

L.V. Ganetska
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STYLISTICS

IN



A N E C **D** O T E S

C **R** O S S W O R D S

Q U **I** Z Z E S

T A B **L** E S

O U T **L** I N E S



MODE



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STYLISTICS IN DRILL MODE

**Stylistics of the English Language in Tables,
Crosswords, Quizzes and Jokes**

Illustrations by
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Посібник призначено для студентів факультетів, де вивчається курс стилістики англійської мови. Навчальний посібник укладено з метою осучаснення процесу викладання курсу стилістики англійської мови. За тематикою розділи посібника логічно пов'язані з лекціями та семінарськими заняттями.

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ЗАГАЛЬНІ ПОЛОЖЕННЯ

Навчальний посібник укладено з метою осучаснення процесу викладання курсу стилістики англійської мови. Зміст посібника відображає зміни, що відбуваються в галузі стилістики сьогодні, а саме, на перший план висуваються стилістичні явища з позицій використання їх в житті суспільства, що миттєво змінюється, розвивається і глобалізується.

Основні базові теоретичні й практичні аспекти стилістики англійської мови представлено в посібнику у вигляді таблиць, ігрових завдань (кресвордів, паззлів, квізів, анекдотів). Така форма викладу допомагає студентам аналізувати різноманітні матеріали і індивідуальні стилі авторів класичної англійської прози і поезії. Гумор і сучасні ігрові елементи присутні практично на кожній сторінці посібника, що створює у студентів атмосферу зацікавленості і мотивації виконання завдань, а це на самперед, сприяє засвоєнню матеріалу.

Посібник призначено для студентів факультетів, де вивчається курс стилістики англійської мови. За тематикою розділи логічно пов'язані з лекціями та семінарськими заняттями: розділ 1 призначено для семінарського заняття зі стилістичної лексикології, розділи 2 та 3 пропонується використовувати на семінарах зі стилістичного синтаксису, розділи 4 та 5 – на семінарах зі стилістичної семасіології, розділ 6 – на семінарі з фонетичної стилістики, розділ 7 – на семінарі з функціональних стилів. Кожний розділ має стандартну побудову:

- Таблиці
- Традиційні вправи
- Ігрові вправи (квіз, кресворд, пазл, анекдоти)
- Фрагменти для стилістичного аналізу

Мета вправ – сформувати у студента автоматизм у вирішенні завдань з курсу стилістики, практичні навички стилістичного аналізу тексту.

PREFACE

Why Stylistics in Drill Mode? The title is based on polysemy. Two meanings of the word *DRILL* coexist here. The first meaning is from teaching practice – *repetitious exercise used as a means of teaching and perfecting a skill*. The second meaning is about *modern musical trend*, it is a style of rap music popular among students.

The aim of the book is to assist students in the study of Stylistics through observing, analyzing and interpreting language phenomena. This book is not just a collection of tables and exercises but also a resource for learning these phenomena. The exercises are suitable both for use in class and for self-study (which is very important now in the era of distant learning). They can also be used as examination/test units.

The book has 7 units, covering the following stylistics topics: Stylistic differentiation of the English vocabulary, Stylistic Syntax, Stylistic Semasiology, Phonetics for Stylistic Purposes, Functional Styles. Each Unit follows regular pattern:

- Tables
- Traditional exercises
- Quiz
- Crossword
- True-False exercise
- Jokes
- Fragments for stylistic analysis

The book can be used at 7 seminars, one unit per seminar or in any other format depending on the choice which is left to the teachers.

UNIT 1

Stylistic Differentiation of the English Vocabulary

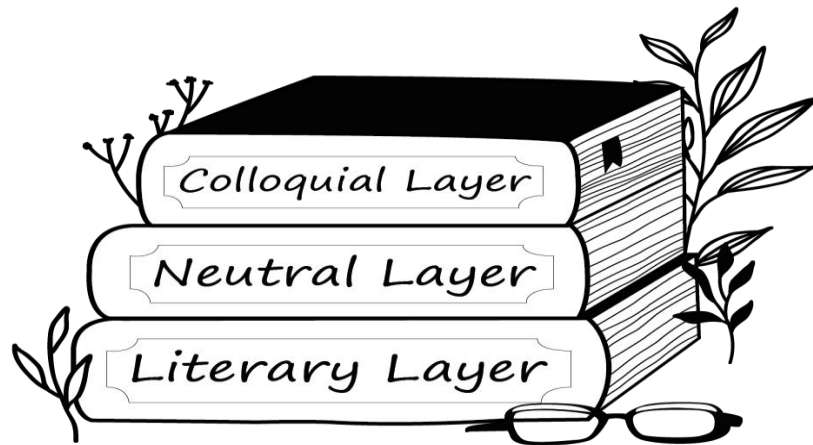


Table 1.

Neutral Layer in detail

Element	Definition	Example	Stylistic function/effect
Terms	Word or word-group used to name a notion characteristic of some special field of knowledge, industry or culture. Terms are usually monosemantic [1, p. 229]	Zeugma, appendectomy, vocalism, amplitude	To create the environment of definite industry, field of science etc atmosphere [2, p. 78]
Nomenclature words	A system of names and terms used in a particular field of study or community [3, p. 18]	The language of sculpture, chemistry, geodesy etc	Same as with terms
Historical words	Historical terms which denote objects and notions referring to the past, definite stages in the development of society. They have no synonyms and the objects /notions they denote usually no longer exist [2, p. 84]	Berling – gallery Bicker – wooden dish Cogs – wooden vessels [24]	To create historical atmosphere

Table 1 continued

Exotic words	Words introduced from another country, very different, unusual, strange, denote notions unknown or rarely met in the given language community [3, p. 18]	Nugatory – of no real value, worthless; pandiculation – the act of stretching oneself; mizzle – to rain in fine drops (pictures on FB) [11]	To demonstrate brand new things and phenomena thus creating emotional background to catch the readers interest
Lexical neologisms	Appear when there is the need to express new things, ideas and notions [1, p.217]. As soon as the word is fixed in a dictionary, it is no longer a neologism	COVID 19 pandemic which started in 2020 led to the appearance of lexical neologisms covid, covidiot, coronavirus, coroneologisms	To increase the freshness of the piece of fiction

Table 2.

Lexical neologisms in detail

Element	Definition	Example	Stylistic function/effect
Terminological neologisms	Synonymous to lexical neologisms. Newly coined words which designate new-born concepts [2, p.92]	Coffee -a person upon whom one coughs, BFF - best friend forever, 404 - someone who is clueless (from error message 404 – requested docs could not be located)	Same as with lexical neologisms
Stylistic neologisms	A word coined by the author for certain expressive reason [2, p.93] it may be adopted or disappear	Yahoo – was coined by Jonathan Swift in his Gulliver Travels, where yahoos were primitive cruel creatures Freelance – was coined by Walter Scott in his novel Ivanhoe, free lances were hired as militants for a fee [44]	To puzzle the reader, to emotionally hold the reader’s interest
Special neologisms (nonce words)	created for one particular occasion [1, p.55]	Frabjous – nonce word by Lewis Carroll Supercalifragilisticexpialidocious – from Marry Poppins by van Dyke and Tomlinson [29]	To create quirky stylistic novelty [29]

Table 3.

Literary Layer in detail

Element	Definition	Example	Stylistic function/effect
Common Literary words	Words chiefly used in writing and polished speech and stand in opposition to colloquial words. [2, p.73]	infant – <i>common literary</i> , kid <i>colloquial</i>	Less emotionally colored than colloquial words. Stylistic function depends on their interaction when they are opposed to each other [2, p. 75]
Poetic words	Mostly archaic or very rarely used highly literary words [2, p,79]	quoth – to speak, eftsoons – soon after	To sustain special elevated atmosphere [2, p,79]
Archaic words	Words that were once common but are now replaced by synonyms [1, p.220]	foe (enemy) oft (often), troth (truth), hither (here), spouse (wife)	To create realistic background to historical novels [2, p. 84]
Barbarisms, Foreign words	Words of foreign origin which have not entirely been assimilated into the English language but they are part of the English word stock, they have become facts of the English language. Foreign words do not belong to the English vocabulary. Foreign words are italicized while barbarisms are not [2, p.87]	Barbarisms – chic, bon mot, au revoir, en bien, macho, gracias Foreign words – “ <i>Qu’avez-vous donc...parlez!</i> ” (what is it... speak!) [8, p. 89]	To supply local color, to depict local conditions, customs, traditions and habits [2, p.88]
Stylistic Neologisms (you will find the information in table 2)			

Table 4.

Archaic words in detail

Archaic proper	no longer recognizable in modern English	<i>hither</i>
Obsolete	words completely out of use, but still recognized by English speaking community	<i>foe</i>
Obsolescent	The beginning of ageing process [2, p.83]	<i>spouse</i>

Table 5.

Colloquial Layer in detail

Element	Definition	Example	Stylistic function /effect
Common Colloquial words	Words used for casual informal familiar communication, typically used in a particular geographic region [9]	'Ah, childer!' said she, 'it fair troubles me to go into yond' room now: it looks so lonesome wi' the chair empty and set back in a corner' [8, p. 295]	To set informal conversational atmosphere (tone), to contribute to personages' speech characteristics
Slang	Those forms of the English vocabulary which are over-colloquial and are either mispronounced or distorted in some way phonetically, morphologically or lexically and which are particular for a specific group [2, p. 106]	'Big yikes! Did you see what Jared just posted on his finsta???' (Big yikes =incredible, finsta = secret second Instagram account) [30]	To reveal certain features of the characters, to depict them realistically true to life
Professional words	Words that name anew already existing concepts, tools or instruments and have a typical properties of a special code [2, p.113]	doctors speak, IT guys speak	Same as for slang

Table 5 continued

<p>Dialectal words</p>	<p>Words, which in the process of integration to the English language remained beyond the literary boundaries and their use is generally confined to a definite locality [2, p. 116]</p>	<p>Essex : well jell (very jealous), sing-small (to put up with less than was expected or promised), liggie (act of carrying something that is too big to be carried easily) Scouse (Liverpool and its counties): devoed or gutted (expression of negativity), your auld fella (your father), chocka (very busy) Yourkshire: ee by gum (oh my god), oh aye? (oh really), appy as a pig in muck (very happy) Cockney (London working class): backhander (a bribe), duck and dive (hiding from trouble), luvverly jubberly (all is well)[21]</p>	<p>To show the personages realistically as according to the region they belong</p>
<p>Jargonisms (social, professional)</p>	<p>Words whose aim is to preserve secrecy within one or another social group [2, p.110]</p>	<p>Medical jargon: comorbid (two or more conditions that occur at the same time), iatrogenic (something that did not go as planned) Police jargon: 10-4 (okay), assumed room temperature (an individual has died), code eight (an officer needs help immediately) [10]</p>	<p>To catch and hold the reader's interest and to describe the events, personages, settings etc. realistically</p>
<p>Vulgar words</p>	<p>Expletives and swear words which are of abusive character along with obscene words which are considered to be indecent. They do not have the status of standard English vocabulary [2, p.118]</p>	<p>Bloody To hell Curse you (damn you) Smeller (a nose) A right old bag (an old woman) Pay-dirt (money)</p>	<p>To express strong emotions, mainly anger, annoyance, vexation and the like [2, p. 119]</p>

Task 1. Group the following words into neutral, colloquial and literary:

Zeugma, a right old bag (an old woman), eftsoons (soon after), your auld fella (your father), macho, assumed room temperature (an individual has died), vocalism, chic, bon mot, luvverly jubberly (all is well), amplitude, covidiot, backhander (a bribe), code eight (an officer needs help immediately), smeller (a nose), berling (gallery), well jell (very jealous), bicker (wooden dish), finsta (secret second Instagram account), cogs (wooden vessels), nugatory (of no real value), chocka (very busy), pandiculation (the act of stretching oneself); mizzle (to rain in fine drops in pictures on FB), coronavirus, infant, kid, quoth (to speak), foe (enemy), oft (often), troth (truth), hither (here), spouse (wife), au revoir, en bien, gracias, sing-small (to put up with less than was expected or promised), liggle (act of carrying something that is too big to be carried easily), ee by gum (oh my god), oh aye? (oh really), appy as a pig in muck (very happy), duck and dive (hiding from trouble), comorbid (two or more conditions that occur at the same time), iatrogenic (something that did not go as planned), 10-4 (okay), appendectomy.

Task 2. Fill in the missing words in the table:

<i>Colloquial</i>	<i>Neutral</i>	<i>Literary</i>
***	child	infant
Daddy	father	***
fella, chap	***	associate
get out	go away	***
***	continue	proceed
teenager	boy, girl	***
***	begin	commence

Task 3.

Quiz.

All the words you must guess are related to stylistic lexicology. The definitions of the words are given below. The first letter and the number of letters in each word are indicated to support you.

A (7) Words that were once common but are no longer recognizable in modern English and now are usually replaced by synonyms.

B (9) Words of foreign origin which have not entirely been assimilated into the English language but they are part of the English word stock, they have become facts of the English language.

C (10) Words used for casual informal familiar communication, typically used in a particular geographic Region.

D (9) Words, which in the process of integration to the English language remained beyond the literary boundaries and their use is generally confined to a definite locality.

E (6) Words introduced from another country, very different, unusual, strange, denote notions unknown or rarely met in the given language community.

F (7) Words do not belong to the English vocabulary, they are italicized while barbarisms are not.

H (10) Terms which denote objects and notions referring to the past, definite stages in the development of society. They have no synonyms and the objects /notions they denote usually no longer exist.

J (9) A word whose aim is to preserve secrecy within one or another social group.

L (8) Words chiefly used in writing and polished speech and stand in opposition to colloquial words.

N (9) A word coined by the author for certain expressive reason, it may be adopted or disappear.

P (12) Words that name anew already existing concepts, tools or instruments and have a typical properties of a special code.

S (5) Words which are over-colloquial and are either mispronounced or distorted in some way phonetically, morphologically or lexically and which are particular for a specific group.

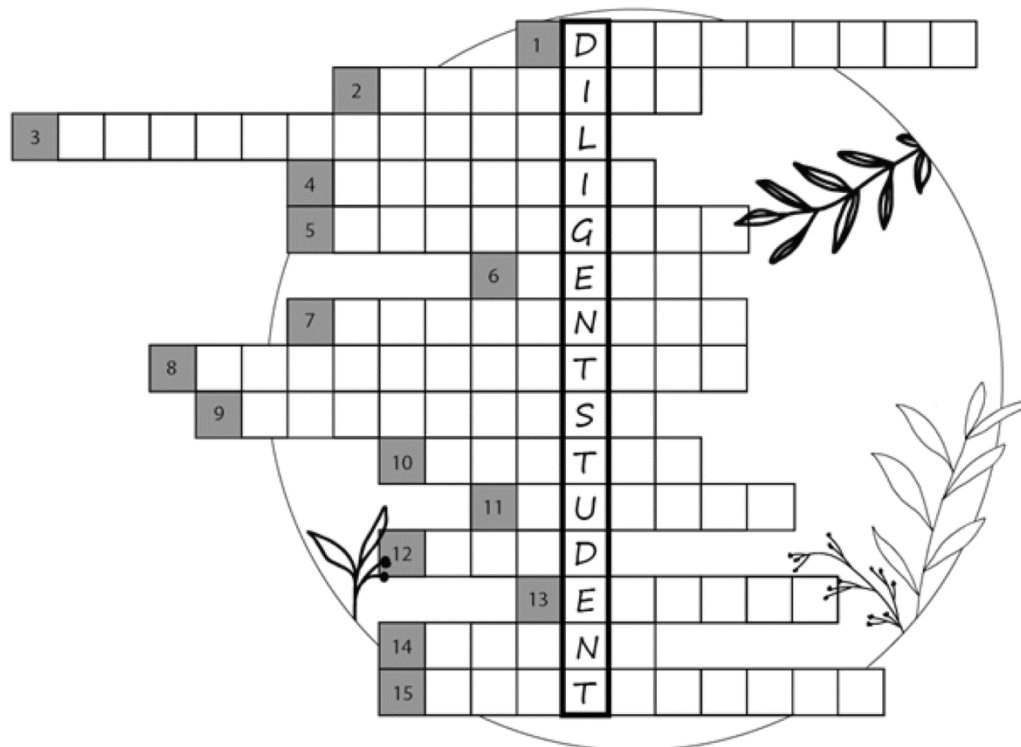
T (4) Word or word-group used to name a notion characteristic of some special field of knowledge, industry or culture, they are usually monosemantic.

V (6) Expletives and swear words which are of abusive character along with obscene words which are considered to be indecent. They do not have the status of Standard English vocabulary.

Task 4. Say whether the following statements are true or false. In case the statement is false correct it.

1. Terms are Expletives and swear words which are of abusive character along with obscene words which are considered to be indecent.
2. Slang words are over-colloquial and are either mispronounced or distorted in some way phonetically, morphologically or lexically and are particular for a specific group.
3. Vulgar words are used to name a notion characteristic of some special field of knowledge, industry or culture, they are usually monosemantic.
4. Professional words name anew already existing concepts, tools or instruments and have a typical properties of a special code.
5. Neologism (stylistic) is a word coined by the author for certain expressive reason, it may be adopted or disappear.
6. Colloquial words are chiefly used in writing and polished speech.
7. Jargonisms are words whose aim is to preserve secrecy within one or another social group.
8. Historical words are terms which denote objects and notions referring to the past, definite stages in the development of society. They have no synonyms and the objects /notions they denote usually no longer exist.
9. Terms are words which do not belong to the English vocabulary, they are italicized while barbarisms are not.
10. 'Big yikes! Did you see what Jared just posted on his finsta???' (Big yikes =incredible, finsta = secret second Instagram account). These are examples of professional words.
11. Chic, bon mot, au revoir, en bien, macho, gracias are barbarisms while "*Qu'avez-vous donc...parlez!*" is an example of foreign words.

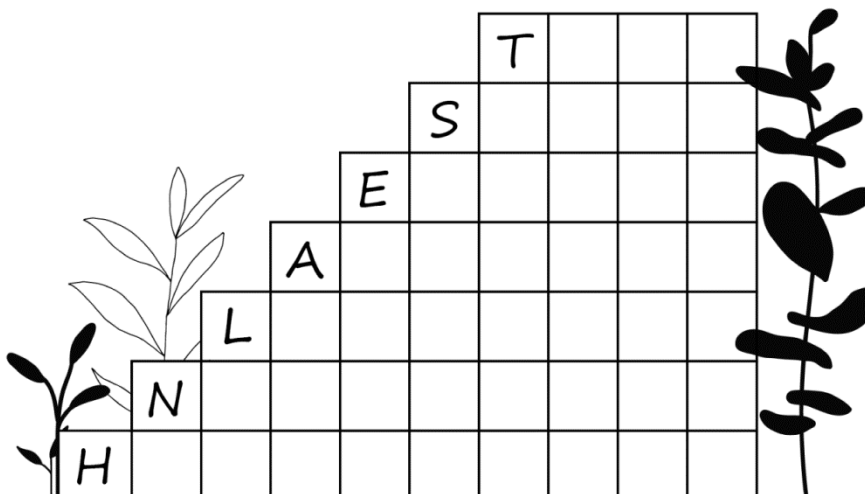
Task 5. Fill in the crossword:



1. Words, which in the process of integration to the English language remained beyond the literary boundaries and their use is generally confined to a definite locality.
2. Words which do not belong to the English vocabulary, they are italicized while barbarisms are not.
3. Words that name anew already existing concepts, tools or instruments and have a typical properties of a special code.
4. Words that were once common but are no longer recognizable in modern English and now are usually replaced by synonyms .
5. A word coined by the author for certain expressive reason, it may be adopted or disappear.
6. A Word or a word-group used to name a notion characteristic of some special field of knowledge, industry or culture. Usually monosemantic.
7. A word whose aim is to preserve secrecy within one or another social group.
8. A system of names and terms used in a particular field of study or community , e.g. the language of sculpture, chemistry, geodesy etc.

9. A word of foreign origin which has not entirely been assimilated into the English language but is a part of the English word stock.
10. Mostly archaic or very rarely used highly literary words, frequent in poetry.
11. Expletives, swear and obscene words which are of abusive character, are considered to be indecent.
12. The smallest meaningful unit of a language that can stand on its own and is made up of morphemes , phonemes .
13. Words introduced from another country, very different, unusual, strange, denote notions unknown or rarely met in the given language community.
14. Words which are over-colloquial and are either mispronounced or distorted in some way phonetically, morphologically or lexically and which are particular for a specific group.
15. Terms which denote objects and notions referring to the past, definite stages in the development of society. They have no synonyms and the objects /notions they denote usually no longer exist .

Task 6. Study the examples, define the type and fill in the table. First letters are provided to support you.



T – zeugma, appendectomy, vocalism, amplitude, litotes, euphemism.

S – Big yikes! Did you see what Jared just posted on his finsta?

E – nugatory, pandiculation, mizzle .

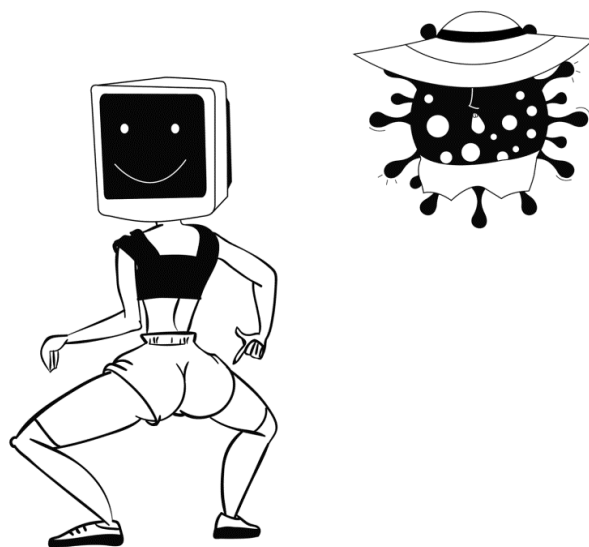
A – foe, oft , troth, hither, spouse.

L – commence, proceed, infant.

N – covidiot, BFF, 404, Yahoo.

H – berling, bicker, cog.

Task 7. Analyze the following jokes from the point of view of stylistic lexicology.



My computer's got the Miley virus. It's stopped twerking [46].



A Spanish magician was doing a magic trick. He said, “Uno, dos...” and he disappeared without a trace [46].



Did you hear about the pessimist who hates German sausage? He always fears the Wurst [46].

Task 8. Analyze the following fragments from the point of view of stylistic lexicology:

- Pick out neutral, literary and colloquial words.
- Define their type.
- State the stylistic effect.

1. Short of a holiday, Cork decided, short of a long, sunny holiday away from Karfeld and the Brussels negotiations, and away from his daughter Myra, Arthur Meadows was heading for the bend.

“Here,” said Cork trying one more throw, “Dutch Shell’s up another bob.”

“And Guest Keen are down three.”

Cork had resolutely invested in non-British stock, but Meadows preferred to pay the price of patriotism.

“They’ll go up again after Brussels, don’t you worry.”

“Who are you kidding? The talks are as good as dead, aren’t they? I may not have your intelligence, but I can read, you know.”

Meadowes, as Cork was the very first to concede, had every excuse for melancholy; quite apart from his investments in British steel. He’d come with hardly a break from four years in Warsaw, which was enough to make

anyone jumpy. He was on his last posting and facing retirement in the autumn, and in Cork's experience they got worse, not better, the nearer the day came. Not to mention having a nervous wreck for a daughter: Myra Meadows was on the road to recovery, true enough, but if one half of what they said of her was to be believed, they'd got a long way to go yet.

Add to that the responsibilities of Chancery Registrar – of handling, that is, a political archive in the hottest crisis any of them could remember – and you had more than your work cut out. Even Cork, tucked away in Codes, had felt the draft a bit, what with the extra traffic, and the extra hours, and Janet's baby coming on, and the do-this-by-yesterday that you got from most of Chancery; and his own experience, as he well knew, was nothing beside what old Arthur had had to cope with. It was the coming from all directions, Cork decided, that threw you these days. You never knew where it would happen next. One minute you'd be getting off a Reply Immediate on the Bremen riots, or tomorrow's jamboree in Hanover, the next they'd be coming back at you with the gold rush, or Brussels, or raising another few hundred millions in Frankfurt and Zurich; and if it was tough in Codes, it was tougher still for those who had to track down the files... [25, p. 13-14]

2. "That was before Christmas?"

"Yes."

"What a bloody fool I am," Turner whispered. "Jesus Christ!"

"Why? What is it?"

"Nothing." His eyes were bright with success. "Just for a moment, O forgot he was a thief, that's all. I thought he'd copy that key, and he just stole it. Of course he would!"

"He's not a thief! He's a man. He's ten times the man you are!"

Oh, sure, sure. You were big-scale, you two. I've heard all that crap, believe me. You lived in the big unspoken part of life, didn't you? You were the artists, and Rawley was the poor bloody technician. You had souls, you two, you heard voices; Rawley just picked up the bits because he loved you. And all the time I thought they were sniggering about Jenny Pargiter. Christ Almighty! Poor sod," he said, looking out of the window. "Poor bastard. I'll never like Bradfield, that's for sure; but, Christ, he has my full sympathy."

Leaving some money on the table he followed her down the stone steps. She was frightened [25, p. 242-243].

3. 'She is Mr Rochester's ward; he commissioned me to find a governess for her. He intended to have her brought up in Lainshire, I believe. Here she comes, with her "bonne", as she calls her nurse.' The enigma then was explained: this affable and kind little widow was no great dame; but a dependant like myself. I did not like her the worse for that; on the contrary, I felt better pleased than ever. The equality between her and me was real; not the mere result of condescension on her part: so much the better – my position was all the freer.

As I was meditating on this discovery, a little girl, followed by her attendant, came running up the lawn. I looked at my pupil, who did not at first appear to notice me: she was quite a child, perhaps seven or eight years old, slightly built, with a pale, small-featured face, and a redundancy of hair falling in curls to her waist.

'Good-morning, Miss Adela,' said Mrs Fairfax. 'Come and speak to the lady who is to teach you, and make you a clever woman some day.' She approached.

'C'est là ma gouvernante?' said she, pointing to me, and addressing her nurse, who answered –

'Mais oui, certainement.'

'Are they foreigners?' I enquired, amazed at hearing the French language [8, p. 87].

4. She pointed to the rocking-chair. I took it. She bustled about examining me every now and then with the corner of her eye. Turning to me, as she took some loaves from the oven, she asked bluntly –

'Did you ever go a-begging afore you come here?'

I was indignant for a moment; but remembering that anger was out of the question, and that I had indeed appeared as a beggar to her, I answered quietly, but still not without a certain marked firmness –

'You are mistaken in supposing me a beggar. I am no beggar' any more than yourself or your young ladies.'

After a pause she said, 'I dunnut understand that: you've like no house, nor no brass, I guess?'

'The want of house or brass (by which I suppose you mean money) does not make a beggar in your sense of the word.'

'Are you book-learned?' she enquired presently.

'Yes, very.'

'But you've never been to a boarding-school?'

'I was at a boarding school eight years.'

She opened her eyes wide. 'Whatever cannot ye keep yourself for, then?'

'I have kept myself; and, I trust, shall keep myself again. What are you going to do with these gooseberries?' I enquired, as she brought out a basket of the fruit.

'Mak' 'em into pies.'

'Give them to me and I'll pick them'

'Nay; I dunnut want ye to do nought.'

'But I must do something. Let me have them.'

She consented; and she even brought me a clean towel to spread over my dress, 'lest,' as she said, 'I should mucky it.'

'Ye've not been used to sarvant's wark, I see by your hands,' she remarked. 'happen ye've been a dressmaker?'

'No, you are wrong. And now, never mind what I have been: don't trouble your head further about me; but tell me the name of the house where we are.' [8, p. 301].

UNIT 2

Syntactical Expressive Means (EM) and Stylistic Devices (SD) based on the reduction and redundancy of the syntactical pattern

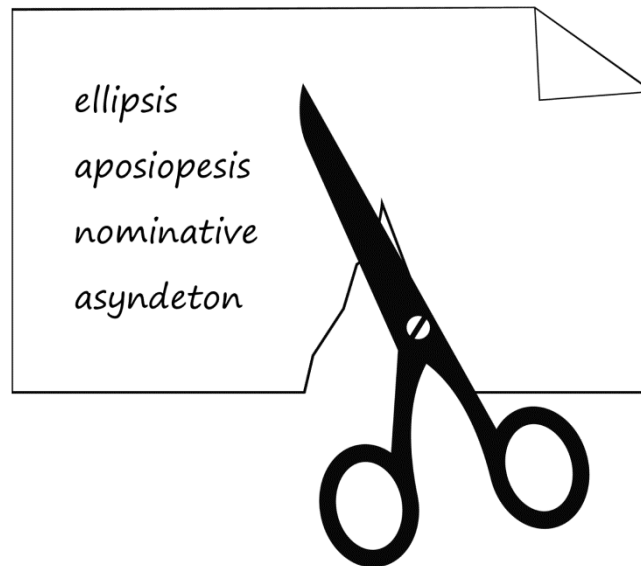


Table 1.

EM based on the reduction of the syntactical pattern, deliberate omission of some obligatory element(s)

EM	Definition	Example	Stylistic function/effect
ellipsis	Deliberate omission of the subject or the predicate or both [2, p.232]	But real. I kissed it when I unwrapped it. I've looking at some of the lines not as lines, but as things he has touched. All morning. Now. Not love. Humanity [14, p. 183]	To imitate colloquial language, to add emotional coloring, to make the sentence sound more emphatic [2, p.233]
aposiopesis	A sudden break in the narrative [2, p.233]	Her face drooped with dismay and disappointment and Dick said automatically, 'we'll have to simply-----' he stopped himself, followed her to the bed, sat down beside her while she wept [12, p. 69]	To convey to the reader a very strong upsurge of emotions [2, p.234]

Table 1 continued

<p>nominative sentences</p>	<p>A variant of one-member structure: it has neither subject nor predicate, its basic component is a noun or a noun-like element (gerund, numeral) [3, p. 23]</p>	<p>Morning. February. Sickness. Problems. Emergency.</p>	<p>To expressively depict the time of the action, the place of the action, the participants of the action, increase the dynamism of narration [3, p. 24]</p>
<p>asyndeton</p>	<p>Deliberate omission of the connective where it is generally expected to be according to the norms of the literary language [2, p. 226]</p>	<p>John couldn't have done such a silly thing, he is enough clever for that. Fathers, mothers, uncles, cousins [18, p.138]</p>	<p>Is used for special aesthetic and informative purposes [2, p. 226]</p>

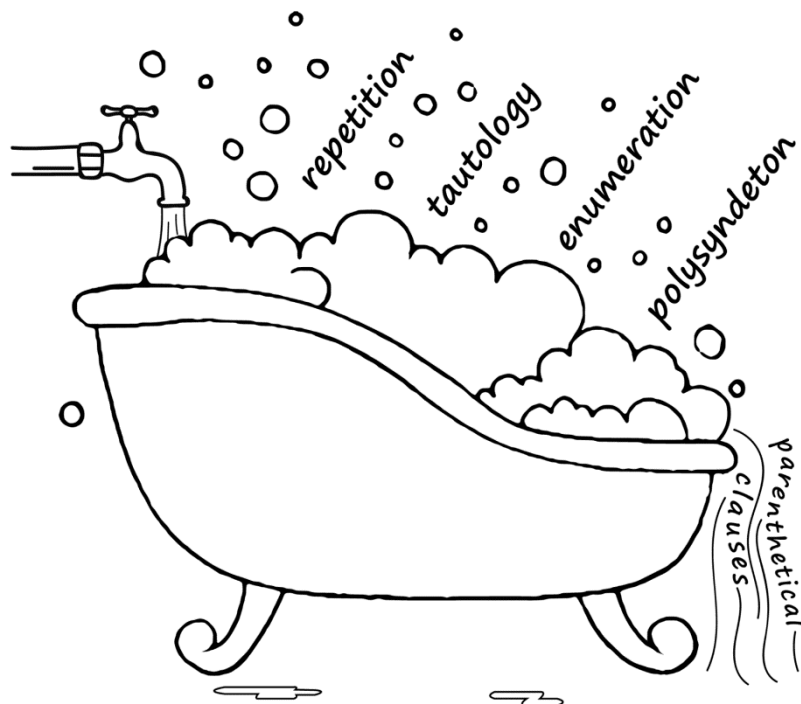


Table 2.

EM based on the redundancy of the syntactical pattern, deliberate addition or repetition of some sentence elements

EM/SD	Definition	Example	Stylistic function/effect
repetition	Reiteration of the same word or phrase to lay an emphatic stress on certain parts of the sentence [3, p. 24]	I must must must do something....It grows smaller smaller smaller [14, p. 215-216]	To intensify the utterance, to show the state of mind of the speaker (doom, hopelessness, despair), to logically emphasize the key-word of the utterance [2, p, 211]
enumeration	Separate things, objects, phenomena, properties, actions are named one by one so that they produce a chain, the links of which being syntactically in the same position, are forced to display some kind of semantic homogeneity, remote though it may seem [2, p. 216]	Fleur's wisdom in refusing to write to him was profound... ... he could concentrate immediate attention on the donkeys and tumbling bells, the priests, patios, beggars, children, crowing cocks, sombreros, cactus-hedges, ...villages, goats, olive-trees, greening plains, singing birds... [18, p. 577]	To make some extra impact on the reader, to give an insight into the mind of the character [2, p. 217]
syntactic tautology	Excessive repetition (especially in the immediate context) of the same word or phrase or of the same idea or statement in other words [2, p. 215]	She's always one for a change, Gladdie is ... [3, p.24]	To stress a certain part of a sentence, to help the reader to grasp the meaning of the utterance [2, p. 216]

Table 2 continued

polysyndeton	SD of connecting sentences, or phrases, or syntagms, or words by using connectives (usually conjunctions and prepositions) before each component part [2, p. 226]	He passed her child to her, and watched her as she tucked it back into its bed, and the abruptly turned and left the room. He felt.. and counted ... and left them.. and its mother [15, p. 309]	To make the utterance more rhythmical so that the prose may even seem like verse [2, p. 227]
emphatic constructions	Change in word order to change the focus on subject, object, time, place of action [3, p. 24]	It was he who cut the finger in the kitchen last night. It was last night that he cut the finger in the kitchen. It was in the kitchen that he cut his finger last night.	To linger on certain details
parenthetical clauses or sentences	Sentences or phrases inserted into a syntactical structure without being grammatically connected with it [3, p. 25]	The dog – a shapeless monster in the night – buried itself at the other side of the gate and barked terrifically [3, p. 25]	To create two layers of the narrative, to emphasize this or that fact, to exemplify certain points [3, p. 25]

Table 3.

Repetition in detail

Type	Definition	Example
anaphora	The repeated word or word-combination is at the beginning of each consecutive syntactic structure [2, p. 212]	Only this morning she has got it. Only this morning we have read it through.
epiphora	The repeated unit is placed at the end of each consecutive syntactic structure [2, p. 212]	We got very well together. We were so happy together. We spent long hours together.
framing or ring repetition	The initial part of a language unit is repeated at the end of this unit [3, p. 24]	That was our last hug, that was.
catch repetition or anadiplosis	The last word or phrase of one part of an utterance is repeated at the beginning of the next part, thus hooking the two parts together [2, p. 212]	I saw two great rocks. Great rocks were sticking out of the bay.
chain repetition	A combination of several catch repetitions [3, p. 24]	The moon light showed boats, the boats were full of fishermen; the fishermen were catching fish skillfully.

Task 1. Fill in the missing words in the table

reduction	redundancy	repetition
	repetition	anaphora
aposiopesis	enumeration	
		framing
asyndeton		
	emphatic constructions	chain
	parenthetical clauses	

Task 2. Split the chain of words

**epiphora naphora syndeton nominativellipsis syntacticatch historical langua
gemphatic chain**

Task 3.

Quiz

All the words you must guess are related to syntactical EM and SD based on the reduction/ redundancy of the syntactical pattern. The definitions of the words are given below. The first letter and the number of letters in each word are indicated to support you.

A (8) repeated word or word-combination is at the beginning of each consecutive syntactic structure.

A (9) deliberate omission of the connective where it is generally expected to be according to the norms of the literary language.

A (11) a sudden break in the narrative.

C (5) repetition when the last word or phrase of one part of an utterance is repeated at the beginning of the next part, thus hooking the two parts together.

E (8) deliberate omission of the subject or the predicate or both.

E (11) separate things, objects, phenomena, properties, actions are named one by one so that they produce a chain, the links of which being syntactically in the same position, are forced to display some kind of semantic homogeneity, remote though it may seem.

F (7) the initial part of a language unit is repeated at the end of this unit.

N (10) sentence with a variant of one-member structure: it has neither subject nor predicate, its basic component is a noun or a noun-like element (gerund, numeral).

P (12) connecting sentences, or phrases, or syntagms, or words by using connectives (usually conjunctions and prepositions) before each component part.

P (13) sentences or phrases inserted into a syntactical structure without being grammatically connected with it.

R (10) stylistic tool of repeating language units in speech (separate words, word-combinations or sentences).

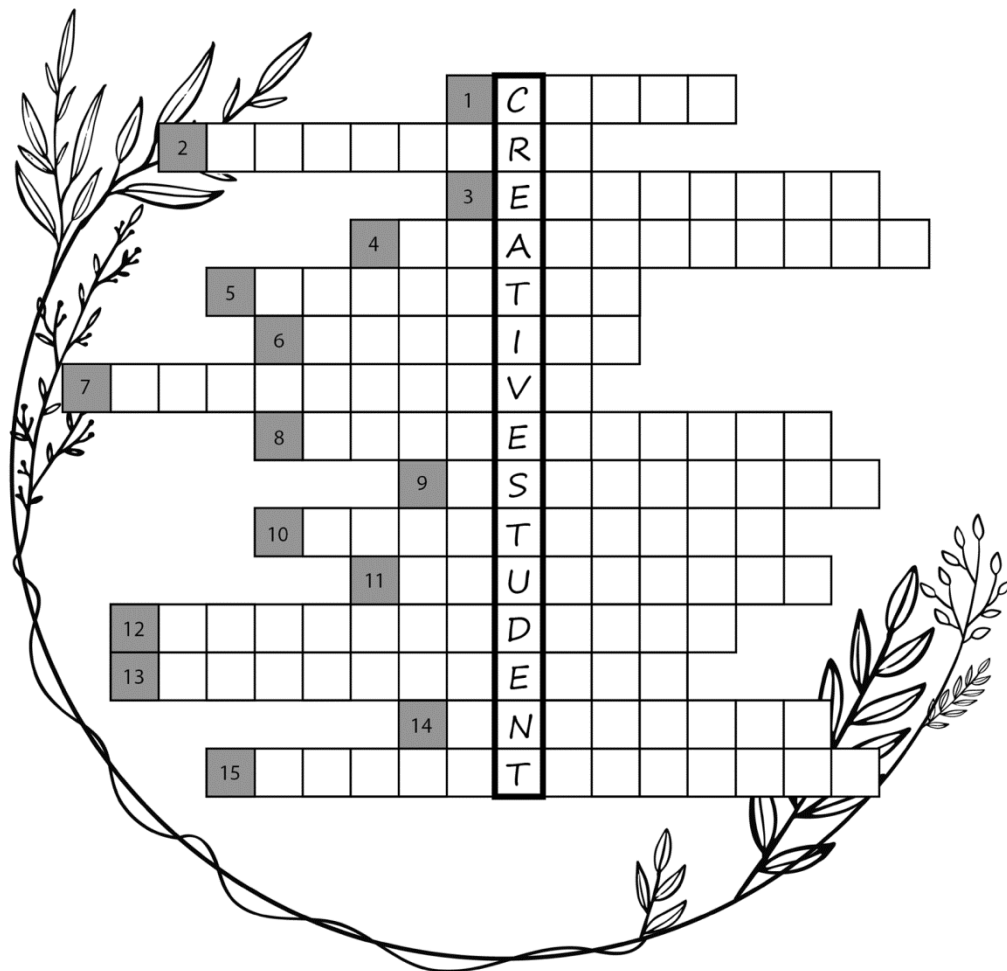
T (9) excessive repetition (especially in the immediate context) of the same word or phrase or of the same idea or statement in other words.

Task 4. Say whether the following statements are true or false. In case the statement is false correct it.

1. Syntactic tautology is an excessive repetition (especially in the immediate context) of the same word or phrase or of the same idea or statement in other words.
2. Repetition is a stylistic tool of repeating language units in speech (separate words, word-combinations or sentences).
3. Polysyndeton is a device when sentences or phrases are inserted into a syntactical structure without being grammatically connected with it.
4. Parenthetical clauses or sentences are connecting sentences, or phrases, or syntagms, or words by using connectives (usually conjunctions and prepositions) before each component part.
5. Framing is a sentence with a variant of one-member structure: it has neither subject nor predicate, its basic component is a noun or a noun-like element (gerund, numeral).
6. Nominative sentence occurs when the initial part of a language unit is repeated at the end of this unit.
7. Ellipsis is a deliberate omission of the subject or the predicate or both.
8. Enumeration is a stylistic tool when separate things, objects, phenomena, properties, actions are named one by one so that they produce a chain, the links of which being syntactically in the same position, are forced to display some kind of semantic homogeneity, remote though it may seem.
9. Catch repetition is a sudden break in the narrative.

10. Aposiopesis is a repetition when the last word or phrase of one part of an utterance is repeated at the beginning of the next part, thus hooking the two parts together.
11. Asyndeton is a deliberate omission of the connective where it is generally expected to be according to the norms of the literary language.

Task 5. Fill in the crossword:



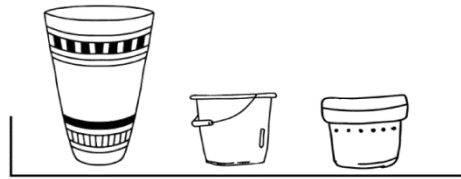
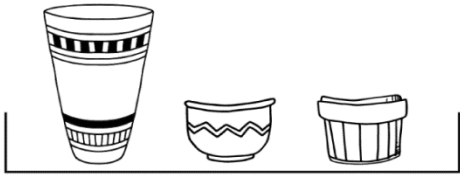
1. A combination of several catch repetitions.
2. The repeated unit is placed at the end of each consecutive syntactic structure.
3. Deliberate omission of the subject or the predicate or both.
4. The last word or phrase of one part of an utterance is repeated at the beginning of the next part, thus hooking the two parts together.
5. Constructions where change in word order is employed to change the focus on subject, object, time, place of action.

6. The initial part of a language unit is repeated at the end of this unit.
7. The sentence with a one-member structure: it has neither subject nor predicate, its basic component is a noun or a noun-like element (gerund, numeral).
8. Separate things, objects, phenomena, properties, actions are named one by one so that they produce a chain, the links of which being syntactically in the same position, are forced to display some kind of semantic homogeneity, remote though it may seem.
9. Deliberate omission of the connective where it is generally expected to be according to the norms of the literary language.
10. Stylistic tool that lies in repeating language units in speech (separate words, word-combinations or sentences).
11. Excessive repetition (especially in the immediate context) of the same word or phrase or of the same idea or statement in other words.
12. SD of connecting sentences, or phrases, or syntagms, or words by using connectives (usually conjunctions and prepositions) before each component part.
13. A sudden break in the narrative.
14. The repeated word or word-combination is at the beginning of each consecutive syntactic structure.
15. Sentences/clauses or phrases inserted into a syntactical structure without being grammatically connected with it.

Task 6. Study the following pictures, determine the type of repetition for each picture and then state the type of repetition in the given examples:

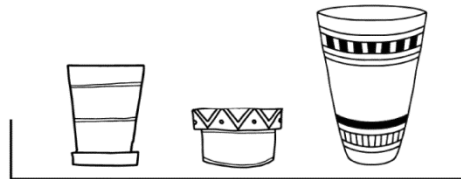
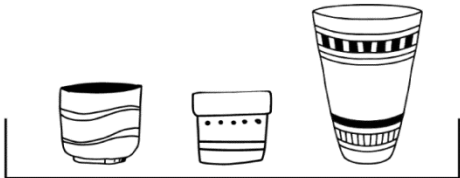
1. I have the family dependent on me. On me, poor guy, the worst of all humble creatures.
2. All you need is love. All you need is understanding.
3. Covid means pandemic, pandemic means lockdown, lockdown means restrictions, restrictions mean captivity.
4. You must not worry in such a situation. People never feel scared in such a situation.
5. There is a chance of meeting him there, there is a chance.

1.



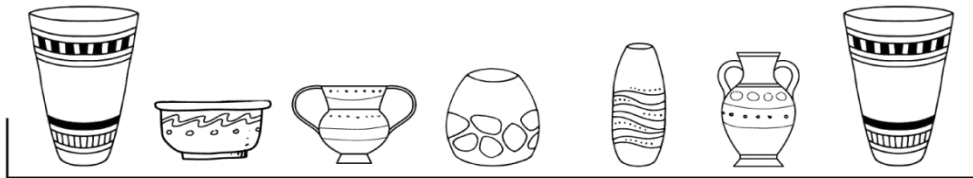
A.....

2.



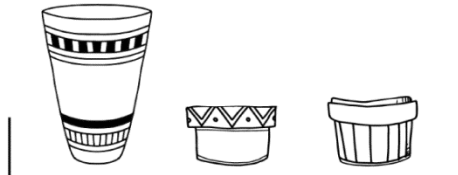
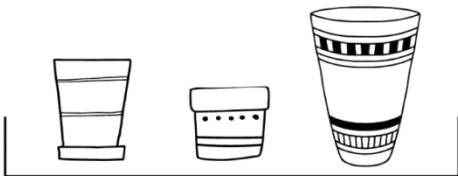
E.....

3.



f.....

4.



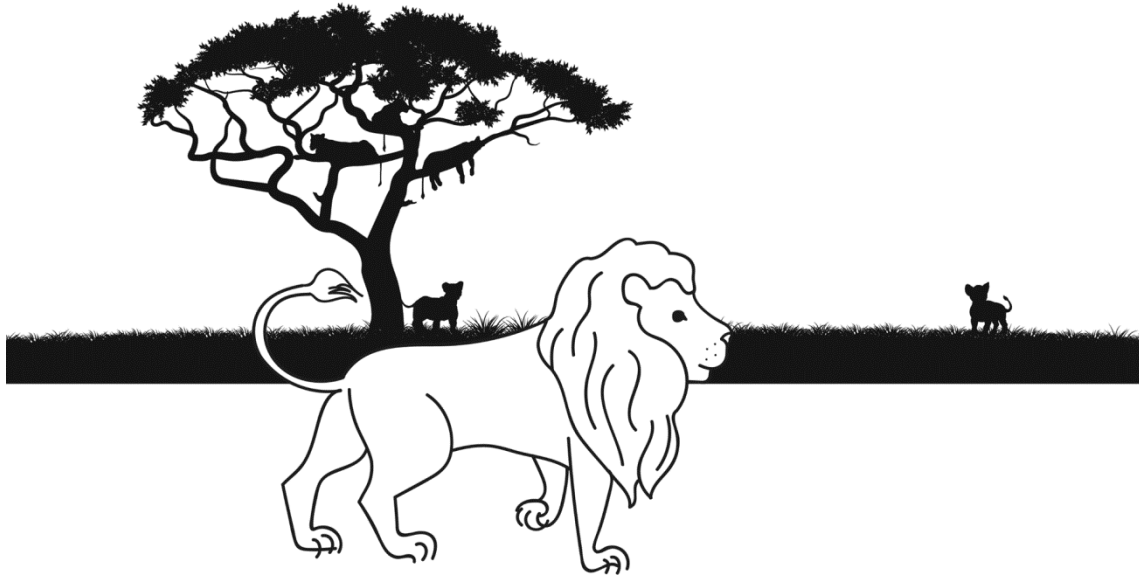
a.....

5.



C....

Task 7. Analyze the following jokes from the point of view of stylistic syntax:



AFRICAN LION

5 year-old boy is learning to read. Yesterday he pointed at a picture in a zoo book and said 'Look at this! It's a frickin' lion!'

His teacher took a deep breath...then asked 'What did you call it?'

The boy said 'It's a frickin' lion! It says so on the picture!'

And so it does... [37].



My tutor said I use tautology in my essays. He said he would be happy if I could halve those instances by fifty percent [37].

Task 8. Analyze the following fragments from the point of view of stylistic lexicology and stylistics syntax:

- Pick out the words that produce the most of the stylistic effect.
- Enlarge on the stylistic effect achieved (from the point of view of stylistic lexicology).
- Pick out syntactical EM and SD.
- Define their type.
- State their function from the point of view of stylistics.

(1) Robert Jordan pushed the cup toward him. It was a milky yellow now with the water and he hoped the gypsy would not take more than a swallow. There was very little of it left and one cup of it took the place of the evening papers, of all the old evenings in cafés, of all chestnut trees that would be in bloom now in this month, of the great slow horses of the outer boulevards, of book shops, of kiosques, and of galleries, of the Parc Montsouris, of the Stade Buffalo, and of the Butte Chaumont, of the Guaranty Trust Company and the Ile de la Cité, of Foyot's old hotel, and of being able to read and relax in the evening: of all the things he had enjoyed and forgotten and that came back to him when he tasted that opaque, bitter, tongue-numbing, brain-warming, stomach-warming, idea-changing liquid alchemy [19, p. 83].

(2) Robert Jordan pushed aside the saddle blanket that hung over the mouth of the cave and, stepping out, took a deep breath of the cold night air. The mist had cleared away and the stars were out. There was no wind, and, outside now of the warm air of the cave, heavy with smoke of both tobacco and charcoal, with the odor of cooked rice and meat, saffron, pimentos, and oil, the tarry, wine-spilled smell of the big skin hung beside the door, hung by the neck and the four legs extended, wine drawn from a plug fitted in one leg, wine that spilled a little onto the earth of the floor, settling the dust smell; out now from the odors of different herbs whose names he did not know that hung in bunches from the ceiling, with long ropes of garlic, away now from the copper-penny, red wine and garlic, horse sweat and man sweat dried in the clothing (acidic and gray the man sweat, sweet and sickly the dried brushed-off lather of horse sweat), of the men at the table, Robert Jordan breathed deeply of the clear night air of the mountains that smelled of the pines and of the dew on the grass in the meadow by the stream. Dew

had fallen heavily since the wind had dropped, but, as he stood there, he thought there would be frost by morning.

As he stood breathing deep and then listening to the night, he heard first, firing far away, and then he heard an owl cry in the timber below, where the horse corral was slung. Then inside the cave he could hear the gypsy starting to sing and the soft chording of the guitar [19, p. 91].

(3) So if your life trades its seventy years for seventy hours I have that value now and I am lucky enough to know it. And if there is not any such thing as a long time, nor the rest of your lives, nor from now on, but there is only now, why then now is the thing to praise and I am very happy with it. Now, *ahora, maintenant, heute*. Now, it has a funny sound to be a whole world and your life. *Esta noche*, tonight, *ce soir, heute abend*. Life and wife, *Vie* and *Marie*. No it didn't work out. The French turned it into husband. There was now and *frau*; but that did not prove anything either. Take dead, *mort, muerto, and todt*. *Todt* was the deadest of them all. War, *querre, querra*. And *krieg*. *Krieg* was the most like war, or was it? Or was it only that he knew German the least well? Sweetheart, *chérie, prenda, and schatz*. He would trade them all for Maria. There was a name [19, p. 198-199].

(4) So a woman like that Pilar practically pushed this girl into your sleeping bag and what happens? Yes, what happens? What happens? You tell me what happens, please. Yes. That is just what happens. That is exactly what happens.

Don't lie to yourself about Pilar pushing her into your sleeping robe and try to make it nothing or make it lousy. You were gone when you first saw her. When she first opened her mouth and spoke to you it was there already and you know it. Since you have it and you never thought you would have it, there is no sense throwing dirt at it, when you know what it is and you know it came the first time you looked at her as she came out bent over carrying that iron cooking platter.

It hit you then and you know it and so why you lie about it? You went all strange inside every time you looked at her and every time she looked at you. So why don't you admit it? All right, I'll admit it. And as for Pilar pushing her onto you, all Pilar did was be an intelligent woman. She had taken good care of the girl and she saw what was coming the minute the girl came back into the cave with the cooking dish ([19, p. 199 - 200].

UNIT 3

Syntactical EM based on the *violation* of the grammatically fixed word order or a deliberate isolation of some parts of the sentence.

SD based on the *interaction* of several syntactic constructions within the utterance.

SD based on the *interaction of forms* and types of syntactic connections between words, clauses and sentences

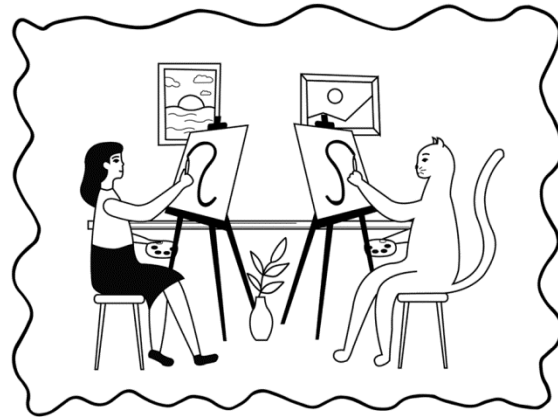
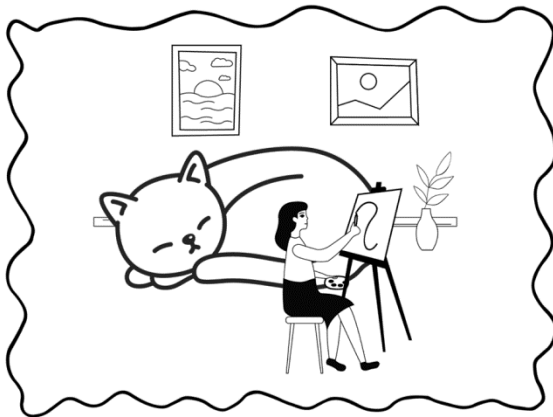


Table 1.

Syntactical EM based on the *violation* of the grammatically fixed word order or a deliberate isolation of some parts of the sentence

EM	Definition	Example	Stylistic function/effect
Stylistic inversion	Along with the change in the word order stylistic inversion does not change the structural meaning of the sentence, it aims as attaching logical stress to the utterance [2, p. 204]	And fast into the perilous gulf of night walked Bosinney, and fast after him walked George [18, p. 161]	to put additional emotional coloring to the utterance
Syntactical split or separation	Splitting of a noun phrase by the attribute adjunct which is removed from the word it modifies [3, p. 25]	He had never seen the truth before, about anything (R.Warren) [3, p. 25]	to emphasize the phrase which is separated [3, p. 25]
Detachment	Separation of the secondary part of the sentence with the aim of emphasizing it [2, p. 205]	Daylight was dying, the moon rising, gold behind the poplars [18, p. 111]	to lay stress on the detached part, to create metaphorical effect

Table 2.

SD based on the interaction of several syntactic constructions within the utterance

SD	Definition	Example	Stylistic function/effect
Parallelism	Constructions formed by the same syntactical pattern, closely following one another. Parallel constructions almost always include some type of lexical repetition [2, p. 208]	Writing a book is an adventure. To begin with it is toy, then an amusement. Then it becomes a mistress, and then it becomes a master, and then it becomes a tyrant [45]	to produce a very strong effect, emphasizing logical, rhythmic, emotive and expressive aspects of the utterance
Chiasmus (reversed parallelism)	The word order of the sentence or clause that follows becomes inverted. If the concepts are not related, it is not chiasmus [2, p. 209]	let us never negotiate out of fear, but let us never fear to negotiate... we shape our buildings, and afterward our buildings shape us [45]	to stress the second part of the utterance. To increase the effect of climax
Anaphora	See table 3 unit 2	See table 3 unit 2	to create certain rhythm of the narrative
Epiphora	See table 3 unit 2	See table 3 unit 2	to lay emphasis on a particular idea and to give unique rhythm to the text

Table 3.

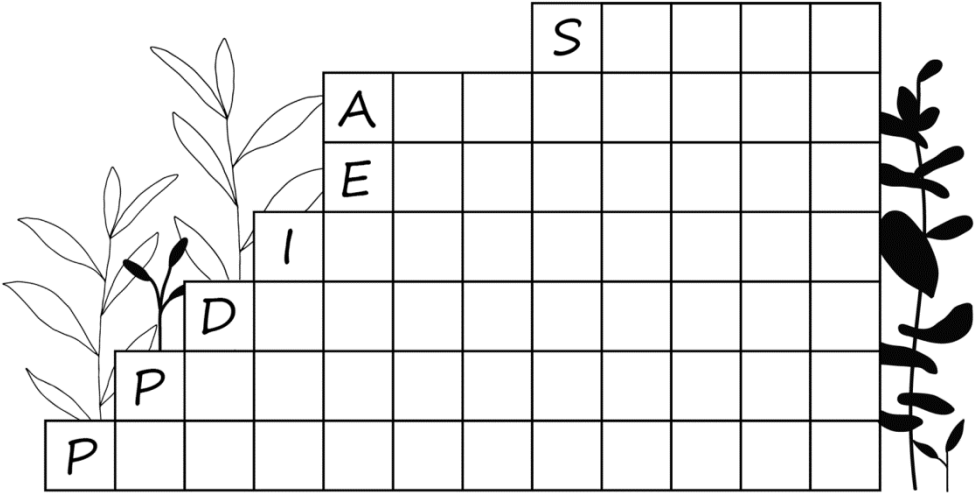
Syntactic SD based on the interaction of forms and types of syntactic connections between words, clauses and sentences

SD	Definition	Example	Stylistic function/effect
Parcellation	A deliberate break of the sentence structure into two or more isolated parts, separated by a pause and a period.	I felt ashamed. All red [14, p. 139] He was sitting next to me. Jack Cardigan. The lawyer of the town [18, p. 116]	To emphasize, to lay stress, to make the reader visualize, or to demonstrate colloquial speech characteristics
Coordination instead of subordination	When coordinative clause/sentence is used instead of the subordinative one	I never read the papers very much, or listened to the news. But to be totally cut off [14, p. 39]	To change the tone of the utterance

Task 1. Fill in the missing words in the table

EM/SD	Definition
...	When coordinative clause/sentence is used instead of the subordinative one
Parcellation	A deliberate break of ...
Anaphora	...
Epiphora	...
Chiasmus or ...	The word order of the sentence or clause that follows becomes inverted
...	Constructions formed by the same syntactical pattern, closely following one another
...	Separation of the secondary part of the sentence with the aim of emphasizing it
Syntactical split or separation	Splitting of a ...
... inversion	Along with the change in the word order stylistic inversion does not change the structural meaning of the sentence, it aims as attaching logical stress to the utterance

Task 2. Study the examples, define the type and fill in the table. First letters are provided to support you.



S - He had never seen the truth before, about anything (R.Warren) [3, p. 25]

A - Success is what we need. Success is what we expect. Success is what we hunt.

E - It is ok to feel frustrated in such a situation. It is very much ok to feel disappointed in such a situation.

I - Very fast indeed replied Maria, but slowly unexpectedly answered Tim.

D - He apologized for not writing in time, surprised but calm.

P - He has forgotten those days, she has forgotten her hopes, they have forgotten all the fears.

P - Unexpectedly he left the room. Tom Brian. The younger brother.

Task 3.

Quiz

All the words you must guess are related to syntactical EM and SD based on the *violation* of the grammatically fixed word order or a deliberate isolation of some parts of the sentence; or on the *interaction* of several syntactic constructions within the utterance; or on the *interaction of forms* and types of syntactic connections between words, clauses and sentences. The definitions of the words are given below. The first letter and the number of letters in each word are indicated to support you.

A (8) - The repeated word or word-combination is at the beginning of each consecutive syntactic structure.

C (8) - The word order of the sentence or clause that follows becomes inverted.

D (10) - Separation of the secondary part of the sentence with the aim of emphasizing it.

E (8) - The repeated unit is placed at the end of each consecutive syntactic structure.

I (9) - Along with the change in the word order stylistic inversion does not change the structural meaning of the sentence, it aims at attaching logical stress to the utterance.

P (11) - Constructions formed by the same syntactical pattern, closely following one another. Parallel constructions almost always include some type of lexical repetition.

P (12) - A deliberate break of the sentence structure into two or more isolated parts, which are separated by a pause and a period.

S (5) - Splitting of a noun phrase by the attribute adjunct which is removed from the word it modifies.

Task 4. Say whether the following statements are true or false. In case the statement is false correct it.

1. Detachment is splitting of a noun phrase by the attribute adjunct which is removed from the word it modifies.
2. Syntactical split is a deliberate break of the sentence structure into two or more isolated parts, which are separated by a pause and a period.
3. Parallelism is SD of Constructions formed by the same syntactical pattern, closely following one another. Parallel constructions almost always include some type of lexical repetition.
4. Parcellation is a deliberate break of the sentence structure into two or more isolated parts, which are separated by a pause and a period.

5. Along with the change in the word order stylistic inversion does not change the structural meaning of the sentence, it aims as attaching logical stress to the utterance.
6. Syntactical split is splitting of a noun phrase by the attribute adjunct which is removed from the word it modifies.
7. Epiphora is a separation of the secondary part of the sentence with the aim of emphasizing it.
8. In chiasmus the word order of the sentence or clause that follows becomes inverted.
9. Epiphora is an EM where the repeated unit is placed at the end of each consecutive syntactic structure.
10. Anaphora is an EM where the repeated word or word-combination is at the beginning of each consecutive syntactic structure.

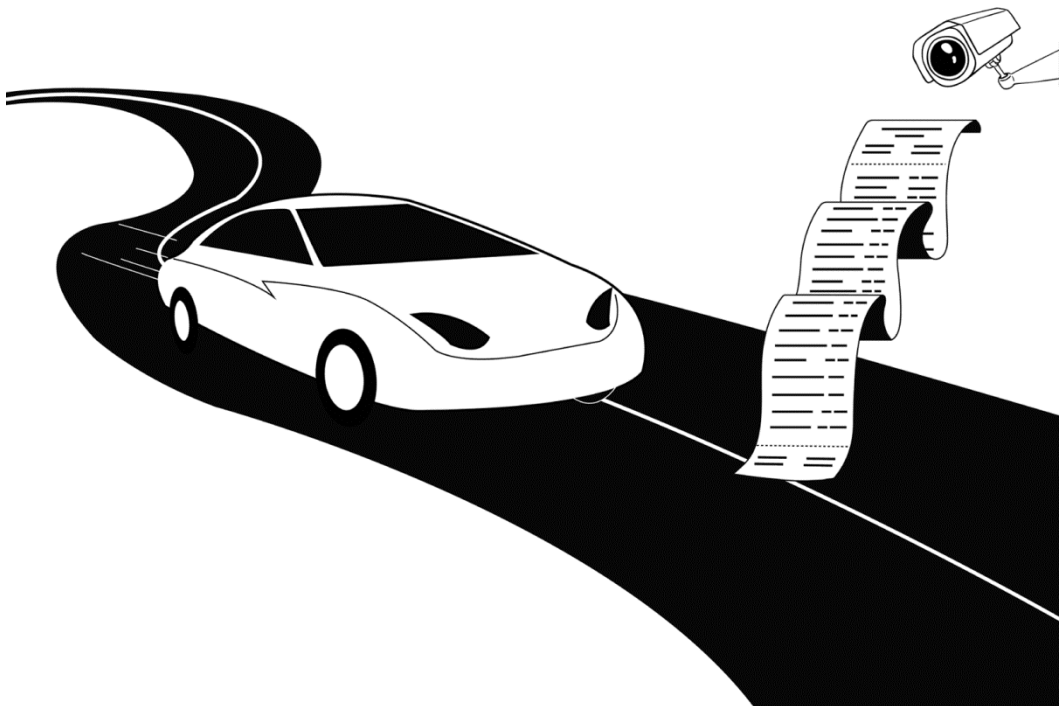
Task 5. Fill in the crossword



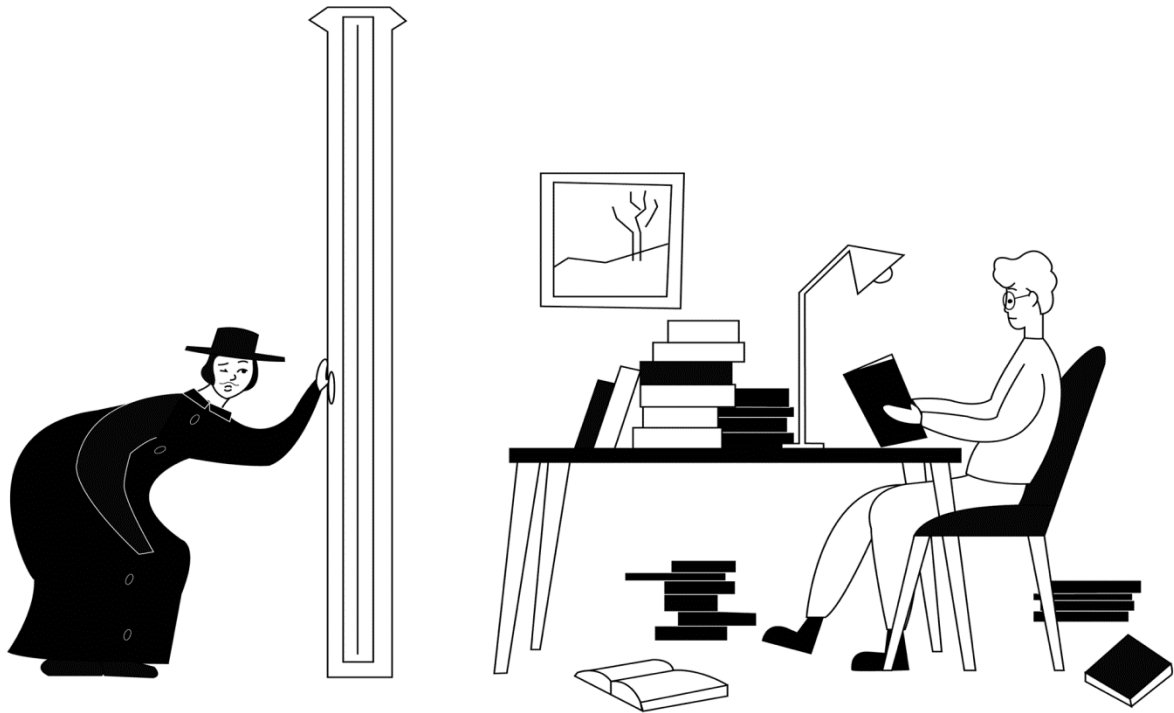
1. Along with the change in the word order this stylistic EM does not change the structural meaning of the sentence, it aims as attaching logical stress to the utterance.
2. This stylistic tool lies in splitting of a noun phrase by the attribute adjunct which is removed from the word it modifies.

3. The repeated word or word-combination is at the beginning of each consecutive syntactic structure.
4. A deliberate break of the sentence structure into two or more isolated parts, which are separated by a pause and a period.
5. Constructions formed by the same syntactical pattern, closely following one another. Parallel constructions almost always include some type of lexical repetition.
6. A different way syntactical split is called.
7. The word order of the sentence or clause that follows becomes inverted.
8. The repeated unit is placed at the end of each consecutive syntactic structure.
9. Separation of the secondary part of the sentence with the aim of emphasizing it.

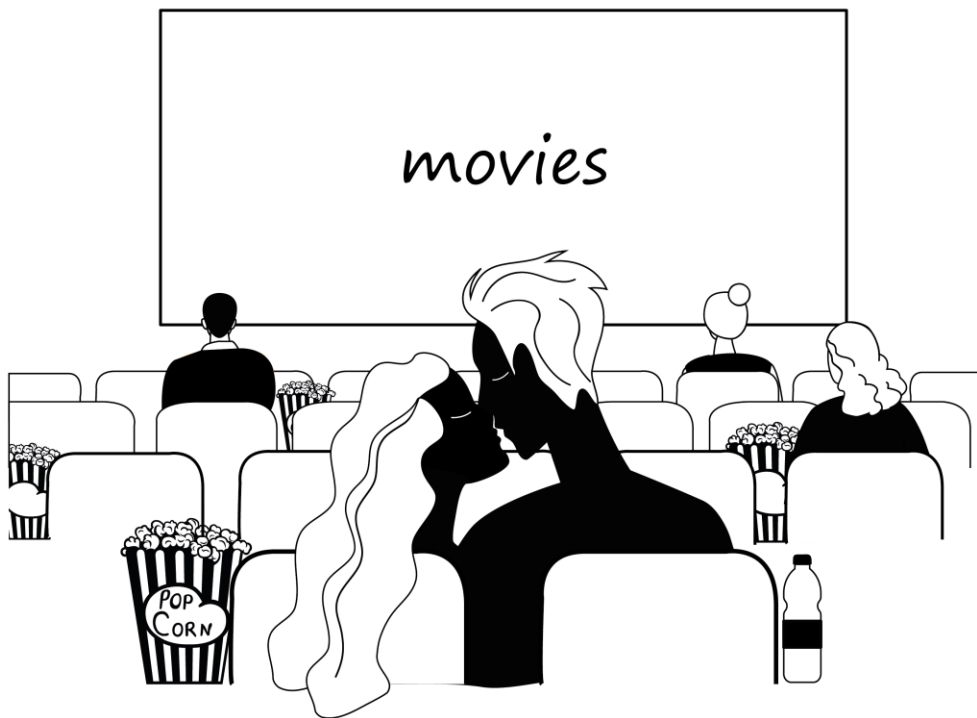
Task 6. Analyze the following jokes from the point of view of stylistic syntax.



A fine is a tax for doing wrong. A tax is a fine for doing well [16].



College: a place where some pursue learning and others learn pursuing [16].



Some people love to go to movies and some people go to the movies to love [16].

Task 7. Analyze the following fragments from the point of view of stylistic syntax:

- Pick out syntactical EM and SD.
- Define their type.
- State their function/ effect produced from the point of view of stylistics.

(1) But I've seen a way to get a message out. I could put a message in a bottle down the place. I could put a bright ribbon round it. Perhaps someone would see it somewhere some day. I'll do it next time.

I listened for traffic, but there was none. I heard an owl. And an aeroplane.

If only people knew what they flew over.

We're all in aeroplanes.

The bathroom window was boarded up. Great screws. I looked everywhere for a weapon. Under the bath, behind the pipes. But there's nothing. Even if I found one I don't know how I'd use it. I watch him and he watches me. We never give each other a chance. He doesn't look very strong, but he's much stronger than me. It would have to be by surprise.

Everything's locked and double-locked. There's even a burglar-alarm on my cell door.

He's thought of everything. I thought of putting a note in laundry. But he doesn't send any. When I asked him about sheets, he said, I buy them new, tell me when you want some more.

Down-the-place is the only chance.

Minnie, I'm not writing to you, I'm talking to myself [14, p. 119].

(2) Another thing I said to Caliban the other day – we were listening to jazz – I said, don't you dig this? And he said, in the garden. I said he was so square he was hardly credible. Oh, that, he said.

Like rain, endless dreary rain. Colour-killing [14, p. 152].

(3) In this situation I'm a representative.

A martyr. Imprisoned, unable to grow. At the mercy of this resentment, this hateful millstone envy of the Calibans of this world. Because they all hate us, they hate us for being different, for not being them, for their own not being like us. They persecute us, they crowd us out, they send us to Coventry, they sneer at us, they yawn at us, they blindfold themselves and stuff up their ears. They do anything to avoid having to take

notice if us and respect us. They go crawling after the great ones among us when they're dead. They pay thousands and thousands for Van Goghs and Modiglianis they'd have spat on at the time they were painted. Guffawed at. Made coarse jokes about.

I hate them.

I hate the uneducated and the ignorant. I hate the pompous and the phoney. I hate the jealous and the resentful. I hate the crabbed and the mean and the petty. I hate all ordinary dull little people who aren't ashamed of being dull and little. I hate what G.P. calls the New People, the new-class people, with their cars and their money and their tellies and their stupid vulgarities and their stupid crawling imitation of the bourgeoisie.

I love honesty and freedom and giving. I love making, I love doing. I love being to the full, I love everything which is not sitting and watching and copying and dead at heart. [14, p. 191].

(4) I'm getting desperate to escape. I can't get any relief from drawing or playing records or reading. The burning burning need I have (all prisoners must have) is for other people. Caliban is only half a person at the best of the times. I want to see dozens and dozens of strange faces. Like being terribly thirsty and gulping down glass after glass of water. Exactly like that. I read once that nobody can stand more than ten years in prison, or more than one year of solitary confinement.

One just can't imagine what prison is like from outside. You think, well, there'd be lots of time to think and read, it wouldn't be too bad. But it is too bad. It's the slowness of time. I'll swear all the clocks in the world have gone centuries slower since I came here.

I shouldn't complain. This is a luxury prison.

And there's his diabolical cunning about the newspapers and radio and so on. I never read the papers very much, or listened to the news. But to be totally cut off. It's so strange. I feel I've lost all my bearings.

I spend hours lying on the bed thinking about how to escape.

Endless. [14, p. 212-213].

Task 8. Analyze the following fragment from the point of view of stylistic lexicology and stylistic syntax:

- Pick out the words that produce the most of the stylistic effect.
- Enlarge on the stylistic effect achieved (from the point of view of stylistic lexicology).
- Pick out syntactical EM and SD.
- Define their type.
- State their function/ effect produced from the point of view of stylistics.

There was a longer silence. Moments like modulations come in human relationships: when what has been until then an objective situation, one perhaps described by the mind to itself in semi-literary terms, one it is sufficient merely to classify under some general heading (man with alcoholic problems, woman with unfortunate past, and so on) becomes subjective; becomes unique; becomes, by empathy, instantaneously shared rather than observed. Such a metamorphosis took place in Charle's mind as he stared at the bowed head of the sinner before him. Like most of us when such moments come – who has not been embraced by a drunk? – he sought for a hasty though diplomatic restoration of the *status quo*.

'I am most sorry for you. But I must confess I don't understand why you should seek to... as it were ... make your confidant.'

She began then – as if the question had been expected – to speak rapidly; almost repeating a speech, a litany learnt by heart.

'Because you have travelled. Because you are educated. Because you are a gentleman. Because ... because, I do not know, I live among people the world tells me are kind, pious, Christian people. And seem to me crueler than the cruelest heathens, stupider than the stupidest animals. I cannot believe that the truth is so. That life is without understanding or compassion. That there are not spirits generous enough to understand what I have suffered and why I suffer ... and that, whatever sins I have committed, it is not right that I should suffer so much.' There was silence [15, p.139].

Unit 4

Semasiological EM and SD. Figures of substitution



The wind is dancing Waltz

Table 1.

Figures of substitution

Figures of quality	Figures of quantity
<ul style="list-style-type: none">• Metaphorical group: metaphor, personification, allegory, antonomasia, epithet• Metonymical group: metonymy, synecdoche, periphrasis, euphemism, irony	<ul style="list-style-type: none">• Hyperbole• Meiosis• Litotes

Table 2.

Metaphorical group in detail

EM/SD	Definition	Example	Stylistic function/effect
Metaphor trite	Belong to the language as a system, are usually fixed by the dictionaries as units of the language. They are time worn and well rubbed into the language [2, p. 141-142]	Floods of tears, ray of hope, a shadow of a smile [2, p. 142]	none
Metaphor genuine	A SD when two different phenomena (things, events, ideas, actions) are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which by nature is deprived of these properties. Metaphor is the power of realizing two lexical meanings simultaneously [2, p. 142]	1) He is titanium. 2) We are having a real circus at home since the parents went on vacation.	The stylistic effect is great. Metaphor is one of the most potent means of creating images. Has unique power to identify different phenomena from the highly abstract to essentially concrete. [2, p. 140]
Personification	A variety of metaphor based on ascribing some features and characteristics of a person to a thing. It is used in fiction only within context no matter how short [3, p.32]	And then she heard the last piece of pie calling her name again and again and again	To create humoristic effect, to exaggerate or mock at some character traits

Table 2 continued

Allegory	A variety of metaphor which is always a text long, no matter how short it may be [3, p.32]	Folk tales, ballads, fables, riddles and proverbs: O.Wilde's <i>Fairy Tales</i> , J.Joyce <i>Ulliss</i> , L.Updike <i>Centaur</i>	To illustrate complex ideas and concepts in ways that are comprehensible or striking to its readers. To create the moral, spiritual, or political meaning the author wishes to convey. [5]
Antonomasia	renaming with the help of proper-common noun	See table 3 below	To characterize a person simultaneously with naming him/her [3, p.32]
Epithet	A SD based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence used to characterize an object and pointing out to the reader some of the properties of the object with the aim of giving an individual evaluation of these properties [2, p. 157]	See table 4 below	To characterize characters emotionally and with certain evaluation

Table 3.

Types of Antonomasia

Type	Example
Usage of a well known proper noun in the function of a common one	Othello" stands for "a jealous person", "Don Juan" for amorous
A common noun serves as an individualizing name	Mr. and Mrs. Boring; Dr. Right, Dr .Diet
Usage of a proper noun in the function of a common one	And bring any <i>Mary</i> along with you ... (<i>Mary</i> here denotes any female thus it is turned into a common noun)

Table 4.

Epithet in detail

Semantically	Compositionally
Associated epithet: <i>blue moont, special attention, red rose</i>	Simple epithet: <i>whispering hate, ocean hair</i>
Unassociated epithet: <i>speaking books, dunkirk sounds, autumn smile</i>	Compound epithet: <i>heart-breaking story, wolf-like eyes</i>
	Phrase epithet: <i>I-am-not-to-blame smile</i>
	Chain epithets: <i>cheap, dusty, crowded, crying, shouting, drinking and pouring apartment</i>

Table 5.

Metonymical group

EM/SD	Definition	Example	Stylistic function/effect
metonymy trite	Transfer of meaning when referring to one thing equals to another one. It is based on contiguity. Is habitual for the language [1, p. 64]	Crown = king or queen; cup or glass = the drink it contained	None
metonymy genuine	a stylistic device based on a different type of relation between logical and contextual meanings, a relation based upon the association of contiguity. Original newly created by the author [2, p. 144]	The Left Bank envies the Right Bank and the Right Bank is condescending towards the Left Bank (left bank, right bank = people from those areas)	Means of building up imagery by an author when objects are generalized. It is used to show a property or an essential quality of the concept [2, p. 146]

Table 5 continued

synecdoche	the transfer of meaning is based on the relations between the part and the whole [36]	to live under the same roof (roof means house), boots on the ground (soldiers), new wheels (new car), suits (business people) [36]	To elevate the language, to make a sentence or phrase sound more interesting [36]
periphrasis traditional	well known word-combination, which is used instead of the word designating an object [2, p. 172]	A gentlemen of the robe –a lawyer; the better sex –a woman; the ship of the desert- camel	none
periphrasis genuine	Newly created by the author word-combination, which is used instead of the word designating an object [2, p. 172]	The punctual <i>servant of all work</i> = sun (Dickens) [2, p. 173]	To create the novelty of a phrase [2, p. 172]
euphemism	is used to replace an unpleasantly sounding word or word combination [2, p. 173]	die – <i>to pass away, to join the majority</i> ; Devil – <i>the prince of darkness</i> [2, p. 173]	Not to give the referent its true name but to distort the truth [2, p. 175]
irony	is a stylistic device based on the simultaneous realization of two logical meanings – dictionary and contextual – BUT the two meanings stand in opposition to each other [2, p. 146]	It must be <i>delightful</i> to find oneself in a foreign country without a penny in one's pocket [2, p. 147]	The effect lies in the striking disparity between what is said and what is meant. It is generally used to convey a negative meaning [2, p. 148]

Table 6.

Types of metonymy in terms of the scope of transfer [2, p. 146]

Type	Example
A specific thing used instead of an abstract notion	the camp, the culprit and the law for rich men's sons are free
The container instead of the thing contained	The hall applauded
The relation of proximity	The round game table was boisterous and happy
The material instead of the thing made of it	The marble spoke
The instrument used instead of the action or doer	He is a very good whip

Table 7.

Types of euphemism [2, p. 174]

Type	Example
colloquial	to hit the bottle, loo, to tell stories
medical	lunatic asylum = mental hospital, idiot = insane, mentally abnormal
political	revolt = tension, starvation = undernourishment

Table 8.

Figures of quantity

EM/SD	Definition	Example	Stylistic function/effect
hyperbole trite	An exaggerated statement not meant to be understood literally but expressing an intensely emotional attitude of the speaker to what he/she is speaking about [1, p.69] Fixed by the dictionaries.	I haven't seen you <i>for ages</i>	To express and emotional attitude
hyperbole genuine	A deliberate exaggeration of a feature (quantity, quality, size) essential to the object or phenomena [2, p. 176]. It is newly created by the author	He is a second cousin- such a child, about <i>six month older and ten years younger</i> than I am [18, p. 230]	To sharpen the reader's ability to make a logical assessment of the utterance [2, p. 177]
meiosis	Opposite to hyperbole. It is a deliberate underestimating or diminishing of a certain quality of an object [27]	It was a cat size pony	to give rhetorical effect to a character speech [28]
litotes	It is a peculiar use of negative constructions, it has a double negation structure to be understood as positive [2, p. 246]	Soames, with his lips and his squared chin was not unlike a bull dog [18, p. 129]	Depending on the intonation may have a positive or a negative effect [2, p. 246]

Task 1. Fill in the missing words in the table

Figures of quality		Figures of quantity
Metaphorical group	Metonymical group	
Metaphor trite	***	Hyperbole trite
***	Metonymy genuine	***
Personification	***	***
***	Periphrasis traditional	Litotes
Antonomasia	***	
Epithet	***	
	Irony	

Task 2.

Quiz

All the words you must guess are related to stylistic semasiology. The definitions of the words are given below. The first letter and the number of letters in each word are indicated to support you.

A (11) renaming with the help of proper-common noun.

A (8) a variety of metaphor which is always a text long, no matter how short it may be. Folk tales, ballads, fables, riddles and proverbs.

E (7) a SD based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence used to characterize an object and pointing out to the reader some of the properties of the object with the aim of giving an individual evaluation of these properties.

E (9) stylistic tool which is used to replace an unpleasantly sounding word or word combination.

H (9) a deliberate exaggeration of a feature (quantity, quality, size) essential to the object or phenomena.

I (5) a SD based on the simultaneous realization of two logical meanings – dictionary and contextual – BUT the two meanings stand in opposition to each other.

L (7) it is a peculiar use of negative constructions, it has a double negation structure to be understood as positive.

M (8) a SD when two different phenomena (things, events, ideas, actions) are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which by nature is deprived of these properties. It has the power of realizing two lexical meanings simultaneously.

M (7) opposite to hyperbole. It is a deliberate underestimating or diminishing of a certain quality of an object.

P (15) a variety of metaphor based on ascribing some features and characteristics of a person to a thing. It is used in fiction only within context no matter how short.

P (11) newly created by the author word-combination, which is used instead of the word designating an object.

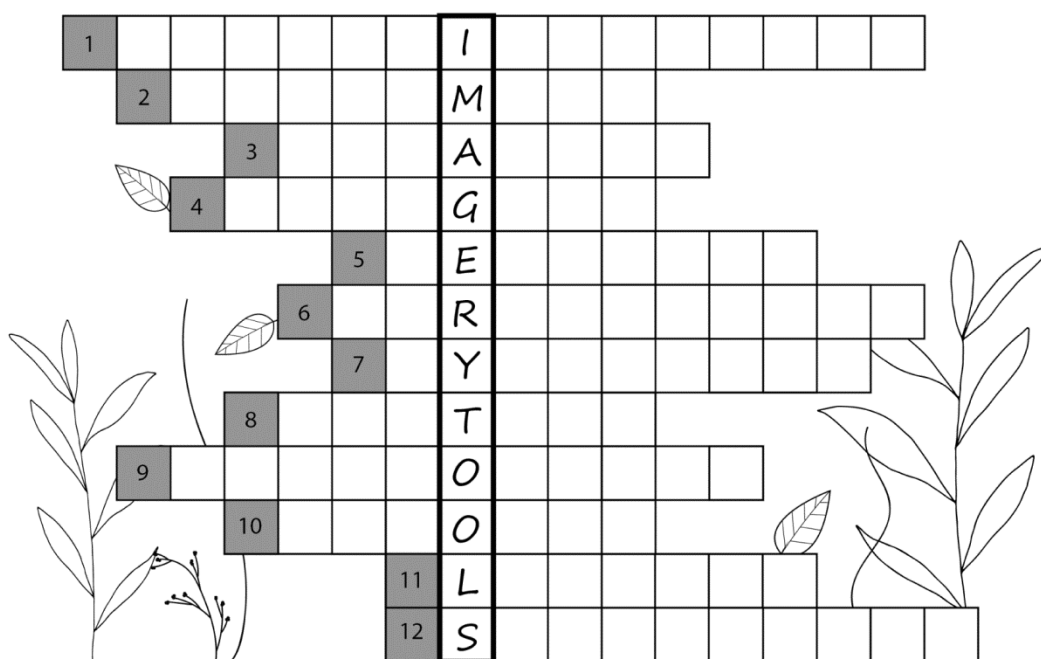
S (10) the transfer of meaning which is based on the relations between the part and the whole.

Task 3. Say whether the following statements are true or false. In case the statement is false correct it.

1. In Synecdoche the transfer of meaning which is based on the relations between the part and the whole.
2. Personification is a newly created by the author word-combination, which is used instead of the word designating an object.
3. Periphrasis is a variety of metaphor based on ascribing some features and characteristics of a person to a thing. It is used in fiction only within context no matter how short.

4. Metaphor is opposite to hyperbole. It is a deliberate underestimating or diminishing of a certain quality of an object.
5. Meiosis is opposite to hyperbole. It is a deliberate underestimating or diminishing of a certain quality of an object.
6. Metaphor is a SD when two different phenomena (things, events, ideas and actions) are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which by nature is deprived of these properties. It has the power of realizing two lexical meanings simultaneously.
7. Litotes is a peculiar use of negative constructions, it has a double negation structure to be understood as positive.
8. Irony is a SD based on the simultaneous realization of two logical meanings – dictionary and contextual – BUT the two meanings stand in opposition to each other.
9. Euphemism is a deliberate exaggeration of a feature (quantity, quality, size) essential to the object or phenomena.
10. Hyperbole is stylistic tool which is used to replace an unpleasantly sounding word or word combination.
11. Epithet is a SD based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence used to characterize an object and pointing out to the reader some of the properties of the object with the aim of giving an individual evaluation of these properties a.
12. Allegory is a variety of metaphor which is always a text long, no matter how short it may be. Folk tales, ballads, fables, riddles and proverbs.
13. Antonomasia is renaming with the help of proper-common noun.

Task 4. Fill in the crossword:



1. A variety of metaphor based on ascribing some features and characteristics of a person to a thing. It is used in fiction only within context no matter how short.
2. A stylistic tool which is used to replace an unpleasantly sounding word or word combination.
3. A SD when two different phenomena (things, events, ideas and actions) are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which by nature is deprived of these properties. It has the power of realizing two lexical meanings simultaneously.
4. A variety of metaphor which is always a text long, no matter how short it may be. Folk tales, ballads, fables, riddles and proverbs.
5. A stylistic device based on a different type of relation between logical and contextual meanings, a relation based upon the association of contiguity.
6. Newly created by the author word-combination, which is used instead of the word designating an object.
7. A deliberate exaggeration of a feature (quantity, quality, size) essential to the object or phenomena.

8. A SD based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence used to characterize an object and pointing out to the reader some of the properties of the object with the aim of giving an individual evaluation of these properties.
9. Renaming with the help of proper-common noun.
10. Opposite to hyperbole. It is a deliberate underestimating or diminishing of a certain quality of an object.
11. A peculiar use of negative constructions, it has a double negation structure to be understood as positive.
12. The transfer of meaning which is based on the relations between the part and the whole.

Task 5. Study the examples, define the EM/SD and fill in the table. First letters are provided to support you.

P																				
A	P																			
S																				
H	E																			
M	A	M																		
L	M	E																		
I																				

I – We arranged to start on the following Saturday from Kingston. Harris and I would go down in the morning, and take the boat to Chertsey, and George, who would not be able to get away from the City till the afternoon (George goes to sleep at a bank from ten to four each day, except Saturdays, when they wake him up and put him outside at two) would meet us there [22, p. 16].

E – Slowly the golden memory of the dead sun fades from the hearts of the cold, sad clouds [22, p. 16].

M – Harris asked me if I'd ever been in the maze at Hampton Court. He said he went in once to show somebody else the way. He had studied it up in a map, and it was so simple that it seemed foolish – hardly worth the twopence charged for admission [22, p. 48].

L - Soames, with his lips and his squared chin was not unlike a bull dog [18, p. 129].

M – Night's heart is full of pity for us; she cannot ease our aching; she takes our hands...[22, p. 80].

A – Once upon a time, through a strange country, there rode some goodly knights, and their path lay by a deep wood... as they passed by that dark wood, one knight of those that rode, missing his comrades, wandered far away, and returned to them no more; and they rode on without him, mourning him as one dead.

Now, when they reached the fair castle towards which they had been journeying, they stayed there many days...there came the comrade they had lost, and greeted them. His cloths were ragged and many sad wounds were on his sweet flesh, but upon his face there shone a great radiance of deep joy...[22, p. 80].

M – Harris always keeps to shades or mixtures of orange or yellow, but I don't think he is at all wise in this. His complexion is too dark for yellows. Yellows don't suit him [22, p. 51].

E – I never saw a man's face change from lively to severe so suddenly in all my life before.

'What!' he yelled, springing up. 'You silly cuckoo! Why can't you be more careful what you are doing? Why the deuce don't you go and dress on the bank? ...' [22, p. 85]

H – There you dream that an elephant has suddenly sat down on your chest, and that the volcano has exploded and thrown you down to the bottom of the sea – the elephant still sleeping peacefully on your bosom [22, p. 116]

S – live under the same roof (roof means house), boots on the ground (soldiers), new wheels (new car), suits (business people).

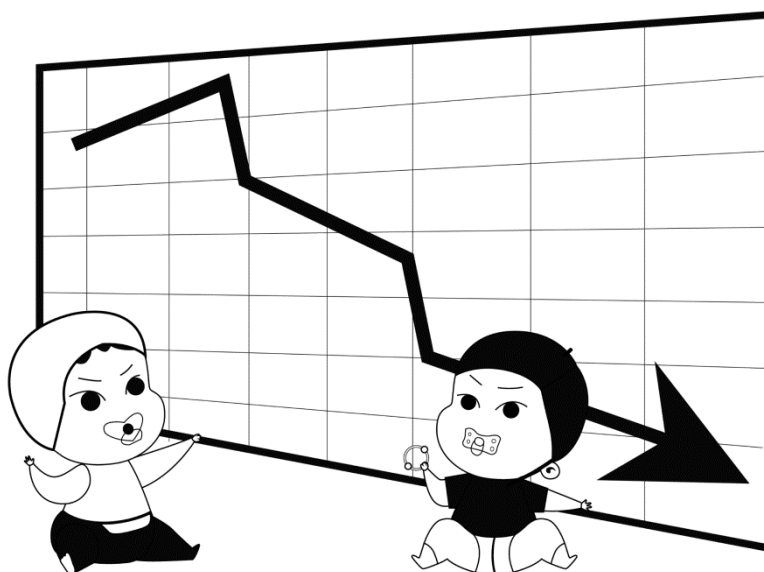
A - ‘Hi! Stop a minute, will you?’ he shouts cheerily. ‘I’ve dropped my hat overboard.’

Then: ‘Hi! Tom – Dick? Can’t you hear?’ not quite so affably this time... after that he springs up, and dances about, and roars himself red in face, and curses everything he knows [22, p. 68].

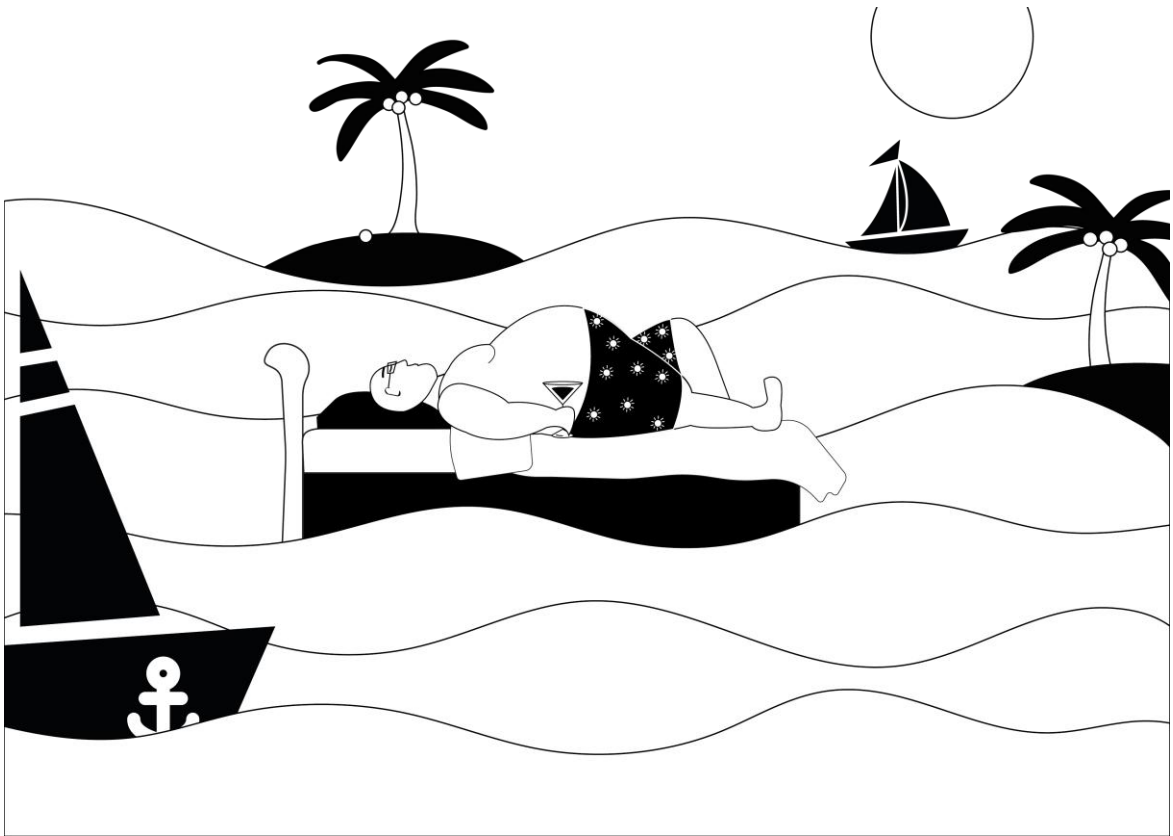
P – I begin to strike out frantically for the shore, and wonder if I shall ever see home and friends again, and wish I’d been kinder to my little sister when a boy (when *I* was a boy, I mean). Just when I have given up all hope, a wave retires and leaves...[22, p. 25].

P – And we sit there, while the moon, who loves it too, stoops down to kiss it with a sister’s kiss, and throws her silver arms around it clingingly; and we watch it as it flows, ever singing, ever whispering, out to meet its king, the sea ... [22, p. 16].

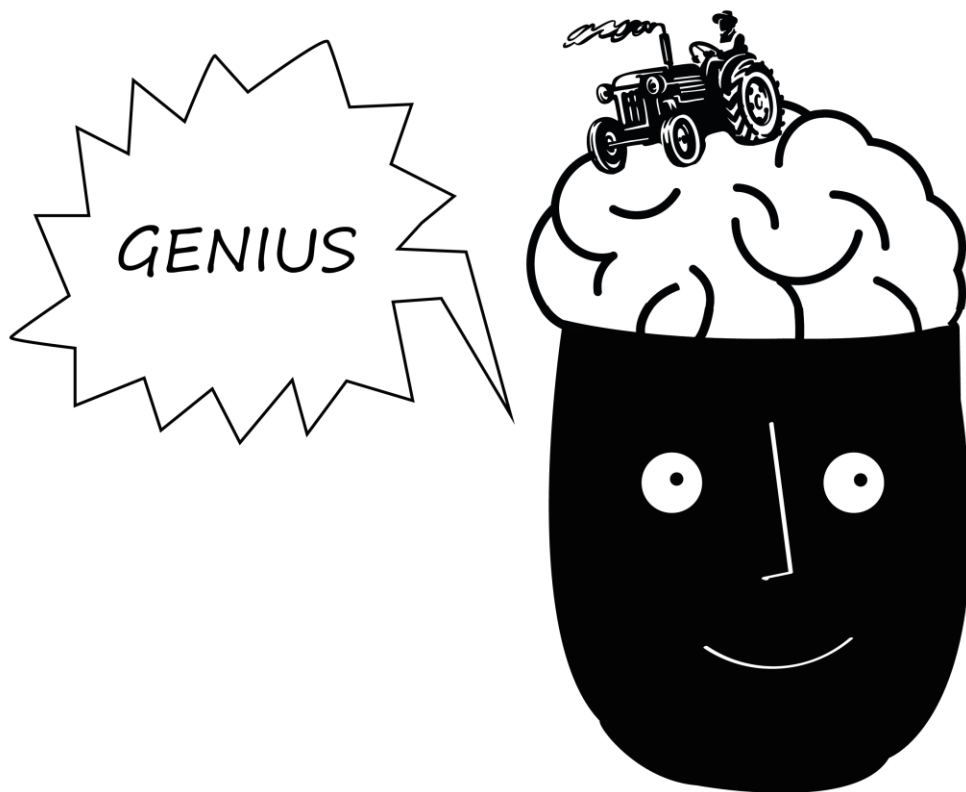
Task 6. Analyze the following jokes from the point of view of stylistic semasiology.



The toddlers looked at each other as if they have just been told their mutual funds had taken a complete nosedive [17].



He was a couch potato in the gravy boat of life, flopping dejectedly on the sofa [17].



It will take a big tractor to plow the fertile fields of his mind [17].

Task 7. Analyze the following fragment from the point of view of stylistic semasiology:

- Pick out semasiological EM and SD.
- Define their type.
- State their function/ effect produced from the point of view of stylistics.

She smiled

It was a smile so complex that Charles could at the first moment only stare at it incredulously. It was so strangely timed! He felt she had almost been waiting for such a moment to unleash it upon him – this revelation of her humour, that her sadness was not total. And in those wide eyes, so sombre, sad and direct, was revealed an irony, a new dimension of herself – one little Paul and Virginia would have been quite familiar with in days gone by, but never till now bestowed on Lyme.

Where are your pretensions now, those eyes and gently curving lips seemed to say; where is your birth, your science, your etiquette, your social order? More than that, it was not a smile one could stiffen or frown at; it could only be met with a smile in return, for it excused Sam and Mary, it excused all; and in some way too subtle for analysis, undermined all that had passed between Charles and herself till then. It laid claim to a far profounder understanding, acknowledgment of that awkward equality melting into proximity than had been consciously admitted. Indeed, Charles did not consciously smile in return; he found himself smiling; only with his eyes, but smiling. And excited, in some way too obscure and general to be called sexual, to the very roots of his being; like a man who at last comes, at the end of a long high wall, to the sought-for door ... but only to find it locked.

For several moments they stood, the woman who was the door, the man without the key; and then she lowered her eyes again. The smile died. A long silence hung between them. Charles saw the truth: he really did stand with one foot over the precipice. For a moment he thought he would, he must plunge. He knew if he reached out his arm he would meet with no resistance ... only a passionate reciprocity of feeling. The red in his cheeks deepened, and at last he whispered.

‘We must never meet alone again.’ [15, p. 181]

Task 8. Analyze the following fragments from the point of view of stylistic syntax and stylistic semasiology:

- Pick out syntactical EM and SD.
- Define their type.
- State their function/ effect produced from the point of view of stylistics.
- Pick out semasiological EM/SD.
- Enlarge on the stylistic effect achieved (from the point of view of stylistic semasiology).

(1) It is in vain to say human beings ought to be satisfied with tranquility: they must have action; they will make it if they cannot find it. Millions are condemned to a stiller doom than mine, and millions are in silent revolt against their lot. Nobody knows how many rebellions besides political rebellions ferment in the masses of life which people earth. Women are supposed to be very calm generally; but women feel just as men feel; they need exercise for their faculties, and a field for their efforts, s much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex [8, p. 95].

(2) And so, leaning on free will as much as on his ashplant, he descended the hill to the town. All sympathetic physical feelings towards the girl he would henceforth rigorously suppress, by free will. Any further solicitation of a private meeting he would adamantly discountenance, by free will. All administration of his interest should be passed to Aunt Tranter, by free will. And he was therefore permitted, obliged rather, to continue to keep Ernestina in the dark, be the same free will. By the time he came in sight of the White Lion, he had free-willed himself most convincingly into a state of self-congratulation ... and one in which he could look at Sarah as an object of his past.

A remarkable young woman, a remarkable young woman. And baffling. He decided that that was – had been, rather – her attraction: her unpredictability. He did not realize that she had two qualities as typical of the English as his own admixture of irony and convention. I speak of

passion and imagination. The first quality Charles perhaps began dimly to perceive; the second he did not. He could not, for those two qualities of Sarah's were banned by the epoch, equated in the first case with sensuality and in the second with the merely fanciful. This dismissive double equation was Charles's greatest defect – and here he stands truly for his age [15, p. 184].

Task 9. Analyze the following fragments from the point of view of stylistic lexicology, stylistic syntax and stylistic semasiology:

- Pick out the words that produce the most of the stylistic effect.
- Enlarge on the stylistic effect achieved (from the point of view of stylistic lexicology).
- Pick out syntactical EM and SD.
- Define their type.
- State their function/ effect produced from the point of view of stylistics.
- Pick out semasiological EM/SD.
- Speak about the stylistic effect achieved (from the point of view of stylistic semasiology).

(1) He must have asked what they were, for Gaunt was whispering. No, he couldn't suggest what they were. No. Not his place. No. They had been here longer than anyone could remember. Though some did say they were Jag files – The Judge Advocate General's Department, he meant – that's what talkers said, and the talkers said they came from Minden in trucks, just dumped here for living space they were, twenty years ago that must be now, all of twenty years, when Occupation packed up. That's all he could say, really, he was sure; that's all he'd happened to hear from the talkers, just overhead it by chance, for Gaunt was not a gossip, that was the one thing they *could* say about him. Oh, *more* than twenty years – the trucks turned up one summer evening – Macmullen and someone else had spent half the night helping to unload the. Of course in *those* days it was thought the Embassy might need them. ... No, nobody had access, not these days; didn't want it really – who would? Long ago the odd Chancery officer would ask for the key and look something up, but that was *long* ago, Gaunt couldn't remember that at all, and no one for sure, of course; he had to watch his words with Turner, he'd learned that now, he was sure. ... They must have

kept the key separate for a while then added it to the duty officer's bunch. ... But some time ago now. Gaunt couldn't say when, he had heard them talking about it: Marcus, one of the drivers – gone now – saying they weren't Jag files at all but *Group* files, it was a specialist British contingent. ... His voice pattered on, urgent and conspiratorial, like an old woman in church. Turner was no longer listening. He had seen the map.

A plain map, printed in Polish.

It was pinned above the desk, pinned quite freshly into the damp plaster, in the place where some might put the portraits of their children. No major towns were marked, no national borders, no scale, no pretty arrows showing the magnetic variation: just the places where the camps had been. Neuengamme and Belsen in the north; Dachau, Mauthausen to the south; to the east, Treblinka, Sobibor, Majdanek, Belzec and Auschwitz; in the center, Ravensbrück, Sachsenhausen, Kulmhof and Gross Rosen.

They *owe* me, he thought suddenly. They *owe* me. God in heaven, what a fool, what a plain, blundering, clumsy fool I have been. Leo, you thief, you came here to forage in your own dreadful childhood [25, p. 249-250]

(2) The room faced the backwater of traffic, and was very silent. He disliked dogs, but a dog even would have been company. His gaze, travelling round the walls, rested on a picture entitled: 'Group of Dutch fishing boats at sunset'; the *chef d'œuvre* of his collection. It gave him no pleasure. He closed his eyes. He was lonely! He oughtn't to complain, he knew, but he couldn't help it: He was a poor thing – had always been a poor thing – no pluck! Such was his thought.

The butler came to lay the table for dinner, and seeing his master apparently asleep, exercised extreme caution in his movements. This bearded man also wore a moustache, which had given rise to grave doubts in the minds of many members of the family – especially those who, like Soames, had been to public schools, and were accustomed to niceness in such matters. Could he really be considered a butler? Playful spirits alluded to him as: 'Uncle Jolyon's Nonconformist'; George, the acknowledged wag, had named him: 'Sankey'.

He moved to and fro between the great polished sideboard and the great polished table inimitably sleek and soft.

Old Jolyon watched him, feigning asleep. The fellow was a sneak – he had always thought so – who cared about nothing but rattling through his work, and getting out to his betting or his woman or goodness knew what! A slug! Fat too! And didn't care a pin about his master!

But then, against his will, came one of those moments of philosophy which made old Jolyon different from other Forsytes:

After all, why should the man care? He wasn't paid for care, and why expect it? In this world people couldn't look for affection unless they paid for it. It might be different in the next – he didn't know, he couldn't tell! And again he shut his eyes.

Relentless and stealthy, the butler pursued his labours, taking things from the various compartments of the sideboard. His back seemed always turned to Old Jolyon; thus he rubbed his operations of the unseemliness of being carried on in his master's presence; now and then he furtively breathed on the silver, and wiped it with a piece of chamois leather. He appeared to pore over the quantities of wine in the decanters, which he carried carefully and rather high, letting his beard droop over them protectingly. When he had finished, he stood for over a minute watching his master, and in his greenish eyes there was a look of contempt [18, p. 66].

Unit 5

Semasiological EM and SD. Figures of combination

Table 1.

Figures of combination

Figures of equivalence	Figures of opposition	Figures of non-equivalence
<ul style="list-style-type: none"> • Simile • Substituting synonyms • Synonyms specifiers 	<ul style="list-style-type: none"> • Oxymoron • Antithesis 	<ul style="list-style-type: none"> • Climax • Anti-climax • Zeugma • Pun

Table 2.

Figures of equivalence

EM/SD	Definition	Example	Stylistic function/effect
Simile trite	Fixed idiomatic expressions or clichés with the comparison of two unlike objects belonging to two different classes. The formal elements of simile are the following conjunctions and adverbs: <i>as, like, as like, such as, as if, seem etc</i> [35]	as sharp as a razor, as welcome as a storm snow in harvest, as bold as brass	none
Simile genuine	Expressive imaginative comparison between the two objects. the more unexpected the confrontation between the compared objects is the richer is the simile [35]	The wind cut like a knife [22, p. 79]	To create imagery, to allow the reader to visualize greater meaning and understanding of characters or situations [35]

Table 2 continued

Substituting synonyms	Words used to denote object or action, supplementing new additional details, which help to avoid monotonous repetitions [3, p. 37]	I am proud of his performance; I will praise his efforts, I I will write about his achievements.	To avoid monotony. Frequently used in publicistic style.
Synonyms-specifiers	Words which are close in meaning but have different stylistic colouring	<i>Paired synonyms</i> :... the odour of Burgundy, and the smell of French sauces...[22, p. 150] <i>Synonymic variations</i> : ...and felt good, and thoughtful, and forgiving [22, p. 150]	To provide a better and more detailed description of an object or person, when every other synonym adds new information about it [3, p. 37]

Table 3.

Figures of opposition

EM/SD	Definition	Example	Stylistic function/effect
Oxymoron	a combination of two words (mostly an adjective and a noun or an adverb with an adjective) in which the meaning of the two clash, being opposite in sense [2, p. 162]	She held herself tight to him and her lips looked for his and then found them and he felt her, fresh, new and smooth and young and lovely with the <i>warm, scalding coolness</i> ... [19, p. 201]	To show o to reinforce the attitude of the speaker; sometimes to mark a certain literary trend or taste, to enhance drama; to create humor, to indicate irony [2, p. 163]
Antithesis	Stylistic opposition which is based on a relative opposition which arises out of the context through the expansion of objectively contrasting pairs [2, p. 222]	... we could walk about the village in the pouring rain until bed-time; or we could sit in a dimly-lit bar-parlour and read the almanac [22, p. 149]	Rhythm forming, copulative, dissevering, comparative functions [2, p. 224] To express strong emotions.

Table 4.

Figures of non-equivalence

EM/SD	Definition	Example	Stylistic function/effect
Climax	An arrangement of sentences (or of homogeneous parts of one sentence) which secures a gradual increase in significance, importance, or emotional tension [2, p. 219]	They began in a light-hearted spirit.. they started with breaking a cup... packed the strawberry jam on top of a tomato and squashed it... then he trod on the butter... they packed the pies at the bottom and put the heavy things on top and smashed... they upset salt over everything [22, p. 33]	The author discloses his/her world outlook, evaluation of objective facts and phenomena, impresses upon the reader the significance of the things described [2, p. 221]
Anti-climax	SD to convey a disappointing effect when at a specific point of the narrative, expectations are built-up to a crescendo until the expecting exciting and positive conclusion is derailed by a dull, disappointing or non-event [6]	Black leather shoes, dirty; suit of boating flannels, very dirty; brown felt hat, much battered; mackintosh, very wet; umbrella [22, p. 112]	To create disappointment or thrill in the end [6]
Zeugma	A stylistic tool which uses one word usually a verb or an adjective to refer to two or more different things (nouns), blending together grammatically and logically different ideas [43]	The farmers in the valley grew potatoes and peanuts, and bored [43]	To surprise the reader [43]

Table 4 continued

Pun	A play of words which involves words with similar or identical sounds (homophones) but with different meanings. Generally puns are intended to be humorous, but they often have a serious purpose as well [33]	The tallest building in town is the library – it has thousands of stories [33]	To create a jokey tone, to make the reader laugh [33]
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Task 1. Fill in the missing words in the table

Figures of equivalence	Figures of opposition	Figures of non-equivalence
***	Oxymoron	Climax
Substituting synonyms	***	***
***		***
		Pun

Task 2. Find the hidden devices and circle them

q	w	e	r	t	y	u	i
o	p	a	s	d	f	g	h
j	z	e	u	g	m	a	k
l	a	z	p	x	c	v	b
g	h	n	u	m	t	r	t
d	f	g	n	h	j	k	m
o	x	y	m	o	r	o	n
e	s	i	m	i	l	e	v

Task 3.

Quiz

All the words you must guess are related to stylistic semasiology, figures of combination. . The definitions of the words are given below. The first letter and the number of letters in each word are indicated to support you.

A (10) Stylistic opposition which is based on a relative opposition which arises out of the context through the expansion of objectively contrasting pairs.

C (6) An arrangement of sentences (or of homogeneous parts of one sentence) which secures a gradual increase in significance, importance, or emotional tension.

O (8) A combination of two words (mostly an adjective and a noun or an adverb with an adjective) in which the meaning of the two clash, being opposite in sense.

P (3) A play of words which involves words with similar or identical sounds (homophones) but with different meaning. Generally puns are intended to be humorous, but they often have a serious purpose as well.

S (12) Synonyms supplementing new additional details, which help to avoid monotonous repetitions.

S (10) Synonyms which have different stylistic colouring and fall into paired synonyms and synonymic variations.

S (6) it is an expressive imaginative comparison between the two objects. The more unexpected the confrontation between the compared objects is the richer the device is.

Z (6) A stylistic tool which uses one word usually a verb or an adjective to refer to two or more different things (nouns), blending together grammatically and logically different ideas.

Task 4. Say whether the following statements are true or false. In case the statement is false correct it.

1. Zeugma is a stylistic tool which uses one word usually a verb or an adjective to refer to two or more different things (nouns), blending together grammatically and logically different ideas.
2. Zeugma is an expressive imaginative comparison between the two objects. The more unexpected the confrontation between the compared objects is the richer zeugma is.
3. Simile is an expressive imaginative comparison between the two objects. The more unexpected the confrontation between the compared objects is the richer the device is.
4. Synonyms specifiers have different stylistic colouring and fall into paired synonyms and synonymic variations.
5. Pun is a play of words which involves words with similar or identical sounds (homophones), but with different meanings. Generally puns are intended to be humorous, but they often have a serious purpose as well.
6. Climax is a combination of two words (mostly an adjective and a noun or an adverb with an adjective) in which the meaning of the two clash, being opposite in sense.
7. Oxymoron is a combination of two words (mostly an adjective and a noun or an adverb with an adjective) in which the meaning of the two clash, being opposite in sense.
8. Climax is an arrangement of sentences (or of homogeneous parts of one sentence) which secures a gradual increase in significance, importance, or emotional tension.
9. Anti-climax is a stylistic opposition which is based on a relative opposition which arises out of the context through the expansion of objectively contrasting pairs.
10. Antithesis is a stylistic opposition which is based on a relative opposition which arises out of the context through the expansion of objectively contrasting pairs.

6. Stylistic opposition which is based on a relative opposition which arises out of the context through the expansion of objectively contrasting pairs.
7. Stylistic tool which uses one word usually a verb or an adjective to refer to two or more different things (nouns), blending together grammatically and logically different ideas.
8. Synonyms supplementing new additional details, which help to avoid monotonous repetitions are called ...
9. Synonyms which have different stylistic colouring and fall into paired synonyms and synonymic variations are called ...
10. A combination of two words (mostly an adjective and a noun or an adverb with an adjective) in which the meaning of the two clash, being opposite in sense.
11. A play of words which involves words with similar or identical sounds (homophones), but with different meanings. Generally the device is intended to be humorous, but it often has a serious purpose as well.

Task 6. Explain cases of oxymoron in the drawing below then using the words in the table below create oxymoron word-combinations. Each time take one word from the left column and one word from the right one.



Old News

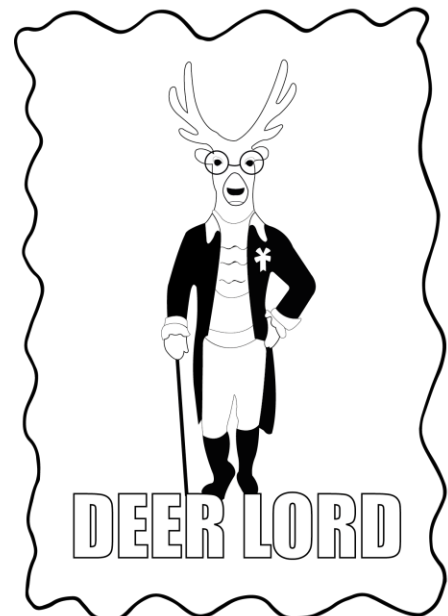


bittersweet

Oxymoron maker

small	secret
old	good
open	ugly
pretty	news
awfully	crowd
almost	sorrow
sweet	exactly
passive	copy
original	aggressive
bad	baby
big	luck
constant	chaos
controlled	change

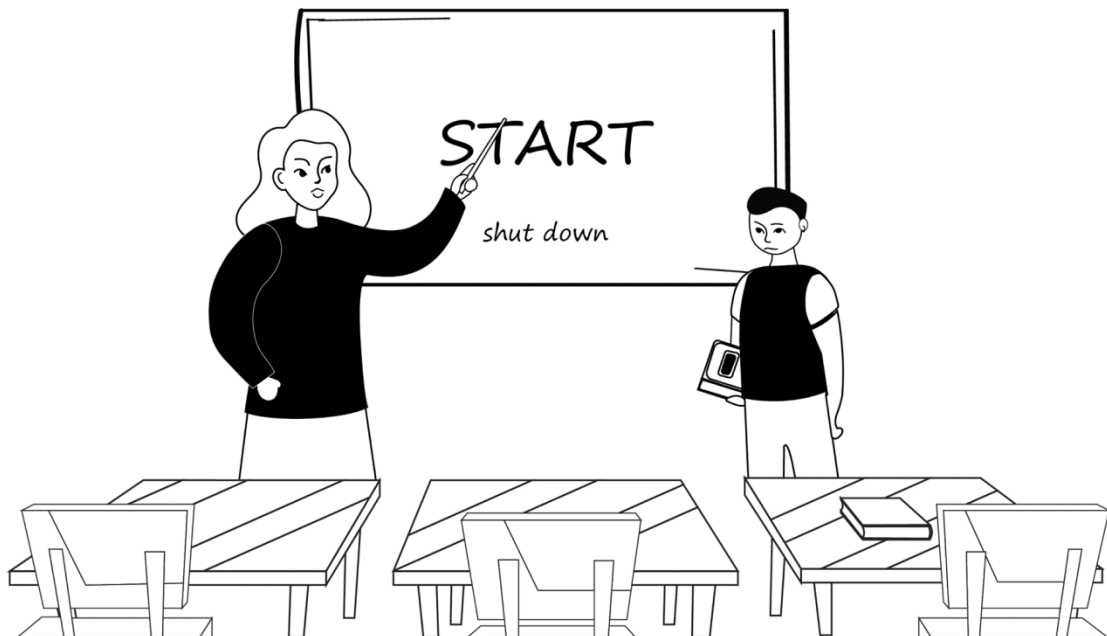
Task 7. Explain cases of zeugma in the drawing and then finish the sentence in the left column and thus create your own zeugma. Choose the necessary word from the right column



Zeugma maker

She broke his car and his	Bike, boat, house, watch, heart, iphone
He fished for trout and	Salmon, perch, pike, compliments
I opened to him my door and my	House, home, heart, suitcase
The student observed the specimen with a microscope and	Gadget, pc, colleague, disgust
The storm sank my boat and my	Rucksack, dreams, fishing rods
She lost her job, her house and her	Flat, wallet, mind, purse
The fired guy took his belongings and his	Suitcase, leave, flowers
He took his coat and his	Bag, vacation, phone

Task 8. Analyze the following jokes from the point of view of stylistic semasiology.



Click the 'Start' button to shut down the computer [32].



A man assaulted me with milk, cream and butter. How dairy! [46].



Don't interrupt someone working on a puzzle. Chances are, you'll hear some crosswords [46].

Task 9. Analyze the following fragments from the point of view of stylistic lexicology, stylistic syntax and stylistic semasiology:

- Pick out the words that produce the most of the stylistic effect.
- Enlarge on the stylistic effect achieved (from the point of view of stylistic lexicology).
- Pick out syntactical EM and SD.
- Define their type.
- State their function/effect produced from the point of view of stylistics.
- Pick out semasiological EM/SD.
- Speak about the stylistic effect achieved (from the point of view of stylistic semasiology).

(1) We pegged and quaffed away in silence for a while, until the time came when, instead of sitting bolt upright, and grasping the knife and fork firmly, we leant back in our chairs and worked slowly and carelessly – when we stretched out our legs beneath the table, let our napkins fall, unheeded, to the floor, and found time to more critically examine the smoky ceiling than we had hitherto been able to do – when we rested our glasses at arm’s-length upon the table, and felt good, and thoughtful, and forgiving.

Then Harris, who was sitting next the window, drew aside the curtain and looked out upon the street.

It glistened darkly in the wet, dim lamps flickered with each gust, the rain splashed steadily into the puddles and trickled down the water-spouts into the running gutters. A few soaked wayfarers hurried past, crouching beneath their dripping umbrellas, the woman holding up their skirts.

‘Well,’ said Harris, reaching his hand out for his glass, ‘we have had a pleasant trip, and my hearty thanks for it to old Father Thames – but I think we did well to chuck it when we did. Here’s to Three men well out of a boat!’

And Montmorency, standing on his hind legs, before the window, peering out into the night, gave a short bark of decided concurrence with the toast [22, p. 150].

(2) I took my ticket, and marched proudly up the platform, with my cheeses, the people falling back respectfully on either side. The train was crowded, and I had to get into a carriage where there were already seven other people. One crusty old gentleman objected, but I got in, notwithstanding; and, putting my cheeses upon the rack, squeezed down

with a pleasant smile, and said it was a warm day. A few moments passed, and then the old gentlemen began to fidget.

'Very close in here,' he said.

'Quite oppressive,' said the man next him.

And they both began sniffing, and, at the third sniff, they caught it right on the chest and rose up without another word and went out. And then a stout lady got up, and said it was disgraceful that a respectable married woman should be harried about in this way, and gathered up a bag and eight parcels and went. The remaining four passengers sat on for a while, until a solemn-looking man in the corner who, from his dress and general appearance, seemed to belong to the undertaker class, said it put him in a mind of a dead baby; and the other three passengers tried to get out of the door at the same time, and hurt themselves.

I smiled at the black gentleman, and said I thought we were going to have the carriage to ourselves; and he laughed pleasantly, and said that some people made such a fuss over a little thing. But even he grew strangely depressed after we had started, and so, when we reached Crewe, I asked he to come and have a drink. He accepted, and we forced our way to the buffet, where we yelled, and stamped, and waved our umbrellas for a quarter of an hour; and then a young lady came and asked if we wanted anything [22, p. 28-29].

(3) He said he would show us what could be done up the river in the ways of cooking, and suggested that, with the vegetables and the remains of the cold beef and general odds and ends, we should make an Irish stew.

It seemed a fascinating idea. George gathered wood and made a fire, and Harris and I started to peel the potatoes. I should never have thought that peeling potatoes was such an undertaking. The job turned out to be the biggest thing of its kind that I had ever been in. We began cheerfully, one might almost say skittishly, but our lightheartedness was gone by the time the first potato was finished. The more we peeled, the more peel there seemed to be left on; by the time we had got all the peel off and all the eyes out, there was not potato left – at least none worth speaking of. George came and had a look at it – it was about the size of a pea-nut. He said:

'Oh, that won't do! You're wasting them. You must scrape them.'

So we scraped them, and that was harder work than peeling. They are such an extraordinary shape. Potatoes – all bumps and warts and hollows. We worked steadily for five-and-twenty minutes, and did four potatoes. Then we struck. We said we should require the rest of the evening for scraping ourselves.

I never saw such a thing as potato-scraping for making a fellow a mess. It seemed difficult to believe that the potato-scrapings in which Harris and I stood, half-smothered, could have come off four potatoes. It shows you what can be done with economy and care.

George said it was absurd to have only four potatoes in an Irish stew, so we washed half-a-dozen or so more and put them in without peeling. We also put in a cabbage and about half a pack of peas. George stirred it all up, and then he said that there seemed to be a lot of room to spare, so we overhauled both the hampers, and picked out all the odds and ends and remnants, and added them to the stew. There were half a pork pie and a bit of cold boiled bacon left, and we put them in. Then George found half a tin of potted salmon, and he emptied that into the pot.

He said that was the advantage of Irish stew: you got rid of such a lot of things. I fished out a couple of eggs that had got cracked, and we put those in. George said they would thicken the gravy.

I forget the other ingredients, but I know nothing was wasted; and I remember that, towards the end, Montmorency, who had evinced great interest in the proceedings throughout, strolled away with an earnest and thoughtful air, reappearing, a few minutes afterwards, with a dead water-rat in his mouth, which he evidently wished to present as his contribution to the dinner; whether in a sarcastic spirit, or with a general desire to assist, I cannot say.

We had a discussion as to whether the rat should go in or not. Harris said that he thought it would be all right, mixed up with the other things, and that every little helped; but George stood up for precedent. He said he had never heard of water-rats in Irish stew, and we would rather be on the safe side, and not try experiments.

Harry said:

'If you never try a new thing, how can you tell what it's like? It's men such as you that hamper the world's progress. Think of the man who first tried German sausage!'

It was a great success, that Irish stew. I don't think I ever enjoyed a meal more. There was something so fresh and piquant about it. One's plate gets so tired of the old hackneyed things: here was a dish with a new flavor, with a taste like nothing else on earth.

And it was nourishing, too. As George said, there was good stuff in it. The peas and the potatoes might have been a bit softer, but we all had good teeth, so that did not matter much; and as for the gravy, it was a poem – a little too rich, perhaps, for a weak stomach, but nutritious [22, p. 110-111].

Unit 6

Phonetic Expressive Means and Stylistic Devices

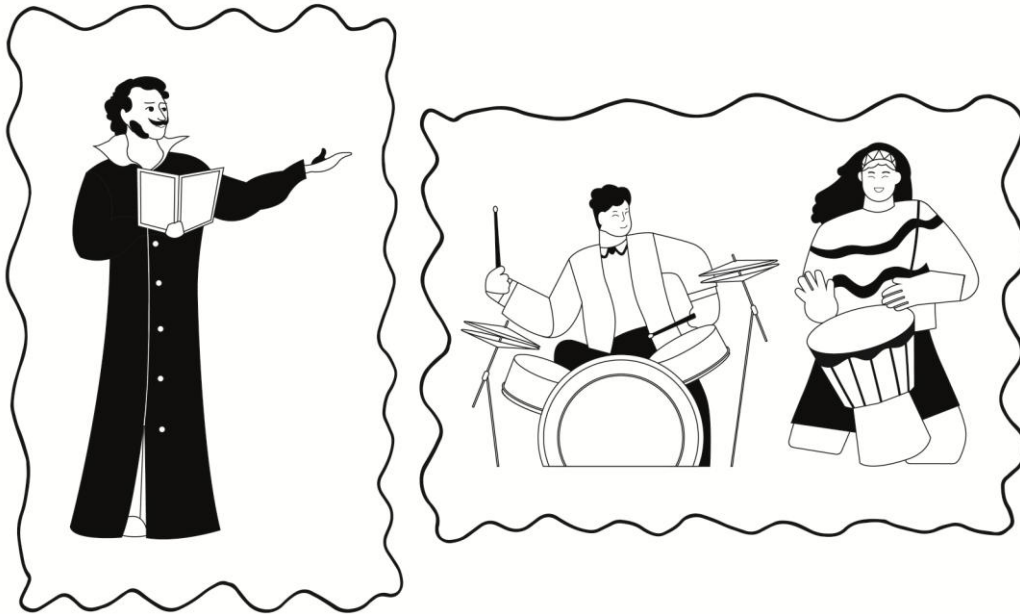


Table 1.

Phonetic EM&SD in general

EM/SD	Definition	Example	Stylistic function/effect
Onomatopoeia	A combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder etc), by things (machines or tools), by people (sighing, laughter etc) and by animals [2, p. 124]	They looked at each other at last, murmuring names that were a spell . Softly the two names lingered in the air, died away more slowly than other words, other names, slower than music in the mind [12, p. 78]	To imitate natural sounds, to produce realistic effect, to give poetic colouring

Table 1 continued

<p>Alliteration</p>	<p>Repetition of similar sounds in close succession, particularly at the beginning of successive words [2, p. 126]</p>	<p>His voice lifted into the whine of virtuous recrimination (W. Golding 'Lord of the Flies' [4, p. 21]</p>	<p>is often used in poetry, emotive prose and the style of mass media (especially headlines), in proverbs and sayings. To make a melodic effect to the utterance, to give certain prominence and additional expressiveness to the sentence [4, p. 21]</p>
<p>Rhyme</p>	<p>repetition of identical or similar terminal sound combinations of words [2, p. 128]</p>	<p>say, day, play; measure, pleasure; When the cat's away, the mice will play (away - play). Repetition is the mother of tuition. (repetition - tuition)</p>	<p>Many proverbs, sayings and epigrams are based on the use of rhyme</p>
<p>Rhythm</p>	<p>Pattern of stressed and unstressed syllables in the utterance. The regular patterns of stressed and unstressed syllables form a unit - <i>the foot</i> [34]</p>	<p>Dinner began in silence; the women facing one another, and the men. In silence the soup was finished - excellent, if a little thick, and fish was brought. In silence it was handed. Bosinney ventured: 'It's the first spring day.' Irene echoed softly: 'Yes - the first spring day.' [18, p. 87]</p>	<p>To show emotions which become tenser, dramatic feelings [2, p. 134]</p>

Table 2.

Onomatopoeia in detail

Direct Onomatopoeia	words that imitate natural sounds: <i>ding- dong, bang, cuckoo, mew, , etc.</i> [2, p. 124]
Indirect Onomatopoeia	<p>a) a combination of sounds the aim of which is to make the sound of the utterance echo of its sense <i>And the silken, sad, uncertain rustling of each purple curtain</i> (E. A. Poe) The repetition of the sound [s] produces the sound of the rustling of the curtain [2, p. 125]</p> <p>b) certain sound sequences are associated with particular feelings or human traits , the words <i>bump, lump, hump, rump, mump, clump</i> associate with large blunt shapes, words ending in plosive and syllabic /l/ associate with a clumsy, awkward or difficult action: <i>muddle, fumble, straddle, cuddle, fiddle, buckle, struggle, wriggle</i> [4, p. 23]</p>
Onomatopoeic words denoting the sounds of movements [31]	<i>bang, boom, rustle, hum, crash, whip</i>
Onomatopoeic words denoting sounds appearing in the process of communication [31]	<i>babble, giggle, grumble, murmur, whisper</i>
Onomatopoeic sounds of animals, birds, insects [31]	<i>buzz, crackle, crow, hiss, moo, mew, purr, roar</i>
Onomatopoeic sound of water	<i>splash</i>
Onomatopoeic sound of metallic things [31]	<i>clink, tinkle</i>

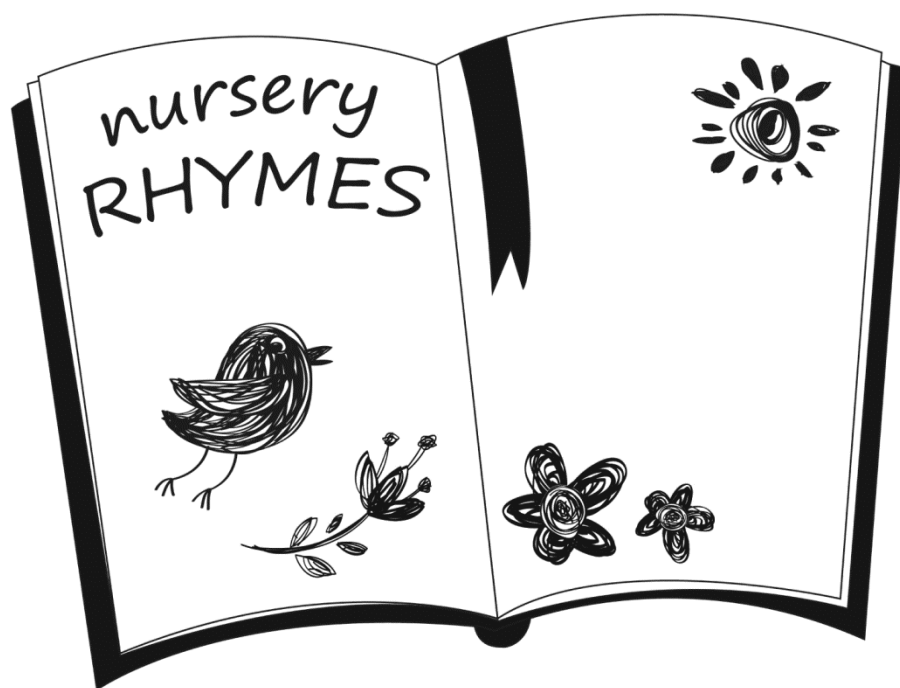


Table 3.

Rhyme in detail [2, p. 128]

Full rhyme	the likeness between the vowel sound in the last stressed syllables and between all sounds which follow e.g.: <i>tenderly – slenderly; finding – binding</i>
Incomplete vowel rhyme	the vowels of the syllables in corresponding words are identical, but the consonants may be different as in <i>flesh – fresh</i>
Incomplete Consonant rhyme	concordance in consonants and disparity in vowels, as in <i>worth – forth, tale – tool, treble – trouble, flung – lung.</i>

Table 4.

Rhyme models [2, p. 128]

<i>Couplet rhyme</i>	<p>the first and second lines rhyme together. The rhyming scheme is symbolized as <i>aa</i>:</p> <p><i>Away, away, from men and towns, To the wild wood and the downs. (P. Shelley)</i></p>
<i>Triple rhymes</i>	<p>all the three lines rhyme together. The rhyming scheme is <i>aaa</i>.</p>
<i>Cross rhyme</i>	<p>the first and the third, the second and fourth lines rhyme together. The rhyming scheme is <i>abab</i>:</p> <p><i>Four seasons fill the measure of the year; There are four seasons in the mind of man: He has his lasty Spring, when fancy clear Takes in all beauty with an easy span. (J. Keats)</i></p>
<i>Frame rhyme</i>	<p>the first and the fourth, the second and the third lines rhyme together. The rhyming scheme is <i>abba</i>:</p> <p><i>Love, faithful love recall'd thee to my mind – But how could I forget thee? Through what power Even for the least division of an hour. Have I been so beguiled as to be blind. (W. Wordstock)</i></p>

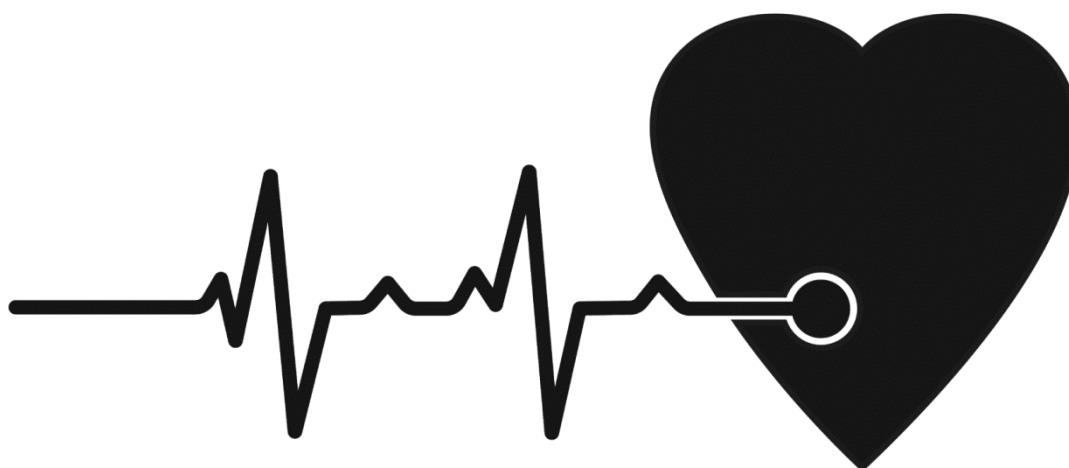


Table 5.

Five basic foot [13]

Iamb	<p>a foot consisting of one unstressed syllable followed by one stressed syllable (daDUM):</p> <p><i>My soul is dark – oh; quickly string</i></p> <p><i>The harp I yet can brook to here. (Byron)</i></p>
Trochee	<p>a foot consisting of one stressed syllable followed by one unstressed syllable (DUMda):</p> <p><i>Fare thee well! And if for ever</i></p> <p><i>Still for ever, fare the well. (Byron)</i></p>
Dactyl	<p>a foot consisting of one stressed syllable followed by two unstressed syllable (DUMdada):</p> <p><i>Hail to the Chief who in triumph advances!</i></p> <p><i>Honoured and blessed be the ever-green pine! (W. Scott)</i></p>
Anapest	<p>a foot consisting of two unstressed syllable followed by one stressed syllable (dadaDUM):</p> <p><i>He is a gone to the mountain,</i></p> <p><i>He is lost to the forest</i></p> <p><i>Like a summer-dried fountain,</i></p> <p><i>When our need was the sorest. (W. Scott)</i></p>
Amphibrach	<p>a foot consisting of one unstressed syllable followed by one stressed and one unstressed syllable (daDUMda):</p> <p><i>The waters are flashing</i></p> <p><i>The white hail is dashing,</i></p> <p><i>The lightnings are glancing,</i></p> <p><i>The boar-spray is dancing. (Shelley)</i></p>

Task 1. Fill in the missing words in the table

Onomatopoeia	Alliteration	Rhyme models	Rhythm: 5 foot
direct		couplet	Iamb
indirect		****	***
		cross	Dactyl
		****	***
			Amphibrach

Task 2. Find the hidden devices and circle them

q	w	r	h	y	m	e	i
o	p	a	s	d	f	g	h
j	i	a	m	b	l	a	k
l	a	z	c	x	c	v	b
g	h	n	x	m	t	r	t
d	f	g	v	h	j	k	m
q	d	a	c	t	y	l	z
e	a	n	a	p	e	s	t

Task 3.

Quiz

All the words you must guess are related to Phonetic Expressive Means and Stylistic Devices. The definitions of the words are given below. The first letter and the number of letters in each word are indicated to support you

A (12) Repetition of similar sounds in close succession, particularly at the beginning of successive words, like in *Seldom seen soon forgotten*.

A (10) a foot consisting of one unstressed syllable followed by one stressed and one unstressed syllable (**daDUMda**).

A (7) a foot consisting of two unstressed syllable followed by one stressed syllable (**dadaDUM**).

C (7) rhyme model where the first and second lines rhyme together. The rhyming scheme is symbolized as **aa**.

C (5) rhyme model where the first and the third, the second and fourth lines rhyme together. The rhyming scheme is **abab**.

D (6) rhythm foot consisting of one stressed syllable followed by two unstressed syllable (**DUMdada**).

F (5) rhyme model where the first and the fourth, the second and the third lines rhyme together. The rhyming scheme is **abba**.

F (4) rhyme with the likeness between the vowel sound in the last stressed syllables and between all sounds which follow, like in *tenderly – slenderly; finding – binding*.

I (4) rhythm foot consisting of one unstressed syllable followed by one stressed syllable (**daDUM**).

O (12) A combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder etc), by things (machines or tools), by people (sighing, laughter etc) and by animals.

R (6) Pattern of stressed and unstressed syllables in the utterance.

R (5) repetition of identical or similar terminal sound combinations of words as in *day, say, play*.

T (7) rhythm foot consisting of one stressed syllable followed by one unstressed syllable (**DUMda**).

T (6) rhyme model where all the three lines rhyme together. The rhyming scheme is **aaa**.

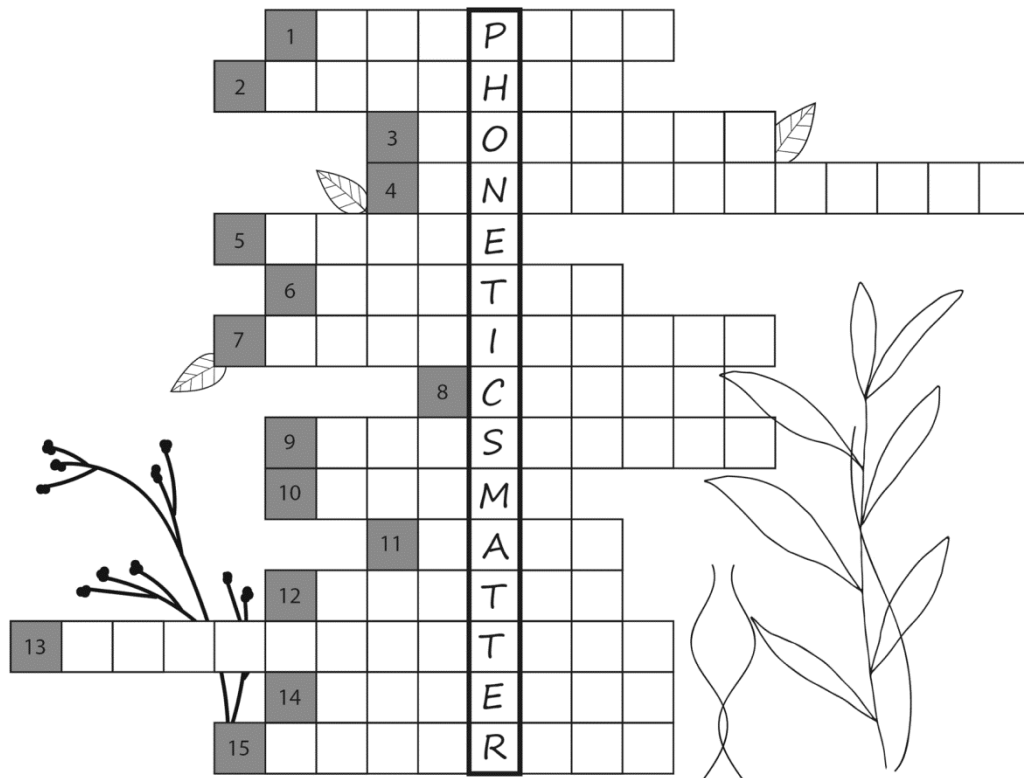
Task 4. Say whether the following statements are true or false. In case the statement is false correct it.

1. Triple rhyme is a rhyme model where all the three lines rhyme together. The rhyming scheme is **aaa**.
2. Trochee is a rhythm foot consisting of one stressed syllable followed by one unstressed syllable (**DUMda**).

3. Rhyme is a repetition of identical or similar terminal sound combinations of words as in *day, say, play*.
4. Rhythm is a pattern of stressed and unstressed syllables in the utterance.
5. Alliteration is a combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder etc), by things (machines or tools), by people (sighing, laughter etc) and by animals.
6. Onomatopoeia is a combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder etc), by things (machines or tools), by people (sighing, laughter etc) and by animals.
7. Alliteration is a repetition of similar sounds in close succession, particularly at the beginning of successive words.
8. Dactyl is a rhythm foot consisting of one stressed syllable followed by two unstressed syllable (**DUMdada**).
9. Couplet is a rhyme model where the first and second lines rhyme together. The rhyming scheme is symbolized as **aa**.
10. Anapest is a foot consisting of two unstressed syllable followed by one stressed syllable (**dadaDUM**).

Task 5. Fill in the crossword:

1. A foot consisting of two unstressed syllable followed by one stressed syllable (**dadaDUM**).
2. Rhythm foot consisting of one stressed syllable followed by one unstressed syllable (**DUMda**).
3. Rhyme model where the first and second lines rhyme together. The rhyming scheme is symbolized as **aa**.
4. A combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder etc), by things (machines or tools), by people (sighing, laughter etc) and by animals.



5. Repetition of identical or similar terminal sound combinations of words as in *day, say, play*.
6. Rhythm foot consisting of one stressed syllable followed by two unstressed syllable (**DUMdada**).
7. A foot consisting of one unstressed syllable followed by one stressed and one unstressed syllable (**daDUMda**).
8. Rhyme model where the first and the third, the second and fourth lines rhyme together. The rhyming scheme is **abab**.
9. Incomplete rhyme with concordance in consonants and disparity in vowels, as in *worth – forth, tale – tool, treble – trouble, flung – lung*.
10. Rhyme model where the first and the fourth, the second and the third lines rhyme together. The rhyming scheme is **abba**.
11. Rhythm foot consisting of one unstressed syllable followed by one stressed syllable (**daDUM**).
12. Pattern of stressed and unstressed syllables in the utterance.

13. Repetition of similar sounds in close succession, particularly at the beginning of successive words.
14. Onomatopoeia which imitates natural sounds: *ding- dong, bang, cuckoo, mew* is called ...
15. Onomatopoeia that aims at making the sound of the utterance echo of its sense (with the help of combining words) is called ...

Task 5. Study the following limericks and determine which phonetic devices they are based on.

(1)

There was a There was a Young Lady of Bute,
Who played on the silver-gilt flute;
She played several jigs, to her uncle's white pigs,
That amazing Young Lady of Bute [39, p. 35]

(2)

The was a Young Lady whose nose,
Was so long that it reached to her toes;
So she hired an Old Lady, whose conduct was steady,
To carry her wonderful nose [39, p. 35]

(3)

There was a Young Lady of Turkey,
Who helped when the weather was murky;
When the day turned out fine, she ceased to repine,
The capricious Young Lady of Turkey [39, p. 35]

(4)

There was an Old man of Apulia,
Whose conduct was very peculiar;
He fed twenty sons, upon nothing but buns,
That whimsical Man of Apulia [39, p. 35]

(5)

There was an Old Man with a poker,
Who painted his face with red oker;
When they said, 'You're a Guy!' he made no reply,
But knocked them all down with poker [39, p. 35]

Task 6. Study the following epigrams and epitaphs and determine which phonetic devices they are based on

An epitaph

A lovely young lady I mourn in my rhymes;
She was pleasant, good natured and civil sometimes,
Her figure was good: she had very fine eyes,
And her talk was a mixture of foolish and wise.
Her adorers were many, and one of them said,
'She waltzed rather well! It's a pity she's dead!' [39, p. 184]

Epigram

After such years of dissention and strife,
Some wonder that Peter should weep for his wife:
But his tears on her grave are nothing surprising, -
He's laying her dust, for fear of its rising [39, p. 184]

King Charles II

Here lies our mutton-eating King,
Whose word no man relies on,
Who never said a foolish thing,
Nor ever did a wise one [39, p. 184]

Task 7. Analyse the following poem from the point of view of stylistic phonetics

LORD ROEHAMPTON

During a late election Lord
Roehampton strained a vocal chord
From shouting, very loud and high,
To lots and lots of people why
The Budget in his opin-
-ion should not be allowed to win.
He sought a Specialist, who said,
'You have a swelling in the head:
Your Larynx is a thought relaxed
And you are greatly over-taxed.'
'I am indeed! On every side!'
The Earl (for such he was) replied,
In hoarse excitement. ... 'Oh! My Lord,
You jeopardize your vocal chord!'
Broke in the worthy Specialist.
'Come! Here's the treatment! I insist!' [39, p. 160]

Task 8. Analyze the following fragment from the point of view of stylistic phonetics:

- Pick out the cases of alliteration.
- Enlarge on the stylistic effect achieved (from the point of view of stylistic phonetics).
- Define the rhyme model in the poem.
- State the effect produced from the point of view of stylistics.
- Speak about the rhythm of the poem and the fragment overall.

He could hear the armed life almost within reach of him, could hear the slings tighten across the bandsman's chest as he heaved the big drum from the ground.

'Sticks crossed above his head,' whispered Torpenhow.

'I know – I know! Who should know if I don't. H'sh!'

The drumsticks fell with a boom, and the men swung forward to the crash of the band. Dick felt the wind of the mass movement in his face, heard the maddening tramp of feet and the friction of the pouches on the belts. The big drum pounded out the tune. It was a music-hall refrain that made a perfect quickstep –

He must be a man of decent height.

He must be a man of weight.

He must come home on a Saturday night

In a thoroughly sober state;

He must know how to love me,

And he must know how to kiss;

And if he's enough to keep us both

I can't refuse him bliss.

'What's the matter?' said Torpenhow, as he saw Dick's head fall when the last of the regiment had departed.

'Nothing. I feel a little bit out of running – that's all. Torp, take me back. Why did you bring me out?' [23, p. 174]

Task 9. Analyze the following fragment from the point of view of stylistic lexicology, stylistic syntax, stylistic semasiology and stylistic phonetics:

- Pick out the words that produce the most of the stylistic effect
- Enlarge on the stylistic effect achieved (from the point of view of stylistic lexicology).
- Pick out syntactical EM and SD.
- Define their type.
- State their function/ effect produced from the point of view of stylistics.
- Pick out semasiological EM/SD.
- Speak about the stylistic effect achieved (from the point of view of stylistic semasiology).
- Speak about alliteration, rhythm and rhyme in the fragment and the stylistic effect produced.

Then the Ghost spoke again, and his voice sounded like the sighing of the wind.

‘Have you ever read the old prophecy on the library window?’

‘Oh, often,’ cried the little girl, looking up; ‘I know it quite well. It is painted in curious black letters, and it is difficult to read. There are only six lines:

When a golden girl can win,

Prayer from out the lips of sin,

When the barren almond bears,

And a little child gives away its tears,

Then shall all the house be still And peace come to Canterville.

But I don’t know what they mean.’

‘They mean,’ he said sadly, ‘that you must weep for me for my sins, because I have no tears, and pray with me for my soul, because I have no faith, and then, if you have always been sweet, and good, and gentle, the Angel of Death will have mercy on me. You will see fearful shapes in darkness, and wicked voices will whisper in your ear, but they will not harm you, for against the purity of a little child the powers of Hell cannot prevail.’

Virginia made no answer, and the Ghost wrung his hands in wild despair as he looked down at her bowed golden head. Suddenly she stood up, very pale, and with a strange light in her eyes. 'I am not afraid.' She said firmly, 'and O will ask the Angel to have mercy on you.' He rose from his seat with a faint cry of joy, and taking her hand bent over it with old-fashioned grace and kissed it. His fingers were as cold as ice, and his lips burned like fire, but Virginia did not falter, as he let her across the dusky room. On the faded green tapestry were broidered little huntsmen. They blew their tasselled horns and with their tiny hands waved to her to go back. 'Go back! Little Virginia,' they cried, 'go back!' but the Ghost clutched her hand more tightly, and she shut her eyes against them. Horrible animals with lizard tails, and goggled eyes, blinked at her from the carven chimney-piece, and murmured 'Beware! Little Virginia, beware! We may never see you again,' but the Ghost glided on more swiftly, and Virginia did not listen. When they reached the end of the room he stopped, and muttered some words she could not understand. She opened her eyes, and saw the wall slowly fading away like a mist, and a great black cavern in front of her. A bitter cold wind swept round them, and she felt something pulling at her dress. 'Quick, quick,' cried the Ghost, 'or it will be too late,' and in a moment, the wainscoting had closed behind them, and the Tapestry Chamber was empty [41, p. 62-63].

Unit 7

Functional Styles (FS)



Table 1.

Functional styles and genres [2, p. 250-318]

FS	Genres
Belles-lettres FS	<ul style="list-style-type: none"> • poetry • emotive prose • drama
Publicistic FS	<ul style="list-style-type: none"> • oratory • essays • articles in newspapers and magazines
Newspaper FS	<ul style="list-style-type: none"> • brief news items • advertisements • announcements • headlines
Official Documents FS	<ul style="list-style-type: none"> • diplomatic documents • business letters • legal documents
Scientific Prose FS	<ul style="list-style-type: none"> • science texts • humanitarian sciences texts • popular- science prose

Table 2.

Aims and purposes of FS

FS	Aim / purpose
Belles-lettres FS	Cognitive and aesthetic functions. The purpose is to suggest a possible interpretation of the phenomena of life by forcing the reader to see the viewpoint of the writer [2, p. 251]
Publicistic FS style	The aim is to exert a deep influence on public opinion, to convince the reader or the listener that the interpretation given by the writer or the speaker is the only correct one and to cause him to accept the point of view expressed in the speech, essays or article [2, p. 287]
Newspaper FS	Serves the purpose of informing and instructing the reader, also seeks to influence public opinion on political and other matters. Editorials, leading articles are characterized by a subjective handling of facts [2, p. 295]
Official Documents FS	The aim is to reach agreement between two contracting parties [2, p. 313]
Scientific Prose FS	Aims at disclosing by research the inner substance of things and phenomena of objective reality, to bring proof to clinch a theory, the main function is proof [2, p. 251]

Table 3.

The Belles-lettres FS / genres linguistic features

FS/genre	Linguistic features
The belles-lettres FS in general	<ol style="list-style-type: none"> 1. Genuine (not trite) imagery, achieved by linguistic devices. 2. The use of words in contextual and very often in more than one dictionary meanings. 3. A vocabulary which will reflect to a greater or lesser degree the author's personal evaluation of things or phenomena. 4. A peculiar individual selection of vocabulary and syntax. 5. The introduction of the typical features of a colloquial language to a full degree (in plays) or lesser one (in emotive prose) or a slight degree (in poems) [2, p. 251]
Poetry	Rhythm and rhyme. As a SD rhythm is a combination of the ideal metrical scheme and its variations governed by the standard [2, p. 252]
Emotive prose	A combination of literary variant of the language and colloquial, which is presented by the speech of the characters. Emotive prose allows the use of elements of other styles but the author changes them to fulfill a certain function [2, p. 270]
Drama	The language of plays mainly consists of dialogues. The author's speech is in the form of stage remarks. The language of a play represents the variety of spoken language, character's utterances are much longer than in ordinary conversations, monologues are never interrupted [2, p. 281]

Table 4.

**Publicistic, Newspaper, Official Documents, Scientific Prose FS /
Genres Linguistic Features**

FS	Linguistic Features
Publicistic FS	<ul style="list-style-type: none"> • An expanded system of connectives and careful paragraphing • Its emotional appeal is generally achieved by the use of words with emotive meaning, the use of imagery and other stylistic devices as in emotive prose; but the stylistic devices used in publicistic style are not fresh and genuine • Publicistic style is also characterized by brevity of expression [2, p. 287-294]
Newspaper FS	<ul style="list-style-type: none"> • a system of interrelated lexical, phraseological, grammatical means, aimed at serving the purpose of informing and instructing the reader. • The most concise form of newspaper information is the headline. • Editorials, leading articles are characterized by a subjective handling of facts [2, p. 295-306]
Scientific Prose FS	<ul style="list-style-type: none"> • The logical sequence of utterances (a developed system of connectives) • The use of terms specific to each given branch of science • The use of quotations and references (compositional pattern, namely, the name of the writer referred to, the title of the work quoted, the publishing house, the date it was published, the page of the excerpt quoted or referred to) • The frequent use of foot - notes • The impersonality of scientific writings . Impersonal passive constructions are frequently used with the verbs suppose, presume, assume, conclude, point out, infer, etc., as in “It should be pointed out”, “it must not be assumed”, “it must be emphasized”, “it can be inferred”, etc. [2, p. 307-311]

Official Documents FS	<ul style="list-style-type: none"> • a special system of clichés, terms and set expressions by which each substyle can easily be recognized e.g. <i>hereinafter named, on behalf of, private advisory, Dear Sir, We remain, your obedient servants.</i> • special nomenclature words • abbreviations, • conventional symbols and contractions • the use of words in their logical dictionary meaning • No words with emotive meaning, except those which are used in business letters as conventional phrases of greeting or close, as Dear Sir, yours faithfully. • Almost every official document has its own compositional design. Pacts and statutes, orders and minutes, notes and memoranda—all have definite forms • The form of the document is itself informative, inasmuch as it tells something about the matter dealt with (a letter, an agreement, an order, etc) [2, p. 312-318]
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Task 1. Fill in the missing words in the table

Belles-Lettres	Publicistic	Newspaper	Official documents	Scientific Prose
poetry	Oratory	***	Legal documents	Science texts
***	***	***	***	Humanitarian sciences texts
***	Articles in newspapers and magazines	Advertisements and announcements	Diplomatic documents	***

Task 2. Find the hidden genres and circle them

q	w	e	s	s	a	y	i
o	p	a	s	d	f	g	h
j	d	r	a	m	a	l	k
l	a	z	c	x	c	v	b
g	h	n	x	m	t	r	t
d	f	g	v	h	j	k	m
q	p	o	e	t	r	y	z
h	e	a	d	l	i	n	e

Task 3.

Quiz

All the words you must guess are related to Functional Styles. The definitions of the words are given below. The first letter and the number of letters in each word are indicated to support you.

A (13) Sub style (genre) of the Newspaper style.

B (13) Functional styles which comprises poetry, emotive prose and drama.

B (9) Sub style (genre) of the Newspaper style.

D (10) Type of documents belonging to official style.

D (5) Genre of Belles-Lettres style.

E (5) Genre of Publicistic style.

E (7) Type of prose belonging to Belles-Lettres style.

G (5) Synonym of sub style.

H (8) Genre of newspaper style.

H (12) Texts of this genre belong to Scientific Prose style.

N (9) One of the functional styles.

O (7) Aural speech genre belonging to Publicistic Style.

O (8) Documents of this style cover business letters, diplomatic and legal.

P (11) One of the functional styles.

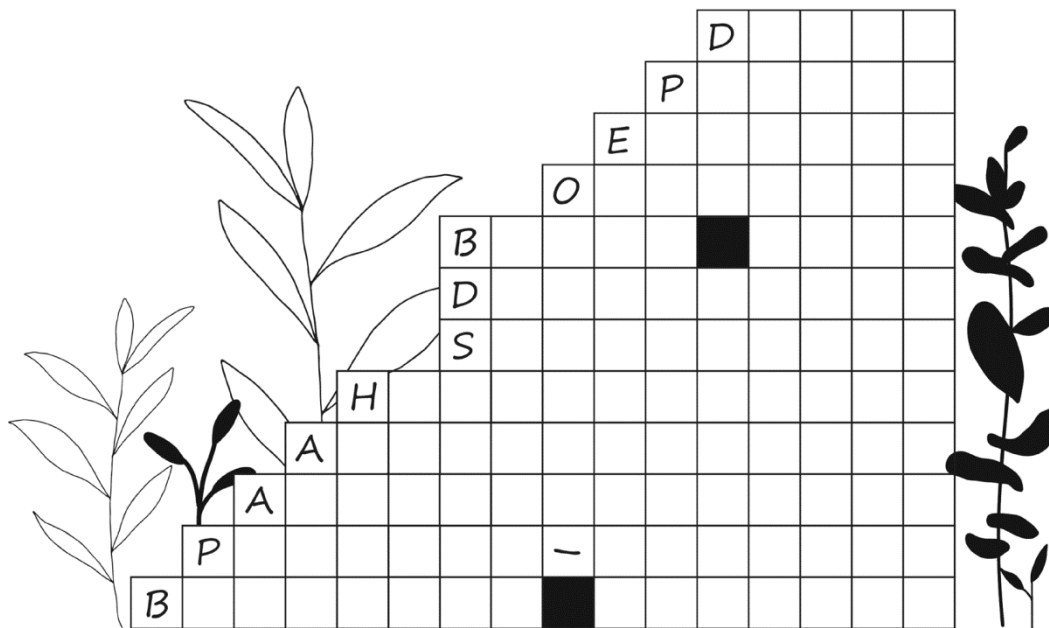
P (6) Genre of Belles-Lettres style.

S (7) Texts of this category belong to Scientific Prose functional style.

Task 4. Say whether the following statements are true or false. In case the statement is false correct it.

1. Science texts belong to Scientific Prose FS.
2. Poetry is the genre of Scientific Prose.
3. Belles-Lettres Style includes Poetry, Emotive Prose and Drama.
4. Publicistic Style includes poetry, business letters and science texts.
5. Official documents style include business letters, diplomatic and legal papers.
6. Newspaper Style includes brief news, headlines, advertisements and announcements.
7. The frequent use of *f o o t - n o t e s* and impersonal passive constructions with the verbs suppose, presume, assume, conclude and the like are typical of Scientific Prose FS.
8. Newspaper FS is characterized by a system of interrelated lexical, phraseological, grammatical means, aimed at serving the purpose of informing and instructing the reader.
9. The language of Drama mainly consists of dialogues. The author's speech is in the form of stage remarks.
10. Essays and articles from newspapers and magazines belong to Publicistic FS.

Task 5. Study the definitions and fill in the table. First letters are provided to support you.



D – one of the three genres of Belles-Lettres FS.

P - Rhyme and Rhythm are typical of this Belles-Lettres genre.

E – the kind of prose typical of Belles-Lettres style.

O – business letters, diplomatic and legal documents cover the style.

H – one of the genres of Newspaper FS.

B – one more genre of Newspaper FS.

D – these documents belong to Official Documents FS.

S – The Style include Science texts, popular-science prose.

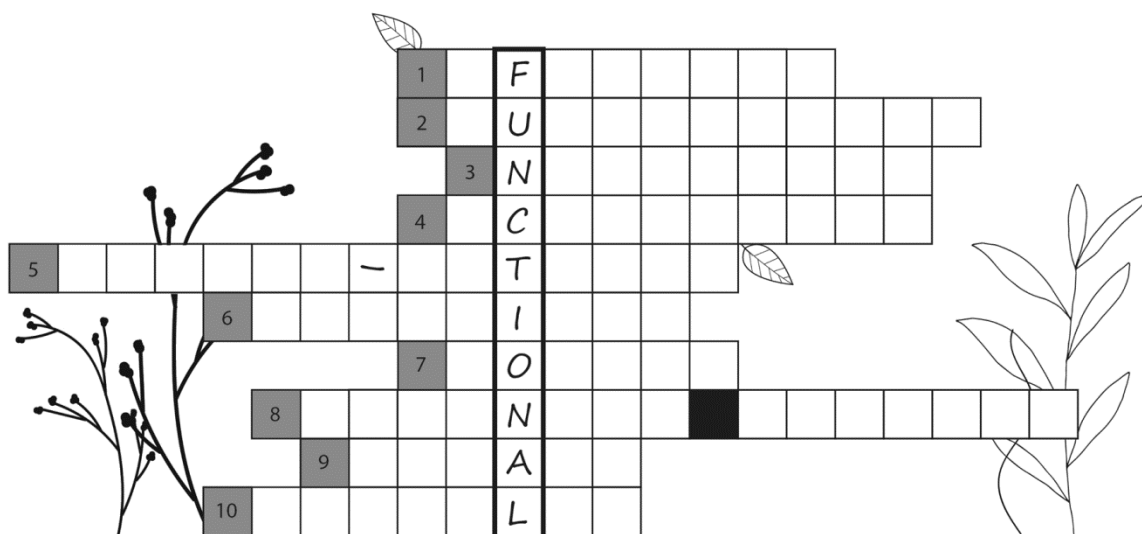
A – these pieces of information from Newspaper FS declare something or in other words make something known publicly.

A – these pieces of information from Newspaper FS promote goods or services.

P – Texts of this prose enter Scientific Prose FS.

B – These letters represent Official Documents FS.

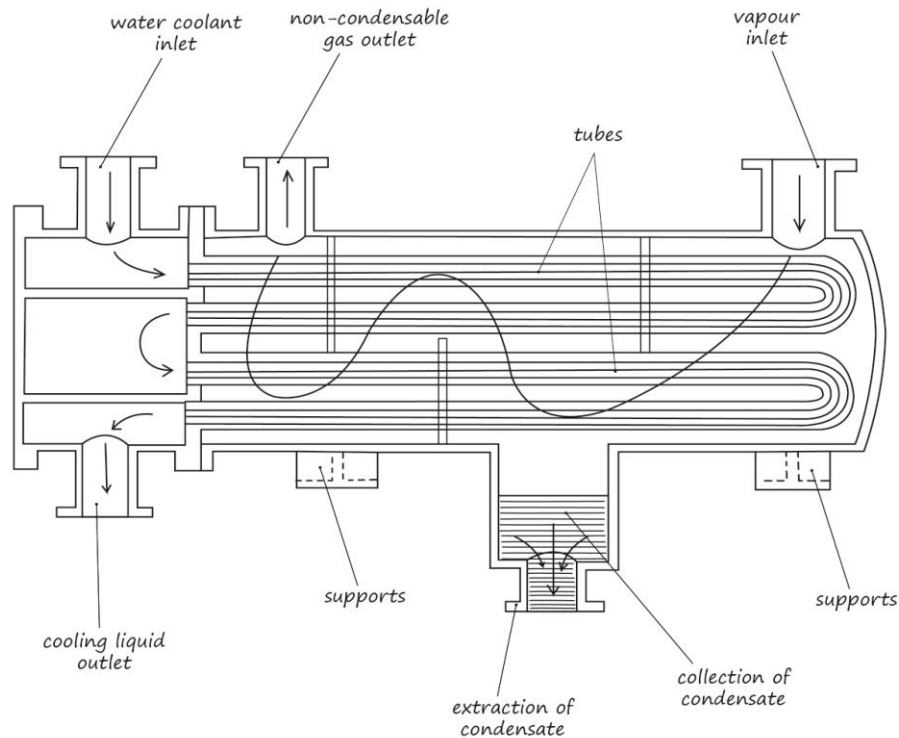
Task 6. Fill in the crossword:



1. This style includes business letters, diplomatic and legal documents.
2. This style includes essays, oratory pieces and articles from newspapers and magazines.
3. This style covers genres of brief news, headlines, advertisements and announcements.
4. The style includes science and humanitarian sciences texts and popular-science prose.
5. This styles covers genres of poetry, drama and emotive prose.
6. These captions belong to newspaper style and they play the role of banners.
7. Along with emotive prose and drama this genre belong to belles-lettres style.
8. Along with diplomatic and legal documents these letters belong to Official Documents FS.
9. Along with oratory pieces and articles in newspapers and magazines these texts belong to publicistic style.
10. Along with oratory pieces and essays these texts belong to publicistic style and can be found in newspapers and magazines.

Task 8. Study the following fragments, determine the style and genre they belong to and speak about their linguistic features.

(1) *Condensation and condensers*



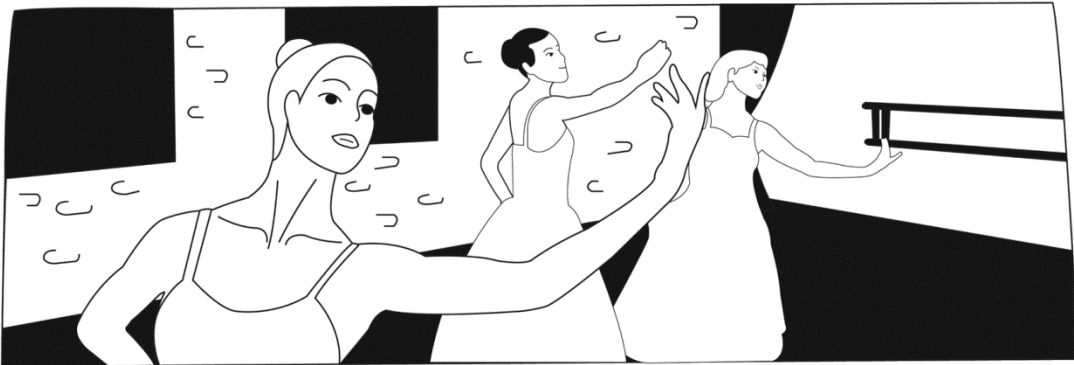
Steam which is admitted to a cold engine cylinder is liable to be partially condensed by contact with the cylinder walls. That part of the steam nearest to the walls is cooled and condenses as a film of water. The volume of steam in the cylinder is thereby considerably reduced, and more steam must be admitted in order that the pressure is sufficiently high to drive the piston along the cylinder. Condensation in a cylinder therefore raises the steam consumption of the engine and thereby lowers its efficiency. It is therefore necessary to devise means of getting rid of this condensation as far as possible, and in modern reciprocating steam engines condensation problems have been practically eliminated.

This is effected by superheating the steam in the boiler and also by fitting steam jackets round the cylinder. These are fitted into the annular space between the cylinder and the cylinder liner, and are connected to the steam supply. By raising the temperature of the cylinder walls in this way, the outward flow of heat is greatly reduced.

Steam which is exhausted from the cylinder still has considerable heat content, and in order that this heat energy should not be wasted, the steam is condensed and passed back to the boiler as hot feed water. Rapid condensation is accomplished by means of a condenser. In this condenser, a liquid coolant is circulated through banks of metal tubes. By flowing over these tubes, the steam is caused to transmit some of its heat to the liquid, and a rapid drop in temperatures occurs. The steam condenses, and is collected at the bottom of the condenser as condensate. By ensuring that there is no contact between the condensate and the coolant, a pure distilled water can be produced which is ideal for boiler feed water. This type of condenser is commonly used where pure water is not plentiful. The condensate is usually re-heated, so that it may be circulated back to the boiler at an adequate temperature.

In other types of condensers, which are known as jet condensers, the steam is cooled by allowing it to mix intimately with jets of cold water which are injected into the condenser. By this means, rapid condensation takes place, and the mixture of condensate and coolant is withdrawn by means of extraction pump. The water which is normally used as a coolant cannot usually be utilized in the boiler, and cannot therefore be re-circulated. It is either pumped up to a cooling tower or it gravitates into a cooling pond, and is stored for later use in the condenser [20, p. 46]

(2)



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(3)

29 January 1999

Excellency,

On behalf of the Secretary-General, I should like to invite your attention to the fact that the terms of office of the following five members of the International Court of Justice will expire on 5 February 2000:

Mr. Christopher G. Weeramantry (Sri Lanka)

Mr. Gilbert Guillaume (France)

Mr. Raymond Ranjeva (Madagascar)

Mr. Gonzalo Parra-Aranguren (Venezuela)

In accordance with Articles 4 and 13 of the Statute of the International Court of Justice, the General Assembly and the Security Council, during the fifty-fourth regular session of the General Assembly, will elect five judges for a period of nine years, beginning on 6 February 2000.

I have the honour to refer to paragraph 1 of the Article 4 of the Statute of the Court and to request you to transmit the enclosed communication to the members of the national group of your country in the Permanent Court of Arbitration, inviting them to nominate candidates in the election. This request is made in accordance with paragraph 1 of Article 5 of the Statute of the International Court of Justice which provides, *inter alia*, that the Secretary-General should invite the members of the Permanent Court of Arbitration to undertake, by national groups, the nominations "within a given time".

Her Excellency

Ms. Penny W. Wensley

Permanent Representative of Australia to the United Nations

New York, NY

[40, p.49]

(4)

Never having seen a ghost before, he naturally was terribly frightened, and, after a second hasty glance at the awful phantom, he fled back to his room, tripping up in his long winding-sheet as he sped down the corridor, and finally dropping the rusty dagger into the Minister's jack-boots, where it was found in the morning by the butler. Once in the privacy of his own

apartment, he flung himself down on a small pallet-bed and hid his face under the clothes. After a time, however, the brave old Canterville spirit asserted itself, as soon as it was daylight. Accordingly, just as the dawn was touching the hills with silver, he returned towards the spot where he had first laid eyes on the grisly phantom, feeling that, after all, two ghosts were better than one, and that, by the aid of his new friend, he might safely grapple with the twins. On reaching the spot, however, a terrible sight met his gaze. Something had evidently happened to the spectre, for the light had entirely faded from its hollow eyes, the gleaming falchion had fallen from its hand, and it was leaning up against the wall in a strained and uncomfortable attitude. He rushed forward and seized it in his arms, when, to his horror, the head slipped off and rolled on the floor, the body assumed a recumbent posture, and he found himself clasping a white dimity bed-curtain, with a sweeping-brush, a kitchen cleaver, and a hollow turnip lying at his feet! Unable to understand this curious transformation, he clutched the placard with feverish haste, and there, in the grey morning light he read these fearful words:

YE OTIS GHOSTE,

Ye Onlie True and Originale Spook.

Beware of Ye Imitationes.

All others are Counterfeite.

The whole thing flashed across him. He had been tricked, foiled, and outwitted! The old Canterville look came into his eyes; he ground his toothless gums together; and, raising his withered hands high above his head, swore, according to the picturesque phraseology of the antique school, that when Chanticleer had sounded twice his merry horn, deeds of blood would be wrought, and Murder walk abroad with silent feet [41, p. 50-51]

(5)

TO READ OR NOT TO READ

Books, I fancy, may be conveniently divided into three classes:

1. Books to read, such as Cicero's *Letters* Marco Polo *Memoirs* ... and (till we get a better one) Grote's *History of Greece*.

2. Books to re-read, such as Plato and Keats: In the Sphere of Poetry, The Masters Not the Minstrels; In the Sphere of Philosophy, The Seers Not the Servants.
3. Books not to read at all, such as Thomson's *Seasons*, Rogers's *Italy*, Paley's *Evidences*, all argumentative books and all books that try to prove anything.

The third class is by far the most important. To tell people what to read is, as a rule, either useless or harmful; for, the appreciation of literature is a question of temperament not of teaching; to Parnassus there is no primer and nothing that one can learn is ever worth learning. But to tell people what not to read is a very different matter, and I venture to recommend it as a mission to the University Extension Scheme.

Indeed, it is one that is eminently needed in this age of ours, an age that reads so much, that it has no time to admire, and writes so much, that it has no time to think. Whoever will select out of the chaos of our modern curricula "The Worst Hundred Books", and publish a list of them, will confer on the rising generation a real and lasting benefit.

After expressing these views I suppose I should not offer any suggestions at all with regard to "the Best Hundred Books," but I hope you will allow me the pleasure of being inconsistent, as I am anxious to put in a claim for a book that has been strangely omitted by most of the excellent judges who have contributed to your columns. I mean the *Greek Anthology*. The beautiful poems contained in this collection seem to me to hold the same position with regard to Greek dramatic literature as do the delicate little figurines of Tanagra to the Phidian marbles, and to be quite as necessary for the complete understanding of the Greek spirit.

I am also amazed to find that Edgar Allan Poe has been passed over. Surely this marvelous lord of rhythmic expression deserves a place? If, in order to make room for him, it be necessary to elbow out someone else, I should elbow out Southey, and I think that Baudelaire might be most advantageously substituted for Keble.

No doubt, both in the *Curse of Kehama* and in the *Christial Year* there are poetic qualities of a certain kind, but absolute catholicity of taste is not without its dangers. It is only an Auctioneer who should admire all schools of art [42, p. 305-306]

(6)

SYMPHONY IN YELLOW

An omnibus across the bridge
Crawls like a yellow butterfly,
And, here and there, a passer-by
Shows like a little restless midge

Big barges full of yellow hay
Are moved against a shadowy wharf
And, like a yellow silken scarf
The thick fog hangs along the quay

The yellow leaves begin to fade
And flutter from the Temple elms
And at my feet the pale green Thames
Lies like a rod of rippled jade

[42, p. 117]

(7)

A l g e r n o n: I'll reveal to you the meaning of that incomparable expression as soon as you are kind enough to inform me why you are Ernest in town and Jack in the country.

J a c k: Well, produce my cigarette case first.

A l g e r n o n: Here it is. (*Hands cigarette case*). Now produce your explanation, and pray make it improbable. (*Sits on sofa*)

J a c k: My dear fellow, there is nothing improbable about my explanation at all. In fact, it's perfectly ordinary. Old Mr. Thomas Cardew, who adopted me

when I was a little boy, made me in his will guardian to his grand-daughter, Miss Cecily Cardew. Cecily, who addresses me as her uncle from motives of respect that you could not possibly appreciate, lives at my place in the country under the charge of her admirable governess, Miss Prism.

A l g e r n o n : Where is that place in the country, by the way?

J a c k : That is nothing to you, dear boy. You are not going to be invited... . I may tell you candidly that the place is not in Shropshire.

A l g e r n o n : I suspected that, my dear fellow! I have Bunburied all over Shropshire on two separate occasions. Now, go on. Why are you Ernest in town and Jack in the country?

J a c k : My dear Algy, I don't know whether you will be able to understand my real motives. You are hardly serious enough. When one is placed in the position of guardian, one has to adopt very high moral tone on all subjects. It's one's duty to do so. And as a high moral tone can hardly be said to conduce very much to either one's health or one's happiness, in order to get up to town I have always pretended to have a younger brother of the name of Ernest, who lives in the Albany, and gets into the most dreadful scrapes. That, my dear Algy, is the whole truth pure and simple [42, p. 18-19]

(8)

CHAPTER I

BRITAIN in 1815

The Social Scene

What was Great Britain like when she won the battle of Waterloo? She was a country of some 13 million people – roughly a quarter of her present population. This number was fast increasing, and by 1871 it had doubled. The chief reasons for this quick growth were simple enough. They were that more babies survived and the Englishmen were living longer. Even in the slums of the new industrial towns expectation of life was better than ever before. People were already, on the whole, better fed, better clothed, less likely to contract disease and better cared for when they did, than during the eighteenth century. A further reason for the growth of population was that Irish immigrants were pouring into western England

and Scotland, though soon Irish, Scots, and English were to reverse this direction of emigration and flock westwards towards North America.

Most Englishmen in 1815 still worked on the land or in trades connected with agriculture, though within the next generation most Englishmen became townsmen engaged in industry: sixteen years after Waterloo probably half the population already lived under urban conditions. Large urban populations were gathering in the north-west of England, in South Wales, and between the Firth of Forth and the Firth of Clyde. During the first thirty years of the century Birmingham and Sheffield doubled in size, Liverpool, Leeds, Manchester, and Glasgow more than doubled. London, in 1815, was above the million mark, and five years later numbered 1,274,000.

These urban populations were still mostly country-bred, with the traditional outlook and character of country folk. Their children, too often reared in the slum-conditions which resulted from the shoddy houses rushed up to accommodate the newcomers, were a new social phenomenon in the northern towns. In the eighteenth century's few big towns – mostly ports like London, Bristol, and Liverpool – had their town-bred and even slum-bred populations, brutalized by ignorance, squalor, and the habits of gin-drinking. The city mob had been a fearsome terror to governments during the second half of the century. Now this old evil assumed vaster proportions, and with the increasing employment of women and children in the coal-mines of Wales or the unhealthy cotton-mills of Lancashire, great new social problems were created. William Cobbett deplored the 'oatmeal and water' diet of these folk uprooted from the soil.

If, when I go to the north, I find the labourers eating more meat than those of the 'south', I shall then say that 'enlightening' is a very good thing; but give me none of that 'light', or of that 'grace', which makes a man content with oatmeal and water, or that makes him lie down and die of starvation amidst abundance of food... Talk of vassals! Talk of villains! Talk of serfs! Are there any of these, or did feudal times ever see any of them, so debased, so absolutely slaves, as the poor creatures who, in the 'enlightened' north, are compelled to work fourteen hours a day, in a heat of eighty-four degrees, and who are liable to punishment for looking at a window of the factory!

At the time of Waterloo, therefore, Britain was midway through the most far-reaching social transformations in her whole history [38, p. 11-12]

(9)

Newberg observes School Bus Safety Week

This is the final day of Oregon School Bus Safety Week as proclaimed by Governor Barbara Roberts. School Bus Services Inc., in conjunction with the Newberg School District, participated in statewide poster campaign to help further educate students about school bus safety.

Throughout the week, kindergarteners through sixth graders made posters promoting school bus safety. The competition is divided into two divisions: kindergarten through third grade and fourth through sixth grade.

This year's theme "Cross in View – the Thing to do" highlights the importance of making sure the bus driver sees the student and the student sees the driver before crossing in front the bus.

GFC hosts Ukrainian students

Eight students and four professors from Kiev State Pedagogical Institute of Foreign Languages in Ukraine are visiting the United States for a month as guests of George Fox College.

Their visit is part of a newly implemented exchange program between the two institutions, operated under the auspices of InterVarsity Christian Fellowship. In that program, the visiting groups are responsible for transportation, while the host institution provides housing, meals and programming.

Next May a like number of George Fox students and faculty will travel to Ukraine for a month-long stay.

Laurel Lee, GFC's writer-in-residence and assistant professor of writing, was instrumental in developing the exchange agreement.

"I saw it as such an enriching experience for George Fox, and another wonderful opportunity for students here to be able to study another culture," she explained [26]

(10)

The Credit Controller
Ingenieros Industriales SA
Barrio de Ibaeta s/n
E-2009 San Sebastian

Dear Mr. Costello,

First let me apologize for not having cleared your June statement or replying to your letter of 10 August. However, I am surprised that you did not receive our circular letter informing all our suppliers that we were moving from Milano to Torino. I have checked our post book, and found that a letter was sent to you on June 30.

As you will see from the copy enclosed, we warned suppliers that during the move there might be some delay in clearing accounts and replying to correspondence as to move would involve replacing more than half our staff with new people who needed time to get used to our accounts and filing systems.

You will be pleased to hear that we have now settled into our new office and will have a fully trained staff by the end of next month. Meanwhile I am enclosing a cheque for Lit. 300,000 on account, and will send a full settlement of your June statement within the next few days.

Could you please note our new address, which is on the heading of the letter, for the future reference?

Yours sincerely,

D. Giordianino
Accountant
[7, p. 88]

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