark declivity to which my steps inevitably seem to tend? I have boasted in

iny youth and held my head high and gone on my way careless of consequence, but ever behind me, unseen, stood stark Justice with his two-edged sword. '*

More food was brought them. Mr Prendergast ate with a hearty appetite.

'Oh, why did nobody warn me?' cried Grimes in his agony. 'I should have been told. They should have told me in so many words. They should have warned me about Flossie, not about the fires of hell. I've risked them, and I don't mind risking them again, but they should have told me about marriage. ' [...]

"Those that live by the flesh shall perish by the flesh - вислів Граймса утворений за аналогією з біблейським: all they that take the sword shall perish with the sword (Євангеліє від Матфея, 26, 52)

^Justice with his two-edged sword - на увазі у давньогрецькій міфології богиня помсти Немезіда, зображувана із двосторонньою гострим мечем — символом помсти.

From Evelyn Waugh's *Decline and Fall*

Assignments for stylistic analysis

1. The extract describes despair of one of the characters because of his forthcoming marriage. Analyse the tone of the piece - whether (and in what part exactly) it is formal/ semiformal/ informal/ conversational/ casual/ sympathetic/ cheerful/ vigorous/ serious/ humorous/ mock-serious/ lyrical/ dramatic/ excited/ agitated/ passionate/ impassive/ detached/ matter-of-fact/ dry/ impartial/ melancholy/ moralising/ unemotional/ pathetic/ sarcastic/ ironical/ sneering/ bitter/ reproachful, etc. Specify your consideration.
2. Explain how the exclamations and allusions (point them out) made by the protagonist in the extract, as well as his friend's words and his own judgement of himself, characterise him.
3. Analyse stylistic functions of other expressive means and stylistic devices within the extract.
4. Make a conclusion of the style and the idea disclosed in the extract.

Theoretical items for independent personal consideration

1. The problem of intertextual relations. Intertextuality and its types.
2. Intertextuality and the problem of the text comprehension.

Literature recommended

1. Долинин К. А. Интерпретация текста (фр. яз.). - М., 1985. -р 63-99.
2. Домашнее А. И. и др. Интерпретация художественного текста (нем. яз.). - М., 1989. - С. 115-156.
3. Кухаренко В. А. Интерпретация текста. - М., 1988. - С. 79-89
4. Разинкина Н. М. Функциональная стилистика английского языка. - М., 1989.-С. 98-122.

Independent personal work 7 Overall Stylistic Analysis

Item 1

A winter morning; a sombre and secluded library; leather bound unread, unreadable books lining the walls; below the windows, subdued, barely perceptible, like the hum of a mowing machine in summer on distant lawns, the sound of London traffic; overhead, in blue and white plaster, an elegant Adam ceiling*; a huge heap of glowing coal in the marble fireplace; a leather topped, mahogany writing-table: the pen poised indecisively above the foolscap - what more is needed to complete the picture of a leisured litterateur embarking upon his delicate labour?

Alas! too much. An elderly man has just entered, picked up a French novel and glanced at me resentfully. This is not my library. Nor, in the words of a French exercise, are these my pens, ink or paper. I am in my Club, in the room set aside for silence and heavy after-luncheon sleep. It is three days past the date on which I promised delivery of copy. Leisured litterateur my foot.

'Eats well, sleeps well, but the moment he sees a job of work he comes over queer.' That is my trouble, an almost fanatical aversion from pens, ink or paper.

**Adam ceiling* ~ *стеля у стилі Адама; на увазі неокласичний стиль англійської архітектури, названий за ім'ям архітектору Роберта Адама (1728-1792).*

From Evelyn Waugh's *General Conversation: Myself-*

Assignments for stylistic analysis

1. Analyse the theme and the idea disclosed in the extract.
2. Define the way of the subject matter presentation, and the notion "author" of the piece.
3. How many and what logical parts can the extract be subdivided into?
4. Characterise the tone of the extract utterances. What lexical expressive means help to identify it?
5. Analyse the types and functions of the syntactic expressive means and stylistic devices observed in the extract.
6. Explain what is expressed in the repetition of the following enumerated objects: "*pens, ink or paper*" and the phrase "*leisured litterateur.*"
7. Analyse pragmatic stylistic essence of the quotation: "*Eats well, sleeps well, but the moment he sees a job of work he comes over queer.*" What are the other means characterising the protagonist? What image is created through them?
8. What is the compositional and pragmatic correspondence between the first and the subsequent paragraphs? Specify the stylistic essence of the rhetoric question "*what more is needed to complete the picture of a leisured litterateur embarking upon his delicate labour?*" and the elliptical answer "*Alas! too much.*" Make a conclusion about the author's judgement of the profession of a writer.

Item 2

It is spring, moonless night in the small town, starless and bible-black, the cobblestreets silent and the hunched, couriers'-and-rabbits' wood limping invisible down to the sloeblack, slow, black, crowblack, fishingboat-bobbing sea. The houses are blind as moles (though moles see fine tonight in the snouting, velvet dingles) or blind as Captain Cat there in the muffled middle by the pump and the town clock, the shops in mourning, the Welfare Hall in widows' weeds. And all people of the lulled and dumbfound town are sleeping now.

From Dylan Thomas' *Under Milk Wood*

Assignments for stylistic analysis

1. Say what can be considered the subject matter of the extract.
2. What tone prevails in the piece?

3. Analyse the syntactic and compositional arrangement of the three utterances within the extract.

4. What are the stylistic functions of simile and detachment in the second sentence? What effect is produced by the second instance of simile containing allusion?

5. Point out all cases of alliteration observed in the text and analyse whether they serve any pragmatic function.

6. Characterise the types and stylistic functions of all metaphoric expressions used in the extract. What image is created by their means?

Item 3

It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of buildings full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down like the head of an elephant in a state of melancholy madness.

From Charles Dickens' *Hard Times*

Assignments for stylistic analysis

1. Characterise the subject matter of the extract, the compositional essence of the introductory sentence, the manner of the subject matter presentation, and define the idea rendered in the text.

2. Analyse the syntactic expressive means and stylistic devices the writer resorts to in the utterances within the extract. Point out the function and effect of each syntactic stylistic peculiarity.

3. Explain the stylistic value of the expressions: "*it was a town of unnatural red and black like the painted face of a savage*"; "*the piston of the steam-engine worked monotonously up and down like the head of an elephant in a state of melancholy madness*".

4. What stylistic notions are observed within the following: "*interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled*"? What functions do they perform in the text?

5. Point out the words and phrases which form the tone of the extract. What tone is observed?

6. Analyse what prevails in the text - metonymic or metaphoric expressions. Characterise the stylistic functions performed in the extract by each.

7. Explain how the notion of modality is applied to image creation within the extract. Define the formed image.

Item 4

It was Miss Murdstone who was arrived, and a gloomy-looking lady she was; dark, like her brother, whom she greatly resembled in face and voice; and with very heavy eyebrows, nearly meeting over her large nose, as if, being disabled by the wrongs of her sex from wearing whiskers, she had carried them to that account. She brought with her two uncompromising hard black boxes, with her initials on the lid in hard brass nails. When she paid the coachman she took her money out of a hard steel purse, and she kept the purse in a very jail of a bag which hung upon her arm by a heavy chain, and shut up like a bite. I had never, at that time, seen such a metallic lady altogether a Miss Murdstone was.

From Charles Dickens' *David Copperfield*

Assignments for stylistic analysis

1. Define the theme and the idea disclosed in the extract.

2. Analyse what prevails in the extract - (1st/ 3rd person) narration or description. Apply the notions of "modality" and "point of view" to the episode.

3. Characterise stylistic syntax of the introductory part of the extract: "*// was Miss Murdstone who was arrived, and a gloomy-looking lady she was; dark, like her brother, whom she greatly resembled in face and voice; and with very heavy eyebrows, nearly meeting over her large nose...*"

4. Recognise the type and define the function of the repetition of the proper name *Miss Murdstone*.

5. Say whether this surname can be considered antonomasia.

6. Point out the words and phrases which characterise Miss Murdstone as "*a metallic lady*". Indicate the stylistic devices used in the clause: "*she kept the purse in a very jail of a bag which hung upon her arm by a heavy chain, and shut up like a bite*". What functions do they perform in presenting the character? Define the formed image.

Item 5

Little Miss Peecher, from her little official dwelling-house, with its little windows like the eyes in needles, and its little doors like the covers of school-books, was very observant indeed of the object of her quiet affections. Love though said to be afflicted with blindness, is a vigilant watchman, and Miss Peecher kept him on double duty over Mr. Bradley Headstone. It was not that she was naturally given to playing the spy - it was not that she was at all secret, plotting, or mean - it was simply that she loved the unresponsive Bradley with all the primitive and homely stock of love that had never been examined or certificated out of her.

[...] Though all unseen and unsuspected by the pupils, Bradley Headstone even pervaded the school exercises. Was Geography in question? He would come triumphantly flying out of Vesuvius and Atna ahead of the lava, and would boil unharmed in the hot springs of Iceland, and would float majestically down the Ganges and the Nile. Did History chronicle a king of men? Behind him in pepper-and-salt pantaloons, with his watch-guard round his neck. Were copies to be written? In capital B's and H's most of the girls under Miss Peecher's tuition were half a year ahead of every other letter in the alphabet. And Mental Arithmetic, administered by Miss Peecher, often devoted itself to providing Bradley Headstone with a wardrobe of fabulous extent; fourscore and four neck-ties at two and ninepence-halfpenny, two gross of silver watches at four pounds fifteen and sixpence, seventy-four black at eighteen shillings; and many similar superfluities.

The vigilant watchman, using his daily opportunities of turning his eyes in Bradley's direction, soon apprized Miss Peecher that Bradley was more preoccupied than had been his want and more given to strolling about with a downcast and reserved face, turning something difficult in his mind that was not in the scholastic syllabus. Putting this and that together - combining under the head "this," present appearances and the intimacy with Charley Hexam, and ranging under the head "that" - the visit to his sister, the watchman reported to Miss Peecher his strong suspicions that the sister was at the bottom of it.

From Charles Dickens' *Our Mutual Friend*

Assignments for stylistic analysis

1. Define the theme and the idea disclosed in the extract.
2. What is the manner of presentation?

3. Characterise the plot (simple/ complex/ intricate) and the setting of the events (realistic/ historical/ fantastic/ exotic?)?

4. How many and what logical parts can the extract be subdivided into?

5. Analyse stylistic functions of detachment, enumeration and repetition in the 1st paragraph.

6. Characterise stylistic structural and pragmatic essence of the interrogative sentences and the replies to them within the second passage.

7. Explain how the expression "*Love, though said to be afflicted with blindness, is a vigilant watchman, and Miss Peecher kept him on double duty over Mr. Bradley Headstone*" has predetermined the 3rd passage utterances. Analyse the stylistic device.

8. Consider whether there is any other non-person image and how it is expressed stylistically.

9. Characterise the tone of the piece - whether (and in what part exactly) it is formal/ semiformal/ informal/ conversational/ casual/ sympathetic/ cheerful/ vigorous/ serious/ humorous/ mock-serious/ lyrical/ dramatic/ excited/ agitated/ passionate/ impassive/ detached/ matter-of-fact/ dry/ impartial/ melancholy/ moralising/ unemotional/ pathetic/ sarcastic/ ironical/ sneering/ bitter/ reproachful, etc. Specify your consideration.

10. Analyse the stylistic essence of repetition of the adjective "*little*" in the 1st passage.

11. Point out all the other lexico-semantic stylistic peculiarities of the extract and characterise their stylistic functional properties.

12. Make a conclusion of the author's style of writing and the types of context the characters are disclosed in.

Theoretical items for independent personal consideration

1. Integration of expressive means and stylistic devices at the text level.
2. Possible approaches to the stylistic analysis of the whole text.

Literature recommended

1. Борисова Л. В. Практическое пособие по интерпретации текста. - Минск., 1987. - С. 64-79, 94-99.
2. Домашнев А. И. и др. Интерпретация художественного текста (нем. яз.). - М., 1989. - С. 35-51.

Literature to theoretical items for independent personal consideration

1. Борисова Л. В. Практическое пособие по интерпретации текста (проза): Учеб. пособ. - Минск: Высшая, школа, 1987.

2. Долинин К. А. Интерпретация текста: (Фр. яз.) Учеб. пособ -М.: Просвещение, 1985.

3. Домашнее А. И. и др. Интерпретация художественного текста: (Нем. яз.) Учеб. пособ. - 2-е изд., дораб. - М.: Просвещение, 1989.

4. Кухаренко В. А. Интерпретация текста: Учеб. пособ. - 2-е изд., перераб. - М.: Просвещение, 1988.

5. Мороховский А. Н. и др. Стилистика английского языка: Учебник.-К.: Вища школа, 1991.

6. Пелевина Н. Ф. Стилистический анализ художественного текста: Учеб. пособ. - М.: Просвещение, 1980.

7. Разинкина Н. М. Функциональная стилистика английского языка: Учеб. пособ. - М.: Высшая, школа, 1989.

Approximate Scheme of Overall Stylistic Analysis of a Fiction Text

*The text (extract, excerpt, episode, passage, piece, paragraph) under consideration (analysis) comes from

- (*indefinite*) a work of literature (novel, story, short story, tale, play, fable, poem) written by ... *name of the author*,

- (*definite*) the book (novel, story, short story, tale, play, fable, poem) ... *name of the work* ...written by ... *name of the author*.

*The author (writer, poet) is famous for (known as an) ...*a bit of information about the author and his works, style of writing*.

*The extract concerns (is devoted to, deals with) ...

*The basic theme is ...

*The central idea finds its particularization in .../ is disclosed through the following collision (internal/ external conflict)...

*From the point of view of presentation the text is

- the 1st 3rd person narrative
- rather a description than a narration
- rather a narration than a description
- a mixture of narration and description

with some a) insertions of direct/ interior/ represented speech;

b) lyrical/ critical/ philosophical digression/ retardation/ foreshadowing/ flashbacks to the past

*The plot is simple/ complex/ intricate. It centres around ...

*The setting of the events is realistic/ historical/ fantastic/ exotic/ rural.

*The span of time the extract covers is (obviously) ...

*The narrative flow is straight/ complex/ circular/ frame-like.

*The climax of the plot development is presented in ...

*The denouement is shown in ...

*The sentence structure is (predominantly) a) simple; b) composite; c) complicated by the following predicative complexes ...; homogeneous/ heterogeneous enumeration of ... It is aimed at exciting (evoking) a feeling/ an emotion/ a state of mind/ the sense of being a witness of a particular logical (complex, confused) philosophical (moral, social) consideration (observation).

*The text segmentation is realized by the following graphic means: ...

*The tone of the piece of literature is formal/ semiformal/ informal/ conversational/ casual/ sympathetic/ cheerful/ vigorous/ serious/ humorous/ mock-serious/ lyrical/ dramatic/ excited/ agitated/ passionate/ impassive/ detached/ matter-of-fact/ dry/ impartial/ melancholy/ moralizing/ unemotional/ pathetic/ sarcastic/ ironical/ sneering/ bitter/ reproachful, etc. It becomes obvious owing to:

a) such cases of morphemic foregrounding as repetition of the root.../ the prefix.. /the suffix.. /the inflexion

b) the morphological transposition of...;

c) the following phonetic stylistic phenomenon/ -na:...

*The direct/ indirect characterization of the person-image/ landscape-image/ animal-image/ object-image ...*mention the person/non-person image..* is achieved with a number of stylistic devices.

Thus, thanks to the

- associated (unassociated) epithet(s) ...

- dead (original) nominational (cognitive, imaginative) simple (sustained) metaphor ..., etc.

we may perceive the optimistic/ involved/ critical/ contemptuous/ ironical/ cynical, etc. attitude of the narrator/ interlocutor(s).

A deliberate exaggeration .../an unexpected comparison (simile) .../-round-about metonymic (metaphoric) way of portraying (exposing, revealing enforcing, rendering, bringing out, ridiculing, etc) the positive (negative, contradictory, complex/ well-rounded) character of... produces the effect of

To stimulate/ stir imagination (to arouse warmth/ affection/ compassion/ delight/ admiration/ dislike/ disgust/ aversion/ resentment/ antipathy, etc.; to increase the credibility of the plot; to stimulate the reader to make his own judgement; to increase the immediacy and freshness of the impression, etc.) the author makes use of ... *name the stylistic phenomenon {phenomena}*, etc.

Excerpts for Overall Stylistic Analysis

I.

Rip Van Winkle, however, was one of those happy mortals, of foolish, well-oiled dispositions, who take the world easy, eat white bread or brown whichever can be got with least thought or trouble, and would rather starve on penny than work for a pound. If left to himself, he would have whistled life away in perfect contentment; but his wife kept continually dinning in his ears about his idleness, his carelessness, and the ruin he was bringing on his family. Morning, noon, and night, her tongue was incessantly going, and everything he said or did was sure to produce a torrent of household eloquence. Rip had but one way of replying to all lectures of the kind, and that, by frequent use, had grown into a habit. He shrugged his shoulders, shook his head, cast up his eyes, but said nothing. This, however, always provoked a fresh volley from his wife;...

Washington Irving

II.

It was in this apartment, also, that there stood against the western wall, a gigantic clock of ebony. Its pendulum swung to and fro with a dull, heavy, monotonous clang; and when the minute-hand made the circuit of the face, and the hour was to be stricken, there came from the brazen lungs of the clock a sound which was clear and loud and deep and exceedingly musical.

but of so peculiar a note and emphasis that, at each lapse of an hour, the musicians of the orchestra were constrained to pause, momentarily, in their performance, to hearken to the sound; and thus the waltzers perforce ceased their evolutions, and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused reverie or meditation.

Edgar Allan Poe

III.

... The houses had generally an odd look. Here, the moonlight tried to get a glimpse of one, a rough old heap of ponderous timber, which, ashamed of its dilapidated aspect, was hiding behind a great thick tree; the lower story of the next had sunk almost under ground, as if the poor little house were a-weary of the world, and retiring into the seclusion of its own cellar; farther on stood one of the few recent structures, thrusting its painted face conspicuously into the street, with an evident idea that it was the fairest thing there. About midway in the village was a grist-mill, partly concealed by the descent of the ground towards the stream which turned its wheel. At the southern extremity, just so far distant that the window-panes dazzled into each other, rose the meeting-house, a dingy old barnlike building, with an enormously disproportioned steeple sticking up straight into heaven, as high as the Tower of Babel, and the cause of nearly as much confusion in its day.

Nathaniel Hawthorne

IV.

Pausing at the threshold, or rather where threshold once had been, I saw, through the open door-way, a lonely girl, sewing at a lonely window. A pale-cheeked girl, and flyspecked window, with wasps about the mended upper panes. I spoke. She shyly started, like some Tahiti girl, secreted for a sacrifice, first catching sight, through palms, of Captain Cook. Recovering, she bade me enter; with her apron brushed off a stool; then silently resumed her own. With thanks I took the stool; but now, for a space, I, too, was mute. This, then, is the fairy-mountain house, and here, the fairy queen sitting at her fairy window.

David Crockett

V.

My name is Jim Griggins. I'm a low thief. My parents was ignorant folks, and as poor as the shadder of a bean pole. My advantages for getting a eddycation was exceedin' limited. I growed up in the street, quite loose and permiskis, you see, and took to vice because I had nothing else to take to, and because nobody had never given me a sight at virtue.

I'm in the penitentiary. I was sent here onct before for priggin' a watch I served out my time, and now I'm here agin, this time for stealin' a few insignificant clothes.

Artemus Ward

VI.

The momentary excitement brought Mr. Oakhurst back to the fire with his usual calm. He did not waken the sleepers. The Innocent slumbered peacefully, with a smile on his good-humored, freckled face; the virgin Piney slept beside her frailer sisters as sweetly as though attended by celestial guardians; and Mr. Oakhurst, drawing his blanket over his shoulders, stroked his mustaches and waited for the dawn. It came slowly in a whirling mist of snowflakes that dazzled and confused the eye. What could be seen of the landscape appeared magically changed. He looked over the valley, and summed up the present and future in two words - "snowed in!"

Francis Bret Harte

vn.

Then this old person got up and tore his paper all into small shreds, and stamped on them, and broke several things with his cane, and said I did not know as much as a cow; and then went out and banged the door after him, and, in short, acted in such a way that I fancied he was displeased about something. But not knowing what the trouble was, I could not be any help to him.

Pretty soon after this a long, cadaverous creature, with lanky locks hanging down to his shoulders, and a week's stubble bristling from the hills and valleys of his face, darted within the door, and halted, motionless, with finger on lip. and head and body bent in listening attitude. No sound was heard. Still he listened. No sound....

Mark Twain

VIII.

They gave small tips, but they were liked; they didn't do anything themselves, but they were welcomed. They looked so well everywhere; they gratified the general relish for stature, complexion, and "form". They knew it without fatuity or vulgarity, and they respected themselves in consequence. They were not superficial; they were thorough and kept themselves up - It had been their line. People with such a taste for activity had to have some line. I could feel how, even in a dull house, they could have been counted upon for cheerfulness. At present something had happened - it didn't matter what, their little income had grown less, it had grown least - and they had to do something for pocket-money. Their friends liked them, but didn't like to support them....

Henry James

IX.

As Peyton Farquhar fell straight downward through the bridge, he lost consciousness and was as one already dead. From this state he was awakened - ages later, it seemed to him - by the pain of a sharp pressure upon his throat, followed by a sense of suffocation. Keen, poignant agonies seemed to shoot from his neck downward through every fibre of his body and limbs. These pains appeared to flash along well-defined lines of ramification, and to beat with an inconceivable rapid periodicity. They seemed like streams of pulsating fire heating him to an intolerable temperature. As to his head, he was conscious of nothing but a feeling of fullness - of congestion. These sensations were unaccompanied by thought. The intellectual part of his nature was already effaced, he had power only to feel, and feeling was torment.

Ambrose Gwinett Bierce

X.

A seat in this boat was not unlike a seat upon a bucking broncho, and by the same token a broncho is not much smaller. The craft pranced and reared and plunged like an animal. As each wave came, and she rose for it, she seemed like a horse making at a fence outrageously high. The manner of her scramble over these walls of water is a mystic thing, and, moreover, at the top of them were ordinarily these problems in white water, the foam racing down

from the summit of each wave requiring a new leap, and a leap from the a"
Then, after scornfully bumping a crest, she would slide and race and splash
down a long incline, and arrive bobbing and nodding in front of the next menace
Stephen Crane

XI.

When you are a boy and stand in the stillness of woods, which can be so
still that your heart almost stops beating and makes you want to stand there in
the green twilight until you feel your very feet sinking into and clutching the
earth like roots and your body breathing slow through its pores like the leaves
- when you stand there and wait for the next drop to drop with its small, flat
sound to a lower leaf, that sound seems to measure out something, to put an
end to something, to begin something, and you cannot wait for it to happen
and are afraid it will not happen, and then when it has happened, you are
waiting again, almost afraid.

Robert Perm Warren

XII.

"That ain't the question, it's if we want to fight now or later. Them Nazis
ain't gonna sit!" shouted the red-faced man. "They got Egypt practically, and
then it's India if it ain't England first. It ain't a question of the communists, the
communists are on Hitler's side. I tellya we can wait and wait and chew and
spit and the first thing you know they'll be in England, and then who's gonna
help us when they start after us? Maybe Brazil? Get wise to the world! Spain
don't matter now one way or the other, they ain't gonna help and they can't
hurt. It's Germany and Italy and Japan, and if it ain't too late now it's gonna
be. Get wise to yourself. We shoulda gone in-" ...

John Berryman

XIII.

For Kevin, his employment by the automobile factory was like a child's
ticket of admission to an awesome, half-believed-in fairyland of new sights,
sounds, colors, and odors. Even the preliminary physical examination, which
his nude fellow Job applicants, shivering in their stockinged feet, swore was
Just too damned much like the army, was a revelation to Kevin, who had not
been in the United States long enough to learn how to conceal his astonish-
ment. The young men in line with him grumbled and cursed, or stood embar-

ished at their physical inadequacies; but Kevin - six feet two, sturdy as an
oak- white-skinned and freckled from the roots of the flaming hair, standing
ap and away from his forehead, to the outer edges of his massive shoulders -
was more interested by the fact that he was being examined for nothing.

Harvey Swados

XIV.

To the intent ear, Nation was voicing her growing pains, but, hands that
create are attached to warm hearts and not to calculating minds. The Lean as
he fought his burden on looked forward to only one goal, the end. The barrow
he pushed, he did not love. The stones that brutalized his palms, he did not
love. The great God Job, he did not love. He felt a searing bitterness and a
fathomless consternation at the queer consciousness that inflicted the ever
mounting weight of structure that he HAD TO! HAD TO! raise above his
shoulders! When, when and where would the last stone be? Never... did he
bear his toil with the rhythm of song! Never... did his gasping heart knead the
heavy mortar... A voice within him spoke in wordless language.

Pietro Di Donato

XV.

His mother bent down again. "I can't use it while you're working. I can't
use it while you're reading. I can't use it until ten o'clock in the morning
because you're sleeping". She started the machine. "When am I supposed to
clean the house?" she called over the noise of the cleaner. "Why don't you
sleep at night like everybody else?" And she put her head down low and
vigorously ran the machine back and forth.

Andrew watched her for a moment. No arguments came to him. The
sound of the cleaner so close to him made his nerves jump. He went out of
the room, closing the door behind him.

Irwin Shaw

XVI.

Not unbewildered, again he gazed off for his boat. But it was temporarily
hidden by a rocky spur of the isle. As with some eagerness he bent forward,
watching for the first shooting view of its beak, the balustrade gave way
before him like charcoal. Had he not clutched an outreaching rope he would

have fallen into the sea. The crash, though feeble, and the fall, though hollow of the rotten fragments, must have been overheard. He glanced up. A sober curiosity peering down upon him was one of the old oakum-pickers slipped from his perch to an outside boom; while below the old Negro, and invisible to him, reconnoitering from a port-hole like a fox from the mouth of its den, crouched the Spanish sailor again.

Herman Melville

XVII.

"Yes, I think it was, but I didn't know it for a month or so, when it suddenly struck me that what I felt for her - I don't know how to explain it, it was a sort of shattering turmoil that affected every bit of me - that that was love, I knew

I'd felt it all along. It was not only her looks, though they were awfully alluring, the smoothness of her pale skin and the way her hair fell over her forehead and the grave sweetness of her brown eyes, it was more than that; you had a sensation of well-being when you were with her, as though you could relax and be quite natural and needn't pretend to be anything you weren't. You felt she was incapable of meanness. It was impossible to think of her as envious of other people or catty. She seemed to have a natural generosity of soul. One could be silent with her for an hour at a time and yet feel that one had had a good time.

William Somerset Maugham

XVIII.

These October days were the best of the year. The trees had turned fully and there was an edge of winter in the air. Halfway to town a maple stood; each morning he had watched its leaves die toward scarlet until today the tree flamed with a fall fire. The hills beyond town, nearly high enough to be called true mountains, had come into a variegated beauty, clusters of oaks shading into a slope of richer sweetgum, interspersed by the evergreen denial of pine and cedar, so that John walked with his eyes lifted up to them.

Borden Deal

XIX.

When a girl leaves her home at eighteen, she does one of two things. Either she falls into saving hands and becomes better, or she rapidly assumes

182

. ■> cosmopolitan standard of virtue and becomes worse. Of an intermediate place, under the circumstances, there is no possibility. The city has its cunning wiles, no less than the infinitely smaller and more human tempter. There are large forces which allure with all the soulfulness of expression possible in the most cultured human. The gleam of a thousand lights is often as effective as the persuasive light in a wooing and fascinating eye. Half the undoing of the unsophisticated and natural mind is accomplished by forces wholly superhuman. A blare of sound, a roar of life, a vast array of human hives, appeal to the astonished senses in equivocal terms.

Theodore Dreiser

XX.

The rest of the story is pointless. I said *so long* to the young Assyrian and left the shop. I walked across town, four miles, to my room on Carl Street. I thought about the whole business: Assyria and this Assyrian, Theodore Badal, learning to be a barber, the sadness of his voice, the hopelessness of his attitude. This was months ago, in August, but ever since I have been thinking about Assyria, and I have been wanting to say something about Theodore Badal, a son of an ancient race, himself youthful and alert, yet hopeless. Seventy thousand Americans, a mere seventy thousand of that great people, and all the others quiet in death and all the greatness crumbled and ignored, and a young man in America learning to be a barber, and a young man lamenting bitterly the course of history.

William Saroyan

I.

Здалося йому, що все навколо різко освітілося, сяйво те пливло з неба і все ество його почало насичуватися дивовижним яскравим спокоєм. Всі чуття його обернулися у це єдине - наслухання і теплу радість. Бачив скелі, що нависали навколо, безладно громадячись одна на одну, відчував небо, що наче приспустилось і лягло йому надуш; пізнав раптом увесь світ, засяяний тим-таки світлом, повний гармонії, але сплетений у надзвичайно складний вузол. Здавалося, душа його розширюється, роблячись безмежно широкою; відчув пульс дня, що ожив отут, на цій землі, - з'єднання всього живого, неба й землі, води й землі, а також води й неба - чудовий вогонь запаливав усе це, напоюючи й живлячи.

183

Побачив він, як рухається сік від коріння до стебла в траві та гіллі ку щ }_в
як п'є тепло й повітря ящірка і як травиться в *золотому соку в ній* зло-
влений комар. Відчув над собою там, угорі, величезний і безмежний
простір, його душа проходила туди, розкладаючись на етер, пливла, об-
волікаючи далекі планети, метеорити й супутники.

Валерій Шевчук

II.

Великий космос, засаджений безліччю круглих тіл, явив йому рап-
том свій злагоджений ритм - все там було сповнене і впоєне найтон-
шим, проникливим вогнем. Здавалося, що цей вогонь виходить із нього
самого і розсівається у просторі. Водночас він, той вогонь, приходить із
простору й до нього, еднаючись на півдорозі чи на початках, створюючи
ті первні, що ними і стають потім круглі тіла. Невимовне задоволення,
яке відчув під ту хвилю, поглиналося безоднею світла, і в ньому, як і в
безодні отій, було розсіяне тонкою матерією тихе й безначальне відчут-
тя вічності. Сидів між сірого каміння, одгородившись відтак від світу, і
раптом ясно й чисто зрозумів, що все довкола нього, все біля нього і все
в ньому існує. Тоді ж бо й народилась уперше на його вустах та легень-
ка півусмішка, від якої обличчя його повивалося привабливістю, а очі
ояснялися спокійним та мудрим світлом. Тож коли він устав, щоб
покинути це мимовільне місце усамітнення, міг уже ясно й просто понес-
ти те світло з собою, хоч зовні був блідий, наче стіна.

Валерій Шевчук

III.

Срібні купчасті хмари починали повзти через небо з десятої ранку
- доти небо було ясне, кришталеве й трепетне. Хмари, які з'являлися
потім, було послано, здавалося, для того, щоб підкреслити його незви-
чайну, трохи виблідну синяву і щоб посилати на землю срібне сяйво. В
тому сяйві людські обличчя ставали м'якші й добріші й освітлювалися
так, що навіть короткозорі починали добре бачити. Вітру майже не було,
але той легіт, що ледве ворухив листя, ніс у собі перше відчуття осені
та холодів. Можливо, від того у травах аж розривалися цвіркуни, не при-
пиняючи своєї роботи, як жінці, цілу добу. Далекі, лісі, недавно золоті
горби потемніли - хліб із них уже звели, і стерні надали їм землісто-

жовтого кольору. На оброслих полином кручах снували туди-сюди, спус-
кались і піднімалися, крутилися й танцювали метелики, - горби від того
мерехтіли й начебто були вкриті танцюристими квітами. Річка вмерла в
своєму ложі, вилискувала холоднувато і відчувало: купальників уже не
притягала її принадна вільга.

Валерій Шевчук

IV.

Дим у місячному промінні здавався ясно-синій; під каштаном валя-
лися, густо насипані за ніч, зелені їжачки, десь далеко чхнув і затахкотів
поїзд, і йому здалося, що в цю ніч і під цим місяцем просторо розши-
рюється йому душа. М'яко фосфоризували білі стіни школи, темно ди-
вилися вікна, наче був цей дім живою істотою. Закукуриків десь неда-
леко півень, і небо, повне драгливих зір, раптом просвітлило. Повіяв свіжий,
аж гострий, вітер, і саме він розбудив на мент каштанове листя. Глухо
зашелестіло, і на землю з глухим стукотом обсипалося ще з десяток
каштанів. Володимир потягся до найближчого з них, розломив, і в долю-
ню йому випало біле тіло. Дихнув на повні груди вогкого, свіжого, гірку-
ватого запаху; повітря навколо вже тремтіло, наливаючись непевним,
сірим, але по-своєму принадним світлом: у тому світлі, яким поступово
наповнювалося небо, в цій його оголеності, відчув себе Володимир не-
прикаяним та самотнім. Йому здалося, що для грудей його бракує по-
вітря, що світ став круглий та замерзлий, а йому тільки й залишилося,
що отак безмовно сидіти на цій-от парті.

Валерій Шевчук

V.

Було в той день похмуро. Звисали над землею темними рядами
хмари, а за горбами товклися, наче поспішали якнайшвидше сховатися
за обрієм. Земля дрімала в сірому світлі, ця сірість уливалась у душу
людей, і всі ходили трохи роздратовані. Подія пасувала до пейзажу, па-
сувала до настроїв астронома й господині: незрозуміле, незагоєне по-
чуття - тривога, що їй годі знайти назву. Негода по-своєму визначала її
і оте стовписько на небокраї, де штовхалися, як вівці в отарі, хмари й
поспішали сховатись у насурмленій долині. Опріч цього - нічого особли-

вого, це дивувало й зморювало, але не заспокоювало - смуток став сірий як ці хмари, котився він і котився, наче шукаючи й для себе сонячного просвітку...

В маєтку Гудищі, як і в кожному домі на ті часи, жив домовик. Коли сталося нещастя, домовикові груди стис одчай. [...] Крізь віконце лилася блідава, мов нежива, ніч, і домовика потягло на світло зір. Було спокійно й тихо. Виднілася біла дорога, що витікала з маєтку й губилася між ночі

Валерій Улеєнук

VI.

Десь далеко в степу заіржав чи заплакав дикий степовий кінь, і ці іржання розлунилося, розплескалося в безмірному просторі.

Почув тупіт копит за спиною, але не обернувся. Так само трюхикав його коник, і так само, понурившись, їхав і він. Вже пара синіх метеликів сиділа на його брилі й наче балакала поміж себе, - миготів крильцями спершу один, а тоді другий.

Наздоганяв воза тільки один вершник, і копита чітко дзвонили в степовій тиші. Літнє закінтожене обличчя, чорні палкі очі, вуса, закладені за вуха, а на маківці, піднятій вітром, наче півнячий гребінь, чуб - вершник нічим не різнився од поселенців цих країв.

Кінь його заіржав, далеко попереду зойкнула луна, тонко охнула і пропала в просторі; попиковий кінь наче щось пригадав, звів голову й прислухався, хоч уже з десять років він глухий. Однак ніздрі його заворушилися: той погук, що несподівано пролунав за спиною, мав свій запах.

Валерій Шевчук

VII.

Місячне сяйво ворушилося на дорогах, спіталося у коронах дерев, ковзалося по солом'яних стріхах; розквітали нічні квіти й запаморочливо пахли. Дихала втомлена земля, сухий вітер ходив, наче парубок, по рожніми вулицями й обтрушував стиглі сади. Глухо падали яблука та груші, й заливалися, аж навшпиньки ставали, цвіркуни; текла волога від рік, і плескав там весельцем рибалка. Чорний пес (ніч стояла чорна навколо) біг і біг, висолопивши язика (місяць червоний висів серед неба), й поблискував очима (зорі кришилися і осипалися донизу); пахли бур'яни, готуючись розкрити коробочки з насінням і розсіяти їх по землі: чор-

ний пес похитував хвостом - вітер-парубок зіскочив раптом з гілляки прирічкового дерева, вдарив навприсяди і до смерті зачарував великою й геть-но недосвідчену русалку. Білі квіти приходили на розмову до квітів червоних, бралися тендітними рученятами й починали легесенькій танок, ледь-ледь вихитуючи тонкими станами. Звідти, звідкіля почав свій біг чорний лахман, позіхнула вже холоднорога Зневажниця квітів, і це осіннє дихання відчув на собі перш за все наймит, якого не брав сьогодні сон і який сидів просто неба, схиливши на руки голову.

Валерій Шевчук

VIII.

.. крок старого став сягнистий, часом він підбігав, а за ним котилася кругла й моторна грудочка собачати. Дві сльозини скотилися із синіх, як цей ранок, очей. Застигли двома голубими кришталіками в зморшках старого, і, коли сонце осяяло світ, у кришталіках тих заграли маленькі веселочки.

Лише тоді попик озирнувся. Побачив раптом у тому місці, де тількино було місто, озеро серед степу. Купалося у тому озері ясне сонце, наче хто мив у ньому золоту мису, і літала над водою самотня біла мева. Кричала тужливо й падала грудьми на воду. Тоді знову зринала догори і там, серед невимірної голубіні, спалювалася яскраво-білим непорочним вогнем.

Білий, як лунь, чоловічок стояв на зарослій травою дорозі. Сині його очі, окреслені сивими бровами, спокійно зорили на те видиво, що хиталося попереду, легенький вітерець ворухив білим і рідким волоссям. Глухла навколо безлюдь, тільки невгамовні жайворонки били в свої дзвінки, і тиша стояла первісна - тиша, як тканина блаватна.

Валерій Шевчук

IX.

Земле! Ти народжуєш нас неначе для того, щоб ми звіряли тобі своє горде серце. Ми нікуди не можемо подітися від тебе, як од власної долі, і хоч куди б занесли нас урагани часу, але як тільки вони вщухають і починають ледь виднітися твої обрії, то ми знову прагнемо до тих місць, де вперше побачили тебе з коліскової висі, наче перекинуту горілиць, потім з отих віконець маленьких, у чотири шибки - прагнемо на ті

споришеві подвір'я, де ми вперше ступили на тебе босоніж, звідали твоє тепло й зачули в жилах своїх твою незміряну силу. Тож лишень тобі дано повертати лебедині зграї з далеких світів - хто не чув, як стривожено вони ячать, шукаючи тебе в чорних туманах, хто не бачив, як їхні безстрашні ватажки розбиваються вночі об незнані скелі, аби інші жили й могли долетіти до тебе, той ніколи до кінця не збагне, що в людях живуть ті самі закони землі обітованої. Для одних вони стають непереборними лише за тридцять п'ять мільйонів кілометрів від рідної землі, а дду інших, що обертаються по менших орбітах, достатньо і тридцяти п'яти..

Василь Земляк

Х.

Уночі палало село. З неба злякано дивився вниз поблідлий місяць, і, ховаючись у хмари, тікав, і з жахом озирався назад, на полум'я. Дерев хитались і, від страху наїживши голі віти, ніби силкувались втекти; а вітер гасав над полум'ям, зривав з його головні, шпурляв ними в сусідні хати, розкидав і лютував, свавільно і безпардонно. Побіля ж полум'я бігали, метушились маленькі, безсилі люди, ламали руки й кричали до неба, до місяця, до полум'я. Кричали до Бога, до чорта, до людей. Полум'я ж росло, вітер грався ним, місяць з жахом тікав серед хмар, і не було порятунку ні від неба, ні від чорта, ні від людей. Місяць утік, небо посіріло, а коли зовсім розвиднілось, вітер стомився, і вогонь ліниво, байдуже, ні крихти не вважаючи на людей, наче й не їхні хати він пожег, став погасати. Куріли чорні, обгорілі зволки, балки, недогоріла солома куріла теж байдуже, ліниво, стомлено. А з того боку, де згоріла половина села, сходило сонце, весняне і радісне. Наплювать йому на недогорілі балки, на сірі, чорні обличчя, на дику тугу, на повислі руки маленьких людей.

Володимир Винниченко

ХІ.

В манежі було повно голів. Це був здоровенний кавун, повний насіння - облич. Навіть угорі на товстелезних бантинах прилипли люди й щось кричали звідти, коли кричали внизу. Кругом були якісь машини, залізні прилади, заліплені людьми. І був ще манеж той схожий на величезне корито, помазане медом, під яке пробрались мухи й закрили все собою.

Десь попереду чувся голос оратора. Мабуть говорила ота голова, що випнула над всіма і вимахувала руками.

Мені довелось щиро й серйозно попрацювати плечима, щоб упевнитись, що то, дійсно, говорила та голова. Дякуючи цьому, ми були недалеко від самої трибуни.

Голова мала добрий голос, бороду, але мало красномовності. Вона часто спотикалась об свої ж слова, сипала ними без ладу і іноді до того заплутувалась серед них, що безпомічно зупинялась і важко дихала. Але не падала духом і ще з більшим завзяттям і запалом пробивалась вперед. Це була серйозна й нелегка робота, і всі слухали уважно.

Володимир Винниченко

ХІІ.

Оркестри справно гриміли, крики вчасно вибухали, пісні на своєму місці лунали, сонце старанно функціонувало, дерева на бульварах зелено сміялись, птахи від радості пурхали. І на всіх без виїмку обличчях людей, молодих, старих, чоловічих, жіночих, грали білі зуби радості й безмежного ентузіазму. Ні одного не було ні стомленого, ні задуманого, ні неухважного. Всі слухали ораторів так, як можна слухати спущених на землю на парашутах янголів з вістю про благословення Боже. І коли командир першої колони вдарив долонею об долоню, так умить, як од сірника, підкладеного під вибухову речовину, розривався грім оплесків усїєї площі і величний портрет батька і вождя врочисто вклонявся й посміхався до коліносхильних синів своїх.

Степан Петрович з Оленою Вікторівною теж ішли в колоні і теж сяяли захопленням. Розмовляти, розуміється, не можна було. Та й про що можна розмовляти при почуттях, які повинні переповнювати груди й усю істоту людини? Найкращим виявом їх можуть і повинні бути або нестримний крик, або мовчання, та яке мовчання: не те,*за яким ховаються терміти!

Володимир Винниченко

ХІІІ.

-...Певне, так воно завсігди буває: папірці мають ціну до часу, а золото й час не долає. Може б, і здірчавіла на торгах душа, та зарятували мене нещастя і щастя.

- Як це - нещастя і щастя? - недовіриливо ворухнув і бровами, і вусами.

- Ти ж знаєш, як доля закинула мене до Болгарії воювати з Османською пашею. Тяжкі то були бої і тяжкі дні. На Шитці я і "георгія" заслужив найбільше своє багатство, там і свинцю таку порцію дістав, що вистачило б і на останню вечерю. Не одну ніч у шпиталі вчував, як вона з косою підходила до мене. Отоді, лежачи між життям та небуттям, мав час подумати, що таке суєта суєт. А потім, уже дома, побитого, подірявленого стрілою мене на пасіці щастя - ота дівчина, що твоєю матір'ю стала. То вона любов'ю своєю і болі мої забрала, і від торгу віднадила, і наказала триматися тільки землі і жита, бо без хліба ми нічого не варі. Правда, господарювати ми почали не на голому місці - залишив твій дід і воли, і десять десятин. Іншим, падковитим до торгу, карбованець увесь вік не давав спати. А у мене сон був спокійний, і найбільше снилося жито. Це в полі, а на лузі - воли.

Михайло Стельмах

XIV.

.. жаль йому стало бозна-ким мальваних світлів і цвіту, що в сповитках спав у яблунях при морозі, і птиць, що вже не долетять до нього, і сина, що відкотився од нього, не збагнувши, що таке скороминуще життя. А коли збагне, то вже, напевне, пізно буде, бо як підрубаєш душу, то зрубаєш усе. От тягнеться він до непевного карбованця, до потаємних підземних скарбів, а не тямить, що все це суєта суєт.

Як рожеві птахи, зашуміли, заспівали примороззю підкучерявлені очерети, і їхній пух полетів у святешну далечінь, де злегка поскрипував мороз чи земля і на добрий сон вкладалося село. А місяцю все хотілося бавитись у піжмурки з ним - і він то закидав його аж в саме небо, то раптом так вигойдував на скатертину снігів, що аж кособочились хати. [...] Стоїть під місяцем у закинутому світі людина, яка вже ніби живе й не живе, згадує щось дуже давнє і недавнє, перетрушує роки, і смутки, і просвітки, втішається усім добрим, що приходило до неї, що сама зробила, а погане відгортає і думкою, і рукою, яка вже, мабуть, востаннє цієї осені сіяла жито. Господи, як це гарно - сіяти!..

Михайло Стельмах

XV.

Ідуть дощі. Холодні осінні тумани клубочать угорі і спускають на землю мокрі коси. Пливе у сірі безвісті нудьга, пливе безнадія, і стиха

випає сум. Плачуть голі дерева, плачуть солом'яні стріхи, вмивається сльозами убога земля і не знає, коли осміхнеться. Сірі дні змінюють темні ночі. Де небо? Де сонце? Міради дрібних крапель, мов умерлі надії, що знялись занадто високо, спадають дотолу і пливуть, змішані з землею, брудними потоками. Нема простору, нема розваги. Чорні думи, горе серія крутяться тут, над головою, висять хмарами, котяться туманом, і чуєш коло себе тихе ридання, немов над умерлим...

Маленьке, сіре, заплакане віконце. Крізь його видко обом - і Андрієві, і Маланці, як брудною, розгужною дорогою йдуть заробітчани. Йдуть та й йдуть, чорні, похилені, мокрі, нещасні, немов каліки-журавлі, що відбились від свого ключа, немов осінній дощ. Йдуть і зникають у сірі безвісті...

Тьмяно в хатинці. Цідять морок маленькі вікна, хмураються вогкі кутки, гнітить низька стеля, і плаче зажурене серце.

Михайло Коцюбинський

XVI.

На Поділлі майже ніколи на Петра Вериги не розбиваються криги. У нас криги розбиває блакитний березень. Спочатку він парубкує по лісах - видобуває з-під снігу ще нерозщібнуті підсніжники, потім розморозує сік у березі, і коли вона блисне щасливою сльозою, - йде на річки й озера. Тоді на прогнаних плесах починають світити вимоїни і прокидаються льодоколо - поведуть своїми срібними смичками, і вже тільки прислухайся - над берегами й за берегами здиблюється бентежний передзвін, а в берегах шипить, гуркоче, шаленіє крига й радісно зітхає вивільнена хвиля. Як їй любо після темені заграти сонцем та вдарити в бубни примкнутих човнів, щоб підскочили вони вгору, рвонуть свої кайдани та згадати воленьку-волю, і купальські вечори, і сяйво юних очей із тих вечорів.

Пройшовся березень з підсніжником на шапці і над татарським бродом, і під його ходою вибухнули криги, зосліпу посунули одна на одну та на коріння яворове, на м' який з червонолозом берег, він закипів шумовинням, наkostenчався вирваним зіллям, що ніжно запахло торішнім літом.

Михайло Стельмах

XVII.

Споночіло. Заснула хвиля у броді, заснув і присілок над бродом. А до нього ніяк не дотягне своє снування отой волохатий, що так дитин-

ство нагадує, сон: перед жнивими він завжди тільки скрадається за Данилом, а коли й прихопить його, то лише на якусь часину. Переджнив'я'

Це та пора, коли в серці селянина сходяться радощі й тривоги хліба а між ними снуються й снуються древні, певне, ще з язичницького віку прихоплені хліборобські жалі. Жаль було сивого й золотого колоса, що нагойдався, нашелестівся, наспівався за літечко в полі і вже завтра, зітхаючи, впаде на землю, поїде до добрих людей, ляже теплим хлібом на столі.

До колоса, до цар-колоса Данило мав незмінний трепет душі, чекав із ним зустрічі ще тоді, коли він лише вгадувався в зеленому весняному сповитку, любувався, як на його по-дівоному ніжних віях тихо бриніли цвіт і роса, радів, коли він набирився сили й у тиховійній задумі схиляв голову. А тепер у цю сяйливу ніч він прощався із ним, бо інакше не міг, і мав смуток, і мав радість од того прощання.

Михайло Стельмах

XVIII.

Над притомленим завороженим степом стояла така тиша, що було чути, як знизу дихає колос, а згори випадають роси і місячна обніж. З настою одволоженого полину і жита гніздами пробивався дух заснулої берізки, в її медвяну ніжність вліталася пряна гіркуватість глухих ланів.

Данило зупинився на гінній дорозі, де сходилась сивина жита і перша, тьмяна при місяці золотінь пшениці, одірвав од колоса одвислу квітку берізки. На долоні її скручене, в рожевій одяганці тільки підпливало сльозами, і така невтішність була в кожній її складці, що знову подумалось про людське горе.

Заворушилися клятї питання, клятї думки і болі; вони звідусіль лізли в голову, справляли там і похорони, і поминки. І вже очей і серця не тішив ні дитячий шепіт колосу, ні тихий зоряний пил, ні місячне марево. А воно сіялось і сіялось на срібно-димчасті поля, на далекі хати, присипляло людей, яким не спалося, заспокоювало землю, коли мучилась вона.

Михайло Стельмах

XIX.

Ще вересень мало думав про осінь, бо під старими придорожніми липами гаряче пашать золоті корони дев'ятисилу, а в дупла лип не все-

дилися вітри. Ось тільки по сіножатах і в оболонях пощерблені отави пахнуть не стільки зелом, скільки давно звезеним сіном. Тим, певне, осінь і схожа на старість: дух прожитого більш владно колишеться над нею. аніж теперішній день.

Як сама старість, іде собі шляхом отець Борис, прощається з літом чи з літами, та все одно несе у торбині цілющі трави, бо хто тепер дістане людям ліки? У молодості отець Борис мріяв стати лікарем, але батьки вткнули єдине чадо на попування. От і пройшов його вік між церквою та гробовищем, і тільки добре зілля тепер втішає старечі руки, нагадує про ті далекі літа, коли марилося зробити людям більше добра, аніж зроблено.

З лівої руки зблиснула покарлючена річечка, біля неї на заотавленій луці пасеться старий вироблений кінь; почувши кроки, він підіймає таранкувату голову і синім оком, в якому залягла розумна, пробачлива до людини печаль, дивиться на старого...

Михайло Стельмах

XX.

Згадувалося йому, як малими бігали через плавні до Дніпра, коли він "зашеретовувався", і повесні на скресання криги. І на розливи вод. Дикі гуси над тими розливами, журавлі на зелених островах, м'які трави в теплій воді, мов русалчине волосся, качині гнізда в молодій осиці. Тоді вода спливає у Дніпро, трави у плавнях густішають, стають зеленою стіною, а за нею пиляє своєю пилкою деркач, якого ніколи не побачиш, хіба що викосять косарі біля гнізда. [...] Дощ на Дніпрі починається завжди чомусь від берега, набігає з плавнів, шумить у шелюгах, тоді тяжкі краплини на піску, ближче, ближче до води, а тоді "ляп-ляп-ляп!", і далі й далі, аж до середини Дніпра, а там уже все потемніло, спина ріки холодно вигнулася, води небесні з'єдналися з річковими, - і вже суцільна темна стіна, і шелест, шум і шерех: ш-ш-ш!..

Але це лиш зрідка, бо літній Дніпро завжди міниться на сонці, пливе^в золотисто-синіх переблисках, кличе до себе, зваблює, зачаровує, вселяє у молоді душі якийсь шал, одур, і всі намагаються перепливати річку, здолати її могутню течію.

Павло Загребельний

Fiction Extracts for a Comparative Analysis of English and Ukrainian Means of Stylistic Expression in Belles-lettres

I. As the Manager of the Performance sits before the curtain on the boards, and looks into the Fair, a feeling of profound melancholy comes over him in his survey of the bustling place. There is a great quantity of eating and drinking, making love and jilting, laughing and the contrary, smoking, cheating, fighting, dancing, and fiddling: there are bullies pushing about, bucks ogling the women, knaves picking pockets, policemen on the look-out, quacks (*other* quacks, plague take them!) bawling in front of their booths, and yokels looking up at the tinselled dancers and poor old rouged tumblers, while the light-fingered folk are operating upon their pockets behind. Yes, this is Vanity Fair; not a moral place certainly; nor a merry one, though very noisy.

W. M. Thackeray, "Vanity Fair"

Коли Лялькар сидить на кону перед спущеною завісою і дивиться на ярмарок, що вирує круг нього, його опановує глибока, задумлива меланхолія. Тут, куди не глянь, їдять і п'ють, закохуються і зраджують, сміються й плачуть; тут тобі й курять, і шахрують, і б'ються, і цигикають на скрипці; тут розбишаки так і ждуть, щоб хто їх зачепив, гульвіси не пропускають нагоди підморгнути якійсь молодичці, ошуканці зазіхають на чужі гаманці, поліцаї пильнують ладу, дурисвіти (ще якісь об'явилися, хай їм грець!) горлають перед своїми балаганями, сільські йолопи луплять очі на розцяцькованих блискавками танцівниць і жалюгідних, старих, нарум'янених штукарів, а тим часом спритні злодюжки, підкравшиися ззаду, орудують у їх кишнях. Так, це й є Ярмарок Суети, розпусне, звичайно, місце, і не веселе, хоч дуже галасливе.

Переклад Ольги Сенюк

II. *The street*

They pass me by like shadows, crowds on crowds,
Dim ghosts of men, that hover to and fro Hugging
their bodies round them, like thin shrouds

Wherein their souls were buried long ago:
They trampled on their youth, and faith, and love,
They cast their hope of human-kind away,
With Heaven's clear messages they madly strove,
And conquered, - and their spirits turned to clay:
Lo! how they wander round the world, their grave,
Whose ever-gaping maw by such is fed,
Gibbering at living men, and idly rave,
"We only truly live, but ye are dead."
Alas! poor fools, the anointed eye may trace
A dead soul's epitaph in every face!

James Russell Lowell

Вулиця

Тінями, натовп на натовп, мене проминають
Постаті сірі сновид. Вони всюди, завжди.
В тіло, мов в саван, дбайливо себе обгортають,
Душу сховавши давним вже давно туди;
Молодість, вірність, кохання здались їм буденністю,
Віру в людину вони непомітно втратили,
"Слово Господнє" тлумачать, лякають священністю.
Хоч самі, бідні духовно, всі принципи зрадили.
Боже! Блукають по світу вони, як в могилі:
У ненажерливій пащі якої- це жертви.
А бубонять вони людям, в нестямі знесилені:
"Ми будемо жити вічно, а ви вже мертві!"
Та ба, шалені, впізнає завжди Всевишній
Душу убогу і мертву в святоші грішній!

III. Reserving judgements is a matter of infinite hope. I am still a little afraid of missing something if I forget that, as my father snobbishly suggested, and I snobbishly repeat, a sense of the fundamental decencies is parcelled out unequally at birth.

And, after boasting this way of my tolerance, I come to the admission that it has a limit. Conduct may be founded on the hard rock or the wet marshes, but after a certain point I don't care what it's founded on. When I

came back from the East last autumn I felt that I wanted the world to be in uniform and at a sort of moral attention forever; I wanted no more riotous excursions with privileged glimpses into the human heart. Only Gatsby, the man who gives his name to this book, was exempt from my reaction - Gatsby, who represented everything for which I have an unaffected scorn.

E Scott Fitzgerald, "The Great Gatsby"

Стриманість у судженнях вселяє невичерпну надію. Я й досі побоююся прогавити щось, якщо забуду батькове снобістське зауваження - яке я по-снобістському повторюю - про те, що природа наділяє людей різним розумінням дозволеного і недозволеного.

А тепер, похвалившись своєю терпимістю, я мушу зізнатися, що вона не безмежна. Поведінка людини може ґрунтуватися на засадах твердих, як камінь, чи хлипких, як твань, але часом настає й така мить, коли мене вже обходить, на чому вона ґрунтується. Минулої осені, коли я повернувся з Нью-Йорка, мені хотілося, щоб людство стало на варту своїх моральних цінностей, як зтягнутий у мундир солдат. З мене досить уже було розгульних екскурсій з відвіданням потаємних закутків людської душі. Тільки для Гетсбі, людини, ім'ям якої названа ця книжка, я зробив виняток, - для Гетсбі, котрий уособлював усе те, що я глибоко зневажаю.

Переклад Мара Пінчевського

IV. A breeze blew through the room, blew curtains in at one end and out the other like pale flags, twisting them up toward the frosted wedding-cake of the ceiling, and then rippled over the wine-colored rug, making a shadow on it as wind does on the sea.

The only completely stationary object in the room was an enormous couch on which two young women were buoyed up as though upon an anchored balloon. They were both in white, and their dresses were rippling and fluttering as if they had just been blown back in after a short flight around the house. I must have stood for a few moments listening to the whip and snap of the curtains and the groan of a picture on the wall. Then there was a boom as Tom Buchanan shut the rear windows and the caught wind died out about the room, and the curtains and the rugs and the two young women ballooned slowly to the floor.

F. Scott Fitzgerald, "The Great Gatsby"

Легкий вітрець гуляв по кімнаті, підхоплюючи завіси, мов бліді прапори, -то вдуваючи їх досередини, то видмухуючи надвір, а то раптом підкидаючи вгору, до стелі, схожої на глазурований весільний торт, і коли вони опускалися, по килиму винного кольору перебігала тінь, мов жмури, зняті бризом на морській гладіні.

Єдиною цілковито нерухомою річчю в тій кімнаті була величезна канапа, на якій, мов на заякореній повітряній кулі, сиділи дві молоді жінки, їхні білі сукні морщились і тріпотіли, неначе вони обидві щойно залетіли сюди після короткого польоту навколо дому. Я, напевне, з хвилину постояв, слухаючи, як шурхотять і виляскують завіси й порипує картина на стіні. Потім щось грюкнуло - Том Б'юкенен зачинив з одного боку двері, - і впійманий вітер затих у кутках кімнати, а завіси, килим і обидві молоді жінки поволі опустилися додолу.

Переклад Мара Пінчевського

V. About half way between West Egg and New York the motor road joins the railroad and runs beside it for a quarter of a mile, so as to shrink away from a certain desolate area of land. This is a valley of ashes - a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke and, finally, with a transcendent effort, of ash-gray men who move dimly and already crumbling through the powdery air. Occasionally a line of gray cars crawls along an invisible track, gives out a ghastly creak, and comes to rest, and immediately the ash-gray men swarm up with leaden spades and stir up an impenetrable cloud, which screens their obscure operations from your sight.

F. Scott Fitzgerald, "The Great Gatsby"

Десь на півдорозі між Вест-Еггом і Нью-Йорком шосе раптом підбігає до залізничного полотна і з чверть милі біжить попід ним, немов бажаючи здалека обминути велике похмуре пустирище. Це долина жужелиці - примарні лани, де жужелиця сходить, мов збіжжя, утворюючи кучугури, пагорби, химерні сади; де жужелиця набуває обрисів будинків з коминами й димом, що клубочиться вгору, й де навіть, якщо дуже пильно придивитися, можна побачити жужеличних чоловічків, які то виникають, то розчиняються в імлистому, попільному тумані. Час від часу валка сірих вагонеток виповзає невидимими рейками, зупиняється із страхітливим брязкотом, і відразу ж попелясто-сірі чоловічки роєм

накидаються на них з важкими лопатами й здіймають таку густу хмару, що крізь неї вже не видно, яким таємничим ділом вони зайняті.

Переклад Мара Пінчевського

VI. There was music from my neighbor's house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars. At high tide in the afternoon I watched his guests diving from the tower of his raft, or taking the sun on the hot sand of his beach while his two motor-boats slit the waters of the Sound, drawing aquaplanes over cataracts of foam. On week-ends his Rolls-Royce became an omnibus, bearing parties to and from the city between nine in the morning and long past midnight, while his station wagon scampered like a brisk yellow bug to meet all trains. And on Mondays eight servants, including an extra gardener, toiled all day with mops and scrubbing-brushes and hammers and garden-shears, repairing the ravages of the night before.

F. Scott Fitzgerald, "The Great Gatsby"

Літніми вечорами з будинку мого сусіда линула музика. Чоловіки й жінки, мов рій метеликів, з'являлись і зникали в синяві його саду, серед шелесту голосів, шампанського і зірок. Вдень, під час припливу, я бачив, як його гості стрибають у воду з вишки на причалі або засмагають на гарячому піску його пляжу, а два його моторні катери розтинають хвилі притоки, й за ними у вирі шумовиння злітають акваплани. По суботам і неділях його "ролс-ройс" перетворювався на рейсовий автобус і з дев'ятої ранку до пізньої ночі возив гостей з міста чи до міста, а його фургончик, мов прудкий жовтий жук, бігав до станції зустрічати кожен поїзд. А у понеділок восьмеро слуг, серед них і додатково найнятий другий садівник, бралися за швабри, щітки, молотки й садові ножиці і цілий день у поті чола усували сліди вчорашніх руйнувань.

Переклад Мара Пінчевського

VII. Every Friday five crates of oranges and lemons arrived from a fruiterer in New York - every Monday these same oranges and lemons left his back door in a pyramid of pulpless halves. There was a machine in the kitchen which could extract the juice of two hundred oranges in half an hour if a little button was pressed two hundred times by a butler's thumb.

At least once a fortnight a corps of caterers came down with several hundred feet of canvas and enough colored lights to make a Christmas tree of

Gatsby's enormous garden. On buffet tables, garnished with glistening hors-d'oeuvre, spiced baked hams crowded against salads of harlequin designs and pastry pigs and turkeys bewitched to a dark gold.

F. Scott Fitzgerald, "The Great Gatsby"

Щоп'ятниці п'ять ящиків апельсинів та лимонів прибували від постачальника з Нью-Йорка, і щопонеділка ті самі апельсини й лимони залишали будинок з чорного ходу у вигляді гори розполовинених шкуророк. На кухні стояла машина, що за півгодини вичавлювала сік з двохсот апельсинів; для цього треба було тільки двісті разів натиснути пальцем на кнопку. Щонайменше двічі на місяць до мого сусіда приїздив цілий загін декораторів, які привозили кількасот метрів брезенту й таку ж кількість різноколірних лампочок, ніби збиралися перетворити величезний сад Гетсбі на різдвяну ялинку. На столах, між принадних закусок, громадилися нашпиговані прянощами окісти, пістряві, мов убір арлекіна, салати, поросята в тісті й індики, в чародійський спосіб перетворені на червоне золото.

Переклад Мара Пінчевського

VIII. On Sunday morning while church bells rang in the villages along-shore, the world and its mistress returned to Gatsby's house and twinkled hilariously on his lawn.

"He's a bootlegger ',' said the young ladies, moving somewhere between his cocktails and his flowers. "One time he killed a man who had found out that he was nephew to Von Hindenburg² and second cousin to the devil. Reach me a rose, honey, and pour me a last drop into that there crystal glass."

Once I wrote down on the empty spaces of a timetable the names of those who came to Gatsby's house that summer. It is an old timetable now, disintegrating at its folds, and headed "This schedule in effect July 5th, 1922." But I can still read the gray names, and they will give you a better impression than my generalities of those who accepted Gatsby's hospitality and paid him the subtle tribute of knowing nothing whatever about him.

F. Scott Fitzgerald, "The Great Gatsby"

'бутлегер, людина, яка торгує контрабандними спиртними напоями.

²*Пауль фон Гинденбург (1847—1934), германський військовий і державний діяч; з 1925 р. - президент Німеччини; у 1933 р. передав кладу до рук фашистів, доручивши Гітлеру формування уряду.*

Щонеділі вранці, коли церковні дзвони ще лунали в прибережжя містечках, вищий світ разом з небесним світилом повертався до садиби Гетсбі й веселими блискітками розсипався на його травнику.

- Він бутлегер, - перемовлялись юні дами, втішаючись смаком його коктейлів і пахощами його квітів. - Він небіж Гінденбурга й троюрідний брат самого сатани, він убив чоловіка, який ладен був викрити його. Зірви мені гарненьку троянду, золотко, й налий мені ще ковточок у той кришталевий келих.

Колись я почав записувати між рядками залізничного розкладу імена гостей, що бували у містера Гетсбі того літа. На розкладі зазначено: "Чинний з 5 липня 1922 року", він давно застарів і вже розсипається. Але вицвілі записи все ще можна розібрати, і вони краще, ніж мої поверхові спостереження, покажуть вам, які люди користувалися гостинністю Гетсбі, люб'язно віддячуючи господареві тим, що нічого ні про нього не знали.

Переклад Мара Пінчевського

IX. "I love to see you at my table, Nick. You remind me of a - of a rose, an absolute rose. Doesn't he?" She turned to Miss Baker for confirmation: "An absolute rose?"

This was untrue. I am not even faintly like a rose. She was only extemporizing, but a stirring warmth flowed from her, as if her heart was trying to come out to you concealed in one of those breathless, thrilling words. Then suddenly she threw her napkin on the table and excused herself and went into the house.

Miss Baker and I exchanged a short glance consciously devoid of meaning. I was about to speak when she sat up alertly and said "Sh!" in a warning voice. A subdued impassioned murmur was audible in the room beyond, and Miss Baker leaned forward unashamed, trying to hear.

F. Scott Fitzgerald, "The Great Gatsby"

~ Як мені приємно бачити тебе за нашим столом, Ніку! Знаєш, ти схожий на... на троянду, так, саме на троянду. Правда ж? - звернулася вона до міс Бейкер, шукаючи в неї підтвердження. - Правда ж, він - справжня троянда?

Це була неправда. Я навіть віддалено не схожий на троянду. Вона говорила, що на думку спливе, але від неї віяло зворушливим теплом, неначе серце її поривалося назвни з потоком цих гарячкових, бентежних слів. А потім вона раптом кинула серветку на стіл, вибачилась і теж зникла у вітальні.

Ми з міс Бейкер обмінялися швидкими поглядами, зумисне позбавленими будь-якого виразу. Я хотів щось сказати, але вона, стріпонувшись, нашпорошилася й застережливо цитнула на мене. Притишені, схвильовані голоси долинули до нас із вітальні, й міс Бейкер подалася всім тілом уперед, безсоромно прислухаючись.

Переклад Мара Пінчевського

X. By seven o'clock the orchestra has arrived, no thin five-piece affair, but a whole pitful of oboes and trombones and saxophones and viols and cornets and piccolos, and low and high drums. The last swimmers have come in from the beach now and are dressing up-stairs; the cars from New York are parked five deep in the drive, and already the halls and salons and verandas are gaudy with primary colors, and hair shorn in strange new ways, and shawls beyond the dreams of Castile. The bar is in full swing, and floating rounds of cocktails permeate the garden outside, until the air is alive with chatter and laughter, and casual innuendo and introductions forgotten on the spot, and enthusiastic meetings between women who never knew other's names.

F. Scott Fitzgerald, "The Great Gatsby"

О сьомій прибуває оркестр - не якийсь там жалюгідний квінтет, а у повному складі: і гобої, і тромбони, і саксофони, і альти, і корнети, і флейти, і великі та малі барабани. На цей час останні пляжники, повернувшись з берега, вже одягаються нагорі; машини з нью-йоркськими номерами вишикувалися перед будинком у п'ять рядів, і в залах, у вітальнях, на верандах, що міняються всіма барвами веселки, можна побачити зачіски, зроблені за останнім криком моди, і шалі, які не снилися навіть кастільським модницям. Бармени тільки встигають наливати, таці з коктейлями пропливають між деревами саду, і вже саме повітря стає п'яним і дзвінким від говору й сміху, побіжного обміну новинами, схожими на плітки, побіжних знайомств, що за хвилину будуть забуті, й палких вітань, якими обмінюються дами, що ніколи не знали одна одну на ім'я.

Переклад Мара Пінчевського

XI. The day-coach - he was penniless now - was hot. He went out to the open vestibule and sat down on a folding-chair, and the station slid away and the backs of unfamiliar buildings moved by. Then out into the spring fields, where a yellow trolley raced them for a minute with the people in it who might once have seen the pale magic of her face along the casual street.

The track curved and now it was going away from the sun, which, as sank lower, seemed to spread itself in benediction over the vanishing ci where she had drawn her breath. He stretched out his hand desperately as to snatch only a wisp of air, to save a fragment of the spot that she had made lovely for him.

F. Scott Fitzgerald, "The Great Gatsby"

В сидячому вагоні - на кращий квиток йому не вистачило грошей - було задушно. Він вийшов на відкриту площадку й сів на відкидний стілець. Станція відпливла назад, замелькали глухі стіни якихось незнайомих будинків. Потім відкрився простір весняного поля, яким біг, немовби наввипередки з поїздом, жовтий трамвай; можливо, комусь із людей у ньому траплялося бачити на вулиці її чарівно бліде обличчя.

Рейки завернули, й поїзд побіг геть від сонця, а сонце, вже хилячись до заходу, мовби простягалося в благословенні над містом, що зникало, містом, повітрям якого дихала вона. Він розпачливо простяг руку, ніби хотів захопити пригорщу повітря, забрати з собою часточку цього міста, освяченого її присутністю.

Переклад Мара Пінчевського

XII. Outside the wind was loud and there was a faint flow of thunder along the Sound. All the lights were going on in West Egg now; the electric trains, men-carrying, were plunging home through the rain from New York. It was trie hour of a profound human change, and excitement was generating on the air.

As I went over to say good-by I saw that the expression of bewilderment had come back into Gatsby's face, as though a faint doubt had occurred to him as to the quality of his present happiness. Almost five years! There must have been moments even that afternoon when Daisy tumbled short his dreams - not through her own fault, but because of the colossal vitality of his illusion. It had gone beyond her, beyond everything. He had thrown himself into it with a creative passion, adding to it all the time, decking it out with every bright feather that drifted his way.

E Scott Fitzgerald, "The Great Gatsby"

За вікнами завивав вітер, і десь далеко над протокою розлягався гуркіт грому. У Вест-Еггу вже світилися всі вогні; переповнені елект-

рички з Нью-Йорка розтинали завісу дощу. Це була година, коли щось змінюється, щось оновлюється в людині і в повітрі струмує неспокій.

Підійшовши прощатись, я знову побачив на обличчі Гетсбі тінь розгубленості - неначе в душу йому закрався сумнів щодо повноти віднайденого щастя. Майже п'ять років! Певно, сьогодні вже траплялися хвилини, коли справжня Дейзі програвала у порівнянні з Дейзі омріяною, - і справа тут була не в ній, а в дивовижній силі уяви. Витвір його уяви був не просто кращий за Дейзі, він був недосяжний. Живучи своєю мрією, Гетсбі весь час натхненно збагачував її, оздоблюючи кожною яскравою пір'інкою, що потрапляла йому до рук.

Переклад Мара Пінчевського

XIII. There was not a breath of air moving, nor a sound but that of the surf booming half a mile away along the beaches and against the rocks outside. A peculiar stagnant smell hung over the anchorage - a smell of sodden leaves and rotting tree trunks. I observed the doctor sniffing and sniffing, like some one tasting a bad egg.

"I don't know about treasure," he said, "but I'll stake my wig there's fever here."

If the conduct of the men had been alarming in the boat, it became truly threatening when they had come aboard. They lay about the deck growling together in talk. The slightest order was received with a black look, and grudgingly and carelessly obeyed. Even the honest hands must have caught the infection, for there was not one man aboard to mend another. Mutiny, it was plain, hung over us like a thunder-cloud.

R. L. Stevenson, "Treasure Island"

Жоден звук, жоден подув вітерця не порушували мертвої тиші. Тільки здалеку, з іншого кінця острова, сюди долинав глухий шум прибою, що розбивався об скелі. У повітрі чувся якийсь особливий, гнилий запах - запах прілого листя і трухлого дерева. Я помітив, що лікар все принюхується і принюхується, неначе перед ним було тухле яйце.

- Не знаю, чи є тут скарб, - пробурмотів він, - але ручуся своєю перукою, що пропасниця є.

Поведінка команди, що непокоїла мене ще на шлюпці, стала прямотаки загрозна, коли ми повернулися на корабель. Матроси вешталися по палубі і про щось тихо перемовлялися. Кожен наказ зустрічали незадоволено і виконували неохоче. Навіть найнадійніші матроси зарази-

лися цим настроєм, і нікому було закликати їх до порядку. Назривав бунт і ця загроза нависла над нами, наче грозова хмара.

Переклад Юрія Корецького

XIV. By this time the schooner and her little consort were gliding pretty swiftly through the water; indeed, we had already fetched up level with the camp fire. The ship was talking, as sailors say, loudly, treading the innumerable ripples with an incessant weltering splash; and until I got my eye above the window-sill I could not comprehend why the watchmen had taken no alarm. One glance, however, was sufficient; and it was only one glance that I durst take from that unsteady skiff. It showed me Hands and his companion locked together in deadly wrestle, each with a hand upon the other's throat.

I dropped upon the thwart again, none too soon, for I was near overboard. I could see nothing for the moment but these two furious, encrimsoned faces, swaying together under the smoky lamp; and I shut my eyes to let them grow once more familiar with the darkness.

R. L. Stevenson, "Treasure Island"

Тим часом шхуна і її супутник - мій човник - швидко мчали за течією. Ми вже порівнялися з багаттям на березі. Судно "заговорило", як кажуть моряки, тобто почало шумно розрізати хвилі, і, поки я не зазирнув у віконце, я не міг збагнути, чому пірати не здійсмають тривоги. Боячись перекинутись, я зазирнув у каюту тільки один раз, але й цього було досить, щоб усе зрозуміти. Израель Гендс і його товариш, ухопивши один одного за горлянки, білися не на життя, а на смерть.

Я швидко слизнув назад у човник. Ще секунда, і він би перекинувся. В очах у мене все ще миготіли люті, налиті кров'ю обличчя піратів, освітлені тьмяним світлом лампи. Я навіть заплющив очі, щоб відігнати від себе це жахливе видовище.

Переклад Юрія Корецького

XV. There was a great, smooth swell upon the sea. The wind blowing steady and gentle from the south, there was no contrariety between that and the current, and the billows rose and fell unbroken.

Had it been otherwise, I must long ago have perished; but as it was, it is surprising how easily and securely my little boat could ride. Often, as I lay still at the bottom, and kept no more than an eye above the gun-wale, I would see a big blue summit heaving close above me; yet the coracle would but bounce

a little, dance as if on springs, and subside on the other side into the trough as lightly as a bird.

.. .And I had hardly moved before the boat, giving up at once her gentle dancing movement, ran straight down a slope of water so steep that it made me giddy, and struck her nose, with a spout of spray, deep into the side of the next wave. [...] It was plain she was not to be interfered with, and at that rate, since I could in no way influence her course, what hope had I left of reaching land?

R. L. Stevenson, "Treasure Island"

На морі була мертва хвиля. Коли б вітер був поривчастий, я б уже давно потонув. Та навіть при цьому рівному вітрові можна було тільки дивуватись, як легко й вільно йде мій маленький човник. Лежачи на його дні, я не раз бачив, як величезна блакитна хвиля готова була поглинути мене. Але мій човник, підстрибуючи, немов на пружинах, легко злітав на гребінь і плавно спускався вниз, наче птах.

...Досить мені було ворухнутись, як він замість того, щоб плавно спуститися, так швидко і круто злітав з гребеня хвиль і, розкидаючи бризки, занурювався носом у воду, що у мене голова йшла обертом. [...] Мені стало ясно, що веслувати не можна. Але як же я міг тоді сподіватися добратись до берега?

Переклад Юрія Корецького

XVI. John de Graffenreid Atwood ate of the lotus, root, stem, and flower. The tropics gobbled him up. He plunged enthusiastically into his work, which was to try to forget Rosine.

Now, they who dine on the lotus rarely consume it plain. There is a sauce au diable that goes with it; and the distillers are the chefs who prepare it. And on Johnny's menu card it read "brandy." With a bottle between them, he and Billy Keogh would sit on the porch of the little consulate at night and roar out great, indecorous songs, until the natives, slipping hastily past, would shrug a shoulder and mutter things to themselves about the "Americanos diablos."

...Johnny was in that phase of lotus-eating when all the world tastes bitter in one's mouth.

O. Henry, "Shoes"

Джон де Граффенрід Етвуд скуштував лотоса. Він їв і корінь, і стебло, й квітку. Тропіки поглинули його. Із запалом він узявся до роботи. А Робота в нього була одна: спробувати забути Розіну.

Ті, хто споживає лотос, рідко їдять його без приправи. А приправа до нього - підливка au diable', і готують її не кухарі, а винокури. У меню Джонні ця приправа називалась "коньяк" . Усі вечори Джонні та Біллі Кйоу просиджували за пляшкою на веранді консульського будиночка так голосно виспівуючи довжелезні непристойні пісні, що тубільці, швидко минаючи веранду, тільки знизували плечима й бурмотіли щось про "Americanos diablos"².

...Джонні саме був у тій неминучій фазі споживання лотоса, коли від цілого світу тільки гирчить у роті.

*По-диявольськи (франц.)
Американські дияволи (іспан.)*

Переклад Василя Мусика¹

XVII. "...when I cash in my winnings, I don't want to find any widows' and orphans' chips in my stack."

The grass-grown globe was the green table on which Keogh gambled. The games he played were of his own invention. He was no grubber after the diffident dollar. Nor did he care to follow it with horn and hounds. Rather he loved to coax it with egregious and brilliant flies from its habitat in the waters of strange streams. Yet Keogh was a business man; and his schemes, in spite of their singularity, were as solidly set as the plans of a building contractor. In Arthur's time Sir William Keogh would have been a Knight of the Round Table. In these modern days he rides abroad, seeking the Graft instead of the Grail.¹

O. Henry, "Ships"

'According to a medieval legend only a knight pure in thought, word and act could find and keep the Holy Grail, but as soon as its keeper became impure the Grail vanished.

- ...коли я рахуватиму свій виграш, я не хочу бачити на монетах сльози вдів та сиріт.

Вся земна куля, вкрита травою, була тим зеленим столом, за яким Кйоу вів азартну гру. Грав він тільки в такі ігри, які сам вигадував. Він не ганявся за випадковим доларом, не переслідував його мисливським рогом та хортами. Йому більше подобалось виловлювати його на рідкісну блискучу мушку у водах екзотичних рік. І все-таки Кйоу був ділок, і його плани, незважаючи на всю їхню фантастичність, були такі ж обгрунто-

рані, як плани першого-ліпшого будівельного підрядчика. В часи короля Артура сер Уільям Кйоу був би лицарем Круглого Столу. В наші дні він їздить по світу, але тепер мета його не Грааль, а Гра.

Переклад Василя Мусика

XVIII. An hour later Billy Keogh lounged into the consulate, clean and cool in his linen clothes, and grinning like a pleased shark.

"Guess what?" he said to Johnny, lounging in his hammock.

"Too hot to guess," said Johnny, lazily.

"Your shoe-store man's come," said Keogh, rolling the sweet morsel on his tongue, "with a stock of goods big enough to supply the continent as far down as Terra Fuego. [...] Four-thousand-dollar stock of goods!" gasped Keogh, in ecstasy. "Talk about coals to Newcastle!.."

Keogh loved to take his mirth easily. He selected a clean place on the matting and lay upon the floor. The walls shook with his enjoyment.

O. Henry, "Shoes"

Через годину до консульства зайшов Біллі Кйоу, виблискуючи свіжим полотняним костюмом і шкірячись, як задоволена акула.

- Здогадайтесь, яка в мене новина, - сказав він Джонні, що вилежувався в гамаку.

- Надто жарко, щоб угадувати, - ліниво відповів Джонні.

- Приїзав ваш торговець взуттям, - сказав Кйоу, ласуючи цим солодким гостинцем, - і привіз таку силу черевиків, що вистачить на цілий континент, аж до Вогняної Землі. [...] На чотири тисячі доларів товару! - аж захлинувся від захоплення Кйоу. - Все одно, що з вугіллям до Нью-касла!..

Кйоу любив посміятися від душі. Він вибрав на циновці чисте місце й ліг долі. Аж стіни тремтіли від його веселощів!

Переклад Василя Мусика

XIX. "Ah," said he, "this 'll be as good as drink to my mate Bill." The expression of his face as he said those words was not at all pleasant, and I had my own reasons for thinking that the stranger was mistaken, even supposing he meant what he said. But it was no affair of mine, I thought; and, besides, it was difficult to know what to do. The stranger kept hanging about just inside the inn door, peering round the corner like a cat waiting for a mouse. Once I stepped out myself into the road, but he immediately called me

back, and, as I did not obey quick enough for his fancy, a most horrible change came over his tallowy face, and he ordered me in, with an oath that made me jump.

R. L. Stevenson, "Treasure Island"

- Ах, - сказав незнайомий, - мій друг Біллі зрадіє мені, мов добрій чарці.

Вираз його обличчя, коли він промовив ці слова, був аж ніяк не приємний, і я мав усі підстави гадати, що незнайомий помилявся, навіть коли він справді думав те, що казав. Але я вважав, що ця справа мене не обходить. До того ж важко було вирішити, що треба робити за таких обставин. Незнайомий пильно стежив за дверима корчми, притулившись біля входу, мов кіт, що підстерігає мишу. Коли я спробував вийти на дорогу, він негайно наказав мені повернутись. Йому здалося, що я не досить швидко виконав наказ; тієї ж миті жажлива гримаса перекошила його обличчя, і він так гримнув на мене, що я аж підстрибнув з переляку.

Переклад Юрія Корецького

XX. He examined them with the care with which a warrior examines his arms before he goes forth to battle for his lady-love and life. The burrs were the ripe August product, as hard as filberts, and bristling with spines as tough and sharp as needles. Johnny whistled softly a little tune, and went out to find Billy Keogh.

Later in the night, when Coralio was steeped in slumber, he and Billy went forth into the deserted streets with their coats bulging like balloons. All up and down the Calle Grande they went, sowing the sharp burrs carefully in the sand, along the narrow sidewalks in every foot of grass between the silent houses. [...] And then, nearly at the dawn, they laid themselves down to rest calmly, as great generals do after planning a victory according to the revised tactics, and slept, knowing that they had sowed with the accuracy of Satan sowing tares and the perseverance of Paul planting.

O. Henry, "Ships"

Він довго розглядав їх, як воїн оглядає зброю, перед тим як піти в бій за життя та за даму свого серця. Реп'яхи були високоякісні, серпневі, міцні, як лісові горіхи. Вони їжачилися цупкою, колючою щетиною, мовби голками. Джонні тихенько засвистів якусь арію й пішов до Біллі Кйоу.

Пізніше, коли Кораліо поринуло в сон, він вийшов разом з Біллі на безлюдні вулиці. їхні піджаки роздувались, як повітряні кулі. Друзі ходили по Кальє Гранде, старанно засіваючи пісок реп'яхами; засіяли всі стежки, не обминули й траву поміж безмовними будинками. [...] Тільки перед світанком вони спочили із спокійним серцем, як спочивають великі полководці перед переможною битвою, яку вони так старанно готували. Тепер вони могли спати, знаючи, що посіяли свої реп'яхи так само ретельно, як Сатана сів плевели, й так само наполегливо, як Павло саджав виноград.

Переклад Василя Мусика

Final Tests

Variant 1

1.1. To each of the following words marked with a number match the most suitable word marked with a letter so that an image is formed:

| | | |
|------------|----|---------------|
| 1) Rain | is | a) a firework |
| 2) Anger | is | b) a prison |
| 3) Peace | is | c) a rose |
| 4) Poverty | is | d) sadness |

1.2. What stylistic device is realised in the formed images: a) metaphor, b) metonymy?

2.1. Decide what style [a) newspaper, b) colloquial, c) scientific] is represented in the following extract:

It's no good worrying and trying to look ahead and plan and scheme and weigh your every action, because you never can tell when doing such-and-such won't make so-and-so happen - while, on the other hand, if you do so-and-so it may just as easily lead to such-and-such.

2.2. What does the sentence contain: a) enumeration and framing repetition, b) polysyndeton and ellipsis, c) enumeration and chiasmus, d) polysyndeton and framing repetition?

3.1. What meanings are effective in the following joke: a) neutral and colloquial, b) neutral and literary?

"What did you find out about the salivary glands?" "I couldn't find out a thing, they're too secretive."

3.2. What stylistic device is observed in the joke: a) zeugma b) pun?

4. Decide what the sentences contain: a) direct meaning, b) metaphor, c) metonymy:

- 1) The head of the pin is rather large.
- 2) The dinner cost two dollars a head.
- 3) He is the head of the firm.
- 4) The man has a large head.
- 5) Her name is at the head of the list.

5. What does the sentence contain: a) metaphor and metonymy, b) only metaphor?

His eyes fell on the picture of Anne.

6. What stylistic device(s) is/are used in the following sentences: a) hyperbole and metaphor, b) hyperbole and metonymy, c) only hyperbole?

- 1) The whole town was there.
- 2) There was an uneasy sea of doubt and hope.

7. Group the following word combinations into two columns, containing 1) descriptive attributes, 2) epithets:

a) black-winged bird, b) iron will, c) wooden manners, d) honey-coloured air, e) blooming flowers, f) cold water.

8. What stylistic device is the following sentence based on: a) oxymoron, b) antithesis?

Books are a guide of youth and an entertainment for age. 210

9. Decide in each case whether the sentence: a) contains litotes, b) has simple negation:

- 1) Don't you think that the problem is really great?
- 2) Jack was unpredictable.
- 3) It was unillegal business.

10. Define the kind of metaphor in the following sentence: I: a) nominal, b) cognitive, c) imaginative; II: a) simple, b) sustained:

Don't jump to conclusions - you might get a nasty fall.

11. Distinguish between: a) ellipsis and b) nominative sentence:

1) (at an examination) "How far are you from the correct answer?" "Two seats."

2) The program said, 'Second Act, Two Years Later' I couldn't wait to see the second act of the play.

- 3) Committee: body that keeps minutes and wastes hours.
- 4) Two seats. Isn't it enough?

12. Indicate the type of repetition out of the following: a) simple, b) consecutive, c) anaphora, d) epiphora, e) linking, f) framing, g) chain, h) chiasmus:

- 1) Leave me all alone. I want to stay all alone.
- 2) Oh, they know me! They know me!
- 3) The suggestion is interesting, indeed. I like the suggestion.
- 4) Time waits for no man. Thus, don't lose time.

13. Choose from the syntactic stylistic devices [a) polysyndeton, b) tautology, c) ellipsis, d) asyndeton, e) enumeration, f) a nominative clause, g) parallel constructions, h) parceling] those that are used the following sentence:

It was the money, of course; money which did strange things to human beings, making them greedy, panicked, at times sub-human.

14.1. Indicate the type of decomposition of the phraseological unit [a) shortening, b) expansion, c) insertion, d) substitution, e) word order change, f) contextual change, g) complex change] in the following:

Where there's a will there's an heir of expectation.

14.2. What stylistic device is observed in the utterance: a) *metaphor*, b) *metonymy*?

15. Name expressive means and stylistic devices and group them as follows:

1) expressive means: a) phonetic, b) morphological, c) lexical, d) syntactic, e) graphic;

2) stylistic devices: a) phonetic, b) lexical (lexico-semantic), c) syntactic.

Variant 2

1.1. To each of the following words marked with a number match the most suitable word marked with a letter so that an image is formed:

- | | | |
|--------------|----|------------------------|
| 1) A traitor | is | a) the hammer of God |
| 2) Life | is | b) a many-headed beast |
| 3) Thunder | is | c) a journey |
| 4) A crowd | is | d) a snake |

1.2. What stylistic device is realized in the formed images: a) *metonymy*, b) *metaphor*?

2.1. Decide what style [a) *newspaper*, b) *scientific*, c) *publicistic*] is represented in the following extract:

In other words, education is the instruction of the intellect in the laws of nature, under which name I include not merely things and their forces, but men and their ways; and the fashioning of the affections and of the will into an earnest and loving desire to move in harmony with those laws.

2.2. What does the sentence contain: a) *parceling and enumeration*, b) *detachment and parallel constructions*, c) *detachment and enumeration*, d) *parceling and parallel constructions*?

3.1. What meanings are effective in the following joke: a) *neutral and colloquial*, b) *neutral and literary*?

Cannibal - "We've just captured an actor." *Chief* ~ "Hurray! I was hoping for a good ham sandwich."

3.2. What stylistic device is observed in the joke: a) *pun*, b) *zeugma*?

4. Decide what the sentences contain: a) *direct meaning*, b) *metaphor*, c) *metonymy*:

- 1) The body of the plane was repaired.
- 2) She is a quiet little body.
- 3) This animal has a large body.
- 4) The body of his discourse was about poetry.
- 5) The distance of such celestial bodies can be readily determined.

5. What does the sentence contain: a) *only metaphor*, b) *metaphor and metonymy*?

Lady Alison fell into a train of thought.

6. What stylistic device(s) is/are used in the following sentences: a) *hyperbole and metaphor*, b) *hyperbole and metonymy*, c) *only hyperbole*?

- 1) This is a world of effort you know, Fanny.
- 2) I see a frightful lot of writers and painters.

7. Group the following word combinations into two columns, containing 1) *descriptive attributes*, 2) *epithets*:

- a) cold reason, b) wooden tables, c) black-winged wind, d) blooming girls, e) brown-eyed cat, f) iron bridge.

8. What stylistic device is the following sentence based on: 1) *an tithesis*, 2) *oxymoron*?

Past pain is pleasure.

9. Decide in each case whether the sentence: a) *contains litotes* b) *has simple negation*:

- 1) No policeman would ever cope with this.
- 2) He's not good enough at maths.
- 3) The drinks had no effect of making them less conversational than before.

10. Define the kind of metaphor in the following sentence: /.-

a) *nominational*, b) *cognitive*, c) *imaginative*; II: a) *simple*, b) *sustained*:

I put the letter well into the mouth of the box and it fell turning over and over.

11. Distinguish between: a) *ellipsis* and b) *nominative sentence*:

- 1) A notice: 'Van Dyke, by Himself'.
- 2) "Don't you know what they call a star with a tail?" "Sure - Mickey Mouse."
- 3) Mickey Mouse - a famous image.
- 4) "Did you have any luck playing golf?" "Marvellous luck."

12. Indicate the type of repetition out of the following: a) *simple*, b) *consecutive*, c) *anaphora*, d) *epiphora*, e) *linking*, f) *framing*, g) *chain*, h) *chiasmus*:

- 1) Nobody knows the answer; the answer is not simple.
- 2) She listened, she stopped knitting, she saw the light again.
- 3) Let's make it clear - I don't know you, and you don't know me.
- 4) It is enough! It is enough!

13. Choose from the syntactic stylistic devices [a) *polysyndeton*, b) *tautology*, c) *ellipsis*, d) *asyndeton*, e) *enumeration*, f) *a nominative clause*, g) *parallel constructions*] those that are used the following sentence:

The sun was high, the sky unclouded, the air warm with a dry fresh breeze

14.1. Indicate the type of decomposition of the phraseological unit [a) *shortening*, b) *expansion*, c) *insertion*, d) *substitution*, e) *word order change*, f) *contextual change*, g) *complex change*] in the following:

Don't make a mountain out of accounting.

14.2. What stylistic device is observed in the utterance: a) *metaphor*, b) *metonymy*?

15. Name expressive means and stylistic devices and group them as follows:

- 1) expressive means: a) phonetic, b) morphological, c) lexical, d) syntactic, e) graphic;
- 2) stylistic devices: a) phonetic, b) lexical (lexico-semantic), c) syntactic.

Examination Questions

1. The subject of stylistics and its place in the system of related disciplines. Types of stylistics.
2. The main stylistic notions: style, norm, form.
3. The main stylistic notions: text, context.
4. The main stylistic notions: speech, writing.
5. The main stylistic notions: expressive means of language.
6. The main stylistic notions: stylistic devices.
7. The main stylistic notions: image.
8. The style of official documents. The style of scientific prose.
9. The newspaper style. The publicistic style.
10. The belletristic style. The language of emotive prose.
11. The styles of drama and poetry.
12. The literary colloquial style and informal colloquial style.
13. Special colloquial English.
14. Neutral words and common literary words.
15. Special literary vocabulary: terms, poetic words, archaic words.

16. Special literary vocabulary: barbarisms, foreignisms, neologisms.
17. Common colloquial vocabulary.
18. Special colloquial vocabulary: slang, jargonisms.
19. Special colloquial vocabulary: professionalisms, dialectal words, vulgar words.
20. Set expressions.
21. Stylistic transposition of nouns. Stylistic use of the articles.
22. Stylistic transposition of pronouns and adjectives.
23. Stylistic transposition of verbs.
24. Instrumentation means: alliteration, assonance, onomatopoeia.
25. Versification means: rhyme, rhythm.
26. Graphic means: punctuation.
27. Graphic means: orthography, type, text segmentation.
28. Figures of quantity: hyperbole, meiosis, litotes.
29. Figures of quality: metonymy, synecdoche.
30. Figures of quality: periphrasis, euphemism.
31. Figures of quality: metaphor.
32. Figures of quality: antonomasia, personification.
33. Figures of quality: allegory, epithet.
34. Figures of quality: irony.
35. Figures of identity :similie.
36. Stylistic use of synonyms.
37. Figures of contrast: oxymoron.
38. Figures of contrast: antithesis.
39. Figures of inequality: climax and anticlimax.
40. Figures of inequality: zeugma and pun.
41. Sentence model reduction: ellipsis and aposiopesis.
42. Sentence model reduction: nominative sentences and asyndeton.
43. Sentence model extension: repetition and enumeration.
44. Sentence model extension: tautology and polysyndeton.
45. Sentence model extension: "it is /was/he, who...", sentence structures with the emphatic verb "to do", parenthetical sentences .
46. Stylistic inversion.
47. Detachment of sentence parts.
48. Parallel constructions.
49. Rhetoric questions and other variants of syntactic transposition.
50. Disruption of syntactic models: parceling.

BASIC LITERATURE

- Арнольд И. В.* Стилистика современного английского языка (стилистика декодирования). - Л.: Просвещение, 1981.
- Арнольд И. В.* Стилистика. Современный английский язык. - М.: Флинта, 2002.
- Баллы Ш.* Французская стилистика. - М.: Эдиториал УРСС, 2001.
- Борисова Л. В.* Практическое пособие по интерпретации текста (проза). - Минск: Высшая школа, 1987.
- Долинин К. А.* Интерпретация текста (фр. яз.). - М.: Просвещение, 1985.
- Домашнее А. И.* и др. Интерпретация художественного текста (нем. яз). - М: Просвещение, 1989.
- Знаменская Т. А.* Стилистика английского языка. Основы курса. - М.: Эдиториал УРСС, 2002.
- Кузнец М. Д., Скребнев Ю. М.* Стилистика английского языка. -Л.: Просвещение, 1960.
- Кухаренко В. А.* Интерпретация текста. - Л.: Просвещение, 1979.
- Мороховский А. Н.* и др. Стилистика английского языка. - Киев: Вища школа, 1991.
- Никитина С. Е., Василюева Н. В.* Экспериментальный системный толковый словарь стилистических терминов. - М.: Ин-т языкознания РАН, 1996.
- Пелевина Н. Ф.* Стилистический анализ художественного текста. - Л.: Просвещение, 1980.
- Разинкина Н. М.* Функциональная стилистика английского языка. - М: Высшая школа, 1989.
- Bradford T. Stull.* The Elements of Figurative Language. - London: Prentice Hall, 2002.
- Galperin I. R.* Stylistics. - Moscow: Higher School, 1977.
- Kukharensko V. A.* Seminars in Style. - Moscow: Higher School, 1971.
- Skrebnev Y. M.* Fundamentals of English Stylistics. - Moscow: Editorial УРСС, 1994.
- Sosnovskaya V. B.* Analytical Reading. - Moscow: Higher School, 1974.
- Turner G. W.* Stylistics. - London: Penguin Books, 1973.
- Wales K.* A Dictionary of Stylistics. - London: Longman, 2001.
- Wright L., Hope J.* Stylistics: A Practical Coursebook. - London: Routledge, 1995.

SUPPLEMENTARY LITERATURE

Авраменко И. Феномен символізму в контексті сучасної інтерпретації // Вісник Сумського держ. ун-ту. Сер. філол. наук. - Суми: Вид-во СумДУ, 2000. - № 21. - С 60-68.

Английские неологизмы / Жлуктенко Ю. А. и др. - К.: Вища школа, 1983.

Арутюнова Н.Д. Типы языковых значений: Оценка. Событие. Факт - М.: Наука, 1988.

Арутюнова Н. Д. Время: модели и метафоры // Логический анализ языка: Язык и время. - М.: Наука, 1997. - С. 51-61.

Бабкин А. М., Шендецов В. В. Словарь иноязычных выражений и слов, употребляющихся в русском языке без перевода: В 3-х книгах. - СПб.: Квотам, 1994.

Беньяминова В. Н. Жанры английской научной речи. - К.: Наук, думка, 1988.

Береговская Э. М. Проблема исследования зевгмы как риторической фигуры // Вопр. языкознания. - 1985. - № 5. - С. 59-67.

Бережан Л. В. Еліптичні спонукальні речення: Конспект лекцій зі спецкурсу.-Чернівці: Рута, 1999.

Белозьоров М. В. Абревіатури-неологізми в англійській мові та їх переклад на українську мову (на м-лі економічних скорочень) // Вісник Сумського держ. ун-ту. Сер. філол. наук. - Суми: Вид-во СумДУ, 2001. - №5(26). - С 9-13.

Божок И. А. Семантическая организация эллиптических предложений // Семантика слова и семантика высказывания: Межвуз. сб. науч. тр. / Московский областной пед. ин-т. - М., 1989. - С. 22-32.

Бортничук Е. Н., Верба Л. Г. Сложное слово синтаксического типа и фразеологизм // Вестник Киев, ун-та. Романо-герман. филология. - К.: КГУ, 1990. - Вып. 24. - С. 3-6.

Васильев Л. М. Современная лингвистическая семантика: Учеб. пособие для вузов. - М.: Высш. школа, 1990.

Василіук І. М. До питання про актуалізацію англомовних запозичень // Проблеми зіставної семантики: Доповіді та повідомлення Міжнар. наук. конф. 25-27 вересня 1997 р. / КДЛУ. - К., 1997. - С 125-129.

Великая А. М. Лексико-синтаксический эллипсис в современном английском языке. - Житомир: ЖПИ, 1995.

Вербицька О. А. Термінологічна лексика і метафоризація // Мовознавство. - 1983. - №6. - С 47-50.

Вишивана Н. В. Конотативний аспект лексичного значення слова / / Наук, вісник Чернівецького ун-ту. Вип. 60: Герман, філол. - Чернівці: Рута, 1999.-С 85-90.

Вовк В. Н. Языковая метафора в художественной речи (природа вторичной номинации) - К.: Наук, думка, 1986.

Водяницька Ю. П. Метафора та її лінгвістичні характеристики в аспекті адресованості художнього тексту // Вісник КДЛУ: Дослідження молодих вчених. Сер. філол. - Вип. 1: Проблеми семантики слова та тексту. - К., 1997. - С 54-64.

Водяницька Ю. П. Комуникативно-семіотичний аспект функціонування метафори в художньому тексті // Вісник КДЛУ: Дослідження молодих вчених. Сер. філол. - Вип. 6: Проблеми лексичної семантики та семантики тексту. - К., 1998.— С. 120-128.

Галстян А. С. Психолінгвістический анализ процесса метафоризации: Автореф. дис. ... канд. филол. наук. - Ереван, 1985.

Геращенко Е. Д. Коммуникативно-стратегические аспекты рекламного дискурса // Вісник Харків, держ. ун-ту. Сер. романо-герман. філол. -Харків: Константа, 1999. -№ 424. -С. 13-17.

Геращенко Е. Д. Метафора и метонимия как средства мифологизации рекламного дискурса // Вісник Харків, держ. ун-ту. Сер. романо-герман. філол. - Харків: Константа, 1999. - № 461. - С. 40-44.

Говардовский В. И. Диалектика коннотации и денотации (взаимодействие эмоционального и рационального в языке) // Вопр. языкознания. - 1985.-№ 2. - С. 71-79.

Гонта І. А. Порівняльна характеристика метафор-комполит в англійській та українській мовах // Проблеми зіставної семантики: Доповіді та повідомлення Міжнар. наук, конференції. - К., 1997. - С 243-246.

Горелов И. Н., Седов К. Ф. Основы психолінгвістики: Учеб. пособ. - М.: Лабиринт, 1998.

Горохова Л. А. О некоторых особенностях функционирования звукоподражательных слов в англоязычных рекламных текстах // Лингвистические категории в синхронии и диахронии. - Пятигорск, 1996. - С. 55-60.

Гринев С. В. Терминологические заимствования (краткий обзор современного состояния вопроса) // Лотте Д. С. Вопросы заимствования и упорядочения иноязычных терминов и терминологических элементов. - М.: Наука, 1982.-С. 108-135.

- Грицьків А. В.* Використання загальноживаної лексики у фахових термінах (на прикладі англословної фінансової термінології) // Мовні і концептуальні картини світу. - К.: Київ, ун-т ім. Т. Шевченка, 1998. - С 51-56.
- Денисенко С. Н.* Культурна специфіка у фразеології: загальні проблеми і контрастивні аспекти // Вісник Сумського держ. ун-ту. Сер. філол. наук. - Суми: Вид-во СумДУ, 2001. - №5(26). - С 50-52.
- Дикарева С. С.* Анафорический эллипсис в аспекте семантико-синтаксического анализа текста: Автореф. дис. ... канд. филол. наук. - Л., 1982.
- Донец С. М.* О некоторых видах имплицитного развертывания образа // Вісник Харків, держ. ун-ту. Сер. романо-герман. філол. - Харків: Константа, 1999. - № 430. - С. 38-41.
- Дубнищева Т. Д.* Метафора как средство становления научных понятий // Рефлексия, образование и интеллектуальные инновации. - Новосибирск, 1995.-С. 169-178.
- Д'яков А. С, Кияк Т. Р., Кудеїко З. Б.* Основи термінотворення: Семантичні та соціолінгвістичні аспекти. - К.: Вид. дім "KM Academia", 2000.
- Єнікєєва С. М.* Особливості перекладу англійських комп'ютерних термінів на українську мову // Вісник Сумського держ. ун-ту. Сер. філол. наук. - Суми: Вид-во СумДУ, 2001. - №5(26). - С 54-59.
- Ермоленко С. С.* Образные средства морфологии. - К.: Наук, думка, 1987.
- Жинкин Н. И.* Язык-Речь-Творчество (Избран, труды). - М.: Лабиринт, 1998.
- Журавлева Т. А.* Особенности терминологической номинации. - Донецк: АООТ Торговый дом "Донбасс", 1998.
- Заботкина В. И.* Семантика и прагматика нового слова: Автореф. дис. ... докт. филол. наук. - М., 1991.
- Исаева Л. А.* Неоднозначные единицы как средство выражения скрытых смыслов художественного текста // Семантика языковых единиц: Доклады V междунар. конф. В 2-х т. - Т. 2. - М.: МГОПУ, 1996. - С. 156-157.
- Кагановська О. М.* Проблема імпліцитно-експліцитних зв'язків у світлі теорії мовної комунікації//Вісник Харків, держ. ун-ту. Сер. романо-герман. філол. - Харків: Константа, 1999. -№ 435. - С. 39-46.
- Карпенко М. М.* Когнітивне, семантичне і символічне у змісті поняття: Автореф. дис. ... канд. філол. наук. - Одеса, 1998.
- Кіс Т. Є.* Формування метафоричної парадигми у процесі еволюції базової метафори // Мовознавство. - 2000. - № 4-5. - С. 52-60.
- Кобякова І. К., Логвиненко О. М.* Номінативно-комунікативний аспект гумору в текстах малого жанру // Вісник Сумського держ. ун-ту. Сер. філол. наук. - Суми: Вид-во СумДУ, 2002. - №4(37). - С 82-87.
- Конюхова Л. І.* Явище парцеляції в мові сучасних засобів масової комунікації: Автореф. дис. ... канд. філол. наук. - Львів, 1999.
- Коралова А. Л.* Осторожно, фразеологизм! // Тетради переводчика: Научно-теорет. сб. - Вып. 22. - М.:Высш. школа, 1987. - С. 99-106.
- Костомаров В. Г.* Языковой вкус эпохи. Из наблюдений над речевой практикой масс-медиа. - М.: Педагогика-пресс, 1994.
- Котюрова М. П.* Творческая индивидуальность и цитирование // Стереотипность и творчество в тексте: Межвуз. сб. науч. тр. - Пермь: Перм, ун-т, 2001. - С. 244-258.
- Кочерган М. П.* Зіставна лексична семантика: Проблеми і методи дослідження // Мовознавство. - 1996. - №2/3. - С. 3-12.
- Кочерган М. П.* Слово і контекст: Лексична сполучуваність і значення слова. - Львів: Вища школа, 1980.
- Красильникова В. Г.* Психолінгвістическая інтерпретація семантичних трансформацій, возникающих при художественном переводе //Язык, сознание, коммуникация.-М., 1999.-Вып. 8.-С. 109-113.
- Крапива Ю. В.* Каламбур в короткой журнальной статье как типе текста // Вісник Харків, держ. ун-ту. Сер. романо-герман. філол. - Харків: Константа, 1999. - № 435. - С. 62-67.
- Кромптон А.* Мастерская рекламного текста: пер. с англ. - Тольятти: Довгань, 1995.
- Крючкова Т. Б.* Особенности функционирования и развития общественно-политической лексики и терминологии. - М.: Наука, 1989.
- Кубрякова Е. С.* Номинативный аспект речевой деятельности. - М.: Наука, 1986.
- Кубрякова Е. С.* Когнитивные аспекты в исследовании семантики слова// Семантика языковых единиц. Доклады VI Междунар. конф. Том 1. - М.: СпортАкадемПресс, 1998. - С. 47-50.
- Куделько З. Б.* Синонімія в мові економіки та бізнесу // Наук, вісник Чернівецького ун-ту. - Чернівці: Рута, 2000. - Вип. 71: Германська філологія. - С. 118-123.
- Левіцкий А. Э.* Явление функциональной переориентации языковых единиц (на примере новых слов и значений современного английского языка) // Вісник КДЛУ Сер. філол. - 1999. - Т. 2. - №1. - С. 48-53.

Левицкий В. В. О причинах семантических изменений // Семантические процессы в системе языка: Межвузовский сборник научных трудов. - Воронеж: Изд-во Воронеж, ун-та, 1984. - С. 3-9.

Левицкий А. Э. Роль функциональной переориентации в системе словарного состава современного английского языка // Вісник Харків держ. ун-ту. Сер. романо-герман. філол. - Харків: Константа, 1999. - № 424. - С. 75-81.

Левицкий А. Е. Функціональний підхід до аналізу системи номінативних одиниць сучасної англійської мови // Вісник Харків, держ. ун-ту. Сер. романо-герман. філол. - Харків: Константа, 2000. - № 471. - С. 137-143.

Ленець К. В. Лексичні зміни та їх відображення у мові сучасної преси // Мовознавство. - 1988. - № 6. - С. 41-47.

Леонтьева Т. И. Функционирование делового стиля в газете // Язык науки и бизнеса. - Тюмень, 1996. - С. 35-39.

Лециук Т. И. Типологія термінологічних підсистем. Іншомовні запозичення, фразеологія, семантичні термінотворення, лексикографія: Монографічне дослідження на матеріалі німецької мови. - Львів: ЛДУ, 1999.

Литвин Ф. А. Многозначность слова в языке и речи: Учеб. пособие. - М.: Высш. школа, 1984.

Литвин И. Н. Метафора в русских отсубстантивных наречиях // Вісник Черкаського ун-ту. Вип. 15. Сер. філол. наук. - Черкаси, 2000. - С. 20-27.

Лотка О. М. Англomовна термінологія фінансово-економічних взаємин: Автореф. дис. ... канд. філол. наук. - К., 2000.

Лотка О. М. Семантичні транспозиції в системі англійської фінансово-економічної термінології. Метонімічна транспозиція // Наук, вісник Чернівецького ун-ту. Вип. 71. Германська філологія. - Чернівці: Рута, 2000. - С. 110-114.

Лук'янова Г. Л. До питання про класифікацію фразеологізмів у сучасній англійській мові // Вісник Черкаського ун-ту. Вип. 15. Сер. філол. наук. - Черкаси, 2000. - С. 79-83.

Маккей А. и др. Словарь американских идиом: Более 8000 слов и выражений / А. Маккей, М. Т. Ботнер, Д. И. Гейтс. - СПб: Лань, 1997.

Маслова И. И., Паповяну Э. Г. Коммуникативно-функциональная типология слогана в англо- и украиноязычной рекламе // Вісник Харків, держ. ун-ту. Сер. романо-герман. філол. - Харків: Константа, 1999. - № 430. - С. 83-87.

Метафора в языке и речи I Отв. ред. В. Н. Телия. - М.: Наука, 1988.

Микитюк О. Зміна семантичного обсягу слова в процесі термінологізації (на матеріалі абстрактних іменників) // Вісник Львів, ун-ту. Серія Філол. - Львів: ЛНУ ім. І. Франка, 2000. - Вип. 29. - С. 224-229.

Миленкова Р. В. Роль заголовків друкованих засобів масової інформації в реалізації текстових категорій // Вісник Сумського державного університету. Сер. філол. наук. - Суми: Вид-во СумДУ, 2002. - №4(37). - С. 133-135.

Михайлишин Б. П. Усталеність як неодмінний показник складених термінів // Мовознавство. - 1999. - № 4-5. - С. 8-50.

Мишланова С. Л. Метафора в поле терміна (на м-ле медичинських текстів) // Фатическое поле языка. - Пермь, 1998. - С. 76-83.

Мосьяков А. Е. О роли штампов в синхронном переводе // Тетради переводчика. Вып. 22. - М.: Высшая школа, 1987. - С. 74-79.

Муравицкая М. П. Некоторые вопросы полисемии. - К.: Изд-во Киев, ун-та, 1964.

Николюк С. И. Предметно-ориентированная и реляционно-аналитическая семантика слов-терминов // Вісник Харків, держ. ун-ту. Сер. романо-герман. філол. - Харків: Константа, 1999. - № 461. - С. 185-189.

Новые слова и словари новых слов I Отв. ред. Н. З. Котелова. - Л.: Наука, 1983.

Поляков М. Я. Вопросы поэтики и художественной семантики. - М.: Сов. писатель, 1986.

Полянская Л. П. К вопросу о трактовке понятия "эллипсис" // Квантитативная лингвистика и семантика. Вып. 2. - Новосибирск, 2000. - С. 165-171.

Потапова Е. И. Взаимодействие метафоры и метонимии в выражениях, описывающих искажения истины // Вісник Харків, держ. ун-ту. Сер. романо-герман. філол. - Харків: Константа, 1999. - № 461. - С. 218-223.

Почепецька Т. До проблеми вживання типових конструкцій розмовного синтаксису у різних функціональних стилях // Прагматичні аспекти мовного функціонування та проблеми перекладу. - Ужгород: Закарпаття, 1997. - С. 46-51.

Почепцов Г. Г. Язык и юмор: Учеб. изд. - К.: Вища школа, 1990.

Почепцов О. Г. Языковая ментальность: способ представления мира // Вопросы языкознания. - 1990. - №6. - С. 110-122.

Поэтика публицистики. Сборник/ Под ред. Г. Я. Солганика. - М.: Изд-во МГУ, 1990.

Психолінгвістическіе проблеми семантики I Отв. ред. А. А. Леонтьев, А. М. Шахнарович. - М.: Наука, 1983.

Ребрій А. В. Експресивніе характеристики окказионалізмів як средство прагматического воздействия // Вісник Харків, держ. ун-ту. Сер. романо-герман. філол. - Харків: Константа, 1999. - № 461. - С. 223-240.

Рогожнікова Т. М. Асоціативна структура значення слова и процесс понимания текста // Психолінгвістическіе проблеми семантики. - Калинин: КГУ, 1990. - С. 96-100.

Савченко І. С. Функціонально-семантичний принцип розмежування полісемії та гомогенної омонімії // Вісник Черкаськ. ун-ту. Вип. 25. Сер. філол. наук. - Черкаси, 2000. - С 10-17.

Санніков В. З. Русский язык в зеркале языковой игры. - М.: Языки русской культуры, 1999.

Сборик С. П. Концептуальна метафора у романі "The Radiant Way" М. Дребл // Вісник КДЛУ: Дослідження молодих вчених. Сер. філол. - Вип. 6: Проблеми лексичної семантики та семантики тексту. - К., 1998. - С. 171-177.

Свиридова Н. В. О проблеме индивидуальности публицистического стиля // Семантика языковых единиц: Доклады V Междунар. конф. В 2-х т. - М.: МГОПУ, 1996. - Т. 2. - С. 198-200.

Сімонок В. П. Семантико-функціональний аналіз іншомовної лексики в сучасній мовній картині світу. -Х.: Основа, 2000.

Склярєвская Г. Н. Языковая метафора в словаре: Опыт системного описания // Вопр. языкознания. - 1987. - № 2. - С. 58-65.

Стам И. С. Семантические процессы в лексических новообразованиях современного английского языка. Слово в словаре и тексте. - М: Изд-во МГУ, 1991. - С. 4-12.

Стишов О. А. Семантичні зміни в словах сучасної української мови як результат їх детермінологізації // Проблеми зіставної семантики: Збірник статей за доповідями наукової конференції з проблем зіставної семантики 23-25 вересня 1999 р. - К.: КДЛУ, 1999. - С 172-176.

Тарасова В. К. О метафорической номинации // Семантика слова и предложения в английском языке: Межвуз. сб. науч. тр. -Л.: Ленуприздат, 1980.-С. 41-49.

Телия В. Н. Типы языковых значений: связанное значение слова в языке. - М.: Наука, 1981.

Телия В. Н. Метафоризация и ее роль в создании языковой картины мира // Роль человеческого фактора в языке. Язык и картина мира. - М.: Наука, 1988. -С. 173-204.

Теория метафоры: Сборник: Пер. с англ., фр., нем., исп., польск. яз. / Общ. ред. Н. Д. Арутюновой и М. А. Журиной. - М.: Прогресс, 1990.

Тлумачний словник чужомовних слів в українській мові I Укл. СліпушкоО.-К.: Криниця, 1999.

Третьякова Т. П. Английские речевые стереотипы: Функционально-семантический аспект. - СПб: С. -Петербург, ун-т, 1995.

Трофимова З. С. Словарь новых слов и значений в английском языке. - М.: Павлин, 1993.

Федоренко И. Т., Сокольская Л. И. Афористика. - М.: Наука, 1990.

Фролова Н. А. Эллипсис в структуре текста // Текст как объект изучения и обучения. - Псков, 1999. - С. 126-130.

Хантура Эр. Метафоричность окказионального слова // Рус. речь. - М., 1998.-№3.-С. 21-23.

Харченко В. К. Переносные значения слова. - Воронеж: Изд-во Воронеж, ун-та, 1989.

Цурай С. В. Особливості відображення соціально-стилістичної варіативності англійської мови в сленгові та жаргоні // Вісник КДЛУ: Дослідження молодих вчених. Сер. філол. - Вил. 6: Проблеми лексичної семантики та семантики тексту. - К., 1998. - С 73-79.

Чепанова Е. И. Язык газеты и политическая метафора // Разноуровневые характеристики лексических единиц. Часть 1: Лексика и фразеология. Терминология. - Смоленск: СГПУ, 2001. - С. 62-66.

Шадунц Е. К. Семантическая аппликация: пересечение смысловых миров в дискурсе // Семантика языковых единиц: Доклады V Междунар. конф. В 2-х т. - М.: МГОПУ, 1996. - Т. 2. - С. 232-235.

Швейцер А. Д. Опыт контрастивного стилистического анализа языка русских и американских средств массовой информации // Филологические науки. - 1994. -№ 1. - С. 103-109.

Шибанова Е. О. Метафорические концептуальные системы в сфере экономики и политики (на материале англоязычной прессы): Автореф. дис. ... канд. филол. наук. -М., 1999.

Яцимирская М. Г. Экспресивные средства языка как фактор повышения эффективности журналистского воздействия: Автореф. дис. ... канд. филол. наук. -К., 1990.

Ayto J. The Longman Register of New Words. - Volume 1. - Harlow: Longman, 1989.

Ayto J. The Longman Register of New Words. - Volume 2. - Harlow: Longman, 1990.

QUOTED LITERATURE

Ayto J., Simpson J. The Oxford Dictionary of Modern Slang. - Oxford: Oxford University Press, 1996.

Barnhart R. K., Steimetz S., Barnhart C. L. Third Barnhart Dictionary of New English. - New York: Wilson Company, 1990.

Bunidge K. Euphemism with attitude: politically charged language change // Historical linguistics. - Amsterdam, 1998-1997. - P. 57-76.

Cameron D. Style Policy and Style Politics: A Neglected Aspect of the Language of the News // Media, Culture and Society. - 1996. - Vol. 18. - № 2. - P. 315-333.

Collins Cobuild English Guides. 7: Metaphor. - London: Harper Collins, 1995.

Downing D. A., Covington M. M. Dictionary of Computer and Internet Terms. - New York: Barron's, 1996.

Kehler A., Shieber S. Anaphoric Dependencies in Ellipsis // Computational linguistics. - Rochester, etc., 1997. - Vol. 23. - № 3. - P. 457-466.

Metaphor and Thought I Edited by Andrew Orton. - 2nd edition. - Cambridge: Cambridge University Press, 1993.

Zelinski E. M., Hyde G. C. Old Words, New Meanings: Aging and Sense Creation // Journal of Memory and Language. - 1996. - Vol. 35. - No 5. - P. 689-707.

Антология английской и американской поэзии I На англ. яз. Сост. Захаров В. В. - М.: Прогресс, 1972.

Clarke, David. The Language of Literature. - Edinburgh: Holmes McDougall 1979.

Вишниченко В. Оповідання. Роман "Слово за тобою, Сталіне!", п'єса "Чорна Пантера і Білий Медвідь". - К.: Наук, думка, 1999.

Во Йєлін. Избранное / На англ. яз. Сост. Г. А. Анджапаридзе. - М.: Прогресс, 1980.

Генри О. Рассказы / На англ. яз. - М.: Прогресс, 1977.

Генрі О. Королі і капуста / Перекл. з англ. В. Мисик. - К.: Дніпро, 1980.

Загребельний П. А. Безслідний Лукас: Роман. - К.: Рад. письменник, 1989.

Земляк В. С. Твори: В 4 т. - К.: Дніпро, 1984. - Т. 3: Лебедина зграя; Зелені млини.

Коцюбинський М. М. Твори: В 2 т. - К.: Наук, думка, 1988. - Т. 1: Повісті та оповідання (1884-1906).

Коцюбинський М. М. Твори: В 2 т. - К.: Наук, думка, 1988. - Т. 2: Повісті та оповідання (1907-1912).

Олдингтон Р. Рассказы / На англ. яз. - М.: Прогресс, 1967.

Стельмах М. П. Твори: В 7 т. - К.: Дніпро, 1983. - Т. 6: Чотири броди.

Стивенсон Р. Остров сокровищ / На англ. яз. - М.: Иностраниздат, 1963.

Стівенсон Р. Л. Острів скарбів / Перекл. з англ. - К.: Молодь, 1974.

Thackeray W. Vanity Fair. - London: Penguin Books, 1991.

Теккерей В. М. Ярмарок Суєти: Роман без героя / Перекл. з англ. - К.: Вища школа, 1983.

Хемингуэй Э. Иметь и не иметь / На англ. яз. - М.: Междунар. отношения, 1979.

Фіцджеральд Ф. С. Великий Гетсбі: Роман / На англ. яз. - М.: Высш. школа, 1984.

Фіцджеральд Ф. С. Великий Гетсбі. Ніч лагідна: Романи / Перекл. з англ.-К.: Дніпро, 1982.

Шевчук В. А. Дім на горі: Роман-балада. - К.: Рад. письменник, 1983.

Caldwell E. Tobacco Road. - London: Cresset Press, 1933.

Capote T. The Grass Harp and a Tree of Night. - New York: Signet Books, 1979.

Capote T. Other Voices, Other Rooms. -New York: Signet Books, 1980.

Faulkner W. Sanctuary. - London: Penguin Books, 1977. *Hemingway E.*

Selected Stories. -Moscow: Progress Publishers, 1971. *Maugham W. S.*

Collected Short Stories. - Vol. 4. - London: Pan Books, 1976. *Steinbeck J.* In

Dubious Battle. - New York: Collier and Son, 1936. *Styron W.* The

Confessions of Nat Turner. - New York: Signet Books, 1968.

60ь>

Навчальне видання

Учбово-методичний посібник "Стилїстика
англїйської мови і дискурсивний аналіз"

Єфімов Леонїд Павлович,
Ясїнецька Олена Анатолїївна

Редактор *Д. М. Гузнов*
Комп'ютерна верстка *С. М. Касїренко*

Свїдоцтво ДК№ 103

Пїдписано до друку 22.01.04. Гарнїтура Times New Roman.
Формат 60 x 90 1/16. Папїр офсетний. Друк офсетний.
Обл.-вид. арк. 15. Ум. друк. арк. 15,6. Наклад 2000 прим. Зам. № 74.

Видавництво «Нова Книга»
м. Вїнниця, вул. Стеценка, 46/85
(0432) 52-34-80, 52-34-81
E-mail: newbook 1 @vinnitsa.com
www.novaknvha.com.ua

Вїдруковано :ГОТОВИХ дїапозитивїв
на ЦП Короновський Т. А.
21100, м. Вїнниця, вул. Гоголя, 19 офіс 114.