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УЧЕБНО-МЕТОДИЧЕСКИЙ КОМПЛЕКС
ПО УЧЕБНОЙ ДИСЦИПЛИНЕ

СТИЛИСТИКА
(АНГЛИЙСКИЙ ЯЗЫК)

для специальности

1-21 05 06 Романо-германская филология

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Стилистика (английский язык) для специальности
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Данное издание включает учебно-методическое сопровождение, теоретический и практический материалы, соответствующие программе учебной дисциплины, контролирующий материал и разноуровневые задания для самостоятельной работы студентов. Представленные в разделе «Практикум» упражнения направлены на развитие и закрепление умений и навыков интерпретации стилистических явлений в их соотнесенности с функциональными стилями изучаемого языка.

СОДЕРЖАНИЕ

ПОЯСНИТЕЛЬНАЯ ЗАПИСКА

Учебная дисциплина «*Стилистика*» нацелена на формирование теоретических представлений и методологических основ в области стилистики, а также практических навыков комплексного стилистического анализа текстов разной жанровой направленности.

Цели преподавания дисциплины:

– системное изучение стилистических средств разных языковых уровней в преломлении через теорию функциональных стилей;

– раскрытие выразительного потенциала языковых средств разных уровней языка, теоретическое обоснование закономерностей их организации в рамках функциональных и авторских стилей, обучение студентов принципам сознательного отбора языковых средств для оптимального достижения коммуникативных целей в разных сферах общественной жизни и при различных условиях общения;

– обобщение и систематизация с коммуникативной точки зрения ранее приобретенных знаний по отдельным лингвистическим дисциплинам: лексикологии, практической и теоретической грамматике, фонетике, языкознанию, литературе;

– освещение актуальных проблем, связанных с дефиницией и классификацией функциональных стилей, теорией стилистического значения, учением о тропах, с основными аспектами лексикологической, морфологической, синтаксической стилистики и фоностилистики.

Задачи изучения дисциплины:

1. Ознакомить студентов с основными направлениями и проблематикой современных стилистических исследований.

2. Сообщить студентам теоретические сведения, освещающие стилистический аспект речевой реализации английского языка.

3. Дать студентам знание фактов стилистического сходства и различия английского и русского языков.

4. Научить студентов пользоваться основными методами и приемами лингвостилистического анализа речевых произведений на английском и русском языках.

5. Научить студентов декодировать текст любой коммуникативной направленности и любой степени нормативности на английском и русском языках.

6. Научить студентов облекать свои коммуникативные стратегии в оптимальные речевые формы на английском и русском языках.

7. Научить студентов умению пользоваться всеми жанрово-стилистическими формами письменной и устной коммуникации, иметь представление о понятии стиля, его разновидностях и категориях, стилистической классификации словарного состава языка.

В результате изучения учебной дисциплины, студент должен
знать:

– прагматические и социолингвистические аспекты стилистики;

– стилистические нормы использования (употребления) лингвистических единиц;

– стилистическую обусловленность актуализации значений многозначных лексических единиц (слов, словосочетаний);

– виды стилистических значений;

уметь:

– определить стилистические аспекты лингвистических единиц различных уровней языка;

– провести стилистическую интерпретацию художественного, научно-популярного, публицистического текстов;

– провести смысловую и стилистическую интерпретацию научно-технического текста;

владеть:

– способами и приемами определения принадлежности текста к типу и жанру;

– методикой оформления устных и письменных текстов на английском языке в соответствии со стилистическими нормами соответствующих типов и жанров;

– навыками распознания и объяснения явлений, характерных для стилистического уровня,

– навыками стилистического разбора и толкования текста и ряда его параметров.

Освоение учебной дисциплины должно обеспечить формирование следующих **компетенций**: уметь использовать теоретические знания для интерпретации стилистических явлений, распознавать стилистические характеристики устных и письменных текстов в их соотнесенности с функциональными стилями изучаемого языка **(СК-15)**.

ТЕОРЕТИЧЕСКИЙ РАЗДЕЛ

STYLISTICS. GENERAL NOTIONS

Key words: *style, individual style, stylistics, stylistic devices and expressive means, functional styles, methods of investigation, norm, stylistic information, stylistic function, linguostylistics, literary stylistics, stylistics of decoding, lexical stylistics, stylistic phonetics, morphological stylistics, syntactical stylistics, functional stylistics, text stylistics. lexical meaning, denotative meaning, connotative meaning, emotive component, evaluative component, expressive component, stylistic component.*

There are a lot of definitions of style given by different scholars. S. Chatman defines **style** as a product of individual choices and patterns of choices among linguistic possibilities. According to I. R. Galperin, **style** is a system of coordinated, interrelated and inter-conditioned language means, which serves a definite aim in communication.

Y. M. Skrebnev points out that **style** is what differentiates a group of homogeneous texts from all other groups. It can be defined as the set of specific features of a text type or of a specific text.

According to V. V. Vinogradov, **style** is a socially recognized and functionally conditioned internally united set of the ways of using, selecting and combining the means of lingual intercourse in the sphere of the national language correlative with other ways of expression, which serve for different aims and fulfill different functions.

Individual style is a unique combination of language units, expressive means and stylistic devices peculiar to a given writer, which makes that writer's works or even utterances easily recognizable.

Stylistics is a branch of general linguistics and has its own subject which is a) the investigation of the inventory of special language means which secure the desirable effect of the utterance – *stylistic devices and expressive means*; b) certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication – *functional styles of language.*

The first field of investigation – *stylistic devices and expressive means* – deals with:
– the aesthetic function of language;
– synonymous ways of rendering one and the same idea;
– emotional colouring in language;
– the interrelation between language and thought;
– the individual manner of an author in making use of language.

The second field – ***functional styles*** – deals with:
– oral and written varieties of language;
– the notion of the literary language;
– the constituents of texts larger than the sentence;
– the generative aspect of literary texts.

***Methods of investigation*:** stylistic analysis; descriptive – the selection of expressive language means and the description of their functions; comparative – the comparison and / or contrast of various texts united under common theme or genre; stylistic experiment – substitution of the writer's words, utterances or constructions for new ones with the stylistic aim; statistic – the calculation of definite language units.

Norm is regarded as a regulator which controls a set of variants, the borders of variations and also admissible and inadmissible variants. The characteristic features of norm are its *plurality* and *flexibility*.

Stylistic information, or stylistic colouring of a lingual unit, is the knowledge where, in what particular type of communication, the unit is current.

Stylistic function implies the expressive potential or expressive properties of linguistic units and their interaction in conveying ideas and emotions in a certain context.

Branches of stylistics

Linguostylistics studies 1) styles of sublanguages or functional styles and their specificity, development and current state; 2) language units from the point of view of their capacity to render evaluations and evoke emotions.

Literary stylistics overlaps with areas of literary studies such as the theories of artistic imagery and literary criticism, literary genres, the art of composition, the writer's outlook, the peculiarities of a certain trend or epoch.

Both linguostylistics and literary stylistics have meeting points which lie in the study of 1) the literary language from the point of view of its variability; 2) the individual manner of a writer; 3) poetic speech that has its own specific laws.

Stylistics of decoding (reader's stylistics) regards the aesthetic value of a text based on the interaction of its vocabulary, sentence arrangement, composition etc. in rendering the author's message.

Other branches of stylistics include comparative stylistics, contrastive stylistics, historical stylistics, dialectal stylistics, etc.

Branches of linguostulistics

The subdivision of linguostylistics is based on the *level-forming approach* according to which the following branches are distinguished:

Lexical stylistics studies the semantic structure of the word and the interplay of the connotative and denotative meanings of the word, as well as the interrelation of the stylistic connotations of the word and the context.

Stylistic phonetics pays attention to the style-forming phonetic features of sublanguages: it describes variants of pronunciation occurring in different types of speech. Special attention is paid to the expressive potential of phonetic means as well as the prosodic features of prose and poetry.

Morphological stylistics studies the expressive potential of grammatical meanings, forms and categories as well as the deviations from a normative word formation that are peculiar to particular sublanguages, explicitly or implicitly comparing them with the neutral ones common to all the sublanguages.

Syntactical stylistics investigates the expressive potential of the deviations from a normative word order, of types of sentence and of syntactical connection.

Functional stylistics investigates the totality of media typical of varieties of the national language distinguished by the communicative function, sphere of communication and compliance with the norm.

Text stylistics aims at investigating the most effective ways and means of producing texts belonging to different styles, substyles and genres. It also studies the lingual means through which different types of information and presentational manners are conveyed as well as the verbal manifestation of text categories.

Meaning from a stylistic point of view

Lexical meaning of any word presents a very complicated unity consisting of connotative and denotative meanings.

Denotative (logical) meaning, i.e. that component of the lexical meaning, which makes communication possible. It is the literal meaning of the word indicating the idea or concept to which it refers.

The connotative component is connected with the conditions and participants of communication. Connotation comprises four components: *emotive*, *evaluative*, *expressive* and *stylistic*. If denotation is obligatory in any word, connotation is optional.

The emotive component express various feelings (love, hatred, dignity, pride) and emotions (sadness, joy, pleasure, worry).

The evaluative component conveys positive, negative, ironic or other types of the speaker's attitude to the object of speech (e.g. *to cheat* 'to behave in a dishonest way in order to win or to get an advantage').

The expressive component either increases or decreases the expressiveness of the message. E.g. She was a small thin delicate *thing* with spectacles.

The stylistic component shows that a word belongs to a certain functional style or a specific layer of vocabulary (slang, archaic, vulgarisms etc.). E.g. *nay* 'no' (archaic), *to commence* 'to start' (formal), *crush* 'someone who you have a feeling of romantic love for, but who you do not know well' (informal).

PHONETIC AND GRAPHIC EXPRESSIVE MEANS
AND STYLISTIC DEVICES

Key words: *onomatopoeia, direct onomatopoeia, indirect onomatopoeia, alliteration, assonance, consonance, rhyme, complete thyme, incomplete rhyme, vowel rhyme, consonant rhyme, eye-rhyme, rhyme scheme, rhythm, graphon.*

Onomatopoeia is a combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder etc.), by things (machines, tools), by people (sighing, laughter, patter of feet) and by animals.

Direct onomatopoeia is contained in words that imitate natural sounds such as *ding-dong, buzz, bang, cuckoo, mew, murmur, hiss.*

Indirect onomatopoeia is a combination of sounds the aim of which is sometimes called echo-writing. Indirect onomatopoeia is sometimes effectively used by repeating words which themselves are not onomatopoetic: E.g. "And the silken, sad, uncertain, rustling of each purple curtain" (E.A. Poe).

Alliteration is the repetition of similar or identical consonants in close succession, particularly at the beginning of successive words, the function of which is giving a melodic effect to the utterance. E.g. "Doubting, dreading, dreams no mortals ever dared to dream before" (E.A. Poe).

Assonance is the repetition of vowel sounds to create internal rhyming within phrases or sentences (a rhyme in this case being just the syllabic resemblance). E.g. "And so, all the night-tide, I lie down by the side of my darling, my darling, my life and my bride" (E.A. Poe).

Consonance refers to the repetition of identical or similar consonant sounds with different intervening vowels. E.g. "He thrusts his fists against the posts and still insists he sees the ghosts" (C. Siodmak).

Consonance, like alliteration, is a figure of speech that involves the repetition of consonant sounds. However, the repeating sounds of consonance can occur anywhere in a word, whereas the repeating sounds of alliteration must occur in the first syllables of words.

Rhyme is the repetition of identical or similar terminal sound combinations. Rhyming words are generally placed at a regular distance from each other.

The complete rhyme presupposes the identity of the vowel and following consonants in a stressed syllable as in *treasure – pleasure, mother – another.*

Incomplete rhymes are subdivided into *vowel rhymes* and *consonant rhymes.*

In **vowel rhymes** the vowels of the syllables in corresponding words are identical but consonants are different. E.g. *flesh – fresh – press.*

Consonant rhymes show correspondence in consonants while vowels are different. E.g. *tale – tool, tremble – trouble.*

Sometimes one word rhymes with a combination of words. E.g. *bottom – forget them*, *guttural – sputter all*. Such rhymes are called **compound** or **broken.**

In **eye-rhymes** the letters but not sounds are identical. Such rhymes can be perceived only in writing. E.g. *move – love*, *come – home*.

Rhyme scheme is the formal arrangement of rhymes in a stanza or a poem. According to the way the rhymes are arranged within the stanza they are divided into:

– *couple rhyme* – the 1st and the 2nd lines rhyme together (a…a);
– *cross rhyme* – the 1st and the 3rd lines rhyme together (a…b…a…b);
– *frame rhyme* – the 1st and the 4th lines rhyme together (a…b…b...a);
– *internal rhyme* – exists between the middle and final words or syllables of a verse.

According to the structure rhymes are subdivided into:
– *masculine* (*single*) – the similarity of one stressed final syllable: *plain – rain; find – declined*;
– *feminine* (*double*) – the similarity of one stressed syllable followed by one unstressed syllable: *daughter – water, mountain – fountain*;
– *dactyl* (*triple*) – the similarity of one stressed syllable followed by two unstressed syllables: *affection – reflection; magnanimity – sublimity.*

Rhythm is a regular alteration of similar or equal units of speech; is a flow, movement, procedure, etc., characterized by basically regular recurrence of elements or features as beat, or accent, in alternation with opposite or different elements or features.

Graphic expressive means include emphatic use of punctuation, change of type, spelling changes (graphons). They serve to convey in the written form the emotions which in the oral speech are expressed by means of intonation, stress and pauses. The change of type includes:

- italics (E.g. No doubt I now grew *very* pale);
- bold type (E.g. When did you **first** realize you wanted to resign?);
- hyphenation (E.g. "His wife," I said. "W-I-F-E");
- multiplication (E.g. Pleeeeeease don't hurt me);
- capitalization (E.g. I'll NEVER see him again).

According to the frequency of usage, variability of functions, the first place among graphical means is occupied by italics. Italics are used to single out epigraphs, citations, foreign words, allusions serving the purpose of emphasis. Italics add logical or emotive significance to the words.

Graphon is an intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation, to recreate the individual and social peculiarities of the speaker (education, carelessness, physical defects, a local accent, etc.), the atmosphere of the communication act. E.g. "My daddy's coming tomorrow on a *nairplane*" (to indicate tender age of the speaker

and ignorance of the topic); "*The b-b-b-ast-ud seen me c-c-coming*" (to indicate stumbling).

Some amalgamated forms, which are the result of strong assimilation, became clichés in contemporary prose dialogue. E.g. "*gimme*" (*give me*), "*lemme*" (*let me*), "*mighta*" (*might have*), "*coupla*" (*couple of*) etc.

MORPHOLOGICAL STYLISTICS

Key words: *morphology, morpheme, morphemic foregrounding, morphemic repetition, occasional words / occasional coinages / nonce words, morphological stylistics, transposition, transposition of nouns, grammatical synecdoche, antonomasia, personification, transposition of pronouns, the plural of modesty, the plural of majesty, depersonification, transposition of adjectives, transposition of verbs.*

Morphology is a branch of linguistics that studies the form and structure of words, the rules of word-formation, the origin and function of inflections and derivations; as well as parts of speech, their categories and forms.

Stylistic potential of affixes and word-building patterns

Morpheme is the smallest meaningful unit which can be singled out in a word. Any morpheme has an inherent structural meaning, but as a result of **foregrounding** of a morpheme it becomes a vehicle of additional information – *logical*, *emotive*, *expressive*, thus creating the stylistic effect. **Foregrounding** is a linguistic strategy of calling attention to certain language features in order to shift the reader's attention from *what* is said to *how* it is said.

One important way of promoting a morpheme is its **repetition**. Both root and affixational morphemes can be emphasized through repetition. Especially vividly it is observed in the repetition of affixational morphemes which normally carry the main weight of the structural and not of the denotational significance. When repeated they come into focus of attention and stress either their logical meaning (that of contrast, negation, absence of quality as in prefixes *a-*, *de-*, *mis-*; or of smallness as in suffixes *-ling*, *-ette*); their emotive and evaluative meaning (as in suffixes forming degrees of comparison); or else they add to the rhythmical effect and text unity.

Every particular affix has its own connotational potential, thus enabling the speaker to communicate his positive or negative evaluation of a person or thing:

– suffix *–ish:* 1) a small degree of this or that quality (*brown-ish*); 2) the speaker's reluctance to name things in a strict, straightforward and categorical manner (*dull-ish*); 3) when added to a noun forms adjectives with negative derogatory connotation, indicating the bad or unsuitable qualities of something, re-

vealing irritation, disapproval (*child-ish*); 4) added to numerals it demonstrates uncertainty and approximateness (*at four-ish* = around four o'clock);

– suffixes *–kin* (*lamb-kin*), **-let** (*chick-let*), **-ling** (*duck-ling*), **-y** (*dadd-y*), **-ie** (*old-ie*), *-ette* (*kitchen-ette*) are used to produce diminutive forms of words, at the same time revealing tender, jocular or pejorative attitude; the suffix *–ie* is also added to form colloquial nouns having a derogatory meaning;

– affixes *in-*, *un-*, *ir-*, *non-*, **-less** traditionally represent objects and phenomena as devoid of some quality (e.g.: *unbending*; *irregular*; *non-profit*) but may obtain evaluative derogatory connotation and demonstrate the speaker's attitude to the phenomenon.

Additional information and stylistic effect can also be created through the extension of the normative valency of morphemes that results in the formation of new words termed as **occasional words** / **occasional coinages** / **nonce words**. E.g. "Davis, in his new *grown-upness,* had already a sort of authority" (I. Murdoch). They add freshness and originality to the utterance. They are different from neologisms for they are coined for special communicative situations only, and are not used beyond these occasions.

Morphological stylistics primarily investigates the cases of transposition. **Transposition** can be defined as a deviation of the typical grammatical valency of a word that consists in the unusual use of the grammatical forms and categories of parts of speech changing their grammatical meaning.

Transposition of nouns

The expressive potential of the English noun reveals itself in a peculiar use of its 3 categories – *case, number, definiteness / indefiniteness*.

Transposition of case is observed when inanimate nouns are used in the genitive (possessive) case instead of expressing the idea of possession with the help of the of-phrase. It happens with nouns denoting time or in cases of personification, due to which the utterance sounds more elevated. E.g. "*Yesterday's* press is of no interest for me"; "She came gliding along *London's* broadest street, and then halted, swaying gently" (J. B. Priestley). *'S* can be added to a whole group of words to produce a humorous effect as the words placed together are logically incompatible. E.g. "Sweet Home Alabama begins to play in *the man with the boyish hair's* pocket".

Transposition of number is observed when uncountable proper names, abstract and material nouns are used in the plural which imparts some special expressive and emotional power, creates the effect of imagery, adds vividness and makes the description more concrete. E.g. "When *sorrows* come they come not single spies but in battalions" (W. Shakespeare).

Proper names used in the plural lend the narration a unique generalizing effect, or show the derogatory attitude of the speaker, or strengthen smb's insignificance. E.g. "There were numerous *Aunt Millies* because of, and in spite of Arthur's and Edith's triple checking of the list" (J. O'Hara).

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The use of the singular instead of the plural from creates a generalized, elevated effect often bordering on symbolization. E.g. "From *leaf* to *flower* and from *flower* to *fruit*" (Ch. Swinburne).

The use of plural instead of singular makes the description more powerful and large-scale. E.g. "The clamour of *waters*, *snows*, *winds*, *rains* …" (E. Hemingway). The plural nouns may imply the singular and vice versa. The varieties of such transfer (whole – part, part – whole) are cases of **grammatical synecdoche.** E.g. "How dare he talk like that to *ladies*?" (= one lady)

Transposition of definiteness / indefiniteness

The definite article used with a proper name may become a powerful expressive means that emphasizes the person's good or bad qualities, and shows that the person is well-known (famous or notorious). E.g. "Know my partner?" "Old Robinson" "Yes, *the* Robinson" (J. Conrad). The use of the definite article with the adjectives in preposition emphasizes the person's permanent qualities. E.g. "Why don't we ask this question *the clever* James?" The use of the definite article with the adjectives in postposition can them more important for the characterization of the personage. E.g. "Aunt Hester, *the silent*, the patient, that backwater of the family energy sat in the drawing room, where the blinds were drawn" (J. Galsworthy). The definite article may contribute to the devices of gradation or help create the rhythm of the narration. E.g. But then he would lose Sondra, his connections here, and his uncle – this world! *The loss! The loss! The loss!* (T. Dreiser)

The indefinite article before a proper name is used when the negative or positive attitude is implied. E.g. "I will never marry *a Malone* or *a Sykes* – and no one else will marry me" (Sh. Bronte). It's also used to speak about one representative of a family. E.g. The use of the indefinite article also shows that the person discussed is unknown to the speaker. E.g. "You have not then had *a Captain Curtis* staying here?" (A. Christie). The use of the indefinite article with the adjectives in preposition emphasizes the person's temporary qualities (usually the mood of the person is described). E.g. "He was met at the door by *an angry* Isabel". The *a* article often appears with proper names in cases of **antonomasia**. We use the surnames and mean the texts, pictures, pieces of music written by the person. E.g. *a Picasso, a Ford* (metonymical antonomasia), *a Napoleon, a Casanova* (metaphorical antonomasia).

The zero article or the omission of article before a common noun conveys a maximum level of abstraction or generalization. E.g. "The postmaster and postmistress, *husband and wife*, … looked carefully at every piece of mail ..." (L. Erdrich). Sometimes articles are omitted in careless colloquial or illiterate speech. E.g. "Horrible, I call it. Some girls haven't any real feelings at all. *Girl* I know – she lives near us" (J.B. Priestley).

The usage of the articles depends also on the functional style of the text. Thus, in the advertisements published in the newspapers all the articles are omit-

ted. It helps to create the telegram-like style. E.g. "*Trained nurse* with *child* 2 years seeks post London preferred". The articles are also omitted in the titles of the newspaper's articles. E.g. "Blaze Kills 15 at *Party*".

Semantic transposition takes place in **personification** and zoonimic metaphors. E.g. "Her *heart* was divided between concern for her sister, and resentment against all the others" (J. Austen). Personification is often resorted to with reference to earth, moon (feminine), sun (masculine). Countries are often classed as feminine nouns, especially when they are not considered as mere geographical bodies. E.g. France sent *her* representative to the conference. Abstract notions suggesting such ideas as strength, fierceness are personified as nouns of masculine gender (*anger, death, fear, war*), while the feminine is associated with gentleness and beauty (*spring, peace, kindness, dawn*). The use of zoonimic metaphors may carry either negative or positive connotations. E.g. *kitten* (a positive connotation).

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Transposition of pronouns

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Transposition of pronouns is connected with the change of the sphere of their use. The violation of the normal links of the pronoun with the object of reference, or the deviation from traditional and situational denotation take place and pronouns start to perform a stylistic function.

Personal pronouns. The overuse of the personal pronoun *I* testifies to the speaker's complacency and egomania, while *you*, *we* or indefinite *one* used in reference to oneself instead of *I* characterize the speaker as a reserved and self-controlled person. E.g. "*One* cannot be sure". The use of the personal pronouns *you, we*, *they* and indefinite *one* may have the following connotations: identification of the speaker and the audience and generalization that attributes a philosophical and abstract sounding to the utterance. In familiar colloquial style the same function of abstraction and generalization may be fulfilled by the nouns *a man*, *a chap*, *a fellow*, *a body*, *a thing*.

Personal pronouns *we*, *you*, *they* can be employed in the meaning different from their dictionary meaning.

The plural of modesty. In the scientific prose style *we* implies the author and his imaginary reader. The author's *we*, or the plural of modesty, is used with the purpose to identify oneself with the group, audience or society at large and to avoid subjectivity. E.g. "Now, *we*'ve come to the conclusion that..."

The plural of majesty. *We* can be used with reference to a single person, the speaker (instead of the pronoun I) in royal speech, decrees of the King, etc. E.g. "By the Grace of Our Lord, *We*, Charles the Second..."

The use of *we* also favors a closer rapport with the interlocutor, achieves empathy and creates an intimate atmosphere. E.g. "How are *we* feeling today?"

The pronoun *you* is often used as an intensifier in an expressive address or imperative in colloquial speech. Sentence patterns with the pronoun *you* have special affective connotation with fine shades of emotional distinctions, such as

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anger, annoyance, impatience, scorn, etc. E.g. "Get out of my house, *you* fool, *you* idiot, *you* stupid Briggs" (W. Thackeray).

The pronoun *they* often has a purely expressive function because it does not substitute any real characters but indicates some abstract entity. Thus, the speaker and the interlocutor are opposed to this indefinite collective group of people. E.g. "All the people like us are we, and everyone else is *they*" (R. Kipling).

Archaic forms of the pronouns *ye* (*you*) and the form of the second person pronoun singular *thou* (*thee* – objective case, possessive *thy* and its absolute form *thine*, reflective – *thyself*) are the indicators of the dialectal speech, of the official language (of a lawyer), of poetic and religious styles. E.g. "O *Thou*, who sleepest of *Thyself*; *Thou* bringest tally, and a pact, new bound of living brotherhood…" (S. Crane); "Hast *thou* eaten of the tree, of which […] *thou* shuldest not eate?" (Bible).

He / his, she / her participate in transposition when they become formal markers of **personification**. E.g. "The great weight of the ship may indeed prevent *her* from acquiring *her* greatest velocity …" (W. Falconer). The opposite use of *it*, *what*, *this*, *that*, *anything*, *something* instead of *he* or *she* – refers living beings to the class of inanimate objects. Such **depersonification** adds humorous, ironical or affectionate colouring to the utterance. E.g. "Well, you never saw a more pitiful *something*" (referring to a boy and a girl who are very thin) (T. Capote).

Possessive pronouns may be devoid of any grammatical meaning of possession and be loaded with evaluative connotations. The range of feelings they express may include irony, sarcasm, anger, contempt, resentment, irritation, etc. E.g. "Watch what you're about, *my* man!" (A.J. Cronin). Absolute possessive forms *yours / hers / his / theirs / mine* in the structure "this / that + N + of + absolute pronoun" convey derogatory attitude and become highly emphatic. E.g. "Take this bag of *yours* out of here".

Demonstrative pronouns do not point at anything or single out objects out of their class but signal the excitement of the speaker. E.g. "*That* wonderful girl! *That* beauty! *That* world of wealth and social position she lived in!" (J. London). In low colloquial style the demonstrative pronouns *this / that* can be transposed into the class of adverbs and thus perform the function of an intensifier of a quality expressed by a given adjective. E.g. "Don't be *that* silly!"

The indefinite pronoun *some* can be transposed into the class of adjectives possessing evaluative connotations, and thus have the potential of rendering emotions and inner states of the speaker. It can be used for: a) negative emphasis: *Some* kind of expert you are!; b) positive emphasis: That was *some* party last night!

Negative pronouns *nobody / nothing* in emphatic colloquial speech are frequently transposed into the class of nouns to refer to a person of no importance. E.g. "They are just a bunch of *nobodies*".

Transposition of adjectives

The only grammatical category of the English adjective today is that of degrees of comparison. It reflects the degree of intensity of a feature expressed by the adjective. Only qualitative and quantitative adjectives can form the degrees of comparison. The transposition takes place when relative adjectives are used in comparative or superlative degrees. E.g. "This is *the reddest* color I've ever seen". Violation of the rules of forming degrees of comparison results in transposition too, E.g. "*Curiouser* and *curiouser*, said Alice …" (L. Carroll). Such violation can produce humorous or expressive effect. The use of comparative or superlative forms with other parts of speech may also convey a humorous colouring. E.g. "He was *the most married* man I've ever met" (I.V. Arnold).

The norms of forming degrees of comparison are frequently violated in colloquial speech, which reveals the speaker's illiteracy, or in children s speech, which points to an inadequate level of linguistic competence. Such ungrammatical forms can start to function in the language with a completely opposite meaning. E.g. "These are the *baddest* (the best) shoes I've ever had".

Non-standard formation of degrees of comparison is often resorted to in advertisements (in the commercial functional style) in order to captivate the reader's attention. E.g. *the orangemostest* drink in the world.

Transposition of verbs

Transposition in verb categories (tense, aspect, voice etc.) may also impart stylistically coloured expressiveness to the utterance.

The present tense forms, being temporarily indefinite, may be used instead of the past tense forms to express past actions. It's called 'dramatic' or 'historical present'. E.g. "He just *walks* into the room and *sits* down in front of the fire without saying a word to anyone". It makes the description very pictorial and creates a certain artistic allusion of reality and visibility: the past events are described as if they were taking place in the present.

The Present Indefinite referred to the future often renders determination. E.g. "Edward let there be an end of this. I *go* home" (Ch. Dickens).

Continuous forms do not always express continuity of the action are used to convey the speaker's state of mind, his mood, his intentions or feelings (conviction, determination, persistence, impatience, irritation, surprise, disapproval, etc.). E.g. "Women kill me. They *are* always *leaving* their goddamn bags out in the middle of the aisle" (J. D. Salinger).

Verbs of physical and mental perception used in the continuous aspect imply a highly emphatic structure. E.g. "Why, you must be the famous Captain Butler we *have been hearing* so much about – the blockade runner" (M. Mitchell).

The passive voice of the verb contributes to extreme generalization and depersonalization, because an utterance is devoid of the doer of an action and the action itself loses direction. E.g. "… he is a long-time citizen and *to be trust-*

ed" (James A. Michener). Besides, it's a common trait of scientific prose that accepts no subjectivity. E.g. "It *is considered* that …".

Non-finite forms of the verbs used instead of finite forms communicate certain connotations to the utterance. Such sentences acquire a generalized universal character because the doer of the action is not explicit. As a result the reader and the character blend into one whole, which creates empathy. E.g. "The whole thing is preposterous – preposterous! *Slinging* accusations like this!" (A. Christie).

The communicative aspect of modal verbs is of particular interest as they render a wide range of emotions. E.g. "If there's a disputed decision, he said genially, they *shall* race again" (E. Waugh) (the speaker's determination);

The use of the auxiliary *do* in affirmative sentences is notable emphatic device. E.g. "I *do* think she's behaved badly".

Archaic verb forms such as *dost*, *hast*, *knowest* (2nd person singular present tense); *didst* (past); *doth, hath, knowth* (3rd person singular) either underline peculiarities of dialectal speech or lend an elevated, bookish flavor to the character's speech. E.g. "If thou *leavest* me I shall hang myself on the tree that is behind the house" (S. Maugham).

Completely 'ungrammatical' and thus showing through the speech the low social status of the speaker are the following forms of 'faulty grammar':

– the use of the singular instead of the plural and vice versa. E.g. *you is, he don't, we comes*, etc.;

– the attempts to 'regularize' irregular verbs by analogy. E.g. he *comed*, he *seed*.

LEXICAL STYLISTICS

Key words: *verbal image, trope, tenor, vehicle, metaphor, metonymy, irony, zeugma, pun, oxymoron, epithet, antonomasia, hyperbole, understatement, simile, periphrasis, clichés, proverbs, epigrams, quotations, allusions, decomposition of set phrases, literary vocabulary, colloquial vocabulary, neutral vocabulary, terms, poetic words, archaic words, barbarisms, foreignisms, literary neologisms, slang, jargonisms, professionalisms, vulgar words, dialectal words, colloquial neologisms.*

The verbal image is a pen-picture of a thing, person or idea, expressed in a figurative way, i.e. by words used in their contextual meaning. Linguistic imagery can be found in various lexical lingual means that are termed either tropes or lexical stylistic devices. **A trope** can be defined as a sort of transfer based on the interplay of lexical meanings of a word that results in establishing connections between different or even opposite notions or things, which are understood to have some similarity in the given context. Imagery can be created by *lexical stylistic devices* only.

In rhetoric **the verbal image** is a double picture generated by linguistic means, which is based on the co-presence of two thoughts of different things active together. The direct thought is **the tenor**. The figurative though is **the vehicle**. The tenor is the subject of thought, the vehicle is the concept of a thing, person or abstract notion with which the tenor is compared or identified.

The structure of a verbal image includes the ground of comparison (the similar feature of the tenor and the vehicle); the relation between the tenor and the vehicle; the type a trope.

Classification of lexical devices

According to I.R. Galperin all lexical stylistic devices can be classified following three main criteria:

1. <u>Interaction of different types of lexical meaning:</u>

– Dictionary (logical, literal) and contextual (figurative) meanings:

Metaphor – an imaginative identification of one concept with another, or a hidden comparison of two objects with no real connection. It is a transfer by similarity to make descriptions concrete and vivid. E.g. "Her mouth was a *fountain of delight*" (K. Chopin).

Simple metaphors have only one vehicle. *Sustained* metaphors occur whenever one metaphorical statement, creating an image, is followed by another, containing a continuation, or logical development of the previous one.

According to the degree of originality metaphors are subdivided into: *genuine* (authentic, 'living') and *trite* (traditional, dead).

Metonymy – a trope based on contiguity – on a real connection – between the object of nomination and the object whose name by way of associations is used to replace it. E.g. "Friends, Romans, Countrymen, *lend me your ears*" (W. Shakespeare).

The following types of metonymy can be distinguished: 1) the abstract stands for the concrete; 2) the container stands for the contents; 3) the material stands for the thing made of it; 4) the maker stands for the thing made; 5) the instrument stands for the agent; 6) a part is put for the whole.

Irony – a stylistic device based on the contrast between the literal meaning and the intended meaning: one thing is said and the opposite is implied. E.g. "God damn my wife! She is *an excellent woman*! I wish she was in hell!" (W.S. Maugham).

– Primary and derivative logical meanings:

Zeugma – the blending together of two or more semantically incompatible word groups, having an identical lexical item, into a single construction where this item is used only once. E.g.: "You *held your breath and the door* for me".

Pun (play on words) – the use of a word in such a manner as to bring out different meanings or applications of one polysemantic word or the use of words alike or nearly alike in sound but different in meaning (homophones, paronyms)

to produce a humorous effect. E.g. "There comes a *period* in every man's life, but she's just a *semicolon* in his" (B. Evans).

– Logical and emotive meanings:

Oxymoron – a combination of two words, mostly an adjective and a noun or an adverb and an adjective, in which the meanings of the two words are opposite in sense. E.g. "Good night, good night! Parting is such *sweet sorrow*" (W. Shakespeare). Oxymorons rarely become trite, for their components, linked forcibly, repulse each other and oppose repeated use. There are few colloquial oxymorons, all of them showing a high degree of the speaker's emotional involvement in the situation (e.g. *'damn nice'*).

Epithet – an attributive characterization of a person, thing or phenomenon to express an individual perception and evaluation of its features and properties. From the structural point of view epithets can be 1) simple (e.g. *magic weather*), compound (e.g. *long-legged boyhood*), two-step epithets (e.g. *an unnaturally mild day*), phrase (e.g. *a be-with-you-in-a-minute-nod*), reversed (e.g. *this devil of a woman*).

– Logical and nominative meanings:

Antonomasia – the substitution of the proper name of a person for another name in order to characterize him / her. There are two types of antonomasia: 1) a proper name is used as a common noun: "Every *Juliet* is dreaming of meeting her *Romeo*"; 2) a common noun acquires a nominal meaning and is used as a proper noun: "There are three doctors in illness like yours: *Dr. Rest, Dr. Diet* and *Dr. Fresh Air*".

2. Intensification of a feature:

Hyperbole – a deliberate exaggeration, the aim of which is to intensify one of the features of the object or phenomenon to such a degree as to show its utter absurdity. E.g. "If I can't buy that perfect prom dress, *I'll die!*" When the size, shape, dimensions, characteristic features of the object are not overrated, but intentionally underrated, we deal with **understatement**. E.g. "The little woman, for she was *of pocket size*, crossed her hands solemnly on her middle" (J. Galsworthy).

Simile – an explicit statement of partial identity of two objects belonging to entirely different classes of things. E.g. "*Life is like riding a bicycle. To keep your balance, you must keep moving*" (A. Einstein). The formal signals of simile are mostly words: *as, like, as though, as if, than, to resemble, to remind of, in a way, to bear a resemblance, to have a look of*.

Periphrasis (circumlocution) – a stylistic device, which renames an object by a phrase that brings out some important features of the object or explains more clearly the idea or situation described. E.g. "She was still fat after child birth, *the destroyer of her figure* sat at the head of the table".

3. Peculiar use of set expressions:

Clichés – words or expressions which have lost their originality or effectiveness because they have been used to often. E.g. *read between the lines, just a matter of time*, etc.

Proverbs – short, well-known, supposedly, wise sayings usually in simple language. Proverbs are usually didactic and involve imagery. Their typical features are rhyme / rhythm, alliteration, brevity, antonyms, synonyms. E.g. "You can lead a horse to water, but you can't make him drink"; "A stitch in time saves nine".

Epigrams – short clever amusing sayings or poems. In most cases epigrams are witty statements coined by some individuals whose names we know. E.g. "I can resist everything but temptation" (O. Wilde).

Quotations – a repetition of a phrase or statement from a book, speech and the like used by way of authority, illustration, proof or as a basis for further speculation on the matter in hand. They are marked graphically by inverted commas, dashes or italics, they are mostly accompanied by a reference to the author of the quotation. E.g. "Never interrupt your enemy when he is making a mistake" (N. Bonaparte).

Allusion – an indirect quotation, reference or a hint by word or phrase to a historical, literary, mythological or biblical fact which is presumably known to the listener / reader. E.g. *opening Pandora's box* (alluding to Pandora's myth of letting trouble into the world).

Decomposition of set phrases – intentional violation of the traditional norms of the use of set phrases. E.g. "Divorces (instead of marriages) are made in heavens" (O. Wilde).

Stylistic differentiation of the English vocabulary

The word-stock of the English language can be divide into three main layers: *literary*, *neutral* and *colloquial*. The aspect of the literary layer is its bookish character, which makes this layer more or less stable. The aspect of the colloquial layer is its lively spoken character; it makes this layer unstable. The aspect of the neutral layer is its universal character. They form the bulk of the English vocabulary; they are used in both literary and colloquial language and are not inseparably connected with a sphere of communication.

Special literary vocabulary includes *terms*, *poetic* and *archaic words*, *barbarisms*, *foreignisms* and *neologisms*.

Terms are coined to nominate new concepts in a special sphere of knowledge or activity. The most characteristic features of terms are: a specific definition, systematic character, monosemantic character, stylistic neutrality and absence of expressivity.

Poetic and **highly literary words** belong to poetic language and perform their direct function – to produce an elevated effect.

Archaic words – are those that have either entirely gone out of use or some of whose meaning have grown archaic. There distinguished three stages in aging process of words: 1) *obsolescent* words are those gradually passing out of general use (e.g. *thou*, *thee*, *thy*); 2) *obsolete* words have completely gone out of use but are still recognized by the English-speaking community (e.g. *methinks* – it seems to me); 3) *archaic proper* are words which are no longer recognizable in modern English (e.g. *throth* – faith; *bason* – tub, *fortalice* – fortress).

Barbarisms are words of foreign origin, which have not been entirely assimilated into English. Their appearance and pronunciation reveal their foreign nature and such words are felt as something alien to the native tongue. Barbarisms have already become facts of English language and are given in the bodies of dictionaries, while **foreignisms** though used for certain stylistic purposes do not belong to English vocabulary and aren't registered by dictionaries. Foreign words often denote certain realia or concepts, which reflect an objective reality not familiar to English speakers.

Literary neologisms arise from the need to give names to new concepts resulting from the development of science or as the result of a search for a more economical or more expressive means of communicating an idea. Some of them completely disappear from the language, others become fixed in the literature of the language.

Special colloquial vocabulary comprises *slang*, *jargonisms*, *professionalisms*, *dialectal words*, *vulgar words* and *colloquial neologisms*.

Slang words and phrases are regarded as very informal, more common in speech than writing, and typically restricted to a particular context or group of people. This layer is very changeable, so slang undergoes a continuous innovation.

Jargonisms are words whose aim is to preserve secrecy within one or another social group. Most of the jargon words are incomprehensible to those outside the social group which has invented them (the jargon of thieves, the jargon of sportsmen, etc.).

Professionalisms are words used in a definite profession, trade or occupation by people connected by common interests. Professionalisms denote some working process, name anew already existing concepts, tools, instruments.

Vulgar words are coarse words, swear words and taboo words and expressions. According to the degree of vulgarity they are divided into 1) expletives and swear words; 2) obscene words, the use of which is banned in any discourse.

Dialectal words are those which in the process of integration of the English national language remained beyond its literary boundaries, and their use is restricted to a definite locality and deal with the everyday life of the country.

Colloquial neologisms have a spontaneous, elusive character. They are not usually built by means of affixes but are based on certain semantic changes or contraction.

SYNTACTICAL STYLISTICS

Key words: *inversion, detachment, parallelism, chiasmus, repetition, anaphora, epiphora, framing, anadiplosis, enumeration, suspense, climax, asyndeton, polysyndeton, the gap-sentence link, ellipsis, aposiopesis, question-in-the-narrative, rhetorical question, litotes.*

Syntax deals with patterns of word arrangement and formulates rules for correct sentence building. The English language syntax is characterized by a fixed word order: Subject – Predicate – Object – Modifier. Even a slight change in the word order of a sentence or a definite modification of any normative syntactical unit may alter the meaning of the whole, and deviant structures can carry a stylistic function.

I.R. Galperin singles out the following four principles of the systematization of syntactical stylistic devices:

1. Patterns of syntactical arrangement:

Inversion consists in an unusual displacement of words in order to make one of them more conspicuous, more important, more emphatic, to make a logical stress on it or to add some expressive and emotive colour. E.g. "*Powerful you* have become, the dark side I sense in you".

Detachment – an attribution of greater significance to a secondary member of the sentence, usually an attribute or an adverbial modifier, due to which it is formally separated from the word it syntactically depends on. E.g. "I have to beg you for money. *Daily*" (S. Lewis). In writing detachment is indicated by the use of commas, full stops or dashes.

Parallelism is a repetition of identical or similar syntactical patterns in two or more successive units. E.g. "*It was* the best *of times*, *it was* the worst *of times*, *it was the age of* wisdom, *it was the age* of foolishness…" (Ch. Dickens). Parallel constructions are often backed up by repetition of words and conjunctions and prepositions. There distinguished *complete* (identical patterns) and *partial* parallelism (only the beginning or the end of some sentences are similar).

Chiasmus is a figure of speech in which the grammar of one phrase is inverted in the following phrase, such that two key concepts from the original phrase reappear in the second phrase in inverted order. E.g. "Let us never *negotiate* out of *fear*, but let us never *fear to negotiate*" (John F. Kennedy).

Repetition is based on a repeated occurrence of one and the same word or word-group in order to fix the attention of the reader on the key-word of the utterance giving it a logical emphasis. E.g. "They looked at *more houses* and *more houses*. For two years they looked at *more houses*" (W.S. Maugham). If the repeated word or phrase is placed at the beginning of two or more successive sentences it is called **anaphora**. E.g. "*We shall* not flag or fail. *We shall* go on to the end. *We shall* fight in France, *we shall* fight on the seas and oceans, *we shall* fight with growing confidence and growing strength in the air … (W. Churchill).

If the repeated unit is placed at the end of two or more sentences, it is called **epiphora**. E.g. "Hourly joys be still upon *you*! Juno sings her blessings on *you*… Scarcity and want shall shun *you*, Ceres' blessing so is on *you*" (W. Shakespeare). When the initial parts of a syntactical unit are repeated it is called **framing.** E.g. "Well, *we'll have to see*. That's what *we'll have to see*" (J.B. Priestley). When the last word or phrase of one part of an utterance is repeated at the beginning of the following part it is called **anadiplosis.** E.g. "*A smile* would come into Mr. Pickwick's face: *the smile* extended into *a laugh*: *the laugh* into *a roar*, and *the roar* became general" (Ch. Dickens).

In **enumeration** separate things, properties, actions and phenomena are brought together in the manner that they make a series of grammatically and semantically homogeneous parts of the utterance. E.g. "Cast down your bucket among these people who have, without strikes and labour wars, *tilled your fields*, *cleared your forests, builded your railroads and cities*, and *brought forth treasures* from the bowels of the earth …" (Booker T. Washington).

Suspense is a deliberate delay in the completion of the expressed thought in such a way that the less important parts are presented at the beginning and the main idea is given at the end of the utterance. E.g. "*At last*, after seeing her several times in one week, at a distance and never once alone, *he made a desperate throw and spoke to her*" (J.B. Priestley).

Climax (gradation) is based on the arrangement of sentences or parts of a sentence so that each recurrent unit provides a gradual increase in logical significance, emotional tension or quantity. E.g. "They looked at *hundreds* of houses; they climbed *thousands* of stairs; they inspected *innumerable* kitchens" (W.S. Maugham). Climax can be of the following types: *logical* (relative importance of the component parts looked at from the point of view of the concepts embodied in them); *emotional* (relative emotional tension produced by words with emotive meaning), *quantitative* (increase in the volume of the corresponding concepts).

Antithesis is a phrase, a sentence or a group of sentences in which a thing or a concept is contrasted to the opposite**.** E.g. "*Money* is the root of all *evil*: *poverty* is the fruit of all *goodness*".

2. Peculiar linkage:

Asyndeton is a deliberate avoidance of connectives in the constructions where they would normally be used. E.g. "The noise was terrible, shattering: hundreds of tin buckets were being kicked down flights of stone steps; walls of houses were falling in; ships were going down; ten thousands people were screaming with toothache; steam hammers were breaking loose; whole warehouses of oilcloth were being stormed … " (J.B. Priestley).

Polysyndeton is an excessive use of connectives. E.g. "The picnic had shrimp cocktail, *and* pears, *and* grape soda, *and* crackers *and* cheese, *and* some red wine, and, what else? Lots of stuff!"

The Gap-sentence link is a way of connecting two sentences seemingly unconnected and leaving it to the reader's perspicacity to grasp the idea implied, but not worded. The two parts may often be connected by *and* or *but*. E.g. "She says nothing, but it is clear that she is harping on this engagement, *and – goodness knows what*" (J. Galsworthy).

3. Peculiar use of colloquial constructions:

Ellipsis is a deliberate abbreviation of a syntactical unit, usually a sentence. The missing parts are either present in the syntactic environment of the sentence or are implied by the situation (context). E.g. "In the baseball game, our team scored four homeruns, the other team, only two".

Aposiopesis (break-in-the-narrative) denotes intentional abstention from continuing the utterance to the end. It's caused by an inability or unwillingness to continue speaking. Aposiopesis presupposes stopping for rhetorical effect with the continuation highly predictable. E.g. "You know, if anyone ever talked to me the way I heard, the way she spoke to you…"

Question-in-the-Narrative is asked and answered by one and the same person, usually the author. It is done for the sake of emotional impact. E.g. "*Scrooge knew he was dead? Of course he did. How could it be otherwise?* Scrooge and he were partners for I don't know how many years" (Ch. Dickens).

Represented Speech is a combination of direct speech and indirect speech, it conveys the actual words of the character through the mouth of the author. It's the inclusion of the direct speech of the character into the author's speech. E.g. "They paused in their work to question with him with glances, and Ito nodded it a manner that was unmistakable: *yes, he had murdered the man who had been his best friend*".

4. Stylistic use of structural meaning:

Rhetorical question is a syntactical stylistic device built on a peculiar change of the grammatical meaning of the interrogative sentence, when a statement is presented in the form of a question. E.g. "O Wind, If Winter comes, can Spring be far behind?" (P.B. Shelley).

Litotes is a specific form of understatement and consists in the use of a negative for the positive. E.g. "He had *not* been *un*happy all day" (E. Hemingway).

FUNCTIONAL STYLES

Key words: *functional stylistics, functional style, the belles-lettres style, the publicist style, the newspaper style, the scientific prose style, the official documents style, the colloquial style.*

Functional stylistics deals with functional styles of a language, i.e. it studies the peculiarities of the language usage depending on the purpose and sphere of communication. It means that functional stylistics studies how the lan-

guage is used but not the structure of the language. The term **'functional style'** reflects peculiar functions of the language in this or that type of communication. There are several points of view on the classification of functional styles in modern English. I.V. Arnold distinguishes according to the basic linguistic function the oratorical, the colloquial, the poetic, the publicist-newspaper, the official and the scientific styles. A.N. Morokhovsky differentiates five styles: official business style, scientific-professional style, publicist style, literary colloquial style and familiar colloquial style. I.R. Galperin stresses the aim of communication and distinguishes five functional styles in the English language: the belles-lettres style, the publicist style, the newspaper style, the scientific prose style and the style of official documents. A description of six functional styles will be given in this section.

The belles-lettres style. Stylistic features: genuine imagery achieved by purely linguistic devices; the use of words in contextual meaning and very often in more than one dictionary meaning; a peculiar individual selection of vocabulary and syntax; the introduction of the typical features of the colloquial language to a definite degree; emotionality and evaluation; unity and indivisibility of artistic form and contents.

Substyles:

The language of poetry. Stylistic features: rhyme; rhythm; compositional patterns of rhythm; fresh, unexpected imagery; emotionally coloured words; brevity of expression; epigram-like utterances.

The language of fiction. Stylistic features: combination of written and spoken varieties of the language; combination of monologue and dialogue; 'literal-like' colloquial speech; the use of elements from other styles; the use of metaphors turning into symbols; syntactical patterns producing a certain atmosphere.

The language of the drama. Stylistic features: the language of plays is entirely dialogue; the author's speech is almost entirely excluded except for the playwright's remarks and stage directions;

The publicist style. Stylistic features: interchange of standard and expressiveness; explicit evaluation and affective character; stylistic effects of novelty; mass group social orientation; a wide use of factual information; neutral or formal manner of presentation; argumentative character.

Substyles:

Oratory is the oral subdivision of the publicist style. Stylistic features: direct address to the audience; the use of the first person pronouns (*I, we*); the use of the second and third person pronouns (*you, they*) in the generalizing function; contractions; elevated and bookish words; colloquial words; clichés; repetitions; rhetorical questions; the use of metaphors; allusion; irony, climax, etc.

The essay. Stylistic features: brevity of expression; the use of the first person singular; expanded use of connectives; rich use of emotive words; the use of

non-finite verb forms; subdivision into paragraphs; logical arrangement of the problems considered.

Journalistic articles. <u>Stylistic features</u>: less individuality of expression; syntactical organization; rigorous logical reasoning; the use of bookish words, neologisms, international words, parenthesis, emphatic constructions.

The newspaper style is defined as a system of interrelated lexical, phraseological and grammatical means understood by the language community as a separate unity that basically serves the purpose of informing and instructing the reader. <u>Stylistic features</u>: the use of special political and economic terms; non-terminological political vocabulary; newspaper clichés and set expressions; abbreviations and acronyms; neologisms; proper names; statistic data; the use of dead metaphors, metonymies, similes, decomposition of phraseological units; the use of parallelism, inversion, gradation, etc.

<u>Substyles</u>:

Brief news items. <u>Stylistic features</u>: strict arrangement of titles and subtitles; emphasis on the headline; complex sentences with a developed system of clauses, infinitive and participial constructions, specific word order 'who–what-why-how-where-when'); priority of neutral and bookish vocabulary, wide use of proper and geographical names, abundance of statistics, facts and data, neologisms, social political terminology, a great number of loan words and international words.

Advertisements. <u>Stylistic features</u>: <u>classified advertisements</u>: elliptical sentences, contractions, omission of articles, link verbs, auxiliaries, pronouns, punctuation marks; non-classified advertisements: a variety of language forms, subject-matter, lexical, syntactical, graphical means.

Headlines. <u>Stylistic features</u>: nominative and elliptical sentences, infinitive complexes and attributive noun groups; omission of articles, link verbs, auxiliaries and pronouns; emotionally coloured words and phrases, word-plays, occasional coinages, decomposed set expressions, rhyme, rhythm, alliteration, questions in the form of statements, direct speech, graphic contrasts.

The scientific prose style includes manuals, monographs, articles, theses, dissertations, etc. <u>Stylistic features</u>: the use of terms of Latin, Greek, Arabic origin; the use of neologisms followed by an explanation; the extensive use of bookish words; the restricted use of expressive means and stylistic devices; the use of a developed and varied set of connective phrases and words; the use of three major types of sentence patterns (postulatory, argumentative, formulative); the use of quotations and references; the use of digressions in foot-notes; the use of parentheses; the use of *we* instead of *I;* the impersonality is revealed in the use of passive constructions, it-sentences, non-finite verb forms, various generalizations and abstractions.

The official documents style includes the language of business documents, the language of legal documents, the language of diplomacy, the language of military documents.

Substyles:

The language of business documents. <u>Stylistic features:</u> strict rules of composition, ready-made forms and stereotyped phrases: *we thank you for the letter, please inform us, with reference to your letter, we regret that, we appreciate, yours sincerely.*

The language of legal documents. <u>Stylistic features:</u> long sentences; avoiding punctuation; capitalization; terms, archaisms, French, Latin borrowings, complete major sentences in the form of statements.

The language of diplomacy (treaties, agreements, protocols, amendments, regulations, etc.). <u>Stylistic features:</u> the use of special terms, non-assimilated borrowings from Latin and French, obsolete and archaic words; frequent numbering of units; the use of simple, extended sentences and complex sentences, the abundance of homogeneous members.

The language of military documents (plans, estimates, orders, situation maps, summaries, etc.). <u>Stylistic features:</u> terms, special military phraseology, abbreviations, symbols, proper names; omission of articles, the use of two moods only (imperative and indicative); the use of two tenses (the present indefinite, the past indefinite); simple short sentences (nominal and verbal one-member).

The colloquial style. <u>Stylistic features:</u> familiar, casual tone of communication, elliptical utterances, concrete character of speech, interruption and logical inconsistency of speech, frequent change of topic, idiomatic language, emotiveness, high activity of non-bookish means of the language.

Substyles:

Literary colloquial style. <u>Stylistic features:</u> standard pronunciation, the use of contracted and reduced forms, intensive modification of sounds in fluent speech, positional phonemic interchange; the use of regular morphological features; the use of a wide range of vocabulary in accordance with the register of communication and participants' roles, etiquette language, avoidance of slang, vulgarisms, socially accepted exclamations and interjections; syntactically correct utterances compliant with the literary norm.

Familiar colloquial style. <u>Stylistic features</u>: casual, careless pronunciation, the use of deviant forms (*gonna, wanna, dunno*, etc.), onomatopoeic words, emphasis on intonation; the use of a combination of neutral, familiar and low colloquial vocabulary, including slang, jargon, vulgarisms, idioms, collocations and phrasal verbs instead of neutral and literary equivalents; abundance of specific colloquial interjections, expressive tautology; simple short sentences, echo-questions, repetitions of various kinds, extensive use of ellipsis.

Low colloquial style. <u>Stylistic features</u>: the use of invective words and expressions; neglect of the grammar rules.

ПРАКТИЧЕСКИЙ РАЗДЕЛ

Seminar 1
STYLISTICS. GENERAL NOTIONS

PLAN
1. The notion of style: various definitions of style in language.
2. Stylistics as a science. The subject of stylistics, fields and methods of investigation.
3. Stylistic norm, stylistic information, stylistic function.
4. Stylistics and its major branches.
5. Meaning from a stylistic point of view.

PRACTICAL ASSIGNMENT

1. Match the terms and their definitions:

1. Style	a) the invariant of the phonetic, morphological, lexical and syntactical patterns circulating in language-in-action at a given period of time.
2. Individual style	b) the knowledge where, in what particular type of communication, the unit is current.
3. Functional style	c) a conscious and intentional intensification of some typical structural and /or semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model.
4. Norm	d) a socially recognized and functionally conditioned internally united set of the ways of using, selecting and combining the means of lingual intercourse in the sphere of the national language correlative with other ways of expression, which serve for different aims and fulfill different functions.
5. Stylistic function	e) those phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in the language-as-a-system for the purpose of logical and/or emotional intensification of the utterance.
6. Stylistic information	f) a unique combination of language units, expressive means and stylistic devices peculiar to a given author, which makes the writer's works or even utterances easily recognizable.
7. Stylistic device	g) a system of interrelated language means which serves a definite aim in communication.
8. Expressive means	h) the expressive potential or expressive properties of linguistic units and their interaction in conveying ideas and emotions in a certain context.

2. Match the words with their logical dictionary meanings. Define which is primary and which is secondary for each of the words:

1) Dove n., destroy v., tinsel n., dirty adj.
a) unpleasant or dishonest;
b) someone in politics who prefers peace and discussion to war;
c) covered in or marked by an unwanted substance;
d) to damage something so badly that it no longer exists or cannot be used or repaired;
e) a kind of small white pigeon often used as a sign of peace;
f) something that seems attractive but is not valuable or important;
g) to defeat an opponent easily;
h) thin strings of shiny paper used as decorations, especially at Christmas.

2) Branch n., slippery adj., greasy adj., level v.
a) to make the score in a game or competition equal;
b) covered in a lot of grease or oil;
c) not having one clear meaning and able to be understood in different ways;
d) to make something flat and smooth;
e) a part of a government or other organization that deals with one particular part of its work;
f) difficult to hold, walk on etc. because it is wet or greasy;
g) too polite and friendly in a way that seems insincere or unpleasant;
h) a part of a tree that grows out from the trunk.

3. Read the sentences below. Identify the word(s) that have a positive / negative connotation:

1) Bob is bull-headed sometimes, but he always gets the job done.
2) I know that Eddie and I are the same age, but he is just so juvenile.
3) Every morning my neighbor takes his mutt to the park. It always barks loudly when leaving the building.
4) I hope to look like my sister when I grow up. She is absolutely gorgeous.
5) On my flight to Los Angeles, I sat next to this geezer. He was very old.
6) You need to be pushy when you are looking for a job.
7) I can tell you put a lot of work into your book report. It is extraordinary.
8) Bedford is a gritty neighborhood, but the rent is affordable.

4. Choose the word with the most positive connotation to complete the sentences below:

1) I love spending time with my aunt. She has a very (childlike, youthful, childish) outlook on life.

2) I enjoy finding ways to make the most of my budget by being (frugal, miserly, cheap).

3) I am (confident, arrogant, egotistical) that I will be selected for a role in the school play.

4) I realize that you're feeling (nosy, prying, inquisitive), but I'd rather not discuss the matter.

5) My cousin is very (blathering, jabbering, talkative).

6) I admire the man who jumped on the subway tracks to rescue a stranger. He was certainly (courageous, rash, reckless).

7) Everyone in the office respects Casey because of her kind but (assertive, demanding, bossy) attitude.

8) Most teachers think that Blanche is a very (determined, obstinate, stubborn) young woman.

5. Find the words with emotive meaning and explain it:

1) A monster of a man violated an underage girl.

2) An innocent bystander was murdered in cold blood in Downtown Chicago.

3) When she smiled, she showed white, small, regular teeth. Her smile was certainly very sweet.

4) The defenseless victims were attacked in the cover of night.

5) You're lucky to have such wonderful kids.

6) The company's noxious logo was hastily wiped from the display.

7) I often see her in the library. She's such a nice, unassuming person.

8) The government will slash interest rates.

9) The video shows the brutal slaughter of whales.

10) Our accountant is very meticulous about his work. I can't imagine him ever making a mistake.

6. Point out stylistic differences within the groups of synonyms:

1) Face – visage – mug; 2) child – kid – infant; 3) leave – kick – abandon; 4) end – be through – terminate; 5) fed up with – tired of – dissatisfied with; 6) desirable – good –awesome; 7) relatives – family – folks; 8) bad – rubbish – unsatisfactory; 9) poor – broke – impecunious; 10) crooks – criminals – offenders.

Self-assessment questions

1. Speak about the different views of the notion of *style*. Give the definition of *individual style*. Discriminate between the terms *style*, *individual style*, *functional style*.

2. What is the subject of stylistics? What does the first filed of investigation deal with? What does the second field of investigation deal with?

3. Give the definition of the terms: *norm*, *stylistic function*, *stylistic information*.

4. What do linguostylisctics and literary stylistics study? Do they have any meeting points? What is stylistics of decoding?

5. What is the subdivision of linguostylistics based on? What branches of linguostylistics are distinguished?

6. What does each branch of linguostylistics aim at?

7. What other branches of stylistics do you know?

8. What is the lexical meaning of a word?

9. What components does the connotative meaning consist of?

Seminar 2
PHONETIC AND GRAPHIC EXPRESSIVE MEANS AND STYLISTIC DEVICES

PLAN
1. Sound-instrumenting: onomatopoeia and its types.
2. Sound-instrumenting: alliteration, assonance, consonance.
3. Types of rhyme and rhyme schemes.
4. Graphic expressive means: their use and function.
5. Graphon: its use and function.

PRACTICAL ASSIGNMENT

1. Read each sentence and find the onomatopoeic word. Explain what makes the sound:

1) During a dangerous mission on the foreign planet, Spaceman Spiff zapped the alien with his ray-gun.

2) As the solider ran through the field, a bullet whizzed by his ear.

3) Keith threw his brother on the ground and the dishes fell to the floor with a clatter.

4) He rang the doorbell again, thumbing it twice this time, so the sound from the belly of the house was BingBong! BingBong!

5) We all knew she was in the kitchen because the cabinet opened with a distinct creak.

6) The lion's mighty roar could be heard across the Savannah and the Zebra ran in terror.

7) Hilary parked her car in the garage and walked to the front door. Her heels made an unnaturally loud tock-tock-tock sound on the stone footsteps.

8) Jake was doing the dishes and the clanging pots and pans awoke the baby.

9) Even after several months in captivity, the prisoner was still terrified to hear the crack of the whip.

10) Janet rested her head on the window pane and meditated as the rain trickled down the gutter.

11) Thump! Something had fallen over in another part of the house.

12) Billy will cry if you pop his balloon and then you will get in trouble.

13) When he pressed on the gas, he took off so quickly that his tires screeched.

14) Hundreds of people shouted and hissed at the prime minister.

15) The moan of doves in immemorial elms, and murmuring of innumerable bees.

2. In the following sentences find phonetic expressive means and stylistic devices and analyze them:

1) The rain in Spain stays mainly in the plain.

2) Silent night, holy night, all is calm, all is bright.

3) Though why should I whine, whine that the crime was other than mine?

4) I must confess that in my quest I felt depressed and restless.

5) And the silken sad uncertain rustling of each purple curtain.

6) Greedy goats gobbled up gooseberries, getting good at grabbing the goodies.

7) The fair breeze blew, the white foam flew,

   The furrow followed free;

   We were the first that ever burst

   Into that silent sea.

8) David Donald Doo dreamed a dozen doughnuts and a duck-dog, too.

9) A truck full of unlucky ducks careened into the aqueduct.

10) The smooth balloon flew up and blew up when it hit the roof.

11) The Wind in the Willows.

12) The Italian trio tut-tutted their tongues at me.

13) Curiosity killed the cat.

14) When I find myself in times of trouble, Mother Mary comes to me.

15) Every time I write a rhyme, these people think it's a crime.

16) Hear the ark and harken to the barking of the dark fox gone to ground.

17) Whisper words of wisdom, let it be.

18) Said I'm so sick of love songs, so sad and slow.

19) They paved paradise and put up a parking lot.

20) Your breath has time to straighten,

   Your brain to bubble cool,

   Deals one imperial thunderbolt

   That scalps your naked soul.

21) Deep into the darkness peering, long and stood there wondering fearing, doubting, dreaming dreams no mortals ever dared to dream before.

22) So, first of all, let me assert my firm belief that the only thing we have to fear is fear itself.

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

1) A Frenchman stopped a newsboy in New York City to make some inquiries of his whereabouts. "Mon fren, what is ze name of zis street?" – "Well, who said 'twant'?" – "What you call him, zis street?" – "Of course we do!" – "Pardonnez! I have not the name vat you call him".

2) The b-b-b-b-bas-tud-he seen me c-c-c-c-com-ing.

3) A producer recently imported an alien star. "She's a nize goil," he announced, "and I'm gonna loin her English".

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

5) She mimicked a lisp: "I don't weally know wevver I'm a good girl. The last thing he'll do would be to be mixed with a hovvid woman".

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".

7) "The Count," explained the German officer, "expegs you chentlemen at eight-dirty".

8) The stuttering film producer S.S. Sisodia was known as 'Whiwhisky because I'm papa partial to a titi tipple; mamadam, my caca card'.

9) "Now, Mike, thith ith Thtevie Taggert, who you've theen before, though you've never been properly introduthed. Thtevie – Mike".

10) Dave cried, seeing blurred white and black faces. "Ahh ddinn gggo tt sshooot hher. … Ah ssswear ffo Gawd. Ahh ddin. … Ah wnz a- truin t sssee ef the old gggun would sshoot".

4. State the functions and the type of the following graphic expressive means:

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

2) When Will's ma was down here keeping house for him – *she* used to run in to see me, real *often*.

3) "WILL YOU BE QUIET!" he bawled.

4) Grinning like a chim - pan - zee.

5) Alllllllll aboarrrrrrd!

6) Oh! I **do** hate the telephone.

7) Silence! Silen-n-n-n-nce!

8) "AS – I – WAS – SAYING," said Eyore loudly and sternly, "as I was saying when I was interrupted by various Loud Sounds, I feel that".

5. Look through advertisements on TV, newspapers, the Internet. Find as many graphic means as possible (not less than 10).

Self-assessment questions

1. What is onomatopoeia? What are the two types of onomatopoeia? Give examples.

2. Define the terms *alliteration*, *assonance*, *consonance* and give their examples. What is the difference between alliteration and consonance?

3. What is rhyme? What types of rhyme are distinguished?

4. What is a rhyme scheme? Give examples of different rhyme schemes. Give the definition of *rhythm*.

5. What do graphic expressive means include? What stylistic functions do they perform? Which graphic means is most frequently used?

6. What is graphon? What stylistic functions does it perform?

Seminar 3
MORPHOLOGICAL STYLISTICS

PLAN
1. Morphemic foregrounding and morphemic repetition.
2. Stylistic potential of affixes and word-building patterns.
3. The notion of transposition.
4. Transposition of nouns.

PRACTICAL ASSIGNMENT

1. State the function of the following cases of morphemic repetition:

1) Forsytes deprived of their mutton-bones were wont to sulk (дуться). But John had little sulkiness in his composition.

2) I felt just as natural as I would with anybody. Talked to him just as naturally, and everything.

3) My girl, I appoint with you an appointment.

4) I'm so hurried, I've got to hurry more, but I've been hurrying all day!

5) To be ignorant of one's ignorance is the malady of the ignorant.

6) Sit down, you dancing, prancing, shambling, scrambling fool parrot! Sit down!

7) Thus let me live unseen, unknown, thus unlamented let me die.

8) I was running, singing, and dancing all at once.

9) Young Blight made a great show of fetching from his desk along 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, quite right. You are a little before your time, sir".

10) Today you are You, that is truer than true. There is no one alive who is Youer than You.

11) We are overbrave and overfearful, overfriendly and at the same time frightened of strangers, we're oversentimental and realistic.

12) We were sitting in the cheapest of all the cheap restaurants that cheapen that very cheap and noisy street, the Rue des Petits Champs in Paris.

2. Analyze the morphemic structure and the purpose of creating the occasional words in the following examples:

1) I am an undersecretary in an underbureau.

2) Davis, in his new grown-upness, had already a sort of authority.

3) Mystery of the cat-Nipper.

4) Pawtraits of love: the owners who paid hundreds to immortalize their pets for ever.

5) How do you intend to unmess the mess?

6) He had never heard a piece of music before that gave such an impression of thinness, boniness, scragginess and scratchiness.

7) I would even take you out. You look takeoutable.

8) He looked pretty good for a fifty-four-year-old former college athlete who for years had overindulged and underexercized.

9) Maybe I think of the cartoon because we're all so unwonderful.

10) The wagon beginning to fall into its slow and mileconsuming clatter.

11) Four girls I know have become engaged today: this must be ringday.

12) That fact had all the unbelievableness of the sudden wound.

13) She objected to George because he was George. It was, as it were, his essential Georgeness that offended her.

14) There was a balconyful of gentlemen.

15) Let me say in the beginning that even if I wanted to avoid Texas I could not, for I am wived in Texas, and mother-in-lawed, and uncled, and aunted, and cousined within an inch of my life.

3. Comment upon the morphemic structure and the meaning of the following words and use them in the examples of your own:

Slavish, prudish, childish, mannish, poorish, fattish, goodish, thirtyish, soonish, greenish, clownish; devilkin, lambkin; eaglet, froglet, piglet, droplet; cutie, goodie, auntie, townie.

4. Read the following sentences and analyze stylistic transposition of different noun categories:

1) That day Jane was different. It was a silly Jane.

2) One I-am-sorry-for-you is worth twenty I-told-you-so's.

3) She's the boy I used to go out with's mother.

4) I don't want to turn into a Teddy Bolan.

5) Slowly but surely man is conquering Nature.

6) I thought it was fine – especially the Chopin.

7) Waters on a starry night are beautiful and fair.

8) He was engaged to be married to a Miss Hubbard.

9) Horrible. I call it. Some girls haven't any real feelings at all. Girl I know – she lives near us, and she's one of these manicurists – she's one just the same.

10) They went as though car and driver were one indivisible whole.

11) England's mastery of the seas, too, was growing even greater. Last year her trading rivals the Dutch had pushed out of several colonies...

12) The lone and level sands stretch far away.

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

14) If you are a Napoleon, you will play for power.

15) He saw that the clever Mrs. Stone wanted to moralize a little.

16) The waiting – the hope – the disappointment – the fear – the misery – the poverty – the blight of his hopes, and the end to his career – the suicide perhaps, of the shabby, slip-shod drunkard.

17) How dare he talk like that to ladies?

18) I was guided by a full moon.

19) I must not think nonsense, he thought. Luck is a thing that comes in many forms and who can recognize her?

Self-assessment questions

1. When does a morpheme become a vehicle of additional information? What is this process called?

2. What functions does a morphemic repetition perform?

3. What is the connotational potential of the suffix –*ish*?

4. What suffixes denote a small size of objects? What affixes add a privative meaning to the word?

5. What's the difference between occasional words and neologisms?

6. What is the difference between morphology as a branch of linguistics and morphological stylistics? Define the notion of *transposition*.

7. When is transposition of the category of case observed? Give examples.

8. When is transposition of the category of number observed? What stylistic effects are created as a result of transposition?

9. What is grammatical synecdoche?

10. What stylistic functions does the definite article perform?

11. What are the stylistic functions of the indefinite article? What is antonomasia?

12. What stylistic effects are created by the omission of articles? What functional style is the omission of article typical of?

Seminar 4
MORPHOLOGICAL STYLISTICS

PLAN
1. Transposition of pronouns.
2. Transposition of adjectives.
3. Transposition of verbs.

PRACTICAL ASSIGNMENT

1. Read the following sentences and analyze stylistic transposition of different pronoun categories:

1) "Are they going to take thee away?" she cried.

2) These lawyers! Don't you know they don't eat often?

3) I was that embarrassed I didn't know what to say.

4) The more one speaks the truth, the less one expects to be believed.

5) You won't lend me the money? Some friend you are!

6) By the Grace of God, We, Alexander I, Emperor and Autocrat of All the Russias …

7) Get out of my house, you fool, you idiot, you stupid old Briggs.

8) Though we have already garnered some predicaments, applied linguists ought to keep an eye on new edges stemming from.

9) Your precious Charles or Frank or your stupid Ashley!

10) He always thought of the sea as 'la mar' which is what people call her in Spanish when they love her.

11) Doctor Harry spread a warm paw like a cushion on her forehead where the forked green vein danced and made her eyelids twitch. "Now, now, be a good girl, and we'll have you up in no time".

12) How often have I begged you to keep that temper of yours in check.

13) To me, it meant being somebody in a neighborhood full of nobodies.

14) Well, you tell that Herman of yours to mind his own business.

15) Now, are we getting better today? How are we feeling today?

16) The great weight of the ship may indeed prevent her from acquiring her greatest velocity.

17) Hamlet, thou hast thy father much offended.

18) She (about a watch) is four minutes slow – regulator wants pushing up.

2. Give Russian equivalents for the following proverbs and sayings paying special attention to the use of the pronouns *one* and *we*:

1) One cannot be in two places at once.

2) You can't eat your cake and have it.

3) You can't make an omelet without breaking eggs.

4) You never know what you can do till you try.

5) You may take a horse to the water, but you can't make it drink.

6) One shouldn't miss forest for the trees.

7) You can't teach an old dog new tricks.

8) One never knows, but one hopes for the best.

9) One can't see through a brick wall.

10) You can't teach an old dog new tricks.

3. Read the following sentences and analyze stylistic transposition of adjectives:

1) …fifteen millions of workers, understood to be the strangest, the cunningest, the willingest our Earth ever had.

2) He was the most married man I've ever met.

3) Mrs. Thompson, Old Man Fellow's housekeeper had found him deader than a doornail...

4) My bride was becoming beautifuller and beautifuller.

5) You are the bestest friend I've ever met.

6) Ferrari is the most Italian car which you can meet in this remote corner of the world.

7) Carry was the deadest men ever present in that ambitious society.

8) Don't mess with Harold, he's the baddest one here!

9) I'm going to build me the God-damnedest, biggest, chromium-platedest, formaldehyde-stinkingest free hospital and health centre.

10) The people I would like to thank the mostest are the people who have annoyed me and ticked me off.

11) God, things are going to get into the damnedest mess without Dana.

12) This was the most unkindest cut of all.

4. Read the following sentences and analyze stylistic transposition of different verb categories:

1) "You should have warned me". "But I did warn you!"

2) And then in the night of the banquet she appears in her emeralds.

3) You are being very absurd, Laura, he said coldly.

4) "Don't forget, I am coming with you," she told him severely. "Don't you dare to even think of leaving me behind?"

5) It was yesterday and looked this way. The perpetrator comes to his victim, takes a long dagger out of his inner pocket and stabs the poor man right into his belly without saying a word.

6) Well, she's never coming here again, I tell you that straight.

7) Oh, Carrie, Carrie! Oh, blind strivings of the human heart! Onward, onward, it saith, and where beauty leads, there it follows.

8) While in the wild wood I did lie.

9) Lisa French was being pretty forthright.

10) Methinks the lady doth protest too much.

11) Why are you hating him so much?

12) The prizes shall stand among the bank of flowers.

13) Modern methods were not invented by modern scientists. They had been used by tribal people for generations.

14) It happened last week. I hear a sound and open the door…

15) If we forget, then we've forgotten,
But things we wet are never wotten,
And houses let cannot be lotten.

16) Laws bless you, sah, I knowed you in a minute. I told the conductah so.

Self-assessment questions

1. What does transposition of pronouns deal with?

2. What stylistic functions are performed by personal pronouns? What is the purpose of using the plural of modesty? In what type of speech is the plural of majesty used?

3. What functional style are archaic forms of pronouns typical of?

4. What is the idea of personification and depersonification?

5. What evaluative connotations can be typical of possessive pronouns?

6. What pronouns are used to express various shades of emotional meanings, attitudes, from admiration to contempt?

7. What is stylistic potential of negative and indefinite pronouns?

8. When does transposition of adjectives take place? What stylistic effect is produced?

9. What does non-standard formation of degrees of comparison point to?

10. What is the stylistic function of 'historical present'?

11. What are the stylistic functions of continuous forms?

12. Why does the passive voice of the verb contribute to generalization of the utterance?

13. What is the stylistic potential of modal verbs? Give examples of different meanings of modal verbs.

14. What stylistic information do archaic verb forms add to the utterance?

15. What stylistic information can be given with the help of ungrammatical structures?

Seminar 5
LEXICAL STYLISTICS

PLAN

1. Linguistic imagery: the tenor and the vehicle.

2. Classification of lexical stylistic devices by I.R. Galperin.

3. Lexical stylistic devices. Group 1:

1.1 Metaphor. Different types of metaphor.

1.2 Metonymy. The main types of relations.

1.3 Zeugma and pun.

1.4 Oxymoron, epithet, antonomasia.

4. Lexical stylistic devices. Group 2: hyperbole, simile, periphrasis.

PRACTICAL ASSIGNMENT

1. Analyze the trope structure in the following examples of metaphor (the tenor – the vehicle – the ground). What images are created by the metaphors?

1) Exhaustion is a thin blanket tattered with bullet holes.

2) The sun in the west was a drop of burning gold that slid near and nearer the sill of the world.

3) "I am a shark, Cassie," he says slowly, drawing the words out, as if he might be speaking to me for the last time. Looking into my eyes with tears in his, as if he's seeing me for the last time. "A shark who dreamed he was a man".

4) Her mouth was a fountain of delight.

5) Delia was an overbearing cake with condescending frosting, and frankly, I was on a diet.

5) The sun was a toddler insistently refusing to go to bed: It was past eight thirty and still light.

6) Memories are bullets. Some whiz by and only spook you. Others tear you open and leave you in pieces.

7) Wishes are thorns, he told himself sharply. They do us no good, just stick into our skin and hurt us.

8) Life is a highway. I wanna ride it all night long.

9) I don't approve of political jokes; I have seen too many of them get elected.

10) My life has a superb cast, but I can't figure out the plot.

2. Indicate metonymies, state the type of relations between the object named and the object implied:

1) It seems like people will do whatever Hollywood says is cool.

2) The White House will be making an announcement around noon today.

3) The party preserved a dignified homogeneity, and assumed to itself the function of representing the staid nobility of the countryside – East Egg condescending to West Egg, and carefully on guard against its spectroscopic gayety.

4) Some remarkable pictures in this room, gentlemen. A Holbein, two Van Dycks and if I am not mistaken, a Velasquez.

5) She slid out of the full-length fox and folded it on the chair across the table.

6) The room was absolutely silent.

7) Christians and pagans began warring, and the conflict grew to such proportions that it threatened to rend Rome in two.

8) "I'll have another glass," said Enid.

9) Your ten o'clock appointment has been waiting in the lobby for the past forty minutes.

10) The praise was enthusiastic enough to have delighted any common writer who earns his living by his pen.

3. Indicate the cases of pun and zeugma in the given sentences. Say whether they are based on the interaction of homonyms (homophones, homographs and homonyms proper) or on the interaction of different meanings of a polysemantic word:

1) He carried a strobe light and the responsibility for the lives of his men.

2) It's difficult for crabs to share because they are shellfish.

3) He was alternately cudgelling his brains and his donkey when, passing the workhouse, his eyes encountered the bill on the gate.

4) They covered themselves with dust and glory.

5) Denial is a river in Egypt.

6) Yet time and her aunt moved slowly-and her patience and her ideas were nearly worn our before the tete-a-tete was over.

7) He fished for trout and for compliments.

8) I can't remember which state my wife wanted to visit for our next vacation – it's OK, Alaska.

9) Visitor (in a restaurant): Do you serve crabs here? Waiter: We serve everyone. Sit down.

10) They tugged and tore at each other's hair and clothes, punched and scratched each other's nose, and covered themselves with dust and glory.

11) Two silk worms had a race and ended in a tie.

12) There are times when I want to lead a normal life; to not carry a gun, a shield, and the responsibility.

13) A lamp flickered on. It was Hermione Granger, wearing a pink bathrobe and a frown.

14) The wedding was so emotional that even the cake was in tiers.

4. What lexical units were used to create oxymorons in the examples below? What stylistic effect is achieved?

1) Down the close darkening lanes they sang their way to the siding-shed, And lined the train with faces grimly gay.

2) His honour rooted in dishonour stood, and faith unfaithful kept him falsely true.

3) Parting is such sweet sorrow.

4) My room is an organized mess, or controlled chaos, if you will. Same difference.

5) That's my adult child. Poor thing still can't get himself into the real adult world.

6) Cause all of me loves all of you, love your curves and all your edges, all your perfect imperfections.

7) Modern dancing is so old fashioned.

8) A joke is an extremely serious issue.

9) Harry could not help but feel a resentful admiration for Voldemort's complete lack of fear.

10) Absorbed as we were in the pleasures of travel - and I in my modest pride at being the only examinee to cause a commotion - we were over the old Bridge.

5. Define the structural type of the epithets in the examples: simple, compound, two-step, phrase, reversed. Say which of them are trite and which ones are genuine. What stylistic effect is achieved thanks to the epithets?

1) "God!" he said quietly. "Isn't the sea what Algy calls it: a great sweet mother? The snot-green sea. The scrotum-tightening sea!"

2) Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy.

3) The earth is crying-sweet, and scattering-bright the air, eddying, dizzying, closing round, with soft and drunken laughter...

4) Zeus is known as son of Kronos, wide-seeing, the father, the cloud-gatherer, who holds the aegis, father of gods and men, master of the bright lightening, and the father of men and gods.

5) It was a sweet beginning to a tragic end.

6) "You know, you've been here almost half a year now," Pynchot said in an isn't-it-amazing-how-the-time-flies-when-you're-having-a-good-time tone of mild surprise.

7) Kate replied in a strained, darling-what-are-you-talking-about tone, "There are no teams, John."

8) It was tedious, mind-deadening work.

9) He was a bald, vast-bearded man with a distinctly saturnine cast to his face; a Jeremiah.

10) The children were very brown and filthily dirty.

11) The abbot's face was dead sooty black, the skin wrinkled and riven with the deep etching of age.

12) They left the shade and made their way up the side of the valley in the direct burning sunlight.

13) She had obviously been crying, her deep sable eyes filled with emotions Langdon could not place.

14) He's a proud, haughty, consequential, turned-nosed peacock.

6. Analyze the following cases of antonomasia. Indicate what additional information is created by the use of antonomasia. Pay attention to the morphological and semantic characteristics of common nouns used as proper names:

1) The answer for this question can be given only by Mr. Know-it-all.

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

3) Excuse me Tarzan, could you please come down from that tree.

4) 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.

5) We will be reading four plays by the Bard this semester: Romeo & Juliet, Macbeth, Hamlet, and A Midsummer Night's Dream.

6) What better are they than a lot damned Don Juans or Rastignacs or Sorels or the rest of the romantic rubbish?

7) "Her mother is perfectly unbearable. Never met such a Gorgon". "I don't really know what a Gorgon is like, but I am quite sure, that Lady Bracknell is one".

8) "Good-morning, Sleepyhead", Jean greeted her. "You'd never make a good farmer's wife".

7. Just as 'The Bard' refers to William Shakespeare, there are honorifics which are commonly used for other famous personalities. Can you guess them?

The Fab Four, The Don, The Great Commoner, The Iron Lady, Man of Steel, The Boss, The King, The Master of Suspense, The Iron Chancellor, The King of Pop.

Self-assessment questions

1. What is the verbal image? Where can linguistic imagery be found? What is a trope?

2. Define the notions of the *tenor* and the *vehicle*. What is the structure of a verbal image?

3. What criteria is I.R. Galperin's classification of lexical stylistic devices based on?

4. What is a metaphor? What stylistic function does it perform? How can metaphors be classified?

5. What is a metonymy? What types of metonymic relations are distinguished?

6. What is irony? Can you name English or American writers known for their ingenuity in the use of irony?

7. What lexical stylistic devices are included in the group based on the interaction of primary and derivative logical meanings? Explain the difference between zeugma and pun.

8. What is an oxymoron? Why are there comparatively few trite oxymorons and where are they mainly used? Give examples of trite oxymorons.

9. What is an epithet? What classifications of epithets do you know?

10. What is antonomasia? What meanings interact in its formation? What types of antonomasia do you know? Give examples of each.

11. Do you remember any speaking names from the books you have read?

Seminar 6
LEXICAL STYLISTICS

PLAN
1. Lexical stylistic devices. Group 2: hyperbole, simile, periphrasis.
2. Lexical stylistic devices. Group 3: clichés, proverbs, epigrams, quotations, allusions, decomposition of set-phrases.

PRACTICAL ASSIGNMENT

1. Analyze the cases of hyperbole and understatement in the following examples. Say whether they are trite or genuine:

1) Now there's just no chance, for you and me, there'll never be, and don't it make you sad about it, cry me a river, cry me a river.

2) It was not a mere man he was holding, but a giant; or a block of granite. The pull was unendurable. The pain unendurable.

3) Glick read the list of stories. "You ever heard of a guy called Winston Churchill?" "Rings a bell."

4) I had to wait in the station for ten days – an eternity.

5) I have to have this operation. It isn't very serious. I have this tiny little tumor on the brain.

6) "Welcome to Euphoria", said Wag, "the sweetest little land, a hundred million welcomes, Thag".

7) I loved Ophelia; forty thousand brothers could not, with all their quantity of love, make up my sum.

8) She wore a pink hat, the size of a button.

9) They waited a good while under the orange trees, till Madame Antoine came back, panting, waddling, with a thousand apologies to explain her absence.

10) If I can't buy that perfect prom dress, I'll die!

11) This homework assignment is going to take longer than it took to build the Great Wall of China!

12) The grave's a fine and private place, but none, I think, do there embrace.

13) Ladies and Gentlemen, this is your Captain speaking. We have a small problem. All four engines have stopped. We are doing our damnedest to get them going again. I trust you are not in too much distress.

14) I'll love you, dear, I'll love you till China and Africa meet, and the river jumps over the mountain, and the salmon sing in the street.

2. Analyze the following cases of simile. Pay attention to the semantics of the tenor and the vehicle. Indicate the foundation of the simile, both explicit and implicit:

1) And it seems to me you lived your life, like a candle in the wind.

2) Is love a tender thing? It is too rough, too rude, too boisterous, and it pricks like thorn.

3) I don't mean to brag, I don't mean to boast, but we like hot butter on the breakfast toast.

4) Time has not stood still. It has washed over me, washed me away, as if I'm nothing more than a woman of sand, left by a careless child too near the water.

5) . . . and snow lay here and there in patches in the hollow of the banks, like a lady's gloves forgotten.

6) The very mystery of him excited her curiosity like a door that had neither lock nor key.

7) Augusta in Cordova would be out of place as a flamingo in a coal mine.

8) Ford Explorers, like Jeeps, were as common around here as seagulls, so it wasn't worth the time or effort to check it out.

9) She entered with ungainly struggle like some huge awkward chicken, torn, squawking, out of its coop.

10) In the eastern sky there was a yellow patch like a rug laid for the feet of the coming sun.

3. Analyze the following cases of periphrases. What is their stylistic function? Which of them can be characterized as a) logical; b) figurative; c) euphemistic?

1) The manner in which you have conducted yourself in my presence of late has caused me to feel uncomfortable and has resulted in my feeling disgruntled and disappointed with you.

2) In the New York Herald Tribune a beaver was almost incognito as 'the furry, paddle-tailed mammal'.

3) A young blood from Cambridge chanced to enter the inn at Chipping Norton, while Sterne was seated there.

4) When you cannot bear the suffering caused by losing a beloved person you may want to depart this life too.

5) Quinn argued that an increase in the minimum wage would help the most disadvantaged Americans.

6) There, his sweater and his thermal underwear were soaked with a warm sticky liquid.

7) They both stared at the photograph in silence for a minute, imagining the terrors of that mighty stretch of water in its full fury.

8) If you utter even one little prayer before I return, I will personally start you on your journey to meet St. Peter at the gates of heaven.

9) Don't ever call me mad, Mycroft. I'm not mad. I'm just ... well, differently moraled, that's all.

10) Poor Milton showed the signs of rapidly approaching middle age, but clearly didn't care.

4. **State the type of decomposition of set phrases used in the following sentences: a) widening or clipping of the structure of the set expression; b) substitution of the components of the set expression; c) reviving the literal meaning of the components:**

1) But here I say the Turks were much mistaken, who hating hogs, yet wish'd to save their bacon.

2) Once upon a happier time this sentence would have been unintelligible to the Prime Minister, but he was wiser now.

3) "When in doubt, "Jesse said, "cherchez la ex-wife."

4) Over the years Bartlett had defended the rich and the powerful. The experience had left him cynical. No man is hero to his valet. Or to his lawyer.

5) Tray's last name – also my father's, also mine back in that September – was Durant, which may ring a bell less loudly now than it did in the day when it was above the fold on all newspapers for weeks.

6) Henry explained that for months now, no helicopters had been allowed on the island. This one had been brought over because Kenner had pulled some very important strings.

7) It was a brilliant, sunny day. He crossed the lawn, slumped down on the garden bench, and sang under his breath: "Happy birthday to me ... happy birthday to me ..."

8) Take care of the sense and the sounds will take care of themselves.

5. State the cases of allusion in the following sentences and define their origin:

1) He lies so much, I'm surprised his nose doesn't grow like Pinnochio's.

2) She transformed her backyard to look like the Garden of Eden.

3) No little Grandgrind had ever associated a cow in a field with that famous cow with the crumpled horn that tossed the dog that worried the cat that

killed the rat that ate the malt, or with that yet more famous cow swallowed Tom Thumb; it had never heard of those celebrities.

4) We are met here as the guests of – what shall I call them? – the Three Graces of the Dublin musical world. The tables burst into applause and laughter at this allusion.

5) I'm full strength like a Cyclops's eye drops, I got full support like high-tops.

6) Dr. Cameron said that finding a cure for this deadly disease is her holy grail.

7) "I see nothing at all", said Freddy. "That as Sherlock Holmes would say, is what you may expect to see when there is nothing there", said Wimsey kindly.

8) Who will pass the Mary Poppins's test?

6. Fill in the gap with the missing word in the following proverbs and explain their meaning:
1) Don't bite the _____ that feeds you.
2) Keep your mouth shut and your____ open.
3) Still _____ run deep.
4) You can't fit a round _____ in a square hole.
5) The road to ____ is paved with good intentions.
6) The proof of the _____ is in the eating.
7) If you can't beat them, ____ them.
8) Give them an ____ and they'll take a mile.
9) Every cloud has a silver _____.
10) _____ killed the cat.
11) As you sow, so you shall ____.
12) A _____ stone gathers no moss

Self-assessment questions
1. What is hyperbole? How does it differ from understatement?
2. Give the definition of simile and say in what way it differs from meta-phor.
3. What are the main functions of periphrasis?
4. What are clichés? Give examples of clichés.
5. Name the typical features of proverbs.
6. Give the definition of epigrams and quotations.
7. In what way do allusions differ from epigrams and quotations?
8. What stylistic device consists in the intentional violation of traditional norms of the use of set phrases?

Seminar 7
SYNTACTICAL STYLISTICS

PLAN
1. Classification of syntactical expressive means and stylistic devices.
2. Group 1: peculiar syntactical arrangement.
3. Group 2: peculiar linkage.
4. Group 3: peculiar use of colloquial constructions.
5. Group 4: stylistic use of structural meaning.

PRACTICAL ASSIGNMENT

1. Analyze the cases of detachment and inversion in the following examples. Explain their stylistic function:

1) And he walked slowly past again, along the river – an evening of clear, quiet beauty, all harmony and comfort, except within his hear.

2) Patience you must have, my young padawan.

3) June stood in front, fending off this idle curiosity – a little bit of a thing, as somebody said, 'all hair and spirit'.

4) My dearest daughter, at your feel I fall.

5) "I want to go", he said, miserable.

6) I could compile a very long list of things we don't have in common – music, food, drinks, attitudes toward the job, position of the toilet seat, and so forth – but for some reason that I can't comprehend, we're in love.

7) What they talked of all evening long, no one remembered next day.

8) He was known to everyone along the camel route from the Sudan north to Giza, the Forty Days Road.

9) Out of a dark and soft-seated limousine I am ushered into a bright room filled with many people.

10) His voice was so – so careful. Without accent. Like distilled water.

11) A good generous prayer it was.

12) She was never much of a letter writer. Not much of a wife either.

13) On goes the river and out past the mill.

14) There, at the summit, stood the castle in its medieval splendour.

15) "Then let's get out of here", Rainbird said, and shoved Hockstetter, pale and wide-eyed, out into the corridor.

16) I used to tell her she ought to have been in my House. Very cheeky answers I used to get too.

2. Find the cases of parallelism and chiasmus in the sentences below. State whether you deal with partial or complete parallelism:

1) Slowly Simon stood, feeling as weary as if he'd been awake for days on end, as battered as if he'd fallen off a cliff.

2) I don't know why I should write this. I don't want to. I don't feel able.

3) Love's fire heats water, water cools not love.

4) I notice that father's is a large hand, but never a heavy one when it touches me, and that father's is a rough voice, but never an angry one when it speaks to me.

5) I may be as bad as the worst, but, thank God, I am as good as the best.

6) We were elected to change Washington, and we let Washington change us.

7) Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider.

8) Come along, Royan. Life is real. Life is urgent.

9) Edward was not well liked at school: he was too lazy to be a good student, too clumsy to do well in games and too selfish to make many friends.

10) Every time you smile at someone, it is an action of love, a gift to that person, a beautiful thing.

11) When he talked like that she hated him, her eyes remaining polite, her mind wanting to slap him.

12) Characters shape events; events illuminate characters.

3. Define the type of repetition according to its compositional design (anaphora, epiphora, anadiplosis, frame repetition, distant repetition). What is the stylistic of repetition in the examples below?

1) I am an American, he is an American, and everybody here is an American.

2) 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.

3) … that this nation, under God, shall have a new birth of freedom – and that government of the people, by the people, for the people, shall not perish from the earth

4) The mountains look on Marathon – And Marathon looks on the sea …

5) It rained on his lousy tombstone, and it rained on the grass on his stomach. It rained all over the place

6) Then there was something between them. There was. There was.

7) 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.

8) Every breath you take, Every move you make, Every bond you break, Every step you take I'll be watching you.

9) Obviously – this is a streptococcal infection. Obviously.

10) The general who became a slave. The slave who became a gladiator. The gladiator who defied an emperor. Striking story!

4. Analyze the cases of climax and anticlimax in the following sentences. State the type of climax (logical, emotional, quantitative):

1) Let a man acknowledge his obligations to himself, his family, his country, and his God.

2) Since concord was lost, friendship was lost; fidelity was lost; liberty was lost – all was lost.

3) He lost his family, his job, and his house plants.

4) He has seen the ravages of war, he has known natural catastrophes, he has been to singles bars.

5) All that most maddens and torments; all that stirs up the lees of things; all truth with malice in it; all that cracks the sinews and cakes the brain; all the subtle demonisms of life and thought; all evil …

6) Among the great achievements of Benito Mussolini's regime were the revival of a strong national consciousness, the expansion of the Italian Empire, and the running of the trains on time.

7) Of course, it's important. Incredibly, urgently, desperately important.

8) He was pleased when the child began to adventure across the floors on hand and knees; he was gratified, when she managed the trick of balancing herself on two legs; he was delighted when she first said 'ta-ta'; and he was rejoiced when she recognized him and smiled at him.

9) Little by little, bit by bit, and day by day, and year by year the baron got the worst of some disputed question.

10) The holy passion of Friendship is of so sweet and steady and loyal and enduring a nature that it will last through a whole lifetime, if not asked to lend money.

5. Indicate semantic and structural peculiarities of antithesis in the following sentences:

1) To err is human; to forgive divine.

2) The world will little note, nor long remember, what we say here, but it can never forget what they did.

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

4) Better to reign in Hell than serve in Heaven.

5) In brightest day, in blackest night, no evil shall escape my sight.

6) When it's cold outside, I've got the month of May.

7) That's one small step for man, one giant leap for mankind.

8) Love is an ideal thing, marriage a real thing.

6. Identify the cases of peculiar linkage (polysyndeton, asyndeton and gap-sentence link) in the following sentences:

1) That was a long time ago; she and her brothers and sisters were all grown up; her mother was dead.

2) I know a little of the principal of design, and I know this thing was not arranged on any laws of radiation, or alternation, or repetition, or symmetry, or anything else that I ever heard of.

3) She was still shaking with cold and weeping softly with exhaustion and pain and relief.

4) Prison is where she belongs. And my husband agrees one thousand per cent.

5) These griefs, these woes, these sorrows make me old.

6) It wasn't his fault. It was yours. And mine. I now humbly beg you to give me the money with which to buy meals for you to eat.

7) The patients and doctors and nurses and equipment and sheets and towels – all went back down the hill into Florence and then to Pisa.

8) "The power of suggesting," I said, "or false-memory syndrome, or the desire to please the interrogator, or in this case, a night sky and an optical illusion. Take your pick."

9) A stream of emptiness, a huge silence, an impenetrable wood. The air here was thick, humid, heavy.

10) It was an afternoon to dream. And she took out Jon's letters.

7. Comment on the stylistic function of the elliptical constructions. Which sentence members have to be restored in each example?

1) She was a college kid. Came here every summer to work at the hotel. Worked hard and partied hard.

2) We provide complete medical and dental coverage for the entire family. Pregnancies, check-ups, braces, everything. Paid entirely by the firm.

3) He could smell the oasis before he saw it. The liquid in the air. The rustle of things. Palms and bridles.

4) Her hair was silver-tipped, her eyes large and bright.

5) I'll see you again at the start of the game. A plate of sandwiches, another slice of cake, and some more Coke okay with you?

6) Oh, Nicky, I am afraid and excited. Afraid that all our hopes are vain, and excited that we might have found the key to Taita's game.

7) "So glad you popped in this evening, Robert," Teabing said, grinning as if he were having fun for the first time in years.

8) Optical illusion, according to the CIA. Sounded like bullshit to me, but the animation looked better than it sounded.

8. Indicate litotes in the following sentences and comment upon its stylistic function:

1) Beowulf raised the hard weapon by the hilt, angry and resolute – the sword wasn't useless to the warrior…

2) I am not unaware of the productions effects.

3) The idea was not totally erroneous. The thought did not displease me.

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4) It is not uncommon for the slaves to argue amongst themselves.

5) I do not entirely disassociate myself from these sorry masses.

6) Your theory is not without some truth, but still I have some doubt.

7) "Do you believe that?" "I don't disbelieve it."

8) Ben Greenbourne isn't dishonest. He's just hard: as hard as iron, and as cold.

Self-assessment questions

1. What is the stylistically unmarked English sentence structure? What is stylistic inversion? Name the main patterns of stylistic inversion according to I.R. Galperin.

2. What is detachment? What are the peculiarities of its punctuation? What parts of speech are usually detached?

3. What constructions are called parallel?

4. What is chiasmus?

5. What is repetition based on? What types of repetition do you know?

6. Give the definition of enumeration.

7. What stylistic effect is created by the use of suspense? In what genres of films and books is suspense generally used?

8. What is climax based on?

9. What do you know about antithesis?

10. In what way are polysyndeton and asyndeton opposed to each other?

11. What is the way of connecting two sentences typical of the gap-sentence link?

12. Speak on the stylistic properties of ellipsis and aposiopesis.

13. What is the difference between a common question and a rhetorical question?

14. What is Question-in-the-Narrative? What is represented speech?

15. What do understatement and litotes have in common?

Seminar 8
FUNCTIONAL STYLES

PLAN

1. Functional stylistics. Different views of the classification of functional styles.

2. The belles-lettres style: its stylistic features and substyles.

3. The publicist style: its stylistic features and substyles.

4. The newspaper style: its stylistic features and substyles.

PRACTICAL ASSIGNMENT

1. Study the general scheme of linguo-stylistic analysis of the text:

1. The functional style the text belongs to.

2. The substyle the text belongs to (an essay, the language of poetry, an advertisement, etc.)

3. The author of the text.

4. Short summary of the contents of the text (8-10 sentences).

5. The main idea / thought of the text.

6. A general definition of the text (a 3rd person narration; a 1st person narration; narration interlaced with descriptive passages and dialogues of the personages; narration broken by philosophical, psychological, lyrical digressions, etc.

6. Phonetic expressive means and stylistic devices: their use and stylistic functions.

7. Stylistic differentiation of the vocabulary (neutral, literary, colloquial).

8. Lexical expressive means and stylistic devices: their use and stylistic functions.

9. Syntactical expressive means and stylistic devices: their use and stylistic functions.

10. The problems raised and their social and aesthetic relevance.

11. Assessment of the value of the text, giving your personal opinion.

2. Give the stylistic analysis of the following texts according to the scheme from exercise 1:

TEXT 1

WUTHERING HEIGHTS
(AN EXTRACT)

Emily Jane Brontë

<...> In vapid listlessness I leant my head against the window, and continued spelling over Catherine Earnshaw – Heathcliff – Linton, till my eyes closed; but they had not rested five minutes when a glare of white letters started from the dark, as vivid as spectres – the air swarmed with Catherines; and rousing myself to dispel the obtrusive name, I discovered my candle-wick reclining on one of the antique volumes, and perfuming the place with an odour of roasted calf-skin. I snuffed it off, and, very ill at ease under the influence of cold and lingering nausea, sat up and spread open the injured tome on my knee. It was a Testament, in lean type, and smelling dreadfully musty: a fly-leaf bore the inscription – 'Catherine Earnshaw', her book, and a date some quarter of a century back. I shut it, and took up another and another, till I had examined all. Catherine's library was select, and its state of dilapidation proved it to have been well used, though not altogether for a legitimate purpose: scarcely one chapter had

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escaped, a pen-and-ink commentary – at least the appearance of one – covering every morsel of blank that the printer had left. Some were detached sentences; other parts took the form of a regular diary, scrawled in an unformed, childish hand. At the top of an extra page (quite a treasure, probably, when first lighted on) I was greatly amused to behold an excellent caricature of my friend Joseph, – rudely, yet powerfully sketched. An immediate interest kindled within me for the unknown Catherine, and I began forthwith to decipher her faded hieroglyph-ics<...>.

TEXT 2

Address to Irish Parliament
November 26, 1998
Tony Blair

Members of the Dail and Seanad, after all the long and torn history of our two peoples, standing here as the first British prime minister ever to address the joint Houses of the Oireachtas, I feel profoundly both the history in this event, and I feel profoundly the enormity of the honour that you are bestowing upon me. From the bottom of my heart, go raibh mile maith agaibh.

Ireland, as you may know, is in my blood. My mother was born in the flat above her grandmother's hardware shop on the main street of Ballyshannon in Donegal. She lived there as a child, started school there and only moved when her father died; her mother remarried and they crossed the water to Glasgow.

We spent virtually every childhood summer holiday up to when the troubles really took hold in Ireland, usually at Rossnowlagh, the Sands House Hotel, I think it was. And we would travel in the beautiful countryside of Donegal. It was there in the seas off the Irish coast that I learned to swim, there that my father took me to my first pub, a remote little house in the country, for a Guinness, a taste I've never forgotten and which it is always a pleasure to repeat.

Even now, in my constituency of Sedgefield, which at one time had 30 pits or more, all now gone, virtually every community remembers that its roots lie in Irish migration to the mines of Britain.

So like it or not, we, the British and the Irish, are irredeemably linked.

We experienced and absorbed the same waves of invasions: Celts, Vi-kings, Normans – all left their distinctive mark on our countries. Over a thousand years ago, the monastic traditions formed the basis for both our cultures. Sadly, the power games of medieval monarchs and feudal chiefs sowed the seeds of later trouble.

Yet it has always been simplistic to portray our differences as simply Irish versus English – or British. There were, after all, many in Britain too who suffered greatly at the hands of powerful absentee landlords, who were persecuted for their religion, or who were for centuries disenfranchised. And each generation in Britain has benefited, as ours does, from the contribution of Irishmen and women <...>.

It is time now for all the parties to live up to all their commitments. Time for North / South bodies to be established to start a new era of co-operation between you and Northern Ireland – I hope agreement on these is now close. Time to set up the institutions of the new government. Time for the gun and the threat of the gun to be taken out of politics once and for all; for decommissioning to start.

I am not asking anyone to surrender. I am asking everyone to declare the victory of peace.

In Belfast or Dublin, people say the same thing: make the agreement work.

It is never far from my mind. My sense of urgency and mission comes from the children in Northern Ireland. I reflect on those who have been victims of violence, whose lives are scarred and twisted through the random wickedness of a terrorist act, on those who grow up in fear, those whose parents and loved ones have died <...>.

3. Study the example of a classified advertisement, analyze its stylistic features and write two advertisement of your own. Choose the ideas suggested below:

Available For Rent

Newly constructed flat on M.G. Road with 24 hrs. water and electricity back-up facility. Has two bedrooms with attached bathrooms, one huge drawing-cum-dining. Expected rent – 24,000 p.m. Company lease only. Contact: Mohan, Jayanagar, Bengaluru.

1. You want to sell your flat at 15 Victory Square, Vitebsk. Draft an advertisement in not more than 50 words, giving the necessary details.

2. You want to sell your cellphone as you have purchased a new one. Draft an advertisement giving its details and the expected price.

3. *You have been asked you to draft an advertisement for a local daily under the classified columns for the vacant posts of one accountant and two office assistants.*

4. You are the secretary of the Institute of Foreign Languages. Draft a suitable advertisement to be published in a newspaper announcing the commencement of new courses.

4. Define the stylistic peculiarities of the following newspaper headlines:

1) Outdoor mask decree met with dismay by Spain's tourism industry (The Guardian).

2) Palau to welcome first tourists in a year with a presidential escort (The Guardian).

3) New York man charged with hate crime for attack on Asian American woman (The Guardian).

4) Joe Biden's dog bites second person in a month (The Guardian).

5) South African cricket in need of its rugby moment under Bavuma (The Times).

6) Three-bed semi with garden . . . and armed police (The Times)

7) LIGHTS! CAMERA! (Literally!) ACTION! Tennessee Stage Company prepares a virtual festival (The Daily Times).

8) Eat! How to cook your Easter lamb (The Times).

Self-assessment questions

1. What does functional stylistics deal with? What classifications of functional styles do you know?

2. What are the common stylistic features of the belles-lettres style? What do you think the main function of this style is? What substyles are distinguished within this functional style?

3. Speak about the distinctive features of the publicist style. What are its substyles?

4. What do know about the newspaper style?

5. What are characteristic features of news items, advertisements and announcements? What is the main function of a headline?

6. In what functional style can the individual style of an author be observed?

Seminar 9
FUNCTIONAL STYLES

PLAN

1. The scientific prose style: its stylistic features and substyles.
2. The official documents style: its stylistic features and substyles.
3. The colloquial style: its stylistic features and substyles.

PRACTICAL ASSIGNMENT

1. Give the stylistic analysis of the following texts according to the scheme from seminar 8:

TEXT 1
INCIDENTAL AND INTENTIONAL VOCABULARY LEARNING

Adam Jones

Although the importance of vocabulary in L2 learning is now generally understood in the TESOL field (Folse, 2004), questions remain about how vocabulary learning is best facilitated. Two different approaches to vocabulary

learning, which are often presented as in opposition, are incidental and intentional vocabulary learning. This study investigates intentional vocabulary learning and takes the position, that while incidental learning is important, intentional learning is also necessary.

Incidental learning takes place when new vocabulary is picked up or consolidated in a context with a communicative aim (Schmitt, 2008). In this type of learning the focus is primarily on the message rather than on the word itself. Incidental vocabulary learning may occur through exposure from reading or listening, or from consolidating knowledge through use.

Intentional learning, as the name implies, takes place when explicit and conscious attention is given to particular lexical items without necessarily embedding them in a communicative task (Schmitt, 2008). An example of intentional vocabulary learning is vocabulary word lists, which most language learners and teachers are familiar with. Learners often make or are provided with lists of vocabulary to learn. The words in 7 vocabulary lists are generally accompanied by definitions, translations, or other aspects of word knowledge that learners can use to learn the words.

Schmitt (2008) noted that Incidental learning is valuable because it can provide repeated exposures to lexical items in different contexts. In addition, incidental learning, because it is based on a communicative need, is especially suited for helping learners understand and use words in real life situations. However, incidental learning alone may not provide enough exposures in a reasonable amount of time to facilitate the acquisition of the large number of words that learners need. Nation (2001) briefly reviews a number of studies and found that between five and twenty encounters with a word are necessary for vocabulary learning to take place.

Therefore, for incidental learning to be effective, a word must be encountered in a communicative context multiple times. In addition, the learner must be able to understand the word's meaning from the context in which it is encountered. These requirements illustrate how the number of new words that a learner can acquire through incidental learning is determined by the amount of access and exposure they have to new vocabulary in the requisite kind of communicative context. By providing repeated exposure to new words and their meanings without relying on a communicative context to convey word-meaning, intentional learning has the potential to greatly speed up the rate at which learners can build their vocabularies.

Although incidental learning may be especially beneficial for learning certain aspects of word knowledge like collocation and intuitions of frequency (Schmitt, 2008), it is not always possible for a learner to initially grasp the meaning of an unknown word from the context in which it appears. If a learner's lexical coverage of a text is less than 98%, they may not be able to understand enough of the context to be able to pick up the 8 meaning of a particular unknown word (Laufer, 2005). Furthermore, uptake may be hindered for words

whose meanings are too easily understood from context because a learner may not focus sufficiently on these words as they focus on the overall meaning of a text (Laufer). Unlike incidental learning, intentional learning does not rely on a communicative context to facilitate an initial understanding of meaning or uptake. Therefore, its effectiveness cannot be compromised by a context that causes a word's meaning to be too difficult or too easy to understand as may happen in incidental learning<...>.

<div align="right">(Источник: https://pdxscholar.library.pdx.edu)</div>

<div align="center">

TEXT 2
CONVENTION ABOLISHING THE REQUIREMENT
OF LEGALISATION FOR FOREIGN PUBLIC DOCUMENTS1
(Concluded 5 October 1961)

</div>

The States signatory to the present Convention,

Desiring to abolish the requirement of diplomatic or consular legalisation for foreign public documents,

Have resolved to conclude a Convention to this effect and have agreed upon the following provisions:

<div align="center">Article 1</div>

The present Convention shall apply to public documents which have been executed in the territory of one Contracting State and which have to be produced in the territory of another Contracting State. For the purposes of the present Convention, the following are deemed to be public documents:

a) documents emanating from an authority or an official connected with the courts or tribunals of the State, including those emanating from a public prosecutor, a clerk of a court or a process-server ("*huissier de justice*");

b) administrative documents;

c) notarial acts;

d) official certificates which are placed on documents signed by persons in their private capacity, such as official certificates recording the registration of a document or the fact that it was in existence on a certain date and official and notarial authentications of signatures. However, the present Convention shall not apply:

a) to documents executed by diplomatic or consular agents;

b) to administrative documents dealing directly with commercial or customs operations.

<div align="center">Article 2</div>

Each Contracting State shall exempt from legalisation documents to which the present Convention applies and which have to be produced in its territory. For the purposes of the present Convention, legalisation means only the formality by which the diplomatic or consular agents of the country in which the document has to be produced certify the authenticity of the signature, the capaci-

ty in which the person signing the document has acted and, where appropriate, the identity of the seal or stamp which it bears.

Article 3

The only formality that may be required in order to certify the authenticity of the signature, the capacity in which the person signing the document has acted and, where appropriate, the identity of the seal or stamp which it bears, is the addition of the certificate described in Article 4, issued by the competent authority of the State from which the document emanates. However, the formality mentioned in the preceding paragraph cannot be required when either the laws, regulations, or practice in force in the State where the document is produced or an agreement between two or more Contracting States have abolished or simplified it, or exempt the document itself from legalisation.

Article 4

The certificate referred to in the first paragraph of Article 3 shall be placed on the document itself or on an *"allonge"*; it shall be in the form of the model annexed to the present Convention. It may, however, be drawn up in the official language of the authority which issues it. The standard terms appearing therein may be in a second language also. The title "Apostille (Convention de La Haye du 5 octobre 1961)" shall be in the French language <...>.

TEXT 3

3.1 A hand jostled my elbow. It was a freshman squirt who'd been trying his damnedest to break into the Fred Astair crowd.

"Hi," I said flatly.

"Hi," he said. "Pretty good brawl, eh?"

"Fair," I agreed coldly.

"Listen," he piped, "you know everybody here. Tell me who's the snake who's getting the big rush?"

"You mean in the red and gold?"

"Hell, no, not that tramp. The mystery woman over there in the filmy black-stuff".

3.2 "Come on, Bubbles," I said. "We've got to get going".

"Fer Chrissakes, why?" she screamed.

"Don't ask a lot of questions, now. Come on".

"Here I been mopin' aroun' this Gaws-forsaken town all week an' now when I begin enjerrin' myself, you wanna drag me away.

Well, I won't. I won't. I won't. I won't".

"Bubbles, you either come with me – this minute – or else".

"Or else what? ... Mr Remington will look after me like a real gennlemun. Wonchew?"

"You bet your life, baby," he said.

Self-assessment questions

1. What are characteristic features of the language of scientific prose? What substyles does it fall into?

2. What are characteristic features of the language of official documents? Give examples of official documents and point their stylistic features.

3. What can you say about the stylistic features of the colloquial style? In what way do its substyles differ?

**Перечень заданий
для управляемой самостоятельной работы студентов**

При составлении заданий УСР по учебной дисциплине предусмотрено возрастание их сложности: от заданий, формирующих достаточные знания по изученному учебному материалу на уровне узнавания, к заданиям, формирующим компетенции на уровне воспроизведения, и далее к заданиям, формирующим компетенции на уровне применения полученных знаний.

Учебная программа предусматривает проблемно-ориентированную самостоятельную работу студентов, интеллектуальных умений, комплекса универсальных (общекультурных) и профессиональных компетенций, повышение творческого потенциала студентов и предполагает выполнение упражнений по учебному пособию: Ивашкин М.П. Практикум по стилистике английского языка. = A manual of English Stylistics: [учебное пособие] / М.П. Ивашкин, В.В. Сдобников, А.В. Селяев. – М.: АСТ: Восток-Запад, 2005. – 101 с.

Задания для управляемой самостоятельной работы студентов имеют 3-х уровневую структуру:

Уровень I – задания направлены на формирование навыков распознавания стилистических особенностей текста.

Уровень II – задания ориентированы на объяснение принципов использования и функционирования стилистических приемов в текстах разной жанровой направленности.

Уровень III – задания формируют навыки комплексного стилистического анализа текстов разной жанровой направленности.

РАЗДЕЛ КОНТРОЛЯ ЗНАНИЙ

Критерии оценки контроля знаний
и сформированности компетенций

Тест

Оценка	Процент выполнения
10	100%
9	95%
8	87,5%
7	80%
6	75%
5	70%
4	65%
3	60%
2	55%
1	50%

Выполнение практических заданий

Оценка	Критерии оценки
10	Все задания выполнены вовремя, в полном объеме без ошибок. Студент может прокомментировать выполненную работу, обосновано объяснить ход своих мыслей в процессе выполнения заданий, дать дополнительные комментарии по тематике учебных заданий. Иноязычная речь не содержит ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – не более 1.
9	Все задания выполнены вовремя, в полном объеме без ошибок. Иноязычная речь не содержит ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 3.
8	85–90% заданий выполнено вовремя, в полном объеме и без ошибок. Иноязычная речь содержит не более 1 ошибки, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 3.
7	75–84% заданий выполнено вовремя, в полном объеме без и ошибок. Иноязычная речь содержит не более 2 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 3.

6	70–74% заданий выполнено вовремя, в полном объеме без и ошибок. Иноязычная речь содержит не более 3 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 4.
5	65–69% заданий выполнено вовремя, в полном объеме без и ошибок. Иноязычная речь содержит не более 4 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 5.
4	60–64% заданий выполнено вовремя, в полном объеме без и ошибок. Иноязычная речь содержит не более 5 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 6.
3	40–59% заданий выполнено вовремя, в полном объеме без и ошибок. Иноязычная речь содержит не более 6 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 7.
2	30–49% заданий выполнено вовремя, в полном объеме без и ошибок. Иноязычная речь содержит не более 6 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – менее 8.
1	Менее 30% заданий выполнено вовремя, в полном объеме и без ошибок. Иноязычная речь содержит более 6 ошибок, затрудняющих понимание текста, количество грамматических и лексических ошибок – более 8.

FINAL TEST

1. The subject of linguistic stylistics is:

1) the study of interrelation between language and thought;

2) the study of nature, functions and structure of stylistic devices and the study of each style of the language;

3) the study of the individual manner of an author in using the language means;

4) the study of the aesthetic function.

2. This branch of stylistics regards the aesthetic value of a text based on the interaction of its vocabulary, sentence arrangement, composition etc. in rendering the author's message:

1) linguostylistics;

2) literary stylistics;

3) stylistics of decoding;

4) lexical stylistics.

3. … is a combination of speech-sounds which aims at imitating sounds produced in nature, by things, by people, by animals:

1) alliteration;

2) onomatopoeia;

3) consonance;

4) euphony.

4. A stylistic device used in the sentence 'Rudolph the red-nosed reindeer rose rapidly into the air' is called:

1) assonance;

2) consonance;

3) alliteration;

4) onomatopoeia.

5. The suffix –*ish* in the following adjectives *baldish*, *dullish*, *biggish* serves to emphasize:

1) delicate or tactful shadow of meaning;

2) disapproval;

3) obvious negative evaluation;

4) indifference.

6. The plural of modesty is used:

1) to identify oneself with the audience or society at large;

2) to show the speaker's complacency and egomania;

3) to refer to a single person in order to honor him;

4) to convey a derogatory attitude.

7. A stylistic device used in the sentence 'The faces in the chapel simply stared' is called:

1) metaphor;

2) pun;

3) zeugma;

4) metonymy.

8. Usage of common nouns as proper names based on similarity of qualities, or usage of proper names as common nouns is called:

1) antonomasia;

2) allusion;

3) personification;

4) oxymoron.

9. A stylistic device used in the sentence 'Hermione had got both her breath and her bad temper back again' is called:

1) zeugma;

2) pun;

3) oxymoron;

4) metonymy.

10. What type of transfer is metaphor based on?

1) the principle of contrast or incompatibility;

2) the principle of affinity (likeness by nature);

3) the principle of proximity;

4) the principle of exaggeration.

11. Choose the stylistic device which is not a periphrasis:

1) I took my obedient feet away from him;

2) The villages were full of women who did nothing but fight against dirt and hunger and repair the effects of friction on clothes;

3) I didn't dislike Mr. Kelada;

4) Nut an addition to the little party now made its appearance.

12. A stylistic device used in the sentence 'She was dying for a nap, but knew it was important to record her impressions while they were fresh in her mind' is called:

1) metonymy;

2) epithet;

3) hyperbole;

4) euphemism.

13. A stylistic device used in the sentence 'There was a very pregnant pause' is called:

1) irony;

2) personification;

3) epithet;

4) hyperbole.

14. Choose the example that contains «aposiopesis»:

1) And it was so unlikely that anyone would trouble to look there – until – until – well;

2) It was like who offered me this job;

3) How could John, with his heart of gold, leave his family?

4) The killer's eyes glistened, black like oil.

15. A stylistic device based on the arrangement of sentences or parts of a sentence so that each recurrent unit provides a gradual increase in logical significance, emotional tension or quantity is called:

1) suspense;

2) climax;

3) chiasmus;

4) detachment.

16. A stylistic device used in the sentences 'You are a good man. You have a good heart a good mind. You just need some help' is called:

1) repetition;

2) polysyndeton;

3) inversion;

4) ellipsis.

17. A stylistic device used in the sentence 'The object, the crown, did not belong to us – that was clearly understood' is called:

1) gradation;

2) detachment;

3) ellipsis;

4) litotes.

18. A stylistic device used in the sentence 'It was the smell of wood and incense, of stale food and excrement, of sweat and piety, of suffering and of sickness' is called:

1) parallelism;

2) ellipsis;

3) aposiopesis;

4) detachment.

19) Oratory, essays, journalistic articles belong to:

1) the newspaper style;

2) the publicist style;

3) the belles-lettres style;

4) the official documents style.

20. Special terms, non-assimilated borrowings from Latin and French, obsolete and archaic words; frequent numbering of units; the use of simple, extended sentences and complex sentences, the abundance of homogeneous members are characteristic features of:

1) the scientific prose style;

2) the belles-lettres style;

3) the publicist style;

4) the official documents style.

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