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ХАРКІВСЬКИЙ НАЦІОНАЛЬНИЙ ПЕДАГОГІЧНИЙ УНІВЕРСИТЕТ
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A Manual of English Stylistics

НАВЧАЛЬНИЙ ПОСІБНИК
ЗІ СТИЛІСТИКИ АНГЛІЙСЬКОЇ МОВИ
ДЛЯ СТУДЕНТІВ УКРАЇНСЬКОГО МОВНО-ЛІТЕРАТУРНОГО
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A Manual of English Stylistics: навчальний посібник зі стилістики англійської мови для студентів українського мовно-літературного факультету імені Г.Ф. Квітки-Основ'яненка / Л.Є. Красовицька, В.А. Борисов Х.: ХНПУ імені Г.С. Сковороди, 2017. 117 с.

Матеріали посібника призначені для студентів, які вивчають англійську мову як спеціальність. Посібник укладено відповідно до діючої програми зі стилістики англійської мови. Представлено глосарій основних термінів стилістики, плани лекцій та систему прикладів, які ілюструють теоретичні положення, що розкриваються в лекціях, завдання до семінарів і самостійної роботи, тест для самоконтролю. У посібнику запропоновано завдання творчого характеру, спрямовані на формування вмінь і навичок стилістичного аналізу.

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Contents

| | |
|---|-----|
| Glossary | 4 |
| Lecture 1 | 12 |
| Lecture 2 | 15 |
| Lecture 3 | 16 |
| Lecture 4 | 18 |
| Lecture 5 | 20 |
| Lecture 6 | 25 |
| Lecture 7 | 28 |
| Lecture 8 | 31 |
| Seminar 1 | 35 |
| Seminar 2 | 40 |
| Seminar 3 | 43 |
| Seminar 4 | 49 |
| Seminar 5 | 52 |
| Seminar 6 | 57 |
| Seminar 7 | 63 |
| On Your Own | 65 |
| The Procedure of Stylistic Analysis | 74 |
| Texts for Stylistic Analysis | 77 |
| Self-assessment Test | 105 |
| Appendix I | 109 |
| Appendix II | 116 |

GLOSSARY

Allegory ['æliɡəri] is a device by which the names of objects or characters of a story are used in figurative sense, representing some more general things, good or bad qualities

алегорія

Alliteration [ə'li:tə'reiʃ(ə)n] is the repetition of similar sounds, in particular consonants, in close succession, often in the initial position

алітерація

Allusion [ə'lu:ʒ(ə)n] is the indirect reference to (a hint of) some historical or literary fact (or personage) expressed in the text

алюзія

Anadiplosis (catch repetition) – the end of one clause (sentence) is repeated at the beginning of the following one (. . . a, a . . .)

анадиплозіс, підхват

Anaphora [ə'næf(ə)rə] – the beginning of two or more sentences (clauses) is repeated (a . . . , a . . . , a . . . ,)

анафора

Anticlimax [æntɪ'klaɪmæks] is an arrangement of ideas in ascending order of significance, or they may be poetical or elevated, but the final one, which the reader expects to be the culminating one, as in climax, is trifling or farcical. There is a sudden drop from the lofty or serious to the ridiculous

зворотна градація

Antithesis [æn'tɪθəsis] is a semantically complicated parallel construction, the two parts of which are semantically opposite to each other

антитеза

Antonomasia [æntənə'meiziə] consists in the use of a proper name instead of a common name or vice versa

антономазія

Apokoinu constructions (apo-koinu constructions) (from Greek "with a common element") is the omission of the pronominal (adverbial) connective
конструкція апокоїну

Assonance ['æsənən(t)s] is the repetition of similar vowels, usually in stressed syllables

ассонанс

Asyndeton [æ'sɪndɪtən] is a connection between parts of a sentence or between sentences without any formal sign, the connective being deliberately omitted

асиндетон

Break (aposiopesis) is a stopping short for rhetorical effect

замовчання

Cacophony [kæ'kɒfəni] is a sense of strain and discomfort in pronouncing or hearing

какофонія

Chain-repetition [tʃeɪn ˌreɪˈtɪʃ(ə)n] is represented by several successive repetitions (... a, a ... b, b ...)

ланцюжковий повтор

Chiasmus [kai'æzməs] (reversed parallel construction) – is reversed parallelism of the structure of several sentences (clauses)

хіазм

Climax ['klaɪmæks] / (**gradation**) [grə'deɪʃ(ə)n] is an arrangement of sentences (or homogeneous parts of one sentence) which secures a gradual increase in significance, importance, or emotional tension in the utterance

градація

Detachment [dɪ'tætʃmənt] is a stylistic device based on singling out a secondary member of the sentence with the help of punctuation (intonation)

відокремлення

Elliptical [ɪ'liptɪk(ə)l] sentence is a sentence where one of the main members is omitted

еліптичне речення

Epiphora [ɪ'pɪf(ə)rə] – the end of successive sentences (clauses) is repeated (... a, ... a, ... a,)

епіфора

Epithet ['epɪθet] is usually an attributive word or phrase expressing some quality of a person, thing or phenomenon. The epithet always expresses the author's individual attitude towards what he describes, his personal appraisal

of it, and is a powerful means in his hands of conveying his emotions to the reader and in this way securing the desired effect

енітет

Eupheism ['ju:fəmɪz(ə)m] is a word or phrase used to replace an unpleasant word or expression by a conventionally more accepted one

евфемізм

Euphony ['ju:f(ə)nɪ] is a sense of ease and comfort in pronouncing or hearing

евфонія

Framing ['freɪmɪŋ] – the beginning of the sentence is repeated at the end, thus forming the “frame” for the non-repeated part of the sentence (utterance) (a ... a)

обрамлення

Graphon ['græf(ə)n] is the intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation

графон

Hyperbole [haɪ'pɜ:b(ə)lɪ] is a deliberate overstatement or exaggeration of a feature essential (unlike periphrasis) to the object or phenomenon

гіпербола

Inversion [ɪn'vɜ:ʃ(ə)n] is a syntactical stylistic device in which the direct word order is changed either completely so that the predicate precedes the subject (complete inversion), or partially so that the object precedes the subject-predicate pair (partial inversion)

інверсія

Irony ['aɪər(ə)nɪ] is a figure of speech by means of which a word or words express the direct opposite of what their primary dictionary meanings denote
іронія

Metaphor ['metəfə], [-fə:] means transference of some quality from one object to another. In other words, it describes one thing in terms of another, creating an implicit comparison

метафора

Morphemic repetition [mɔ'fɪ:mɪk ,reprɪ'tɪʃ(ə)n] is the repetition of a morpheme, both root and affixational, to emphasise and promote it

повтор морфем

Metonymy [me'tɒnəmi] is the transference of names based on contiguity (nearness), on extralinguistic, actually existing relations between the phenomena (objects), denoted by the words, on common grounds of existence in reality but different semantic

метонімія

Onomatopoeia [ˌɒnə,mætə'pi:ə] is a combination of speech-sounds which aims at imitating sounds produced in nature, by things, by people and by animals

ономатопея

Ordinary repetition ['ɔ:d(ə)n(ə)rɪ ,reprɪ'tɪʃ(ə)n] has no definite place in the sentence, the repeated unit occurs in various positions (...a, ...a..., a... .),

звичайний повтор

Oxymoron [ˌɒksɪ'mɔːrən] is a combination of two words (mostly an adjective and a noun or an adverb with an adjective) in which the meanings of the two clash, being opposite in sense

оксюморон

Parallel construction ['pærəlel kən'strʌkʃ(ə)n] is the reiteration of the structure of several sentences (clauses), and not of their lexical “flesh”

паралельна конструкція

Periphrasis [pə'rɪfrəsis] is the use of a longer phrasing in place of a possible shorter and plainer form of expression. In other words, it is a round-about or indirect way to name a familiar object or phenomenon

перифраз

Personification [pə'sɒnɪ'keɪʃ(ə)n] is a description of an object or an idea as if it were a human being

персоніфікація

Polysyndeton [ˌpɒlɪ'sɪndətən] is the connection of sentences, or phrases, or syntagms, or words by using connectives (mostly conjunctions and prepositions) before each component part

полісиндетон

Repetition [ˌrepi'tɪʃ(ə)n] is a powerful means of emphasis which adds rhythm and balance to the utterance

повтор

Rhetorical question [rɪ'tɔrɪk(ə)l 'kwɛstʃən] is a statement in the form of a question which needs no answer

риторичне питання

Rhyme [raɪm] is created by the repetition of the same sounds in the last stressed syllable of two (or more) lines in a stanza

рима

Rhythm ['rɪð(ə)m] in poetic speech is produced by regular alternation of stressed and unstressed syllables

ритм

Simile ['sɪmlɪ] is an expressed imaginative comparison based on the likeness of two objects or ideas belonging to different classes (not to be confused with comparison weighing two objects belonging to one class)

порівняння

Successive repetition [sək'sesɪv ,reprɪ'tɪʃ(ə)n] is a string of closely following each other reiterated units (. . . a, a, a . . .)

послідовний повтор

Suspense [sə'spen(t)s] is a compositional device by which the less important part of the message is in some way separated from the main part, and the latter is given only at the end of the sentence, so that the reader is kept in suspense

ретардація

Synecdoche [sɪ'nekdəki] is a metonymy based on the relations between the part and the whole

синекдоха

Understatement [ˌʌndə'steɪtmənt] is a stylistic device in which emphasis is achieved through intentional underestimation (underrating)

применшения

Zeugma ['zju:gmə] is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being, on the one hand, literal and, on the other, transferred

зевгма

LECTURE 1

STYLISTICS AS A BRANCH OF LINGUISTIC SCIENCE

Plan

1. The definition of style and stylistics.
2. The main concepts of stylistics.
3. Phonetic expressive means and stylistic devices:
 - alliteration;
 - consonance;
 - assonance;
 - onomatopoeia.
4. Graphical means.
 - The definition of graphon.
 - Types and functions of graphon.
5. Rhyme and rhythm.

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8. <https://literarydevices.net>

2. The main concepts of stylistics

(2.1) He shrugged in a fatalistic, **Russianate** way. (Donna Tarrt)

- Though his Australo-Ukrainian accent was certainly very odd, he was almost as fluent in English as I was; and considering what a short time he'd lived in America he was reasonably conversant in **amerikanskii** ways.

(Donna

Tarrt)

(2.2) I've fallen **most awfully, terribly** in love with you. (M.C. Beaton. Hasty Death)

-
-
- It was a **very special** evening/event/gift. _____

(2.3) I **do** like this beer! _____

- Doesn't Alex draw well! _____
- Here she comes! _____

3. Phonetic expressive means and stylistic devices

(3.1.1) The Wicked Witch of the West went her own way. _____

(3.1.2) last but not least, now and never, bag and baggage, forgive and forget, house and home, good as gold, dead as a doornail, cool as a cucumber, still as a stone. _____

(3.2.1) Her finger hungered for a ring. _____

(3.2.2) You could paddle through the spittle in the bottle. _____

The Raven by Edgar Allan Poe:

(3.3.1) “...Tell this soul with sorrow **laden**, if within the distant **Aiden**,
I shall clasp a sainted **maiden**, whom the **angels name** Lenore –
Clasp a rare and radiant **maiden**, whom the **angels name** Lenore?”

(3.3.2) quite like; free as a breeze; high as a kite _____

(3.4.1) "hiss", "bowwow", "murmur", "bump", "grumble", "sizzle" _____

(3.4.2) The fair breeze blew, the white foam flew,
The furrow followed free. (Coleridge) _____

4. Graphical means

(4.1.1) "sellybrated" – (_____),

"benny-violent" – (_____)

“pee-rading” – (_____), “peepul” – (_____)

(4.1.2) “The b-b-b-b-bas-tud - he seen me c-c-c-c-com-ing” _____

“You don't mean to thay that thith ith your firth time” _____

(4.1.3) “gimme” (_____), “lemme” (_____), “gonna”
(_____), “gotta” (_____), “coupla” (_____), “mighta”
(_____),

(4.2.1) I'd like you to learn stylistics *thoroughly*. _____

(4.2.2) “Alllll aboarrrrd”! _____

(4.2.3) “Help. Help. HELP”. _____

(4.2.4) “grinning like a chim-pan-zee”. _____

5. Rhyme and rhythm

(5) fact – attract; mood – intrude; news - refuse. _____

LECTURE 2
**STYLISTIC SEMASIOLOGY. LEXICO-SEMANTIC STYLISTIC
DEVICES (Part 1)**

Plan

1. Word and its semantic structure. Connotative meanings of the word.
2. The role of a context.

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- (1.1) He is a BIG boy already! _____
- (2.1) “She was a sweet little thing”. _____
- (2.2) “She was a small thin delicate thing with spectacles”. _____
- (3.1) Yonder, slumber, thence – _____
- (3.2) price index, negotiate assets – _____

LECTURE 3
STYLISTIC SEMASIOLOGY. LEXICO-SEMANTIC STYLISTIC
DEVICES (Part 1)

Plan

1. Figures of quality:
 - 1.1. metaphorical group;
 - 1.2. metonymical group;
 - 1.3. mixed group.

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1.1. metaphorical group

(1.1.1) She felt the joy springing in her heart.

(1.1.2) She smelt the beautiful smell of coffee imprisoned in the can;

(1.1.3) It's an old town, but it's a rough diamond and we need you for the polishing.

(1.1.4) Dawn was just breaking, with a guilty air (O'Connor)

(1.1.5) Then Night, like some great loving mother, gently lays her hand on our fevered head, and turns our little tear-stained face up to hers, and smiles, and, though she does not speak, we know what she would say and lay our hot, flushed cheek against her bosom and the pain is gone.

(Three Men in a Boat by Jerome K. Jerome)

- (1.1.6) “gorgeous”, “nasty”, “magnificent”. _____
- (1.1.7) “the smiling sun”, “the frowning cloud”, “the sleepless pillow”, “the tobacco-stained smile”, “a ghost-like face”, “a dreamlike experience”

- (1.1.8) “his triumphant look” = he looked triumphantly.

- (1.1.9) “Ivan the Terrible”, “Richard of the Lion Heart”

- (1.1.10) “wonderful and incomparable beauty” (Wilde)

- (1.1.11) “You're a scolding, unjust, abusive, aggravating, bad old creature.”

- (1.1.12) “an unnaturally mild day” (Hutchinson) _____
- (1.1.13) “the sunshine-in-the-breakfast-room smell” (Baldwin)

- (1.1.14) He is like a mouse in front of the teacher. _____
- (1.1.15) Toby manipulated the people in his life as though they were chess pieces. _____
- (1.1.16) She resembles an old cat. _____

1.2. metonymical group

- (1.2.1) We smiled at each other, but we didn't speak because there were ears all around us. (Chase)
- (1.2.2) Let's go to the Don for a picnic;
- (1.2.3) Blue suit grinned, might even have winked. But big nose in the grey suit still stared. (Priestley)
- (1.2.4) Hands wanted. All hands on deck!

1.3. mixed group

- (1.3.1) Make hay while the sun shines.
All is not gold that glitters.
Every cloud has a silver lining.
- (1.3.2) A ladies' man deserves the name of Don Juan.

LECTURE 4

STYLISTIC SEMASIOLOGY. FIGURES OF RELATION.

Plan

1. Figures of relation:
 - 1.1. figures of identity;
 - 1.2. figures of contrast;
 - 1.3. figures of inequality.

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(1.1.1) He brought home *numberless* prizes. He told his mother *countless* stories.

(Thackeray) _____

(1.1.2) Michael Howard complained credibly on Tuesday at the role of spin doctors in the Kosovo war – sorry – conflict. Never mind the commanders, the press people are in charge. (The newspaper “Scotsman”)

(1.1.3) I was *trembly* and *shaky* from head to foot.

(1.1.4) She writes rather too often. _____

(1.1.5) Would you mind getting the hell out of my way?

(1.1.6) “tinkle” for _____

(1.1.7) “unsheltered” for _____

(1.1.8) And you stop that bloody game. I'm talking to you. You're bloody helpless. And you can start getting bloody well dressed before you come down in the morning. _____

(1.1.9) to be nuts about _____

(1.1.10) to kick the bucket, to hop the wing _____

(1.1.11) The hospital was crowded with the surgically interesting products of the fighting in Africa (I. Shaw) _____

(1.2.1) "O brawling love! O loving hate! O heavy lightness! Serious vanity! Feather of lead, bright smoke, cold fire, sick health!" (Shakespeare)

(1.2.2) "She turned with the sweet smile of an alligator." (Steinbeck)

(1.2.3) "Some people have much to live on, and little to live for". (O. Wilde)

(1.3.1) "Better to borrow, better to beg, better to die!" (Dickens)

(1.3.2) Once upon a time, a very long time ago now about _____.
(Milne) _____

(1.3.3) A woman who could face the very devil himself or a mouse – loses her grip and goes all to pieces in front of a flash of lightning. (M. Twain)

(1.3.4) The earth was made for Dombey and Son to trade in and the sun and the moon were made to give them light. (Dickens)

(1.3.5) The man was like the Rock of Gibraltar. _____

(1.3.6) I was scared to death. _____

(1.3.7) "I am rather annoyed" instead of "I'm infuriated"

(12.1) Time and her aunt moved slowly. (Austen: *Pride and Prejudice*)

LECTURE 5

MORPHOLOGICAL STYLISTICS.

STYLISTIC POTENTIAL OF THE PARTS OF SPEECH.

Plan

1. The noun and its rhetorical power;
2. The article and its stylistic importance;
3. The stylistic power of the pronoun;
4. The adjective and its stylistic functions;
5. The verb and its stylistic properties;
6. Affixation and its expressiveness.

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1. The noun and its rhetorical power

- (1.1) If you forget to invite somebody's Aunt Millie, I want to be able to say I had nothing to do with it. There were numerous **Aunt Millies** because of, and in spite of Arthur's and Edith's triple checking of the list. (O'Hara)

-
- (1.2) book's cover, firm's director, film's title. _____

- (1.3) The faint fresh flame of the young year flushes
From leaf to flower and from flower to fruit
And fruit and leaf are as gold and fire. (Swinburn)
-

(1.4) The clamour of waters, snows, winds, rains... (Hemingway)

(1.5) Love's first snowdrop Virgin kiss! (Burns) _____

(1.6) The lone and level sands stretch far away. (Shelley) _____

2. The article and its stylistic importance

(2.1) I'm a Marlow by birth, and we are a hot-blooded family. (Follett)

(2.2) Well, she was married to him. And what was more she loved him. Not the Stanley whom everyone saw, not the everyday one; but a timid, sensitive, innocent Stanley who knelt down every night to say his prayers...

(2.3) They went as though car and driver were one indivisible whole. (Dickens)

(2.4) The postmaster and postmistress, husband and wife, ...looked carefully at every piece of mail... (Erdrich) _____

(2.5) A Forsyte is not an uncommon animal. (Galsworthy)

(2.6) Besides Rain, Nan and Mrs. Prewett, there was a Mrs. Kingsley, the wife of one of the Governors. _____

(2.7) You are not the Andrew Manson I married. (Cronin)

(2.8) Not sound, not quiver as if horse and man had turned to metal. (Dickens)

3. The stylistic power of the pronoun

(3.1) And for that offence immediately do we exile him hence. (Shakespeare)

(3.2) Get out of my house, you fool, you idiot, you stupid old Briggs. (Thackeray)

(3.3) These lawyers! Don't you know they don't eat often? (Dreiser)

(3.4) He is a great fish and I must convince him, he thought. I must never let him 'earn his strength. (Hemingway)

(3.5) My poor dear child, cried Miss Crawly, ...is our passion unrequited then? Are we pining in secret? Tell me all, and let me console you. (Thackeray)

(3.6) That wonderful girl! That beauty! That world of wealth and social position she lived in! (London) _____

(3.7) Just you go in and win. (Waugh) _____

(3.8) He always thought of the sea as 'la mar' which is what people call her in Spanish when they love her. Sometimes those who love her say bad things about her but they are always said as though she were a woman. (Hemingway)

4. The adjective and its stylistic functions

(4.1) Mrs. Thompson, Old Man Fellow's housekeeper had found him deader than a doornail... (Mangum) _____

(4.2) All Europe was in arms, and England would join. The impossible had happened. (Aldington) _____

(4.3) He was the most married man I've ever met. (Arnold)

(4.4) The orangemostest drink in the world. _____

(4.5) The most Italian car. _____

5. The verb and its stylistic properties

(5.1) Edward, let there be an end of this. I go home. (Dickens)

(5.2) The letter was received by a person of the royal family. While reading it she was interrupted, had no time to hide it and was obliged to put it open on the table. At this enters the Minister D... He sees the letter

and guesses her secret. He first talks to her on business, then takes out a letter from his pocket, reads it, puts it down on the table near the other letter, talks for some more minutes, then, when taking leave, takes the royal lady's letter from the table instead of his own. The owner of the letter saw it, was afraid to say anything for there were other people in the room. (Poe)

(5.3) —I didn't mean to hurt you.

—You did. You're doing nothing else. (Shaw)

(5.4) I must say you're disappointing me, my dear fellow. (Berger)

(5.5) If there's a disputed decision, he said genially, they shall race again. (Waugh)

(5.6) —Adam. Are you tight again?

—Look out of the window and see if you can see a Daimler waiting.

—Adam, what **have** you been doing? I will be told. (Waugh)

(5.7) I don't want to look at Sita. I sip my coffee as long as possible. Then I do look at her and see that all the colour has left her face, she is fearfully pale. (Erdrich)

(5.8) Women kill me. They are always leaving their goddam bags out in the middle of the aisle. (Salinger)

(5.9) Well, she's never coming here again, I tell you that straight; (Maugham)

(5.10) Why, you must be the famous Captain Butler we have been hearing so much about — the blockade runner. (Mitchell)

- (5.11) Little Mexico, the area was called contemptuously, as sad and filthy a collection of dwellings as had ever been allowed to exist in the _____ west. (Michener)
-
-

6. Affixation and its expressiveness

- (6.1) weakling, piglet, rivulet, girlie, lambkin, kitchenette. _____
- (6.2) the pre-Tolstoyan novel. _____
- (6.3) baldish, dullish, biggish... _____
- (6.4) Dantesque, Turneresque, Kafkaesque. _____
- (6.5) drunkard, scandal-monger, black-marketeer, mobster. _____
-

LECTURE 6

SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

Plan

1. The main characteristics of the sentence.
2. Stylistic devices based on the arrangement of the members of the sentence.
3. Stylistic devices based on the completeness of the sentence structure.
4. Types of connection.

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1 The main characteristics of the sentence

(1.1) I like people. Not just empty streets and dead buildings. People. People.

(Abrahams) _____

(1.2) They could keep the Minden Street Shop going until they got the notice to quit, which mightn't be for two years. Or they could wait and see what kinds of alternative premises were offered. If the site was good. - **If. Or.**

And, quite inevitably, borrowing money." (Braine)

(1.3) He promised he'd come if the cops leave. (Baldwin) _____

(1.4) When he opened a window, he noticed a beautiful charming young girl who was trying to swallow a huge piece of chocolate cake.

(1.5) “What have I done to deserve...” or “What shall I do when...”

2. Stylistic devices based on the arrangement of the members of the sentence

(2.1) I wake up and I'm alone and I walk round Wariey and I'm alone; and I talk with people and I'm alone and I look at his face when I'm home and it's dead. (Braine) _____

(2.2) 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. (Heym) _____

(2.3) And a great desire for peace, peace of no matter what kind, swept through her. (Bennett) _____

(2.4) I might as well face facts: good-bye, Susan, good-bye a big car, good-bye a big house, good-bye power, good-bye the silly handsome dreams. (Braine) _____

(2.5) I wanted to knock over the table and hit him until my arm had no more strength in it, then give him the boot, give him the boot, give him the boot – I drew a deep breath. (Braine) _____

(2.6) Failure meant poverty, poverty meant squalor, squalor led, in the final stages, to the smells and stagnation of B. Inn Alley. (D. du Maurier) _____

(2.7) She stopped, and seemed to catch the distant sound of knocking. Abandoning the traveller, she hurried towards the parlour, in the passage she assuredly did hear knocking, angry and impatient knocking of someone who thinks he has knocked too long. (Bennett) _____

(2.8) Tina's a teacher, Priscilla's a preacher,
Donald's a doctor and Ted drives a truck.
Fred's a photographer, Joe's a geographer,
Barry's a barrister down on his luck.

Annie's an anarchist, Monty's a monarchist,
Prue is a proctor and Fred owns a farm.
Cy's a psychologist, Bill's a biologist,
Charley a charmer who's run out of charm. (Who's who?)

(2.9) Take care of your money, and your money will take care of you.
(S.Kinsella)

(2.10) *Inexplicable* was the astonishment of the little party when they returned to find out that Mr. Pickwick had disappeared. (Dickens)

(2.11) She was crazy about you. In the beginning. (Warren) _____

3. Stylistic devices based on the completeness of the sentence structure

(3.1) A solemn silence: Mr. Pickwick humorous, the old lady serious, the fat gentleman cautious and Mr. Miller timorous. (Dickens)

(3.2) If everyone at twenty realized that half his life was to be lived after forty... (Wadsley)

(3.3) "People liked to be with her. And – "She paused again – "and she was crazy about you" (Warren)

4. Types of connection

(4.1) "What sort of a place is Dufton exactly?"

"A lot of mills. And a chemical factory. And a Grammar school and a war memorial and a river that runs different colours each day. And a cinema and fourteen pubs. That's really all one can say about it." (Braine)

(4.2) "Well, guess it's about time to turn in." He yawned, went out to look at the thermometer, slammed the door, patted her head, unbuttoned his waistcoat, yawned, wound the clock, went to look at the furnace, yawned and clumped upstairs to bed, casually scratching his thick woolen undershirt. (Lewis)

LECTURE 7

FUNCTIONAL STYLES

Plan

1. The notion of style in functional stylistics.
2. Distinctive linguistic features of the major functional styles of English:
 - the official style;
 - the scientific style;
 - the media style;
 - the colloquial style.

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Official style

- (2.1) kinsman, ilk – kind, sort _____
- (2.2) We beg to inform you... This is to inform you...; Provided that ...; on behalf of; due to unforeseen circumstances, we find it necessary to cancel our scheduled convention for be inconsistent with...

- (2.3) GVT – ; CIA ; UNO - ;
VIP – , M.P. Ltd.; bk - ; BT - ;
enc. – ; ha - ; L/A - ; v.s. - ;
VAT - .

- (2.4) high-contracting parties (); parties concerned; negotiable; hereinafter named – ; negotiations/talks were held/conducted in an atmosphere of...; by virtue of a treaty - .
- (2.5) status quo (Lat.) - ; mutatis mutandis (Lat) - ;
 persona grata; pro tempore (Lat) – ; veto (Lat) - ;
 vis-à-vis (Fr) - ; facsimile (Fr) - ;
 par exemple (Fr) - .

Scientific style

- (3.1) The missile automatically *homes* on the target. _____

- (3.2) "Proceeding from..."; "As it was said above..."; "In connection with..."

- (3.3) that, than, that if, though, thus, thereby, therewith, hereby etc.

Media style

Newspaper articles

- (4.1) grave danger; vital issue; dark and dirty political deeds (actions).

- (4.2) paternalistic outlook; servile conditions of women.

- (4.3) The Government's antisocial and Scrooge like attitude.

- (4.4) historic, epoch-making, unforgettable; _____

- (4.5) a frame-up, a teach-in, a seat-in (сидячая забастовка), walk-out.

- (4.6) it bears all the hallmarks of a provocation – _____
 Palmira Paliatti *fought tooth and nail* as the Minister of Justice.

Publicist proper (An essay)

(4.7) Learn to write well or not to write at all. _____

Literary colloquial style

(5.1) it's, don't, I've. _____

(5.2) you know him? _____

(5.3) deary, doggie, duckie. _____

(5.4) that friend of yours. _____

(5.5) fridge for refrigerator, ice for ice-cream, TV for television, CD for compact disk, etc. _____

(5.6) nice to see you, my pleasure, on behalf of, etc.

(5.7) absolutely, definitely, awfully, kind of, so to speak, I mean, if I may say so.

(5.8) Dear me, My God, Goodness, well, why, now, oh.

(5.9) let sb down, put up with, stand sb up. _____

Familiar colloquial style

(5.10) gonna, whatcha, dunno. _____

(5.11) you're, they've, I'd. _____

(5.12) you hear me? _____

(5.13) whoosh, hush, yum, yak. _____

(5.14) baldish, mawkish, moody, hanky-panky, helter-skelter.

(5.15) to turn in *instead of* to go to bed. _____

(5.16) sure, indeed, to be more exact, okay, well. _____

(5.17) if you say it once more I'll kill you, as old as the hills, horrid, awesome.

(5.18) you-baby, Johnny-boy. _____

LECTURE 8
LITERARY STUDIES AND STYLISTICS

Plan

1. The point of view:
 - 1.1 first-person narrator;
 - 1.2 third-person narrator;
2. Types of narration.
3. Compositional forms.
4. Structure of a novel.

REFERENCE

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1. The point of view

- (1.1) “If you really want to hear about it, the first thing you'll really want to know is where I was born, and what my lousy childhood was like, and how my parents and all were occupied before they had me, and all that David Copperfield kind of crap.”

J D Salinger, *The Catcher in the Rye* (1951)

-
-
-
- (1.2.1) In the tiny and depressing hill-village where Henry Babbacombe, an author virtually unknown, even to himself, lived and breathed and had his being, they were cutting the corn.

Great gantry-like machines, high-powered combine harvesters with great front teeth, stereo in the cab, central locking and racing stripes were thundering through the nearby fields, shaking the soil, shuddering the trees, and rocking the foundations, if there were some, of the small and

gloomy garden shed amid the weeds at the bottom of Henry's cottage garden, beside the graveyard, where he sat and wrote his books.

Malcolm Bradbury, *Cuts* (1987)

(1.2.3) The door of Henry's lunch-room opened and two men came in.

They sat down at the counter.

'What's yours?' George asked them.

'I don't know,' one of the men said. 'What do you want to eat, Al?'

'I don't know,' said Al. 'I don't know what I want to eat.'

Outside it was getting dark. The street-light came on outside the window. The two men at the counter read the menu.

Ernest Hemingway, *The Killers* (1928)

(1.2.4) For two days Jim had wandered along the Shanghai waterfront.... His only hope of seeing his parents again was to find one of their Swiss or Swedish friends. Although the European neutrals drove through the streets of Shanghai, Jim had not seen a single British or American face. Had they all been sent to prison camps in Japan?

J G Ballard, *Empire of the Sun* (1984)

2. Types of narration

(2.1) Thou lost one. All songs on that theme. Yet more Bloom stretched his string. Cruel it seems. Let people get fond of each other: lure them on. Then tear asunder. Death. Explos. Knock on head. Outohellout of that. Human life. Dignam. Ugh, that rat's tail wriggling! Five bob I gave. Corpus paradisum.

Corncrake croaker: belly like a poisoned pup. Gone. Forgotten. I too. And one day she with. Leave her: get tired. Suffer then. Snivel. Big Spanish eyes goggling at nothing. Her wavyavyeavyheavyeavyevyevy hair uncomb'd.

James Joyce, *Ulysses* (1914-1921)

- (2.2) Well, I'll tell you. A man I know slightly, he was one of the smartest traders in Wall Street. You wouldn't know his name, because I don't think I ever had occasion to mention it except perhaps to your mother and it wouldn't have interested you. He was a real plunger, that fellow. The stories they told downtown about him, they were sensational. Well, as I say he's always been a pretty smart trader. They say he was the only one that called the turn in 1929. He got out of the market in August 1929, at the peak. Everybody told him, why, you're crazy, they said. Passing up millions. Millions, they told him. Sure, he said. Well, I'm willing to pass them up and keep what I have, he told them, and of course they all laughed when he told them he was going to retire and sit back and watch the ticker from a cafe in Paris. Retire and only thirty-eight years of age? Huh. They never heard such talk, the wisenheimers downtown. Him retire? No, it was in his blood, they said. He'd be back. He'd go to France and make a little whoopee, but he'd be back and in the market just as deeply as ever. But he fooled them. He went to France all right, and I suppose he made whoopee because I happen to know he has quite a reputation that way. And they were right saying he'd be back, but not the way they thought. He came back first week in November, two years ago, right after the crash. Know what he did? He bought a Rolls-Royce Phantom that originally cost eighteen thousand dollars, he bought that for a thousand-dollar bill. He bought a big place out on Long Island. I don't know exactly what he paid for it, but one fellow told me he got it for not a cent more than the owner paid for one of those big indoor tennis courts they have out there. For that he got the whole estate, the land house proper, stables, garages, everything. Yacht landing. Oh, almost forget. A hundred and eighty foot yacht for eighteen thousand dollars. The figure I do

know because I remember hearing a hundred dollars a foot was enough for any yacht. And mind you, the estate was with all the furniture. And because he got out in time and had the cash. Everything he had was cash. Wouldn't lend a cent. Not one red cent for any kind of interest. Just wasn't interested, he said. Buy, yes. He bought cars, houses, big estates, paintings worth their weight in radium, practically, but lend money? No. He said it was his way of getting even with the wisenheimers that laughed at him the summer before when he said he was going to retire.

J. O'Hara

SEMINAR 1

Phonetic expressive means and stylistic devices.

Graphon.

I. Read the examples of some sound effects and identify the stylistic devices that are most clearly used. Choose the best answer.

1. Beans Means Heinz.
a) alliteration b) onomatopoeia c) consonance
2. My Cadillac was completely crushed in a car crash.
a) alliteration b) assonance c) consonance
3. Easy breezy beautiful CoverGirl (advertising slogan for CoverGirl cosmetics)
a) onomatopoeia b) alliteration c) assonance
4. The horse's hooves clip-clopped on the cobblestones.
a) assonance b) onomatopoeia c) consonance
5. He struck a streak of bad luck.
a) onomatopoeia b) consonance c) assonance
6. Grass grows greener in the graveyard.
a) alliteration b) onomatopoeia c) consonance

II. Read each sentence and circle the onomatopoeic word, explain what makes this noise.

1. As Daryl was gargling his mouthwash, he regretted starting his day with orange juice. _____
2. Keith threw his brother on the ground and the dishes fell to the floor with a clatter. _____
3. As the solider ran through the field, a bullet whizzed by his ear.

4. Dissatisfied with her work, Beth crinkled up the paper and threw it in the trash. _____
5. After sweating it out on the court, Vince gulped down the Mountain Dew.

6. Though she stepped very lightly, Vanessa's heels still clacked on the hardwood floor. _____

7. Tim almost stepped on the snake and then he heard the rattle of its tail.

III. Indicate the phonetic stylistic devices in the following extracts and specify their stylistic effect.

| <i>Useful Language</i> |
|--|
| <i>to emphasize /to reinforce/ to underline/ to enhance ... to give a sense of beauty to increase/ to slow down the energy level to create/ to produce a striking imagery to make the picture of... interesting/ lively/ vivid</i> |

1. He swallowed the hint with a gulp and a grin. (Kipling)

2. The snow in the rose garden groaned.

3. Desperate diseases must have desperate remedies.

4. A fly and a flea in the flue were imprisoned.

Said the fly, "Let us flee",

Said the flea, "Let us fly" ... (Keats)

5. The fair breeze blew, the white foam flew,

The furrow followed free. (Coleridge)

6. While melting music steals upon the sky,

And softened sounds along the water die. (Pope)

7. Twinkle, twinkle, little star,
How I wonder what you are.
Up above the world so high,
Like a diamond in the sky. (Children's Rhymes)

8. If you agree to carry the calf, they'll make you carry the cow.

9. And the Raven, never flitting, still is sitting, still is sitting
On the pallid bust of Pallas just above my chamber door. (Poe)

IV. Indicate the kind of additional information about the speaker (young age, a physical defect of speech, lack of education, the influence of dialectal norms, foreign accent, affectation, intoxication, carelessness in speech, etc.) supplied by graphon.

1. "Tutor?" he cried. "Tewtor? TerYEWtor?" (Wodehouse)

2. "Look at him go. D'javer see him walk home from school? You're French Canadian, aintcha?" (J.K.) _____

3. "Wassa matter?" "Hell I dunno. ... One o them automoebile riots I guess. Aint you read the paper? I don't blame em do you?" (Dos Passos)

4. "De old Foolosopher, like Hickey calls yuh, ain't yuh?" (O'Neill)

5. Frau Schmidt's eyes flashed with hatred. When she spoke, it was in badly accented, venomous French. "Do you sink ve vant the vor?" she shouted suddenly. "Ve are peaceful citizens! Why you come here and accuse any Hens of dese terrible sings?" _____

6. He spoke with the flat ugly “a” and withered “r” of Boston Irish, and Levi looked up at him and mimicked “All right, I’ll give the caaads a break and staaat playing.” (Mailer) _____

7. “In this pizzniss is much risico.” The words came softly through the thick brown moustache. _____

8. “Hey,” he said, entering the library. “Where’s the heart section?” “The what?”

He had the thickest sort of southern Negro dialect and the only word that came clear to me was the one that sounded like heart. “How do you spell it,” I said.

“Heart, Man, pictures. Drawing books. Where you got them?” “You mean art books? Reproductions?” He took my polysyllabic word for it. “Yea, they’s them.” (Roth) _____

V. State the function and the type of the following graphical expressive means.

1. The Selcal message ended: SUGGEST RETURN OF ALTERNATE LANDING AT CAPTAIN’S DISCRETION. (Chase)

2. “Now listen, Ed, stop that, now. I’m desperate. I *am* desperate, Ed, do you hear?” (Dreiser) _____

3. We returned to the boats singing “I am so H-A-P-P-Y” (fortissimo) “for I am S-A-V-E-D” (smug fortissimo) to the distress of both the mothers on board. _____

4. The b-b-b-b-bas-tud-he seen me c-c-c-c-com-ing. (Warren)

5. “MISS JEMIMA!” exclaimed Miss Pinkerton, in largest capitals. (Thackeray) _____

6. Kiddies and grown-ups too-oo-oo We haven't enough to do-oo-oo.

(Kipling) _____

7. The trouble with a kitten is

THAT

Eventually it becomes a

CAT. (Nash) _____

8. Piglet, sitting in the running Kanga's pocket, substituting the kidnapped Roo, thinks:

 this shall take
“If is I never to
 flying really it.” (Milne)

9. “Silence! Silen-n-n-n-nce!” (Shaw) _____

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

SEMINAR 2

Connotation. Metaphor and personification

I. a) Which of the following words have the most “romantic” connotations?

Tick the right answer.

- 1) horse () steed () equine quadruped ()
2) China () Cathay ()

b) Which of the following is the most emotionally connotative?

- 1) mother () female parent () dam ()
2) mother and father () mom and dad ()
3) I’m firm; you’re obstinate; he’s a pig-headed fool.

II. Read the examples of metaphors. Explain which two things are associated in each case.

1) I was lost in a sea of nameless faces. _____

2) The teacher planted the seeds of wisdom. _____

3) The business world would chew you up and spit you out. _____

4) Some days my thoughts are just cocoons hanging from dripping branches in the grey woods of my mind. _____

5) She let such beautiful pearls of wisdom slip from her mouth without even knowing. _____

6) Peggy heard the last piece of cheesecake in the refrigerator calling her name. _____

III. Analyse the metaphors in the extracts below. Decide whether they are dead or original; conventional or unconventional. Specify the ground for creating the metaphor in each case. Pay attention to the manner in which two objects (actions) are identified: with both named or only one - the metaphorized one - presented explicitly:

1. The average New Yorker is caught in a machine. He whirls along, he is dizzy, he is helpless. If he resists, the machine will crush him to pieces. (Frank)

2. Wisdom has reference only to the past. The future remains for ever an infinite field for mistakes. You can't know beforehand. (Lawrence)

3. Shower upon him every earthly blessing, drown him in a sea of happiness, so that nothing but bubbles of bliss can be seen on the surface ... even then out of sheer gratitude, sheer spite, man would play you some nasty trick. (Dostoevsky)

4. And the skirts! What a sight were those skirts! They were nothing but vast decorated pyramids; on the summit of each was stuck the upper half of a princess. (Bennett)

5. We can make our lives sublime,
And, departing, leave behind us
Footprints in the sands of time. (Longfellow)

6. Behaviour ... a mirror in which everyone displays his own image. (Goethe)

-
7. They walked along, two continents of experience and feeling, unable to communicate. (Gilbert) _____
-
8. If you fly across the nation ... the bones of the land are still apparent from ten thousand feet up. (Keats) _____
-
9. Tomorrow or the day after, my brain, as you know, will hand in its resignation. (Turgenev) _____
10. She looked down on Gopher Prairie. The snow stretching without break from street to devouring prairie beyond, wiped out the town's pretence of being a shelter. The houses were black specks on a white sheet. (Lewis)
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-

SEMINAR 3

Metaphor, epithet, simile, personification, metonymy, synecdoche, antonomasia and allegory

I. Read the examples of figurative language and identify the stylistic devices that are most clearly being used. Choose the best answer.

1. She was as distant as a remote tropical island, uncivilized, unspoiled.
a) metaphor b) personification c) simile d) allegory
2. Let your eyes drink up that milkshake sky.
a) metonymy b) personification c) simile d) epithet
3. The sorry engine wheezed its death cough.
a) personification b) allegory c) metaphor d) synecdoche
4. The library has been very helpful to the students this morning.
a) metaphor b) synecdoche c) epithet d) metonymy
5. "I'm a myth. I'm Beowulf. I'm Grendel". (K.Rove)
a) metaphor b) personification c) metonymy d) antonomasia
6. If we don't fill out the forms properly, the suits will be after us shortly.
a) synecdoche b) allegory c) personification d) metaphor
7. The book was an addiction – I couldn't put it down.
a) personification b) metaphor c) metonymy d) allegory
8. The pen is mightier than a sword.
a) personification b) metonymy c) metaphor d) synecdoche
9. "I told you we could count on Mr. Old-Time Rock and Roll".
a) metaphor b) epithet c) antonomasia d) personification
10. Most pianos have pretty good manners but Stephan can make them sound rude.
a) epithet b) metonymy c) personification d) synecdoche

II. Discuss the structure and semantics of epithets in the following examples and identify their function.

| <i>Useful Language</i> |
|--|
| <i>to reveal emotions of the person, who is described/ talks...</i> <i>to emphasize /to reinforce/ to underline ...</i> <i>to enhance aesthetic/ emotional/ intellectual appeal</i> <i>to give a sense of astonishment/ anger/ beauty</i> <i>to be used to arouse emotions</i> <i>to intensify a mood ...</i> <i>to create/ to produce a comic/ sarcastic/ dramatic effect</i> |

1. He also had unreasonably pretty tawny eyes, mahogany-coloured hair, and a particularly nice nose. (G.Carriger) _____

2. He's a proud, haughty, consequential, turned-nosed peacock. (Dickens)

3. My Lady Dedlock fell not into the melting, but rather into a freezing mood. (Dickens)

4. He has that unmistakable tall lanky "rangy" loose-jointed graceful closecropped formidably clean American look. (Murdoch)

5. "Thief!" Pilon shouted. "Dirty pig of an untrue friend!" (Steinbeck)

6. And she still has that look, that don't-you-touch-me look, that women who-were beautiful carry with them to the grave. (Baldwin)

7. O dreamy, gloomy, friendly trees! (Trench) _____

8. Never such a cat-and-dog life as they've been leading ever since! (Hardy)

9. She was a faded white rabbit of a woman. (Carter) _____

10. He loved the afterswim salt-and-sunshine smell of her hair. (Barth)

III. a) Match the two parts of similes and use them in sentences of your own.

- | | |
|----------------------|--------------|
| 1. as blind as ... | a. wool |
| 2. as fresh as ... | b. the stars |
| 3. as hungry as ... | c. a fiddle |
| 4. as soft as ... | d. crystal |
| 5. as proud as ... | e. a bat |
| 6. as large as ... | f. a hunter |
| 7. as fit as ... | g. grass |
| 8. as dry as ... | h. flowers |
| 9. as green as ... | i. a peacock |
| 10. as clear as ... | j. life |
| 11. as silent as ... | k. dust |
| 12. as warm as ... | l. silk |

b) What type of simile do the following examples illustrate?

1. There are in every large chicken-yard a number of old and indignant hens who resemble Mrs. Bogart and when they are served at Sunday noon dinner, as fricasseed chicken with thick dumplings, they keep up the resemblance. (Lewis) _____

2. His voice was harsh and grating but powerful, reminding Lloyd of both a machine gun and a barking dog. (Follett) _____

IV. Indicate examples of metonymy and synecdoche, state the type of relations between the object named and the object implied, which they represent, pay attention to the degree of their originality.

1. Miss Tox's hand trembled as she slipped it through Mr. Dombey's arm, and felt herself escorted up the steps, preceded by a cocked hat and a Babylonian collar. (Dickens) _____

2. He went about her room, after his introduction, looking at her pictures, her bronzes and clays, asking after the creator of this, the painter of that, where a third thing came from. (Dreiser) _____

3. She wanted to have a lot of children, and she was glad that things were that way, that the Church approved. Then the little girl died. Nancy broke with Rome the day her baby died. It was a secret break, but no Catholic breaks with Rome casually. (O'Hara) _____

4. The praise ... was enthusiastic enough to have delighted any common writer who earns his living by his pen ... (Maugham) _____

5. She saw around her, clustered about the white tables, multitudes of violently red lips, powdered cheeks, cold, hard eyes, self-possessed arrogant faces, and insolent bosoms. (Bennett) _____

6. Then they came in. Two of them, a man with long fair moustaches and a silent dark man ... Definitely, the moustache and I had nothing in common. (Lessing) _____

7. I crossed a high toll bridge and negotiated a no man's land and came to the place where the Stars and Stripes stood shoulder to shoulder with the Union Jack. (Steinbeck) _____

8. He made his way through the perfume and conversation. (I. Shaw)

9. How to earn daily bread by my pen was then the problem. (B. Shaw)

10. We are badly in need of new blood. (Cronin) _____

V. Analyse the following cases of antonomasia. State the type of meaning employed and implied; indicate what additional information is created by the use of antonomasia.

1. A stout middle-aged man, with enormous owl-eyed spectacles, was sitting... on the edge of a great table. I turned to him.

“Don't ask me,” said Mr. Owl Eyes washing his hands of the whole matter. (Fitzgerald) _____

2. When I eventually met Mr. Right I had no idea that his first name was Always. (R. Rudner) _____

3. When Omar P. Quill died, his solicitors referred to him always as O.P.Q. Each reference to O.P.Q. made Roger think of his grandfather as the middle of the alphabet. (Markey) _____

4. 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. (Waugh)

5. Kate kept him because she knew he would do anything in the world if he were paid to do it or was afraid not to do it. She had no illusions about him. In her business Joes were necessary. (Steinbeck) _____

6. Since Edward is famously uxorious, and I am famously fertile, George's inheritance of the throne has become a most unlikely event and he is the Duke of Disappointment. (Ph. Gregory) _____

7. The next speaker was a tall gloomy man, Sir Something Somebody. (Priestley) _____

8. The answer to this question can be given only by Mr. Know-it-all.

SEMINAR 4

Synonymous repetition, euphemism, dysphemism, periphrasis, oxymoron, antithesis, climax, hyperbole, irony, anticlimax, zeugma and understatement

I. Read the examples of figurative language and identify the stylistic devices that are most clearly being used. Choose the best answer.

1. He caught a ride home to the crowded loneliness of the barracks. (Jones)
a) antithesis b) irony c) oxymoron d) periphrasis
2. Don't use big words. They mean so little. (Wilde)
a) antithesis b) climax c) irony d) oxymoron
3. [They] covered themselves with dust and glory. (Twain)
a) synonymous repetition b) climax c) euphemism d) zeugma
4. You are becoming a little thin on top.
a) zeugma b) hyperbole c) euphemism d) oxymoron
5. Her family is one aunt about a thousand years old. (Fitzgerald)
a) periphrasis b) hyperbole c) euphemism d) understatement
6. "Of course it's important. Incredibly, urgently, desperately important." (Sayers)
a) anticlimax b) climax c) irony d) understatement
7. Pam was skinny enough to jump through a keyhole.
a) irony b) periphrasis c) understatement d) dysphemism
8. "Your record is full of bullshit", Officer David said acidly.
a) irony b) euphemism c) dysphemism d) hyperbole
9. He lost his family, his car and his cell phone.
a) hyperbole b) synonymous repetition c) anticlimax d) climax
10. You have got two beautiful bad examples for parents. (Fitzgerald)
a) periphrasis b) oxymoron c) antithesis d) zeugma

II. Identify the stylistic devices that are being used in the extracts below.

Analyse the effect they produce and their expressiveness and originality.

| <i>Useful Language</i> |
|---|
| <i>to emphasize /to reinforce/ to underline ... to create/ to produce a striking imagery to make the picture interesting/ lively/vivid to give a sense of astonishment/ anger/ beauty to be used to arouse emotions ... to create/ to produce a comic/ sarcastic/ dramatic effect to convey a memorable picture of ... to help understand a complex nature of.../</i> |

1. His face was red, the back of his neck overflowed his collar and there had recently been published a second edition of his chin. (Wodehouse)

2. Janie's boyfriend appreciated her as an ape might appreciate an algebra book. _____

3. Mrs. Nork had a large home and a small husband. (Lewis) _____

4. Harriet turned back across the dim garden. The lightless light looked down from the night sky. (Murdoch) _____

5. Jean' nodded without turning and slid between two vermilion-coloured buses so that two drivers simultaneously used the same qualitative word.

(Galsworthy) _____

6. With all the expressiveness of a stone Welsh stared at him another twenty seconds apparently hoping to see him gag. (Chandler) _____

7. Sara was a menace and a tonic, my best enemy; Rozzie was a disease, my worst friend. (Cary) _____

8. She was still fat after childbirth; the destroyer of her figure sat at the head of the table. (Bennett) _____

9. There were some bookcases of superbly unreadable books. (Waugh)

10. At noon Mrs. Turpin would get out of bed and humour, put on kimono, airs, and water to boil for coffee. (O. Henry) _____

11. All the perfumes of Arabia will not sweeten this little hand. (Shakespeare)

12. The little boy has been deprived of what can never be replaced. (Dickens)

13. I do not consult physicians, for I hope to die without their help. (Temple)

14. Marriage has many pains, but celibacy has no pleasures. (Johnson)

15. He caught a ride home to the crowded loneliness of the barracks. (Jones)

16. There are two things I look for in a man. A sympathetic character and full lips. (I. Shaw) _____
17. The car which picked me up on that particular guilty evening was a Cadillac limousine about seventy-three blocks long. (Baldwin)

18. She wore a pink hat, the size of a button. (Reed)

19. "Is it shark?" said Brody. The possibility he at last was going to confront the fish – the beast, the monster, the nightmare made Brody's heart pound. (Benchley) _____

SEMINAR 5

Repetition, parallel structure, chiasmus, inversion, detachment, break, ellipsis, asyndeton, polysyndeton

1. Read the sentences and choose two syntactical stylistic devices which are most clearly being used.

1. Our doubt is our passion, and our passion is our task. (Henry James)
a) anaphora b) catch repetition c) polysyndeton d) parallel structure
2. A penny saved is a penny earned.
a) epiphora b) inversion c) parallel structure d) anaphora
3. If you want others to be happy, practice compassion. If you want to be happy, practice compassion. (Dalai Lama)
a) epiphora b) ellipsis c) parallel structure d) asyndeton
4. Ask not what your country can do for you; ask what you can do for your country. (John F. Kennedy)
a) chiasmus b) chain repetition c) anaphora d) polysyndeton
5. To generalize about war is like generalizing about peace. Almost everything is true. Almost nothing is true. (O'Brien)
a) inversion b) epiphora c) anaphora d) detachment
6. The streets were deserted, the doors bolted. (Kazantzakis)
a) parallel structure b) break c) detachment d) ellipsis
7. They call for you: the general who became a slave; the slave who became a gladiator; the gladiator who defied an Emperor. Striking story. (from the film *Gladiator*, 2000)
a) successive repetition b) catch repetition c) chain repetition
d) parallel structure
8. "We know nothing of one another, nothing, - Smiley mused.- However close we live together, at whatever time of day or night we sound the deepest thoughts in one another, we know nothing." (John le Carré)
a) frame repetition b) catch repetition c) parallel structure d) break

9. She's safe, just like I promised. She's all set to marry Norrington, just like I promised. And you get to die for her, just like I promised. (Jack Sparrow. The Pirates of the Caribbean)
- a) parallel structure b) epiphora c) anaphora d) detachment
10. True stories deal with hunger, imaginary ones with love. (R. Queneau)
- a) detachment b) ellipses c) parallel structure d) inversion

II. Indicate the type of repetition in the following sentences. Define its function and stylistic effect.

1. The alarm swept from lip to lip, from group to group, from street to street. (Mark Twain) _____
2. It's queer that you should be so different from Violet. Violet is as hard as nails. (B. Shaw) _____
3. Of her father's being groundlessly suspected, she felt sure. Sure. Sure. (Dickens) _____
4. Alone, alone, all, all alone,
Alone on a wide, wide sea. (Coleridge) _____

5. I am exactly the man to be placed in a superior position in such a case as that. I am above the rest of mankind, in such a case as that. I can act with philosophy in such a case as that. (Dickens)

6. From the offers of marriage that fell to her Dona Clara, deliberately, chose the one that required her removal to Spain. SO to Spain she went. (Wilde) _____
7. Never wonder. By means of addition, subtraction, multiplication and division, settle everything somehow, and never wonder. (Dickens)

8. With Bewick on my knee, I was then happy; happy at least in my way. (Bronte) _____

9. Then there was something between them. There was. There was. (Dreiser) _____

III. Identify syntactical stylistic devices and examples of figurative language used in the following excerpts and comment on the stylistic effect achieved due to them.

1. To exist is to change, to change is to mature, to mature is to go on creating oneself endlessly. (Henry Bergson) _____

2. My dear fellow, the way you flirt with Gwendolen is perfectly disgraceful. It is so bad as the way Gwendolen flirts with you. (Wilde) _____

3. My wife has brown hair, dark eyes, and a gentle disposition. Because of her gentle disposition, I sometimes think that she spoils the children. (Cheever) _____

4. They were poor in space, poor in light, poor in quiet, poor in repose, and poor in the atmosphere of privacy – poor in everything that makes a man's home his castle. (Cheever) _____

5. "Isn't it a grand country? I love the way it feels under my shoes" (Hemingway) _____

6. Later, it doesn't surprise me to find myself in Miss Mey's shiny black car, sharing the back seat with the other lucky ones. Does not surprise me that I thoroughly enjoy the fair. (A. Walker) _____

7. And the coach, and the coachman, and the houses, rattled, and jangled, and whipped, and cursed, and swore, and tumbled on together, till they came to Golden Square. (Dickens) _____

8. Secretly, after the nightfall, he visited the home of the Prime Minister. He examined it from top to bottom. He measured all doors and windows. He took up the flooring. He inspected the plumbing. He examined the furniture. He found nothing. (Leacock) _____

9. Failure meant poverty, poverty meant squalor, squalor led, in the final stages, to the smells and stagnation of B. Inn Alley. (D. du Maurier)

10. Inexplicable was the astonishment of the little party when they returned to find out that Mr. Pickwick had disappeared. (Dickens)

11. A solemn silence: Mr. Pickwick humorous, the old lady serious, the fat gentleman cautious and Mr. Miller timorous. (Dickens) _____

12. Some people go to priests; others to poetry; I to my friends. (Woolf)

IV. Specify the type of connection in the following sentences.

1. In every stage of these oppressions we have petitioned for redress in the most humble terms: our repeated petitions have been answered only by repeated injuries. (Thomas Jefferson) _____

2. Should you ask me, whence these stories?
Whence these legends and traditions
With the odours of the forest ... (Longfellow)

3. Secretly, after the nightfall, he visited the home of the Prime Minister. He examined it from top to bottom. He measured all the

doors and windows. He took up the flooring. He inspected the plumbing. He examined the furniture. He found nothing. (Leacock)

4. Tree and hall rose peaceful under the night sky and clear full orb; pearly paleness gilded the building; mellow brown gloom bosomed it round: shadows of deep green brooded above its oak-wreathed roof. (Bronte) _____
-

5. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. (Dickens) _____
-

6. Bella soaped his face and rubbed his face, and soaped his hands and rubbed his hands, and splashed him, and rinsed him, and towelled him, until he was as red as beetroot. (Dickens) _____
-

7. “What sort of a place is Dufton exactly?”
“A lot of mills. And a chemical factory. And a Grammar school and a war memorial and a river that runs different colours each day. And a cinema and fourteen pubs. That's really all one can say about it.” (Braine) _____
-

SEMINAR 6

I. Complete the grid below using the options on p.57:

| Style | Function | Form | Genres | Vocabulary | Syntactic structure | Usage of stylistic devices |
|-----------------------|----------|------|--------|------------|---------------------|----------------------------|
| Scientific | | | | | | |
| Official documents | | | | | | |
| Newspaper information | | | | | | |
| Publicist proper | | | | | | |
| Belles-lettres | | | | | | |
| Colloquial | | | | | | |

Function: information, communication, influence, aesthetic influence, persuasion

Form: oral, written

Genres: talks and reports on socio-political problems, socio-political documents, emotive prose, immediate communication, diplomatic documents, poetry, newspaper and magazine articles (editorials, opinion articles, reviews), drama, personal correspondence, newspaper and magazine editorials and reviews, scientific papers, scientific reports, public speeches, military documents, materials of conferences, scientific articles, monographs, diaries, textbooks, pamphlets, legal documents, commercial documents, business correspondence, manuals, TV and radio news, essays.

Vocabulary: learned words, a wide range of vocabulary, terms, foreign words, archaisms, cliché, special phraseology, abbreviations, an exceptionally wide choice; unlimited in case____, normalized, non-normalized, with elements of non-normalized.

Syntactic structure: very simple; simple; well-developed; lengthy sentences, with multistaged subordination and coordination; depends upon the author's individual manner, intentions; infinitival, gerundial, participial complexes; complicated system of connectives; depending upon the author's individual manner, intentions and form (oral or writing), strict paragraphing.

Usage of stylistic devices: traditional stylistic devices, devoid of stylistic colouring; unlimited range of stylistic devices, depending upon speaker's personality; extensive usage of original stylistic devices; mostly traditional language tropes.

II. Denote the styles the extracts below belong to. Identify their specific features.

A And then he remembered that he didn't love Gloria. He could not love a common thief. She was a common thief, too. You could see that in her face. There was something in her face. Some unconventional thing along with the rest of her beauty. Her mouth and eyes and nose-somewhere around eyes. Perhaps. Or was it the mouth? – she didn't have the conventional look. Emily, yes, Emily had it. He could look at Emily passionately, impersonally, as though he didn't know her objectively? Wasn't it called?

B The Duchess of Cambridge and Prince Harry met Team GB stars tonight to thank them for Britain's biggest medal haul for more than a century.

The young royals – together with Prince William, who is now back at work with the RAF - have been strong supporters of the Games and have had a hectic Olympics schedule.

Tonight Kate and her brother-in-law visited Team GB House in Stratford, east London to personally congratulate rowing gold medallists Andy Triggs Hodge, Kat Copeland and Sophie Hosking.

They also met Jonny Brownlee who won a bronze medal in the triathlon two days ago.

C Dear Mr. Coulsen,

I am afraid that I must write to you concerning your persistent late arrival at this office. It has not gone unnoticed, and if it continues I shall be forced to take the matter to higher authority.

If you have any problem has a bearing on this matter, please do not hesitate to come and talk to me about it. I am sure we would both prefer a solution that did not involve disciplinary action.

Yours sincerely,

Sales and Marketing Limited

Peter Garton

Personnel Manager.

D Former Prime Minister Tony Blair has said he is "deeply worried" that Britain will leave the European Union via a referendum.

Mr Blair also told a German newspaper that the UK's exit from the EU could be sparked by too much power being transferred to Brussels.

David Cameron said in July that it was a "perfectly honourable position" to call for a referendum on Britain's membership of the EU – something polls show a majority of British people would vote to reject – but has resisted pulling the country out of his own accord because of fears it would harm UK interests.

Mr Blair told "Die Zeit" it was clear that the ongoing eurozone debt crisis would lead to a "powerful political change of the EU", adding: "And on this point, I am deeply worried that Britain could decide by referendum to leave the whole process."

E Throughout the history of the English literary language, scholars have expressed their opposition to three main lines of innovation in the vocabulary: firstly, to borrowings which they considered objectionable because of their irregularity; secondly, to the revival of archaic words; and thirdly, because the process of creation of new words was too rapid for the literary language to assimilate. The opposition to one or other of these lines of innovation increased in violence at different stages in the development of

the language, and switched from one to another in accordance with the general laws of development in the given period.

F Tragic Lesley Banks, 51, did not seek medical treatment after her 10-year-old pet Brannigan bit her because she feared her beloved pooch would be put down.

She treated the wound with bleach and anti-septic wipes instead and it appeared to be healing after the attack.

But the next day she became seriously ill with diarrhoea and vomiting after the wound became infected and she developed septicaemia.

Her friend finally persuaded her to contact a doctor but, by then she had just “hours to live” and passed away shortly afterwards.

An inquest into her death heard the former landlady refused to seek medical attention because she was convinced her pet would be destroyed.

G 1. States Parties undertake not to place in orbit around the earth objects carrying weapons of any kind, install such weapons on celestial bodies, or station such weapons in outer space in any other manner, including on reusable manned space vehicles of an existing type or of other types which States Parties may develop in the future.

2. Each State Party to this treaty undertakes not to assist, encourage or include any State, group of States or international organization to engage in activities contrary to the provisions of paragraph 1 of this article.

States Parties shall use space objects in strict accordance with international law, including the Charter of the United Nations, in the interest of maintaining international peace and security and promoting international co-operation and mutual understanding.

Each State Party undertakes not to destroy, damage, disturb the normal functioning or change the trajectory of space objects of other States Parties, if

such objects were placed in orbit in strict accordance with article 1, paragraph 1, of this treaty.

1. For the purpose of providing assurance of compliance with the provisions of this treaty, each State Party shall use the national technical means of verification at its disposal in a manner consistent with generally recognized principles of international law.

2. Each State Party undertakes not to interfere with the national technical means of verification of the other States Parties operating in accordance with paragraph 1 of this article.

3. In order to promote the objectives and provisions of this treaty the States Parties shall, when necessary, consult each other, make inquiries and provide information in connection with such inquiries.

SEMINAR 7

Points of View

1 Read the following ways of describing an event (a-e) and match them with the five points of view (1-5).

a Mary Evans was driving home along Seymour Road. There had been problems at the office again that day. And at home, the behaviour of her husband, Nick, had changed recently. Suddenly a man stepped out in front of the car. Mary braked, but the car hit the man and he fell to the ground. The blood drained from Mary's face, and she sat motionless behind the steering-wheel. A woman ran over and shouted to her through the window, but she didn't reply.

b I was walking home along Seymour Road. The evening was fine, and I was looking forward to dinner at my local Greek restaurant. Suddenly I heard a screech of brakes and looked around. I recognized Mary Evans's car, and saw a man in front of it, and then heard the horrible thud of body against car. I ran over. Mary had gone completely white. I shouted 'Mary, Mary!' through the window, but she was obviously in a state of shock, and didn't seem to recognize me at all.

c Mary Evans was driving home after yet another difficult day. Doubts and fears about her job and her marriage tormented her. Her worries were well founded: her boss was increasingly dissatisfied with her work, and more importantly, her husband, Nick, was thinking of leaving her. Suddenly, a man on the pavement, lost in worries of his own, stepped into the road without looking. Mary braked hard, but too late. The man was knocked to the ground. Mary's friend Anna, who was passing, ran over to her, but Mary was too shocked to speak or even think.

d Mary Evans was driving home, wondering what to do about the problems that had come up at the office that day, and her boss's obvious displeasure. And Nick, her husband, how would he behave when she got home? If only she knew why he was behaving so strangely! Suddenly there was a man in front of the car. Instinctively, her foot pushed hard on the brake. The man's terrified face appeared

in front of her for an instant, then disappeared again. Everything seemed to go blank. From what seemed a million miles away, someone was calling her name.

e It had been another awful day at the office, one problem after another, and my boss criticizing me all the time. And I wasn't looking forward to my evening very much either. My husband, Nick, had been acting strangely all week - I really worry about losing him. I just wasn't thinking about my driving, and the next thing I knew there was a man right in front of me. I remember braking, but it was too late - there was nothing I could do. I can't remember any more.

- 1 first-person narrator: a minor character in the story
- 2 first-person narrator: a main character in the story
- 3 third-person narrator: omniscient, intrusive
- 4 third-person narrator: omniscient, objective
- 5 third-person narrator: limited

ON YOUR OWN

I. Specify the function of phonological and graphical expressive means and stylistic devices in the following advertisements.

1. Follow our advice: Drink a Pinta Milka Day.
2. Sky Team Company: "Open For New Horizons".
3. Austrian Airlines service: "Earn miles with Miles & More".
4. Best jeans for this Jeaneration.
5. "Britain's best business Bank" Allied Irish Bank Service.
6. "Don't just travel. Travel right" Expedia Company.
7. "Give a hoot, don't pollute" United States Forest Service.
8. "Only the Best for our guest" Jolly Alon Hotel Service.

II. State the stylistic effect achieved due to morphemic repetition.

1. We were sitting in the cheapest of all the cheap restaurants that cheapen that very cheap and noisy street, the Rue des Petites Champs in Paris. (Hemingway)
2. Young Blight made a great show of fetching from his desk a long thin manuscript volume with a brown paper cover, and running his finger down the day's appointments, murmuring: "Mr. Aggs, Mr. Baggs, Mr. Caggs, Mr. Daggs, Mr. Faggs, Mr. Gaggs, Mr. Boffin. Yes, sir, quite right. You are a little before your time, sir." (Dickens)
3. Young Blight made another great show of changing the volume, taking up a pen, sucking it, dipping it, and running over previous entries before he wrote. As, "Mr. Alley, Mr. Bailey, Mr. Galley, Mr. Dalley, Mr. Falley, Mr. Galley, Mr. Halley, Mr. Lalley, 'Mr. Malley. And Mr. Boffin.'" (Dickens)

4. The Major and the two Sportsmen form a silent group as Henderson, on the floor, goes through a protracted death agony, moaning and gasping, shrieking, muttering, shivering, babbling, reaching upward toward nothing once or twice for help, turning, writhing, struggling, giving up at last, sinking flat, and finally, after a waning gasp lying absolutely still. (Heller)
5. Laughing, crying, cheering, chaffing, singing, David Rossi's people brought him home in triumph. (Caine)
6. The precious twins – untried, unnoticed, undirected – and I say it quiet with my hands down – undiscovered. (Salinger)
7. New scum, of course, has risen to take the place of the old, but the oldest scum, the thickest scum, and the scummiest scum has come from across the ocean. (Hemingway)
8. He wished she would not look at him in this new way. For things were changing, something was changing now, this minute, just when he thought they would never change again, just when he found a way to live in that changelessness. (Warren)

III. Define the stylistic value of each of the following words: neutral, common literary, common colloquial, special literary, special colloquial.

1. leave, abandon, kick;
2. free, dismiss, liberate, release;
3. get, arrest, collar;
4. daddy, father, parent;
5. conversation, chat, intercourse;
6. physician, doc, doctor
7. start, commence, begin;
8. be crazy about, like;

9. die, kick the bucket, pass away, decease;
10. continue, proceed, go on.

IV. Point out cases of transposition in different parts of speech in the following sentences.

1. I don't want to turn into a Teddy Bolan.
2. Women kill me. They are always leaving their goddam bags out in the middle of the aisle. (Edrich)
3. What else do I remember? Let me see. There comes out of the cloud our house, our house not new to me, but quite familiar in its earliest remembrance. On the ground-floor is Pegotty's kitchen, opening into a back yard... (Dickens)
4. He was the most married man I've ever met. (Arnold)
5. I don't want to get in all the whys and wherefores.
6. He is a great fish and I must convince him, he thought. I must never let him earn his strength. (Hemingway)
7. Euro Disneyland, Europe's biggest, drop-dead-gorgeousest theme park.
8. Am I being unforgivably offensive?
9. If you forget to invite somebody's Aunt Millie, I want to be able to say I had nothing to do with it. There were numerous Aunts Millies because of, and inspite of Atthur's and Edith's triple checking of the list. (O'Hara)
10. You are not the Andrew Manson I married. (Dickens)

V. Comment on the length, the structure, the communicative type and punctuation of sentences, indicating connotations created by them.

1. 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? (Thackeray)
2. I like people. Not just empty streets and dead buildings. People. People. (P. A.)
 3. 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. (O. Henry)
 4. He looked over the valley, and summed up the present and future in two words – “snowed in!” (Harte)
 5. 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 confused reverie or meditation. (E. Poe)
 6. “You talk of Christianity when you are in the act of banging your enemies. Was there ever such blasphemous nonsense!” (B. Shaw)
 7. 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. (Warren)

8. Father, was that you calling me? Was it you, the voiceless and the dead? Was it you, thus buffeted as you lie here in a heap? Was it you thus baptized unto Death? (Dickens)

VI. Find examples of various types of narration and narrative compositional forms. Pay attention to language means used in each one. State their functions.

1. Novelists write for countless different reasons: for money, for fame, for reviewers, for parents, for friends, for loved ones; for vanity, for pride, for curiosity, for amusement; as skilled furniture-makers enjoy making furniture, as drunkards like drinking, as judges like judging, as Sicilians like emptying a shotgun into an enemy's back. I could fill a book with reasons, and they would all be true, though not true of all. Only one same reason is shared by all of us: we wish to create worlds as real as, but other than the world that is. Or was. This is why we cannot plan. We know a world is an organism, not a machine. We also know that a genuinely created world must be independent of its creator: a planned world (a world that fully reveals its planning) is a dead world. It is only when our characters and events begin to disobey us that they begin to live.
2. Holmes was certainly not a difficult man to live with He was quiet in his ways and his habits were regular. It was rare for him to be up after ten at night and he had invariably breakfasted and gone out before I rose in the morning. His very person and appearance were such as to

strike the attention of the most casual observer. In height he was rather over six feet and so excessively lean that he seemed to be considerably taller. His eyes were sharp and piercing save during those intervals of torpor to which I have alluded; and his thin hawklike nose gave his whole expression an air of alertness and decision. His chin, too, had the prominence and squareness which mark the man of determination.

3. The girl noted the change for what she deemed the better. He was so nice now, she thought, so white-skinned and clear-eyed and keen.
4. “Ah, fine place,” said the stranger, “glorious pile – frowning walls – tottering arches – dark nooks – crumbling staircases – old cathedral too – earthy smell – pilgrim's feet worn away the old steps – little Saxon doors – confessionals like money-taker's boxes at theatres – queer customers those monks – Popes and Lord Treasurers and all sort of old fellows, with great red faces, and broken noses turning up every day buff jerkins too – match-locks – Sarcophagus – fine place – old legends too – strange stories: capital.”
5. Thou lost one. All songs on that theme. Yet more Bloom stretched his string. Cruel it seems. Let people get fond of each other: lure them on. Then tear asunder. Death. Explos. Knock on head. Outohellout of that. Human life. Dignam. Ugh, that rat's tail wriggling! Five bob I gave. Corpus paradisum. Corncrake croaker: belly like a poisoned pup. Gone. Forgotten. I too. And one day she with. Leave her: get tired. Suffer then. Snivel. Big Spanishy eyes goggling at nothing. Her wavyavyeavyheavyeavyevyevy hair uncombe'd.
6. Every morning she was up betimes to get the fire lit in her gentlemen's sitting room so that they needn't eat their breakfasts simply perishin' with the cold, my word it's bitter this morning.

7. But in any case, in her loving she was also re-creating herself, and she had gone upstairs to be in the dark. While downstairs Adam and I sat in the swing on the gallery, not saying a word. That was the evening Adam got counted out for all the other evenings, and out you go, you dirty dishrag, you.
8. “She's a model at Bergdorf Goodman's.” “She French?”
 “She's about as French as you are” “That's more French than you think.’

Activity 1

Match the lines from the poems with their origins. Analyse sound effects which these poems are based upon and indicate the phonetic stylistic devices serving to create sound images. The information below may help you.

- | | |
|---|--|
| 1. From a poem by Wilfred Owen describing a battle in progress: | a) Limped up the stairs and puffed on the landings Snuffled through floorboards from the foundations |
| 2. From a poem by Geoffrey Hill about the Crucifixion: | b) All night your moth breath Flickers among the flat pink roses |
| 3. From a poem by Peter Redgrove describing wind around a house: | c) The moan of doves in immemorial elms And murmuring of innumerable bees |
| 4. From a poem by Sylvia Plath addressing a sleeping baby: | d) Only the stuttering rifles rapid rattle |
| 5. From a poem by Tennyson describing the sounds of doves and bees: | e) By the may breeze murmurous with wasp and midge |
| 6. From another poem by Wilfred Owen describing the sounds of a summer's day: | f) While the dulled wood Spat on the stones each drop Of deliberate blood |

According to the manner of articulation consonants are classified as:

Plosives: /p, b, t, d, k, g/

Nasals: /m, n, ŋ/

Fricatives: /f, v, θ, ð, s, z, ʃ, ʒ, h/

Affricates: /tʃ, dʒ/

Approximants: /w, r, j/

Lateral approximants: /l/

Activity 2

a) *Study the words given below. Consult the dictionary if you need.*

Which stylistic device do they serve to create?

| | |
|--------|-----------|
| boom | rush |
| crack | slapping |
| clank | switching |
| din | throb |
| hubbub | thrum |
| gamut | thud |
| gush | whoop |
| roar | |

b) *Now when you got acquainted with sound imitating words fill in the gaps in the following poems paying particular attention to the appropriateness of each collocation.*

NOISE

I like noise.

The _____ of the boy, the _____ of a hoof,
the _____ of rain on a galvanised roof.
the _____ of traffic, the _____ of a train,
the _____ of machinery numbing the brain,
the _____ of wires in an overhead tram,
the _____ of the wind, a door on the slam,
the _____ of the thunder, the _____ of the waves,
the _____ of the river that races and raves,
the _____ of a rifle, the _____ of a pail,
the strident tattoo of a swift-_____ sail.

From any old sound that the silence destroys
arises a _____ of soul-stirring joys.

I like noise.

| | |
|------------------|---------------|
| whoop | crash |
| thud | rattle |
| hubbub | gamut |
| roar | throb |
| switching | rush |
| boom | din |
| crack | clank |
| slapping | |

Jessie Pope

Activity 3

English is full of phrases in which alliteration and assonance are used. A surprising number of such phrases start with the letter 'h'. Here is the selection of them. Match them with the definitions.

- | | |
|--|---|
| 1 hale and hearty (<i>adj</i>) | a) a confused mixture of different things |
| 2 high and mighty (<i>adj</i>) | b) breathing noisily |
| 3 head over heels (<i>adj</i>) | c) any way possible, including dishonest means |
| 4 huffing and puffing (<i>vb</i>) | d) too proud and certain of one's own importance |
| 5 (by) hook or by crook (<i>adv</i>) | e) a place where there is likely to be a lot of trouble |
| 6 hugger mugger (<i>adj /adv</i>) | f) very healthy and active |
| 7 hot spot (<i>noun</i>) | g) to spend time being friendly with someone who is important or famous |
| 8 hot pot (<i>noun</i>) | h) completely, uncontrollably (to be in love) |
| 9 humdrum (<i>adj</i>) | i) a mutton, potato and onion stew |
| 10 hobnob (<i>vb</i>) | j) disorder |
| 11 hodgepodge (<i>noun</i>) | k) too ordinary; without variety or change |

THE PROCEDURE OF STYLISTIC ANALYSIS

I. **Step 1.** Identify the functional style the excerpt represents.



Official



Step 2. Denote the genre and the form (written/oral).

Step 3. Specify the topic of the text.

Step 4. Identify the function (writer's intention) to explain/ inform/ etc.

Step 5. Characterise the specific features (vocabulary, syntactic structure, usage of stylistic devices)

II. **Step 1.** Identify the functional style the excerpt represents.



Scientific



Step 2. Denote the genre and the form (written/oral).

Step 3. Specify the topic of the text.

Step 4. Identify the function (writer's intention) to explain/ inform/ etc.

Step 5. Characterise the specific features (vocabulary, syntactic structure, usage of stylistic devices)

III. **Step 1.** Identify the functional style the excerpt represents.



Media



Step 2. Specify the substyle (Newspaper Information or Publicist proper)

Step 3. Denote the form (written or oral) and the genre.

Step 4. Specify the topic of the text.

Step 5. Summarise the main idea.

Step 6. Identify the writer's intention (to explain/ delineate/ reveal/ persuade/ convince/ amuse/ motivate/ illustrate/ defend etc.)

Step 7. Characterise the specific features (vocabulary, syntactic structure, usage of stylistic devices)

IV. Step 1. Identify the functional style the excerpt represents.



Belles-lettres



Step 2. Denote the form (written or oral) and the genre.

Step 3. State the theme of the text.

Step 4. Summarise the main idea.

Step 5. Identify the writer's intention (to explain/ delineate/ reveal/ persuade/ convince/ amuse/ motivate/ illustrate/ defend etc.)

Step 6. Denote the type of narration (Author's speech or Personage's speech)

If it is the author's speech

Step 7. Specify the point of view

If it is a personage's speech

Step 7. Decide whether it is a dialogue or a monologue.

Step 8. Explain which expressive means and stylistic devices are used to develop the main idea.

TEXTS FOR STYLISTIC ANALYSIS

Martin Luther King, Jr.

I Have a Dream

delivered 28 August 1963, at the Lincoln Memorial, Washington D.C.

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

But one hundred years later, the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languished in the corners of American society and finds himself an exile in his own land. And so we've come here today to dramatize a shameful condition.

In a sense we've come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men, yes, black men as well as white men, would be guaranteed the "unalienable Rights" of "Life, Liberty and the pursuit of Happiness." It is obvious today that America has defaulted on this promissory note, insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked "insufficient funds."

But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. And so, we've come to cash this check, a check that will give us upon demand the riches of freedom and the security of justice.

We have also come to this hallowed spot to remind America of the fierce urgency of Now. This is no time to engage in the luxury of cooling off or to

Style: _____

Function: _____

Genre: _____

The main idea: _____

The writer's intention: _____

Characteristic features: _____

take the tranquilizing drug of gradualism. Now is the time to make real the promises of democracy. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood. Now is the time to make justice a reality for all of God's children.

It would be fatal for the nation to overlook the urgency of the moment. This sweltering summer of the Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality. Nineteen sixty-three is not an end, but a beginning. And those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual. And there will be neither rest nor tranquility in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges.

But there is something that I must say to my people, who stand on the warm threshold which leads into the palace of justice: In the process of gaining our rightful place, we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred. We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. Again and again, we must rise to the majestic heights of meeting physical force with soul force.

The marvelous new militancy which has engulfed the Negro community must not lead us to a distrust of all white people, for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny. And they have come to realize that their freedom is inextricably bound to our freedom.

We cannot walk alone.

And as we walk, we must make the pledge that we shall always march ahead.

We cannot turn back.

There are those who are asking the devotees of civil rights, "When will you be satisfied?" We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality. We can never be satisfied as

long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities. We cannot be satisfied as long as the negro's basic mobility is from a smaller ghetto to a larger one. We can never be satisfied as long as our children are stripped of their self-hood and robbed of their dignity by signs stating: "For Whites Only." We cannot be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. No, no, we are not satisfied, and we will not be satisfied until "justice rolls down like waters, and righteousness like a mighty stream."

I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. And some of you have come from areas where your quest -- quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive. Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed.

Let us not wallow in the valley of despair, I say to you today, my friends.

And so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident, that all men are created equal."

I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a *dream* today!

I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of "interposition" and "nullification" -- one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a *dream* today!

I have a dream that one day every valley shall be exalted, and every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight; "and the glory of the Lord shall be revealed and all flesh shall see it together."²

This is our hope, and this is the faith that I go back to the South with.

With this faith, we will be able to hew out of the mountain of despair a stone of hope. With this faith, we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith, we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

And this will be the day -- this will be the day when all of God's children will be able to sing with new meaning:

My country 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the Pilgrim's pride, From every mountainside, let freedom ring!

And if America is to be a great nation, this must become true.

And so let freedom ring from the prodigious hilltops of New Hampshire.

Let freedom ring from the mighty mountains of New York.

Let freedom ring from the heightening Alleghenies of Pennsylvania.

Let freedom ring from the snow-capped Rockies of Colorado.

Let freedom ring from the curvaceous slopes of California.

But not only that:

Let freedom ring from Stone Mountain of Georgia.

Let freedom ring from Lookout Mountain of Tennessee.

Let freedom ring from every hill and molehill of Mississippi.

From every mountainside, let freedom ring.

And when this happens, and when we allow freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when *all* of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual:

Free at last! Free at last!

Thank God Almighty, we are free at last!

Lined writing area consisting of multiple horizontal lines.

Trump's latest big interview is both funny and terrifying

VOX Oct 23, 2017, 3:57pm EDT

It's not exactly a news flash at this point that Donald Trump isn't very fluent on questions of public policy, but his interview over the weekend with Fox Business Channel's Maria Bartiromo is really a sobering reminder of the levels of ignorance and dishonesty that the country is dealing with.

Bartiromo is an extraordinarily soft interviewer who doesn't ask Trump any difficult questions or press him on any subject. That makes the extent to which he manages to flub the interview all the more striking. He's simply incapable of discussing any topic at any length in anything remotely resembling an informed or coherent way. He says the Federal Reserve is "important psychotically" and it's part of one of his better answers, since one can at least tell that he *meant* to say "psychologically."

By contrast, it's often hard to make any sense at all of Trump's words. Asked whether he plans to tie an infrastructure plan to his tax plan, Trump says, "I was thinking about tying it, but there's too many honestly." Too many what? He then continues: "You lose a few votes, you gain a few votes. I don't want to take any chances 'cause I feel we have the votes right now the way it is." There is, of course, no tax bill at the moment, so there's no way Trump has the votes for it.

It's a funny interview in many ways. Along with being comically ignorant, Trump for some reason keeps referring to Chief of Staff John Kelly as "elegant." But the prospect of a president of the United States who's incapable of talking about any of the many issues he oversees in a reasonable way is also pretty scary.

Trump doesn't know anything about any issue

As a table setter, here is Trump attempting to tout a report by his own Council of Economic Advisers arguing that cutting the corporate tax rate to 20 percent will raise the average American household's wages by \$4,000:

TRUMP: And I think that there's tremendous appetite. There's tremendous spirit for it, not only by the people we're dealing with in Congress but for the people out there that want to see something — \$5,000, almost. It can be \$5,000 average per individual — per group. And so I'm really looking forward to it. Let's see what happens.

Of course \$4,000 and \$5,000 are different amounts of money, as you will swiftly learn if you attempt to give someone \$4,000 to discharge a \$5,000 debt. And individuals aren't households. Trump seems to have kinda sorta caught himself on this one and corrected himself from "per individual" to "per group." But of course there are all kinds of groups.

Style: _____

Function: _____

Genre: _____

The main idea: _____

The writer's intention: _____

Characteristic features: _____

That is Trump's grasp of his administration's analysis of his own No. 1 policy priority — he can't remember either the amount of money involved or the unit of analysis. A bit later, Trump shows a similar grasp of detail in describing his view of the bipartisan health care legislation from Sens. Patty Murray (D-WA) and Lamar Alexander (R-TN):

TRUMP: *Well, I've — I have looked at it very, very strongly. And pretty much, we can do almost what they're getting. I — I think he is a tremendous person. I don't know Sen. Murray. I hear very, very good things.*

I know that Lamar Alexander's a fine man, and he is really in there to do good for the people. We can do pretty much what we have to do without, you know, the secretary has tremendous leeway in the — under the Obama plans. One of the things that they did, because they were so messed up, they had no choice but to give the secretary leeway because they knew he'd have to be — he or she would have to be changing all the time.

And we can pretty much do whatever we have to do just the way it is. So this was going to be temporary, prior to repeal and replace. We're going to repeal and replace Obamacare.

Trump has no information about, interest in, or knowledge of the substance of the bill. Instead, he judges it entirely on the basis of his personal impressions of the legislators involved. Except while he vouches that Alexander is “a fine man,” he hasn't bothered to get to know Murray at all, even though she's the top Democrat on the committee with jurisdiction over health care and health care was his main legislative initiative for the first nine months of his administration.

Bartiromo keeps ineptly trying to cover for Trump

Another signature quality of the interview is that since Trump is actually totally incapable of answering softball questions, Bartiromo has to try to lead him by the nose to delivering on-message propaganda. Trump, however, is not that cooperative with this agenda.

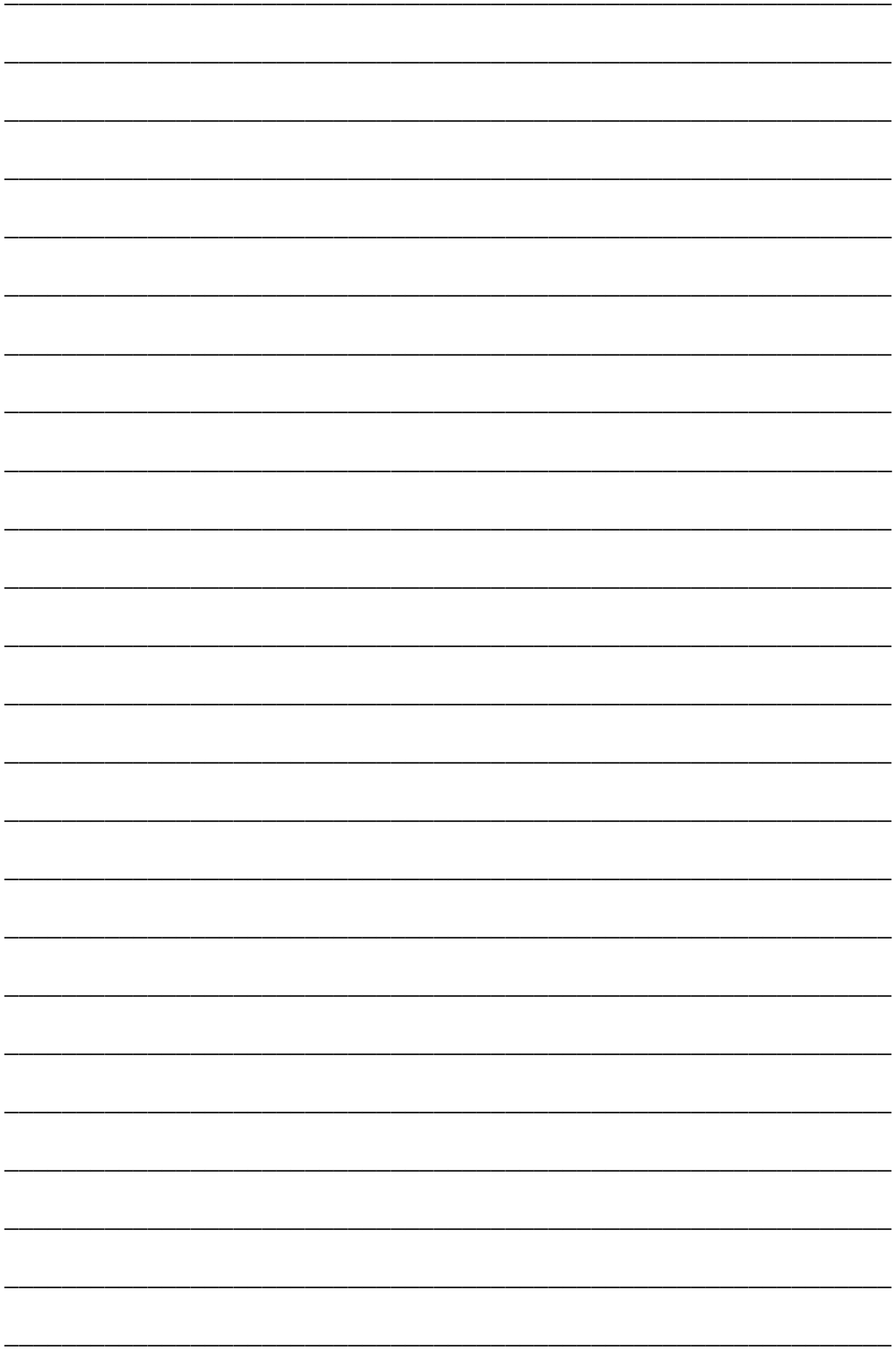
Cutting taxes on the rich, for example, is unpopular. So the White House's plan to get tax cuts on the rich passed is to lie about it and pretend they're actually proposing a big middle-class tax cut. Bartiromo tries to get Trump to say that, but he keeps getting distracted by his desire to tell a name-dropping story about the owner of the New England Patriots:

BARTIROMO: If the top earners pay 80 percent of the taxes, why are you so afraid to cut taxes on the top earners?

TRUMP: I think this, look, you know, I am very happy with the way I've done part of this in my civilian life, all right.

BARTIROMO: Of course. This is not about —

TRUMP: Other people — well, it's about me representing rich people.



BARTIROMO: Okay.

TRUMP: Representing — being representative of rich people. Very interesting to me Bob Kraft was down. He was very nice. He owns the Patriots. He gave me a Super Bowl ring a month ago. And he —

BARTIROMO: Well, Putin took his —

TRUMP: Which was very nice. That's right. But he left this beautiful ring, and I immediately give it to the White House and they put it some place, and that's the way it is.

BARTIROMO: That's great.

TRUMP: He said to me — he's a good man. He said to me you have to do us all a favor, give the tax decrease to the middle class, we don't need it. We don't need it. We don't want it. Give it to the middle class. And, I've had many people, very wealthy people, tell me the very same thing. I've had very few say I want more, I want more.

Then Trump meanders off message and admits that what he's really backing is a huge tax cut for rich business owners:

TRUMP: So that's a big factor, but we have so many things that are going to be so great; bringing the corporate tax down maybe is the most important. And we have a lot of most important, but bringing it down from 35 down to 20 percent, that's a massive — that's the biggest that we've ever done.

BARTIROMO: It's a big deal in the corporate rate for sure.

TRUMP: That's a big deal for companies; that's a big deal for investment. I think one of the other ones is expensing, you know when you write something off in one year as opposed to, you know, over many years, I think that's going to be tremendous.

Trump gets all kinds of facts wrong

Sometimes Trump's factual errors are just a little bit of puffery.

Bartiromo says, "You see the job creation, as well this year," to which Trump replies, "It's been fantastic." In reality, job creation this year — while okay — has been somewhat slower than job creation in 2016 or 2015.

He also gets numbers wrong, like when he says, "If we pick up one point on GDP that's \$2.5 trillion if you think of." The right number would be \$185 billion, so Trump missed the mark by a couple of trillion bucks — which is a lot of money even for a rich guy.

Trump also brags of last quarter's 3.2 percent GDP growth that "we haven't been there in a long time; it's been a long time." In fact, we had a stronger growth quarters in Q1 of 2015, Q3 of 2014, Q2 of 2014, Q4 of 2013, and Q3 of 2013. There's nothing particularly unusual about it, in other words.

Trump, however, compounds his vague misstatement with some extra detail, saying, "As you know, the previous administration didn't hit it for the

year for eight years,” which isn’t remotely true, before reiterating, “In eight years it didn’t hit it at all.”

He says the trade deficit with Mexico is “almost \$70 billion a year” when the right number is \$55 billion, and that “there is hardly a country” with which the United States runs a trade surplus. “I can name two,” Trump concedes. The Census Bureau, however, **has a full top 10 list**, starting with Hong Kong, the Netherlands, and Belgium but also featuring Australia, Brazil, Egypt, and the United Kingdom.

Trump claims to “have made more progress against ISIS in the last nine months than in the last eight years,” when ISIS is only about four or five years old.

This is how we live now

Over the course of the interview, Trump also claims to be working on a major infrastructure bill, a major welfare reform bill, and an unspecified economic development bill of some kind.

Under almost any other past president, that kind of thing would be considered a huge news-making get for an interviewer. But even Fox didn’t tout Bartiromo’s big scoops on Trump’s legislative agenda, because 10 months into the Trump presidency, nobody is so foolish as to believe that him saying, “We’re doing a big infrastructure bill,” means that the Trump administration is, in fact, doing a big infrastructure bill. The president just mouths off at turns ignorantly and dishonestly, and nobody pays much attention to it unless he says something unusually inflammatory.

On some level, it’s a little bit funny. On another level, Puerto Rico is still languishing in the dark without power (and in many cases without safe drinking water) **with no end in sight**. Trump is **less popular at this point in his administration than any previous president** despite a generally benign economic climate, and shows no sign of changing course.

Perhaps it will all work out for the best, and someday we’ll look back and chuckle about the time when we had a president who didn’t know anything about anything that was happening and could never be counted on to make coherent, factual statements on any subject. But traditionally, we haven’t elected presidents like that — for what have always seemed like pretty good reasons — and the risks of compounding disaster are still very much out there.



David Liss surveys London landmarks like St. Paul's with a surreal lens. (By John Burgess -- The Washington Post)

By Frank Tallis

Special to The Washington Post

Thursday, July 9, 2009

THE DEVIL'S COMPANY

By David Liss

Random House. 369 pp. \$25

"The Devil's Company," a treat for lovers of historical fiction, sees the return of Benjamin Weaver in his third exciting romp through the varied and sometimes surreal landscape of 18th-century London. Weaver is an endearing protagonist, a former pugilist and investigator for hire whom we first met in David Liss's "A Conspiracy of Paper" (1999). His underlying humanity saves him from the macho posturing that ultimately undermines the moral authority of most action-adventure heroes. And he is a Jew, which imbues him with the romance of an outsider and permits Liss to show us how anti-Semitism was expressed in the relatively unfamiliar context of Hanoverian England.

The story begins simply enough, when Weaver is engaged by the enigmatic Jerome Cobb to be his agent in a card game to humiliate an old adversary. Although the game is rigged, things do not go as planned, and Weaver finds himself owing Cobb a large sum of money. Weaver is forced to work as Cobb's spy and break into the fortresslike headquarters of the British East India Company to steal documents.

From this point, a plot of devilish complexity begins to unfold. Weaver is never properly informed of Cobb's ultimate purpose, and one of the pleasures of this book is a deepening sense of mystery combined with a growing awareness that the stakes are very high indeed. At the heart of events is the disappearance of a handsome but

Style: _____

Function: _____

Genre: _____

The main idea: _____

The writer's intention: _____

Characteristic features: _____

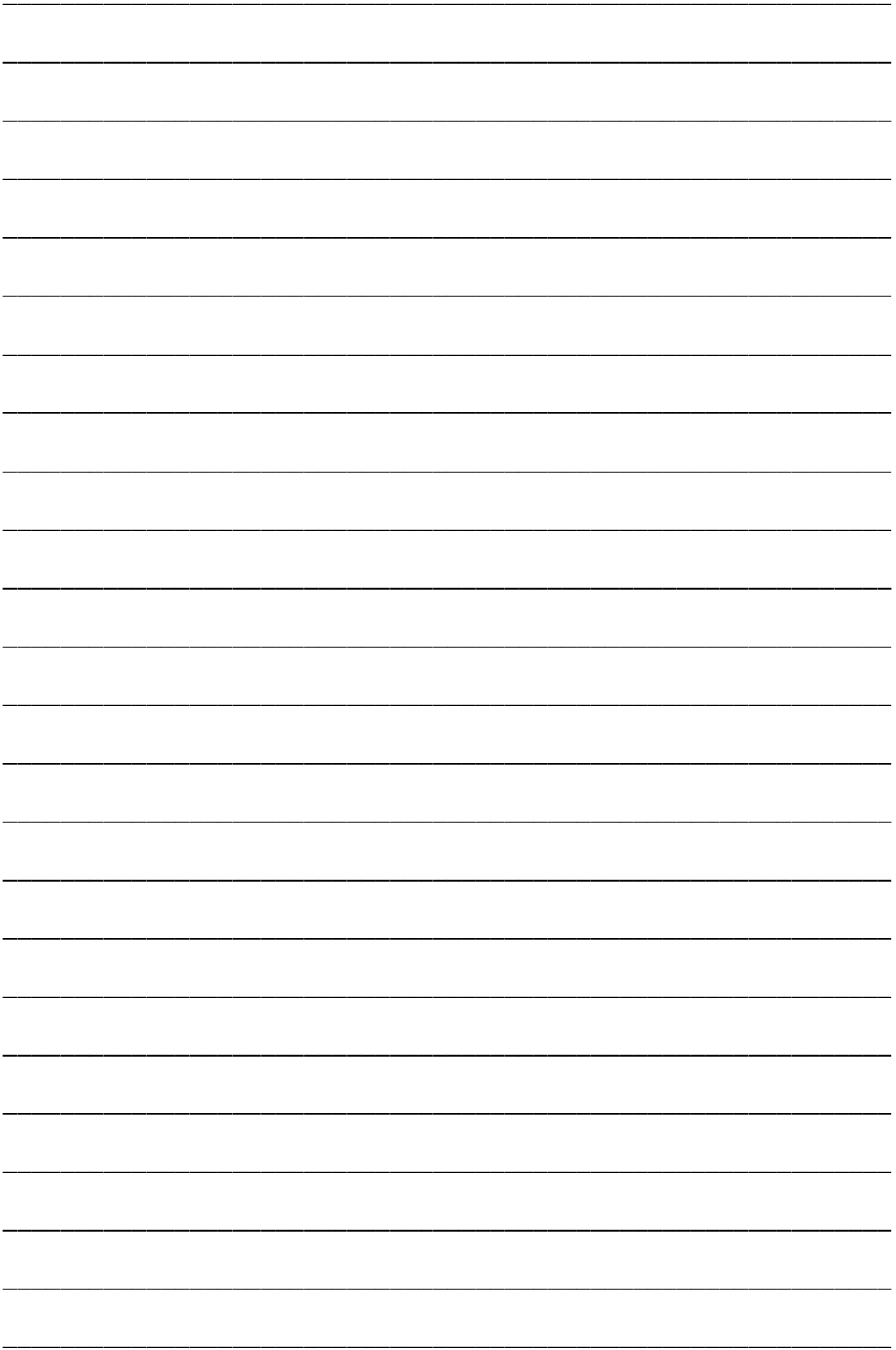
ingenious bigamist whose lost notebooks contain plans for a machine that -- if constructed -- will injure the joint interests of the East India Company and the British government. Along the way, the narrative keeps us fully engaged with phaeton and boat chases, explosions, seductions and a colorful visit to a brothel for homosexual cross-dressers.

Liss's 18th-century London is one that James Bond would have felt at home in. The action is fast and full of surprises -- so many, in fact, that the suspension of disbelief is sometimes sustained by only a thread. But the narrative momentum inclines us to be indulgent -- and rightly so, because there is much to enjoy. These characters are particularly well drawn, with even the minor players given care and attention.

Another virtue of "The Devil's Company" is its timely subtext, which explores the beginnings of corporate culture and globalization. Liss cleverly refers to the works of Charles Davenant and Josiah Child and their theory of free trade that "benefits all nations" -- a phrase that is echoed in the debate still raging. You'll also recognize a number of other issues that are as relevant today as they were in the 18th century. Does the promise of sharing the proceeds of economic growth justify an interim period of social inequality? At what point does international trade become a form of mercantile conquest? And should governments have a relaxed attitude toward large corporations that increase the nation's prosperity?

Liss demonstrates -- with a light touch -- that the political, economic and social problems we worry about now have a venerable provenance. Moreover, the solutions chosen by those in power -- past and present -- usually favor pragmatism over justice. "Politics," says one of Liss's characters, "cannot always be about what is moral and right and good for all men and for all time. It must be about what is expedient now, and what is the lesser evil."

Historical fiction is mostly smoke and mirrors. Modern writers really don't know what it was like to live in the past -- no matter how much research they do -- so the success of the enterprise depends largely on creating a convincing illusion. In this respect, the novelist's principal tool is language, which must sound authentic but never drag or test the reader's patience. Liss rises to this challenge with great skill in this accomplished, atmospheric and thoughtful novel.



Number of Teenagers with Saturday Jobs Slumps

The number of teenagers with Saturday jobs has slumped over the past 15 years, making it harder for young people to acquire experience for their CVs – a crucial step towards getting full-time work, a new report warns.

The proportion of teenagers combining part-time jobs with school or college has slumped from 40% in the 1990s to around 20% now, according to the UK Commission for Employment and Skills (UKCES), a government agency. Latest figures show that 260,000 teenagers have a Saturday job compared with 435,000 in 1997.

The trend is not just recession-related but the result of an increasing expectation that young people should stay on at school, as well as a dwindling number of Saturday jobs, according to the report. Many of the jobs that young people do, such as bar work, are in long-term decline, and are forecast to stagnate or decline further over the next decade.

“Recruiters place significant emphasis on experience ... but young people are leaving education increasingly less experienced,” the report says.

Word of mouth is the most common way to get a job, but an increasing shortage of work experience means young people are unable to build up informal contacts, it adds.

Valerie Todd, a commissioner at the UKCES, said: “There's more emphasis on doing well at school, young people are finding less time to do what they would have done a few years ago, whether that's a paper round or working in the local shop.

“I think it's also the changing structure of the labour market. Retail is still a big employer, but a lot more of it is being done online. As a consequence we need to think about how we get young people the work experience they need.”

Todd praised “structured” work experience and visits to schools by employers to give talks about jobs.

The government announced on Monday that it was overhauling the system of funding education after 16, to make it easier for young people to get work experience.

At present schools and colleges are funded per qualification, and there is no incentive to offer activities that do not lead to passing exams. But from September next year, schools and colleges will be funded per student.

Style: _____

Function: _____

Genre: _____

The main idea: _____

The writer's intention: _____

Characteristic features: _____

Ministers say that students who do not achieve a good grade in English and maths, the subjects most valued by employers, will have to keep studying those subjects until the age of 18. This will be a condition of the funding of post-16 education.

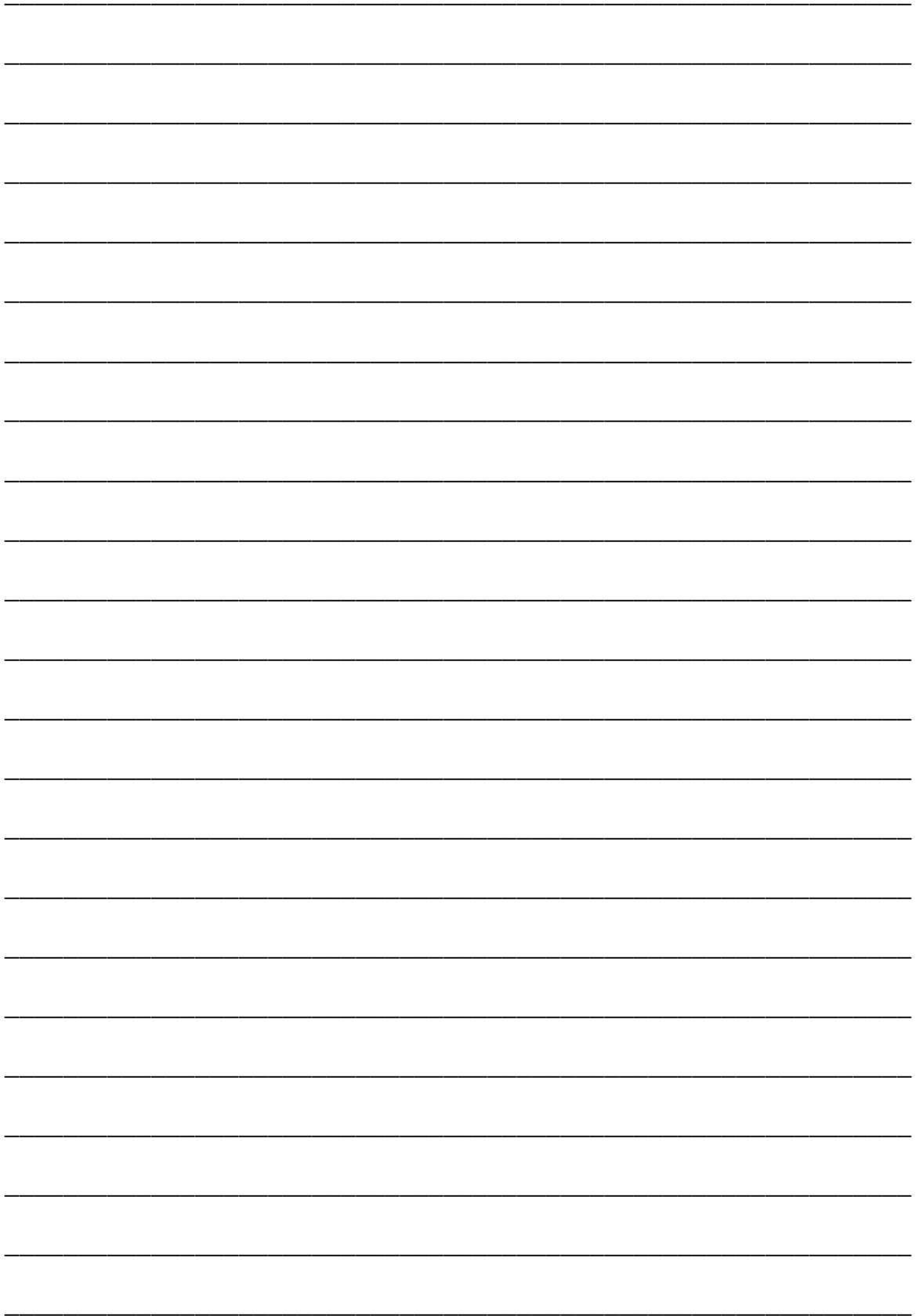
The changes follow a review of vocational education by Professor Alison Wolf of King's College London.

Wolf said: "Employers value high-quality work experience undertaken by students. But the current system makes it far too difficult for many institutions to build this vital aspect into their programmes."

A new initiative to send employees into state schools to talk about their careers was also launched with the backing of Nick Clegg. The scheme, Inspiring the Future, is meant to give state schoolchildren access to the kind of careers advice that private schools offer.

Speaking at the scheme's launch, the deputy prime minister said: "The power of making connections that inspire young people is immeasurable and can be life-changing.

"Many successful people can point to a moment in their lives when they were inspired to become the people they are today. Now, it's their turn to help young people fulfil their potential." (Jeevan Vasagar. The Telegraph)



Mother to Son

Well, son I'll tell you:
Life for me ain't been no crystal stair.
It's had tacks in it,
And splinters,
And boards torn up,
And places with no carpet on the floor –
Bare.
But all the time
I've been a-climbin' on,
And reachin' landin's,
And turnin' corners,
And sometimes doin' in the dark
Where there ain't been no light.
So boy, don't you turn back.
Don't you set down on the steps
'Cause you find it's kinder hard.
Don't you fall now –
For I've still goin', honey,
I've still climbin',
And life for me ain't been no crystal stair.

Analysis Example

This poem is based on the idea of hope and encouragement to move forward in life, despite all difficulties, and no matter how tough life may become. It is also the demonstration of the love a mother has for her son. Behind this love, the poet emphasizes the idea of never giving up in any situation.

The speaker in this poem is a mother who gives advice to her beloved son, who may also be seen to represent the younger generation. Since the mother has successfully faced the challenges of life, she wishes her son to be courageous and bold in the face of these challenges and to also succeed in life. The poem is grounded in the memories and experiences of a mother. The tone of the poem is didactic, encouraging, and hopeful.

The poet opens this poem by presenting a comparison between the mother's life and a treacherous staircase in order to show that her life has not been easy and perfect. The mother begins by addressing her son: "*Well, son, I'll tell you: / Life for me ain't been no crystal stair.*" Her life was full of challenges and difficulties, such as, "*It's had tacks in it,/And splinters.*" The use of extended metaphor comparing the mother's life to a staircase continues throughout the poem, with the repetition of the line, "*Life for me ain't been no crystal stair.*"

The mother seems to have been born in poverty, as the images reveal: "*And boards torn up,/And places with no carpet on the floor.*" This indicates that she experienced hazardous circumstances, which somehow she needed to step over to arrive where she stands now. Then, she goes on to say, "*But all the time /I'se been a-climbin' on*" demonstrating that, despite her hardships and troubles, she kept moving on and climbing the staircase. She goes on to say that she did this "*...sometimes goin' in the dark,*" by which she means the low moments of her life where there has "*been no light.*" The use of local vernacular she uses to give advice to her son— "*So boy, don't you turn back*" —is a reflection of the love the mother has for her son. Finally, she motivates him to never feel dejected due to any failures in life. She encourages him to move on just like she did, despite all difficulties.

Hughes alludes to the Biblical imagery of Jacob's Ladder by using the extended metaphor of a staircase. In addition, imagery of dark and light evokes periods of uncertainty in his mother's life, which Hughes's has reclaimed as a lesson for him in his own life.

Structural Analysis

This is a short free verse poem containing twenty lines, which are without any regular rhythm or formal rhyme scheme. There are a few instances of rhyme in the poem, especially the connection between "stair" in the second line and "bare" in the seventh line. The poem is written in irregular metrical pattern, though some follow trochaic meter as in "*Life for me ain't been no crystal stair.*"

The language is colloquial, such as "*Cause you find it's kinder hard.*" The vernacular language gives the impression that the woman is less educated and probably from the countryside. Alliteration is sparingly used in the poem such as the "d" and "s" sounds, as in "*Don't you set down on the steps.*" The poet has used device of anaphora in that "*And*" is used at the beginning of many of the lines. In order to emphasize the idea that the mother's life was not ideal and perfect like a crystal stair, a line is repeated twice: "*Life for me ain't been no crystal stair.*" Enjambment (**in** poetry, the continuing of a sentence from one line of a poem into the start **of the next line**) is used throughout poem as, "*And splinters,/ And boards torn up.*" The language is unpretentious and informal.

Self-assessment Test

I. Choose the correct item

1. Alliteration is based on
 - a) the repetition of consonants;
 - b) the repetition of similar vowels;
 - c) the imitation of sounds, those of the signified object or action.

2. Hyperbole is
 - a) a two-component structure in which two negations are joined to give a positive evaluation;
 - b) an imaginative comparison of two unlike objects belonging to two different classes;
 - c) a stylistic device in which emphasis is achieved through deliberate exaggeration.

3. Metonymy is based on
 - a) transfer by similarity;
 - b) transfer by contiguity;
 - c) transfer by contrast.

4. Denotative meaning of the word
 - a) informs about the participants and conditions of communication;
 - b) supplies additional (and not the logical) information;
 - c) informs of the subject of communication.

5. A lexical SD in which a proper name is used instead of a common noun or vice versa is
 - a) periphrasis;
 - b) antonomasia;
 - c) oxymoron.

6. Catch repetition (anadiplosis) is a type of repetition when
 - a) the end of one clause (sentence) is repeated at the beginning of the following one;
 - b) the beginning of the sentence is repeated at the end;
 - c) the end of successive sentences (clauses) is repeated.

7. Epithets belong to
 - a) the metonymical group;
 - b) the metaphorical group;

- c) the mixed group.
8. Polysyndeton is
 - a) the repeated use of conjunctions;
 - b) deliberate omission of conjunctions;
 - c) the use of one conjunction.
 9. Euphemism is usually used
 - a) to avoid misunderstanding;
 - b) for speech economy;
 - c) to replace a word with unpleasant connotations.
 10. An abrupt stoppage in speech resulting in unfinished sentences is use in
 - a) a break-in-the-narrative;
 - b) a climax;
 - c) an anticlimax.

II. Decide whether the following statements are true or false.

1. Affixational morphemes can be emphasized through repetition.
2. The list and specifications of denotative meanings vary with different linguistic schools and individual scholars and include such entries as pragmatic, associative, ideological, or conceptual, evaluative (stating the value of the indicated notion), emotive, expressive, stylistic.
3. Special literary words include slang words, jargonisms, vulgarisms, dialectal words.
4. If a metaphor involves likeness between inanimate and animate objects, we deal with antonomasia.
5. Epithet expresses characteristics of an object, both existing and imaginary. Its basic feature is its emotiveness and subjectivity.
6. One-word sentences have no emphatic impact.
7. Inversion is a stylistic device based on singling out a secondary member of the sentence with the help of punctuation (intonation).
8. In apokoinu constructions the omission of the pronominal (adverbial) connective creates a blend of the main and the subordinate clauses.
9. Detective and adventure stories are examples of suspense fiction.

10. Simile is an imaginative comparison of two unlike objects belonging to the same class.

III. Choose the stylistic device which is most clearly illustrated by the short passage.

1. Well, son, I'll tell you:
Life for me ain't been no crystal stair.
It's had tacks in it,
And splinters,
And boards torn up
And places with no carpet on the floor –
Bare. (*Langston Hughes. Mother to Son*)
a) synecdoche b) metaphor c) personification d) epithet
2. Substituting the word 'euthanasia' for 'mercy killing', or 'killing the terminally ill'
a) hyperbole b) metonymy c) understatement d) euphemism
3. I had so much homework last night that I needed a pickup truck to carry all my books home.
a) synecdoche b) onomatopoeia c) hyperbole d) metaphor
4. Let's just say that Ms Hilton is not the brightest bulb on the Christmas tree.
a) litotes b) chiasmus c) personification d) epithet
5. The chug-a, chug-a of the train echoed down the hill while a cloud of smoke rose up to the blue western sky.
a) assonance b) irony c) personification d) onomatopoeia
6. My sense of loss comes with me like a hawk on my wrist. (Ph. Gregory)
a) simile b) metaphor c) personification d) epithet
7. Pitching pennies with the Pittsburgh Pirates in a pitter-patter of rain outside the Pitti Palace (J. Thurber, *Lanterns and Lances*)
a) assonance b) alliteration c) consonance d) antonomasia
8. The heart of a fool is in his mouth, but the mouth of a wise man is in his heart. (B. Franklin)
a) hyperbole b) anaphora c) chiasmus d) oxymoron
9. Fulvia's mouthful-of sour-grapes expression is startled right off her face, but she recovers. (S. Collins, *Mockingjay*)
a) antithesis b) metaphor c) personification d) epithet
10. He was of an age with Robb, but they didn't look alike. Jon was slender where Robb was muscular, dark where Robb was fair, graceful

- and quick where his half brother was strong and fast. (G. Martin, A Game of Thrones)
- a) antithesis b) anaphora c) epiphora d) epithet
11. All changed, changed suddenly
A terrible beauty is born (W. Yeats)
- a) synecdoche b) epithet c) oxymoron d) allegory
12. He was married and added five children to the population. (W. Auden, The Unknown Citizen)
- a) hyperbole b) irony c) zeugma d) metaphor
13. Daylight was dying, the moon rising, gold behind the poplars.
- a) ellipsis b) inversion c) climax d) synonymous repetition
14. After we stretch – which hurts – there’s a couple of hours of strengthening exercises – which hurt – and an eight kilometre run – which kills. (S. Collins, Mockingjay)
- a) anticlimax b) understatement c) euphemism d) personification
15. He used the events to show the Silicon that he was just like them – and that he understood their financial needs better than the suits on Wall Street. (Businessweek 2003)
- a) alligory b) metaphor c) personification d) metonymy
16. So deep in thought was he that he never heard the rest of the party until his father moved up to ride beside him. (G. Martin, A Game of Thrones)
- a) detachment b) inversion c) ellipsis d) parallel structure
17. He pleaded for her forgiveness but Janet’s heart was cold iron.
- a) metonymy b) metaphor c) oxymoron d) epithet
18. Next time there won’t be a next time. (Phil Leotardo in The Sopranos)
- a) anaphora b) chain repetition c) frame repetition d) catch repetition
19. Barefooted, ragged, with neglected hair, she was a thin slip of a girl, like a new moon.
- a) simile b) metaphor c) personification d) allegory
20. If you describe things as better than they are, you are considered to be romantic; if you describe things as worse than they are, you will be called a realist; if you describe things exactly as they are, you will be thought of as a satirist. (Q. Crisp, The Naked Civil Servant)
- a) epiphora b) anticlimax c) climax d) understatement

For KEY see Appendix 2

MORPHOLOGICAL STYLISTICS.

STYLISTIC POTENTIAL OF THE PARTS OF SPEECH

1. The noun and its stylistic potential

The stylistic power of a noun is closely linked to the grammatical categories this part of speech possesses. First of all these are the categories of number, person and case.

The use of a singular noun instead of an appropriate plural form creates a generalized, elevated effect often bordering on symbolization.

(1.1) _____

The contrary device — the use of plural instead of singular — as a rule makes the description more powerful and large-scale.

(1.2) _____

(1.3) _____

Proper names employed as plural lend the narration a unique generalizing effect:

(1.4) _____

The category of case (**Possessive Case**) which is typical of the proper nouns, since it denotes possession becomes a mark of personification:

(1.5) _____

Modern Phenomenon in Modern English is that the possessive case is used with nouns denoting things, that cannot be measured.

(1.6) _____

It is used mainly in newspaper style. It gives an utterance a colloquial nature.

2. The article and its stylistic potential

The article may be a very expressive element of narration especially when used with proper names. For example, the indefinite article may convey evaluative connotations when used with a proper name:

(2.1)

It may be charged with a negative evaluative connotation and diminish the importance of someone's personality, make it sound insignificant.

(2.2) _____

(2.3) _____

The definite article used with a proper name may become a powerful expressive means to emphasize the person's good or bad qualities.

(2.4) _____

(2.5) _____

In the first case (2.4) the use of two different articles in relation to one person throws into relief the contradictory features of his character. The second example (2.5) implies that this article embodies all the qualities that Andrew Manson used to have and lost in the eyes of his wife.

No article, or the omission of article before a common noun conveys a maximum level of abstraction, generalization,

(2.6) _____

(2.7) _____

(2.8) _____

3. The stylistic power of the pronoun

The stylistic functions of the pronoun also depend on the imbalance between the traditional and contextual (situational) meanings.

So **personal pronouns** *We, You, They* and others can be employed in the meaning different from their dictionary meaning. The pronoun *We* that means “speaking together or on behalf of other people” can be used with reference to a single person, the speaker, and is called '*the plural of majesty*'. It is used in Royal speech, decrees of King/Queen, etc.

(3.1) _____

The *plural of modesty* or the author's *we* is used with the purpose to identify oneself with the audience or society at large. Employing the plural of modesty the author involves the reader into the action making him a participant of the events and imparting the emotions prevailing in the narration to the reader.

(3.2) _____

The pronoun *you* is often used as an intensifier in an expressive address or imperative:

(3.3) _____

(3.4) _____

Demonstrative Pronouns are often used not to point at anything but to express the excitement of the speaker.

(3.5) _____

(3.6) _____

In many cases “this” is used to express positive attitude, and “that” – negative.

Through the figurative use of the personal pronouns the author may achieve metaphorical images and even create sustained compositional metaphors.

Thus using the personal pronoun *she* instead of the word «sea» in one of his best works *The Old Man and the Sea* Ernest Hemingway imparts to this word the category of feminine gender that enables him to bring the feeling of the old man to the sea to a different, more dramatic and more human level.

(3.7) _____

In the same book he calls a huge and strong fish a *he*:

(3.8) _____

All in all we can see that pronouns possess a strong stylistic potential that is realized due to the violation of the normal links with their object of reference.

4. The adjective and its stylistic functions

Comparison **of Adjectives** – wrong formation of degrees of comparison serves to emphasize the idea expressed by adjectives and charged with a strong expressive power.

(4.1) _____

It is often used in the commercial functional style especially in advertising to captivate our attention:

(4.2) _____

(4.3) _____

The use of comparative or superlative forms with other parts of speech may also convey a humorous colouring:

(4.4) _____

Another stylistic aspect of the adjective comes to the fore when an adjective gets substantivized and acquires the qualities of a noun such as “solid, firm, tangible, hard,” etc.

(4.5) _____

5. The verb and its stylistic properties

The use of 'historical present' makes the description very pictorial, almost visible.

(5.1) _____

The use of 'historical present' pursues the aim of joining different time systems — that of the characters, of the author and of the reader all of whom may belong to different epochs. This can be done by turning a reader into an on-looker or a witness whose timeframe is synchronous with the narration. The outcome is an effect of empathy ensured by the correlation of different time and tense systems.

The Imperative form and the Present Indefinite referred to the future render determination, as in the following example:

(5.2) _____

The use of *shall* with the second or third person will denote the speaker's emotions, intention or determination:

(5.3) _____

Similar connotations are evoked by the emphatic use of *will* with the first person pronoun:

(5.4) _____

Continuous forms may express:

- conviction, determination, persistence:

(5.5) _____

- impatience, irritation;

(5.6) _____

- surprise, indignation, disapproval;

(5.7) _____

Verbs of physical and mental perception do not regularly have continuous forms. When they do, however, we observe a semi-marked structure that is highly emphatic due to the incompatible combination of lexical meaning and grammatical form.

(5.8) _____

(5.9) _____

The passive voice of the verb when viewed from a stylistic angle may demonstrate such functions as extreme generalisation and depersonalisation because an utterance is devoid of the doer of an action and the action itself loses direction.

(5.10) _____

The use of the auxiliary *do* in affirmative sentences is a notable emphatic device:

(5.11) _____

6. Affixation and its expressiveness

Unlike Russian the English language does not possess a great variety of word-forming resources.

In Russian we have a very developed system of affixes, with evaluative and expressive meanings: diminutive, derogatory, endearing, exaggerating, etc.

Consider such a variety of adjectives *малый* — *маленький* — *махонький* — *малюсенький*; *большой* — *большеватый* — *большущий*, *преогромнейший*; *плохой* — *плоховатенький* — *плохонький*. There are no morphological equivalents for these in English.

We can find some evaluative affixes, such as: *weakling*, *piglet*, *rivulet*, *girlie*, *lambkin*, *kitchenette*.

Diminutive suffixes make up words denoting small dimensions, but also giving them a caressing, jocular or pejorative ring. These suffixes enable the speaker to communicate his positive or negative evaluation of a person or thing.

The suffix *-ian/-ean* means 'like someone or something, especially connected with a particular thing, place or person', e.g. *the pre-Tolstoyan novel*. It also denotes someone skilled in or studying a particular subject: *a historian*.

The connotations this suffix may convey are positive and it is frequently used with proper names, especially famous in art, literature, music, etc. Such adjectives as *Mozartean*, *Shakespearean*, *Wagnerian* mean *like Mozart*, *Shakespeare*, *Wagner* or in that style.

However some of these adjectives may possess connotations connected with common associations with the work and life of famous people that may have either positive or negative colouring. For instance The Longman Dictionary of the English Language and Culture gives such definitions of the

adjective Dickensian: suggesting Charles Dickens or his writing, e.g. **a)** the old-fashioned, unpleasant dirtiness of Victorian England: *Most deputies work two to an office in a space of Dickensian grimness.* **b)** The cheerfulness of Victorian amusements and customs: *a real Dickensian Christmas.*

The suffix *-ish* is not merely a neutral morpheme meaning a small degree of quality like *blue—bluish*, but it serves to create 'delicate or tactful' occasional evaluative adjectives —*baldish, dullish, biggish*. Another meaning is 'belonging or having characteristics of somebody or something'.

Most dictionaries also point out that *-ish* may show disapproval (*selfish, snobbish, raffish*) and often has a derogatory meaning indicating the bad qualities of something or qualities which are not suitable to what it describes (e.g. *mannish* in relation to a woman).

Another suffix used similarly is *—esque*, indicating style, manner, or distinctive character: *arabesque, Romanesque*. When used with the names of famous people it means 'in the manner or style of this particular person'. Due to its French origin it is considered bookish and associated with exquisite elevated style. Such connotations are implied in adjectives like *Dantesque, Turner-esque, Kafkaesque*.

Most frequently used suffixes of the negative evaluation are: *-ard, -ster, -aster, -eer* or half-affix *-monger*: *drunkard, scandal-monger, black-marketeer, mobster*.

Considering the problem of expressive affixes differentiation should be made between negative affixes such as *in-, un-, ir-, non-*, etc. (*unbending, irregular, non-profit*) and evaluative derogatory affixes. Evaluative affixes with derogatory connotations demonstrate the speaker's attitude to the phenomenon while negative affixes normally represent objects and phenomena that are either devoid of some quality or do not exist at all (e. g. a *non-profit organization* has mostly positive connotations).

Key to the Self-Assessment Test

I

1. a
2. c
3. b
4. c
5. b
6. a
7. b
8. a
9. c
- 10.a

II

1. T
2. F
3. T
4. F
5. T
6. F
7. F
8. T
9. T
- 10.F

III

1. b
2. d
3. c
4. a
5. d
6. a
7. b
8. c
9. d
- 10.a
- 11.c
- 12.b
- 13.a
- 14.d
- 15.d
- 16.b
- 17.b
- 18.c
- 19.a
- 20.c

Навчальне видання

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