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**МЕТОДИЧНІ РЕКОМЕНДАЦІЇ
ДО ПРАКТИЧНИХ ЗАНЯТЬ ТА САМОСТІЙНОЇ РОБОТИ
З ДИСЦИПЛІНИ
«СТИЛІСТИКА (ОСНОВНА ІНОЗЕМНА МОВА)»**

**для здобувачів першого (бакалаврського) рівня вищої освіти
за спеціальністю 014 Середня освіта (Мова і література (англійська))**

(нова редакція)



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Лук'янченко І. О.

Методичні рекомендації до практичних занять та самостійної роботи з дисципліни «Стилістика (основна іноземна мова)» (для здобувачів першого (бакалаврського) рівня вищої освіти за спец. 014 Середня освіта. Мова і література (англійська)). 3-тє вид., нова ред. Університет Ушинського. Одеса, 2023. 83 с.

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Методичні рекомендації призначені для аудиторної та самостійної роботи з дисципліни «Стилістика (основна іноземна мова)» здобувачів вищої освіти першого (бакалаврського) рівня спеціальності 014 Середня освіта. Мова і література (англійська). Навчальне видання містить загальні рекомендації щодо підготовки до практичних занять та самостійної роботи, наведено зміст дисципліни, плани практичних занять, тести для самоконтролю та питання для самоперевірки, запропоновано індивідуальне навчально-дослідне завдання, наведено питання для складання екзамену з орієнтовним прикладом відповіді, список рекомендованої літератури та Інтернет-ресурсів, критерії оцінювання.

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ПОЯСНЮВАЛЬНА ЗАПИСКА

Такі фактори, як залежність комунікантів від ситуації в найширшому розумінні цього терміну, орієнтація на особливості функціонально-комунікативної сфери спілкування, можливість моделювання процесу комунікації та його варіювання в залежності від лінгвістичних і екстралінгвістичних параметрів, наявність поняття стилістичної норми і опис контекстів навмисного і ненавмисного відступу від неї, можливість будь-якого мовного явища стати стилістичним елементом та сприяти чи запобігати ефективному впливу на слухача або читача, розумінню змісту висловлення чи тексту і багато інших аспектів, що впливають на стиль, дозволяють зазначити важливість курсу «Стилістика (основна іноземна мова)» для вільного володіння мовою, що вивчається. Сформувати мотивацію щодо використання набутих знань у професійній діяльності.

Мета навчальної дисципліни: ознайомити здобувачів з сучасними уявленнями про стилістичні ресурси та функціонально-стильову систему англійської мови, а також поглибити розуміння здобувачів вищої освіти щодо багатства та різноманітності стилістичних засобів в англійській мові, сприяти оволодінню здобувачами стилістичними нормами англійської мови, навчити їх впізнавати, аналізувати та інтерпретувати стилістичні явища, бачити взаємозв'язок усіх виразних засобів та стилістичних прийомів, які використовуються авторами художніх творів, розглядати художній текст у єдності форми та ідейного змісту. Сформувати мотивацію щодо використання набутих знань у професійній діяльності.

Передумови для вивчення дисципліни: для вивчення навчальної дисципліни «Стилістика (основна іноземна мова)» здобувачі мають опанувати знання з таких навчальних дисциплін, як вступ до мовознавства, лексикологія (основна іноземна мова), історія зарубіжної літератури, практика усного та писемного мовлення (основна іноземна мова).

Очікувані програмні результати навчання:

ПРН 1. Вільно використовувати чотири види мовленнєвої діяльності (говоріння, письмо, читання, аудіювання) англійською та німецькою мовами.

ПРН 2. Використовувати іноземну мову як засіб навчання, об'єкт навчання та інструмент педагогічного спілкування.

ПРН 3. Демонструвати володіння нормативною та узуально коректною мовою на рівні, що наближається до рівня носіїв мови в умовах взаємодії іноземної та рідної мов та двох національних культур.

ПРН 4. Демонструвати знання англійської мови на рівні не нижче C1.

ПРН 5. Вибирати та використовувати необхідний методичний інструментарій філологічного і лінгвістичного аналізу.

ПРН 6. Доречно використовувати іноземну мову в її літературній нормі та здійснювати мовленнєву поведінку згідно з лінгвокраїнознавчими особливостями.

ПРН 7. Аналізувати мову в її історичному і сучасному стані, використовувати системи основних понять і термінів мовознавства.

ПРН 10. Виявляти здатність сприймати та породжувати іншомовні тексти згідно з поставленою метою, а також породжувати іншомовні тексти залежно від комунікативної задачі.

ПРН 11. Здійснювати усну та письмову комунікацію рідною та англійською мовами на основі знання етно- та соціопсихологічних норм та моделей комунікативної поведінки

ПРН 16. Демонструвати здатність організовувати наукові дослідження в галузі філології й методики викладання іноземних мов.

Очікувані результати навчання дисципліни:

Унаслідок вивчення навчальної дисципліни здобувач вищої освіти має

знати: стилістичні ресурси та стилістичні мовленнєві факти англійської мови, її національно-специфічні стилістичні риси; виразні засоби й стилістичні прийоми різних мовних рівнів; основні функціональні стилі, їх характеристики; особливості використання стилістичних засобів відповідно до мети, умов і цільової настанови спілкування;

уміти: дотримуватися стилістичних норм англійської мови у будуванні цілісних, зв'язних і логічних текстів (дискурсів) різних функціональних стилів; здійснювати всі види мовленнєвої діяльності з урахуванням національно-специфічних стилістичних рис англійської мови; оцінювати стилістичний потенціал мовних одиниць усіх рівнів мовної системи, аналізувати та пояснювати особливості їх вживання на всіх рівнях у різних функціональних стилях; аналізувати та інтерпретувати тексти різної функціонально-стильової і жанрової приналежності на основі знання лінгвостилістичної системи англійської мови.

Унаслідок досягнення результатів навчання здобувачі вищої освіти у контексті змісту навчальної дисципліни мають опанувати такі **компетентності**:

Загальні компетентності:

ЗК 01. Здатність до гнучкого способу мислення, який надає можливість розуміти проблеми й задачі та використовувати потрібну інформацію й методологію для їх обґрунтованого та / або нестандартного вирішення відповідно до умов діяльності.

ЗК 03. Здатність до наукового мислення, спостереження й аналізу, висування гіпотез для вирішення спірних питань, виконання дослідницької роботи, аналізу наукової літератури.

Спеціальні компетентності:

СК 01. Здатність застосовувати знання про мову, її розвиток, будову та функціонування під час аналізу мовних фактів з фонетики, граматики, лексикології, стилістики; осмислення зв'язків між різними лінгвістичними науками.

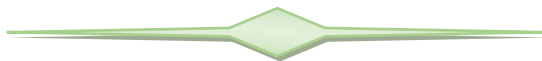
СК 02. Здатність до здійснення видів мовленнєвої діяльності (читання, аудіювання, говоріння та письма) англійською мовою на рівні не нижче С1.

СК 03. Здатність розуміти й використовувати вербальні та невербальні засоби іншомовного спілкування з національно-культурною специфікою, відповідно до контексту, ситуації та стилю.

СК 04. Здатність до реалізації міжкультурного спілкування у професійній та побутовій сферах з дотриманням сучасних мовних норм, правил реплікування, гендерних, культурних, соціальних факторів комунікації, принципу кооперації та ввічливості.

СК 05. Здатність до продукування цілісних, зв'язних і логічних висловлювань (дискурсів) різних функціональних стилів (наукового, офіційно-ділового, публіцистичного, художнього, розмовно-побутового) в усному і писемному мовленні, здійснюючи вибір адекватних мовних засобів.

Міждисциплінарні зв'язки: передбачаються зв'язки з такими навчальними дисциплінами, як-от: «Практика усного та писемного мовлення (основна іноземна мова)», «Лексикологія (основна іноземна мова)», «Теоретична фонетика (основна іноземна мова)».



ЗМІСТ ДИСЦИПЛІНИ

Змістовий модуль 1. Стилїстика як роздїл науки про мову. Стилїстична стратифїкація словникового складу англїйської мови.

Тема 1. Стилїстика як наука. Основні поняття стилїстики. Стилїстика як наука. Об'єкт дисциплїни та її завдання. Напрями стилїстичних дослїджень (лїнгвостилїстика, лїтературознавча стилїстика, стилїстика декодування, функціональна стилїстика, зїставна стилїстика, фоностилїстика, когнїтивна стилїстика, педагогїчна стилїстика). Основні поняття стилїстики: поняття стилю, поняття виражального засобу та стилїстичного прийому; функціонально-мовленнєвого та індивїдуального стилїв; поняття норми та лїтературної англїйської мови; стилїстична норма та стилїстична помилка; образ у стилїстицї. Рївнї стилїстичного аналізу текста/дискурса. Класифїкація текстїв вїдповїдно до функціонально-стилїстичної диференцїацїї (авторське мовлення, дїалог, внутрїшнїй монолог, непряме мовлення) та композицїйних форм (розповїдь, опис, мїркування).

Тема 2. Стилїстична диференцїація словникового складу англїйської мови. Пїдходи до стилїстичної диференцїацїї словникового складу англїйської мови. Стилїстичне використання рїзних лексичних шарїв в англїйській мовї. Стилїстично нейтральна лексика. Загальнолїтературна та загальнорозмовна лексика. Лїтературно-книжкова лексика: термїни, поетизми та архаїзми, варваризми та слова їншомовного походження, лїтературно-книжковї неологїзми. Розмовна лексика: власне розмовна лексика, сленг, жаргонїзми, дїалектизми, вульгаризми, мовнї та авторськи неологїзми. Експресивнїсть розмовної лексики. Стилїстичне використання слїв, що утворюють лексико-стилїстичну парадигму.

Змістовий модуль 2. Стилїстичні ресурси мовних рївнїв: стилїстичні прийоми та виразнї засоби.

Тема 3. Стилїстичний потенцїал фонографїчного рївня. Поняття виражального засобу та стилїстичного прийому на фонографїчному рївнї. Звуковий образ: ониматопея та її типи; алїтерацїя; асонанс; рима та її види; ритм; метричний розмїр вїрша в англїйській мовї. Взаємодїя графїки та звучання. Графон як фонографїчний прийом, його роль в англїйській лїтературї. Дефїсацїя та помноження. Стилїстичне використання графїчних засобїв (графїчна образнїсть та її стилїстичне використання, експресивнї можливостї шрифту). Інтонанцїйно-пунктуацїйнї засоби виразностї.

Тема 4. Стилїстичний потенцїал морфологїчного рївня. Морфологїчнї експресивнї засоби. Морфемний повтор, його роль у текстї. Оказїоналїзми та їх стилїстична функцїя. Оказїональний словотвір у художньому текстї. Стилїстична своєрїднїсть частин мови. Стилїстичнї прийоми використання їменникїв. Артикль та його стилїстична своєрїднїсть. Стилїстичнї можливостї використання дїєслова. Стилїстична своєрїднїсть приїменникїв. Стилїстичнї особливостї використання прикметникїв.

Тема 5. Стилїстичний потенцїал лексичного рївню. Поняття виражального засобу та стилїстичного прийому на лексичному рївнї. Стилїстичне значення, стилїстичне та функціональне забарвлення, його компоненти та їх функцїї. Метафора, її типи, рїзновиди, стилїстичнї функцїї. Метонїмїя, її типи та стилїстичнї функцїї. Синекдоха як рїзновид метонїмїї. Рїзниця мїж метафорою та метонїмїєю. Іронїя, її типи та стилїстичнї функцїї. Гумор та сарказм. Види мовної гри (зевгма, каламбур). Епїтет, його типи та стилїстична функцїя. Гїпербола та применшення. Оксюморон. Антономазїя, її типи та стилїстичнї функцїї. Алєгорїя. Рїзниця мїж алєгорїєю та антономазїєю. Стилїстична характеристика

стійких виразів. Стилiстичне використання фразеологiчних одиниць. Авторськi трансформацiї фразеологiзмiв (уведення додаткових компонентiв, заміна одного чи кількох компонентiв фразеологiчної одиницi синонiмiчними словами, введення додаткових компонентiв). Функцiї фразеологiзмiв в авторському тексті та мовленні персонажiв. Стилiстичнi особливостi використання стійких виразiв: клiше, прислiв'їв та приказок, епiграм, цитат у англійській поезії та прозі. Алюзія як iнтертекстуальний прийом. Алюзія як складова частина конвергенцiї стилістичних прийомiв.

Тема 6. Стилiстичний потенцiал синтаксичного рiвня. Експресивно-стилiстичний синтаксис. Поняття виражального засобу та стилістичного прийому на синтаксичному рiвнi. Особливостi розмовного синтаксису: елiпсис, риторичне запитання, апозіопезис. Стилiстично забарвленнi питання. Стилiстичне значення порядку слiв: стилістична iнверсія та її види, відокремлення, ретардація. Синтаксичний повтор як стилістичний прийом: анафора, епiфора, кільцеве повторення, анадиплозiс, синонiмiчне повторення та iн. Стилiстичнi особливостi використання паралельних конструкцiй. Хiазм, як рiзновид паралелiзму, його види. Комунікативна функція прерахування. Тавтологія. Асиндетон, полiсиндетон та приєднання як види синтаксичного зв'язку та їх стилістичнi функцiї. Експресивнi можливостi пунктуацiї.

Тема 7. Стилiстичний потенцiал лексико-синтаксичного рiвня. Поняття виражального засобу та стилістичного прийому на лексико-синтаксичному рiвнi. Антитеза як стилістичний прийом. Парадокс. Градація, її типи та стилістична функція. Розрядка (спадна градація) як стилістичний прийом. Художнє та логічне порiвняння. Семантична структура та стилістичнi функцiї образного порiвняння. Стилiстичне значення лiтоти. Перифраза, її види та стилістична функція. Евфемізми та дiсфемізми, їх стилістичнi можливостi.

Змістовий модуль 3. Функцiональнi стилі в сучасній англійській мові.

Тема 8. Система функцiональних стилiв сучасної англійської мови. Стилiв художньої лiтератури. Мовна система, функцiональнi стилі та iндивідуальне мовлення. Типологія функцiональних стилiв сучасної англійської мови та їх характеристика. Стилiв художньої лiтератури та його пiдстилi. Мета, функцiї та лiнгвістичнi особливостi стилю художньої лiтератури. Iндивідуальний характер стилю художньої лiтератури. Особливостi поезії, прози та драми як пiдстилiв художнього стилю.

Тема 9. Публіцистичний стилiв. Газетний стилiв. Публіцистичний стилiв та його пiдстилi. Мета, функцiї та особливостi публіцистичного стилю. Ораторський пiдстилiв, його лiнгвостилістичнi характеристики. Есе, як пiдстилiв публіцистичного стилю. Основнi характеристики статей як пiдстилю публіцистичного стилю. Газетний стилiв та його пiдстилi. Мета, функцiї та особливостi газетного стилю. Характеристика пiдстилiв газетного стилю (iнформацiйнi та редакцiйнi статтi, реклама та оголошення, рецензії, коментарі, заголовки газетних публікацiй).

Тема 10. Офіційно-дiловий стилiв. Науково-технічний стилiв. Офіційно-дiловий стилiв, його пiдстилi. Мета та лiнгвістичнi особливостi офіційно-дiлового стилю. Мова директивних, дипломатичних, юридичних та вiйськових документiв, дiлової кореспонденцiї. Науково-технічний стилiв та його жанрові рiзновиди. Мета, функцiї та особливостi науково-технічного стилю.

РЕКОМЕНДАЦІЇ ЩОДО ПІДГОТОВКИ ДО ПРАКТИЧНИХ ЗАНЯТЬ

- Готуючись до відповіді на теоретичні запитання за планом практичного заняття, уважно вивчіть конспект лекції. Перевірте повноту вашого конспекту за підручником зі стилістики англійської мови. Виділіть ключові поняття та терміни. Обов'язково випишіть значення і транскрипцію термінів. Перевірте своє розуміння ключових понять та термінів за конспектом лекції та підручником.
- Складіть план вашої відповіді. Напишіть стислий конспект відповіді за складеним планом, не користуючись конспектом лекції. Це надасть вам змогу відчути, наскільки впевнено ви володієте теоретичною інформацією.
- Ваша відповідь не повинна займати більше 5 хвилин. Це потребує від вас умінь відділяти суттєву інформацію від другорядної. Виклад матеріалу повинен бути лаконічним, але не забувайте про необхідність ілюструвати теоретичні положення *власними прикладами зі складеної вами картотеки*.
- Коректна за змістом, ваша відповідь має бути коректною й за формою. Не забувайте, що вам належить викладати інформацію в науковому стилі. Пам'ятайте про логіку вашого виступу. Ваша відповідь має наближатися за стилем до виступу на науковій конференції або захисту студентської випускної роботи. Це передбачає, по-перше, визначення кожного терміну. По-друге, ви не повинні обмежуватись однією точкою зору на ту або іншу наукову проблему. Викладаючи погляди науковців, не забувайте навести повне ім'я вченого. По-третє, при характеристиці декількох типів чи видів певного явища, наприклад, метафори, спочатку перелічіть всі типи, тільки потім давайте характеристику окремим типам.
- Нарешті, намагайтеся сформулювати власну точку зору щодо тієї або іншої проблеми лінгвостилістики. Ваша точка зору може співпадати або не співпадати з точкою зору лектора або автора прочитаної наукової праці. Головне, щоб ви прагнули до самостійного мислення і вміли аргументувати своє бачення проблеми.
- При виконанні практичних завдань перш за все переконайтеся в тому, що аналізований уривок або речення є зрозумілим для вас. Якщо необхідно зверніться до словника. При необхідності зверніться до ширшого контексту – всього твору, характеристики творчості автора. Перегляньте текст відповідної лекції та розділ підручника, уважно перечитайте приклади. Це надасть вам напрям, експресивні засоби якого саме мовного рівня шукати. Визначивши тип виділеного експресивного засобу, зазначте його вид. Крім типології експресивних засобів, зверніть увагу на стилістичну маркованість лексики, наявність розмовних або книжкових слів, поетизмів, архаїзмів, професіоналізмів. Не забувайте схарактеризувати функцію експресивного засобу – яке змістове навантаження він несе в тексті, які конотативні значення виражає, засобом створення якої характеристики або настрою виступає. В останньому не бійтеся помилитись, ви маєте право на власне читачке сприйняття, але ваші висновки мають бути обґрунтованими.

НАПРИКЛАД

“Woss that on your 'ead?” said Stan abruptly. (J. K. Rowling)

At the level of phonetic description, of interest is substitution and dropping of consonants, which are rendered in writing by intentional violation of spelling – graphon. The

graphon “ss” replaces the letters “t” and “s” in the personage’s discourse, “h” is dropped at beginning of word “head”. This stylistic device serves for speech characterisation, it shows that the character speaks Cockney English.

“NOOOOOOO!” Uncle Vernon seized one of Marge’s feet and tried to pull her down again, but was almost lifted from the floor himself. (J. K. Rowling)

Loudness of the voice and emphatic stress is rendered in writing by the use of capitalisation and multiplication of letter “o” in spelling of the word “no”.

She was a young and unbeautiful woman. (T. Howard)

At the level of morphemic description, the author brings into analyzed text the extension of the morphemic valency, which results in the formation of new word – “unbeautiful”. This occasional word is used for creation of additional information and designation of ironical evaluation of a person.

His mind was a dark labyrinth, intricate and convoluted, with a Minotaur of some kind crouching at the core. (J. S. Hill)

The extract under consideration is the original sustained metaphor used by the author to describe the character, to show that there was something frightening in him. This metaphor is based on the functional similarity of human’s mind and the labyrinth. The use of simple associated epithet “dark” is aimed at creating the atmosphere of gloom and danger. The stylistic effect is reinforced by two associated epithets “intricate” and “convoluted”, which are detached to attract the reader’s attention. The affected atmosphere is further sustained by allusion “Minotaur”, which adds to the stylistic effect, as in Greek mythology, the Minotaur was the creature with a bull’s head and a man’s body, confined in the Labyrinth, who devoured human flesh.

He followed Anna like a shadow: like a long, persistent, unswerving black shadow he went after the girl. (D. H. Lawrence)

The emphatic effect of the above given sentence is achieved by intentional violation of phraseological unit “to follow somebody like a shadow”. The author uses insertion, putting in a chain of metaphoric epithets “long, persistent, unswerving black” to intensify the meaning of phraseological unit, and lexical substitution “went after”. The use of this stylistic device is complicated by the use of inversion when repeating the same phraseological unit, that also creates effect of gradation.

Out came the chaise – in went the horses – on sprul the boys – in got the travellers. (Ch. Dickens)

The syntax of this sentence presents several groups of parallel constructions, combined with dashes. The stylistic effect is reinforced by the masterful use of complete inversion: both modifier and predicate stand before the subject. These stylistic devices used in convergence intensify the dynamic action and create a definitely perceived rhythm, which helps to render the atmosphere of constant motion and busyness.

SEMINAR 1
STYLISTIC FUNCTIONS OF DIFFERENT LEXICAL LAYERS
OF THE ENGLISH LANGUAGE

Objectives:

1. To realise stylistic classification of vocabulary as a system.
2. To define the principles of stylistic differentiation of the national English vocabulary.

QUESTIONS AND TASKS

Consider your answers to the following questions:

1. Give an outline of the stylistic differentiation of the national English vocabulary: neutral, literary, colloquial layers of words. What are the areas of their overlapping? What do you know about different approaches to the stylistic classification of the English vocabulary?
2. Where are literary words used? What are the main kinds of literary words? Give a brief description of each group. Provide examples.
3. Describe colloquial layer of vocabulary, its stratification. Illustrate your answer with examples. If there is the difference between slangisms and colloquialisms? Comment on difference and similarity between slangisms-vulgarisms-jargonisms.

Do the following tasks:

I. Define the stylistic value of each of the following words.

1. Physician, doc, doctor.
2. To chow down, to eat, to dine.
3. To start, to commence, to begin.
4. Money, currency, needful, dough, dibs.
5. Disposition, chat, intercourse.
6. To leave, to abandon, to kick.
7. Lodgings, apartment, flat, digs.
8. Mushy, emotional, sentimental
9. Eclipse, darkening.
10. Alluring, beautiful, drop-dead.

II. State the type and function of literary words in the following examples. Look up any words you do not know in your dictionary.

1. The youngsters were milling about in the sky half a mile away, emitting joyful shrieks and shouts of welcome. The wind tossed Rod an intelligible phrase or two.
“Rejoice, my children! Tis Lady Gwen!”
“Hast thou, then, come at last to be mother to our coven, Gwendylon?”
“Thy beauty hath but waxed, sweet Gwendylon! How dost thou?”
“Not yet robbing cradles, Randal . . .” (C. Stasheff)
2. Then a greybeard cleared us out, then the skipper laughed;
“Boys, the wheel has gone to Hell – rig the winches aft!
Yoke the kicking rudder-head – get her under way!”
So we steered her, pully-haul, out across the Bay! (R. Kipling)
3. On such an afternoon some score of members of the High Court of Chancery bar ought to be – as here they are – mistily engaged in one of the ten thousand stages of an endless cause, tripping one another up on slippery precedents, groping knee-deep in technicalities, running their goat-hair and

horse-hair warded heads against walls of words and making a pretence of equity with serious faces, as players might. On such an afternoon the various solicitors in the cause, some two or three of whom have inherited it from their fathers, who made a fortune by it, ought to be – as are they not? – ranged in a line, in a long matted well (but you might look in vain for truth at the bottom of it) between the registrar's red table and the silk gowns, with bills, cross-bills, answers, rejoinders, injunctions, affidavits, issues, references to masters, masters' reports, mountains of costly nonsense, piled before them. (Ch. Dickens)

4. One of these seats was at present occupied by Cedric the Saxon, who, though but in rank a thane, or, as the Normans called him, a Franklin, felt, at the delay of his evening meal, an irritable impatience, which might have become an alderman, whether of ancient or of modern times. (W. Scott)

5. "Well, yeah. But only the ulna, which goes from the little finger of the wrist up to the elbow. Not the radius as well, luckily. The radius will act as a natural splint." (D. Francis)

6. "Clipsby," he shouted, "off to the Moat House, and send all other laggards the same gate. Bowyer will give you jack and salet. We must ride before curfew". (R. L. Stevenson)

7. Even so he was crowded until navigating the room was a difficult task. He could not open the door without first closing the closet door, and vice versa. It was impossible for him anywhere to traverse the room in a straight line. To go from the door to the head of the bed was a zigzag course that he was never quite able to traverse without collisions. Having settled the difficulty of the conflicting doors, he had to steer sharply to the right to avoid the kitchen. Next he sheered to the left, to escape the foot of the bed; but this sheer, if too generous, brought him against the corner of the table. (J. London)

8. "Oh, thou art a warlock." The boy nodded sagely. "A warlock, and a most puissant one. Did you not come in a falling star?" (C. Stasheff)

III. State the type of colloquial words in the following examples. Explain in each case why you consider the word a) common colloquialism, b) jargonism or c) dialectism. If you do not know the meaning of the word look it up in your dictionary.

1. "What's the matter?" demanded Oliver.

"Hush!" replied the Dodger. "Do you see that old cove at the book-stall?"

"The old gentleman over the way?" said Oliver. "Yes, I see him."

"He'll do," said the Dodger

"A prime plant," observed Master Charley Bates. (Ch. Dickens)

2. "Sorry, old iron." Rod kept his arms across the horse's back; his legs felt a trifle wobbly. "I was on my way to reset you when I got clobbered." (C. Stasheff)

3. I think country gets dumped on across the board by the Grammys. (T. Keith)

4. Higgins [suddenly]: By George, yes: it all comes back to me! [They stare at him]. Covent Garden! [Lamentably] What a damned thing! (B. Shaw)

5. Business must be bad if Lonergan is sending you after the small fry. (H. Robbins)

6. The Chicken himself attributed this punishment to his having had the misfortune to get into Chancery early in the proceedings, when he was severely fibbed by the Larkey one, and heavily grassed. But it appeared from the published records of that great contest that the Larkey Boy had had it all his own way from the beginning, and that the Chicken had been tapped, and bunged, and had received pepper, and had been made groggy, and had come up piping, and had endured a complication of similar strange inconveniences, until he had been gone into and finished. (Ch. Dickens)

7. That was when they went – and stayed – out, dragging their kids with them untill everything closed up at two in the morning. (H. Robbins)

8. "I say no harm of you, Master Richard," returned the peasant. "Y' are a lad; but when ye come to a man's inches, ye will find ye have an empty pocket. I say no more: the saints help Sir Daniel's neighbours, and the Blessed Maid protect his wards!" (R. L. Stevenson)

IV. Read the text below, examine it, use different colours to distinguish stylistically marked words, and give the analysis of the text vocabulary (in written form).

1. Give a brief summary of the text (2-3 sentences).
2. Characterise the vocabulary of the text (in detail). Study the usage of different layers of the vocabulary in the text and analyze their convergence and stylistic relevance. How does the choice of words influence perception of the information?

SECOND BEST
by D. H. LAWRENCE

"Oh, I'm tired!" Frances exclaimed petulantly, and in the same instant she dropped down on the turf, near the hedge-bottom. Anne stood a moment surprised, then, accustomed to the vagaries of her beloved Frances, said:

"Well, and aren't you always likely to be tired, after travelling that blessed long way from Liverpool yesterday?" and she plumped down beside her sister. Anne was a wise young body of fourteen, very buxom, brimming with common sense. Frances was much older, about twenty-three, and whimsical, spasmodic. She was the beauty and the clever child of the family. She plucked the goose-grass buttons from her dress in a nervous, desperate fashion. Her beautiful profile, looped above with black hair, warm with the dusky-and-scarlet complexion of a pear, was calm as a mask, her thin brown hand plucked nervously.

"It's not the journey," she said, objecting to Anne's obtuseness. Anne looked inquiringly at her darling. The young girl, in her self-confident, practical way, proceeded to reckon up this whimsical creature. But suddenly she found herself full in the eyes of Frances; felt two dark, hectic eyes flaring challenge at her, and she shrank away. Frances was peculiar for these great, exposed looks, which disconcerted people by their violence and their suddenness.

"What's a matter, poor old duck?" asked Anne, as she folded the slight, wilful form of her sister in her arms. Frances laughed shakily, and nestled down for comfort on the budding breasts of the strong girl.

"Oh, I'm only a bit tired," she murmured, on the point of tears.

"Well, of course you are, what do you expect?" soothed Anne. It was a joke to Frances that Anne should play elder, almost mother to her. But then, Anne was in her unvexed teens; men were like big dogs to her: while Frances, at twenty-three, suffered a good deal.

The country was intensely morning-still. On the common everything shone beside its shadow, and the hillside gave off heat in silence. The brown turf seemed in a low state of combustion, the leaves of the oaks were scorched brown. Among the blackish foliage in the distance shone the small red and orange of the village.

The willows in the brook-course at the foot of the common suddenly shook with a dazzling effect like diamonds. It was a puff of wind. Anne resumed her normal position. She spread her knees, and put in her lap a handful of hazel nuts, whity-green leafy things, whose one cheek was tanned between brown and pink. These she began to crack and eat. Frances, with bowed head, mused bitterly.

"Eh, you know Tom Smedley?" began the young girl, as she pulled a tight kernel out of its shell.

"I suppose so," replied Frances sarcastically.

"Well, he gave me a wild rabbit what he'd caught, to keep with my tame one--and it's living."

"That's a good thing," said Frances, very detached and ironic.

"Well, it is! He reckoned he'd take me to Ollerton Feast, but he never did. Look here, he took a servant from the rectory; I saw him."

"So he ought," said Frances.

"No, he oughtn't! and I told him so. And I told him I should tell you--an' I have done."

Click and snap went a nut between her teeth. She sorted out the kernel, and chewed complacently.

"It doesn't make much difference," said Frances.

"Well, 'appen it doesn't; but I was mad with him all the same."

"Why?"

"Because I was; he's no right to go with a servant."

"He's a perfect right," persisted Frances, very just and cold.

"No, he hasn't, when he'd said he'd take me."

Frances burst into a laugh of amusement and relief.

"Oh, no; I'd forgot that," she said, adding, "And what did he say when you promised to tell me?"

"He laughed and said, 'he won't fret her fat over that.'"

"And she won't," sniffed Frances.

There was silence. The common, with its sere, blonde-headed thistles, its heaps of silent bramble, its brown-husked gorse in the glare of sunshine, seemed visionary. Across the brook began the immense pattern of agriculture, white chequering of barley stubble, brown squares of wheat, khaki patches of pasture, red stripes of fallow, with the woodland and the tiny village dark like ornaments, leading away to the distance, right to the hills, where the check-pattern grew smaller and smaller, till, in the blackish haze of heat, far off, only the tiny white squares of barley stubble showed distinct.

"Eh, I say, here's a rabbit hole!" cried Anne suddenly. "Should we watch if one comes out? You won't have to fidget, you know."

The two girls sat perfectly still. Frances watched certain objects in her surroundings: they had a peculiar, unfriendly look about them: the weight of greenish elderberries on their purpling stalks; the twinkling of the yellowing crab-apples that clustered high up in the hedge, against the sky: the exhausted, limp leaves of the primroses lying flat in the hedge-bottom: all looked strange to her. Then her eyes caught a movement. A mole was moving silently over the warm, red soil, nosing, shuffling hither and thither, flat, and dark as a shadow, shifting about, and as suddenly brisk, and as silent, like a very ghost of joie de vivre. Frances started, from habit was about to call on Anne to kill the little pest. But, today, her lethargy of unhappiness was too much for her. She watched the little brute paddling, snuffing, touching things to discover them, running in blindness, delighted to ecstasy by the sunlight and the hot, strange things that caressed its belly and its nose. She felt a keen pity for the little creature.

"Eh, our Fran, look there! It's a mole."

Anne was on her feet, standing watching the dark, unconscious beast. Frances frowned with anxiety.

"It doesn't run off, does it?" said the young girl softly. Then she stealthily approached the creature. The mole paddled fumblingly away. In an instant Anne put her foot upon it, not too heavily. Frances could see the struggling, swimming movement of the little pink hands of the brute, the twisting and twitching of its pointed nose, as it wrestled under the sole of the boot.

"It does wriggle!" said the bonny girl, knitting her brows in a frown at the eerie sensation. Then she bent down to look at her trap. Frances could now see, beyond the edge of the boot-sole, the heaving of the velvet shoulders, the pitiful turning of the sightless face, the frantic rowing of the flat, pink hands.

"Kill the thing," she said, turning away her face.

"Oh – I'm not," laughed Anne, shrinking. "You can, if you like."

"I don't like," said Frances, with quiet intensity.

After several dabbling attempts, Anne succeeded in picking up the little animal by the scruff of its neck. It threw back its head, flung its long blind snout from side to side, the mouth open in a peculiar oblong, with tiny pinkish teeth at the edge. The blind, frantic mouth gaped and writhed. The body, heavy and clumsy, hung scarcely moving.

"Isn't it a snappy little thing," observed Anne twisting to avoid the teeth.

"What are you going to do with it?" asked Frances sharply.

"It's got to be killed – look at the damage they do. I s'll take it home and let dadda or

somebody kill it. I'm not going to let it go."

She swaddled the creature clumsily in her pocket-handkerchief and sat down beside her sister. There was an interval of silence, during which Anne combated the efforts of the mole.

"You've not had much to say about Jimmy this time. Did you see him often in Liverpool?" Anne asked suddenly.

"Once or twice," replied Frances, giving no sign of how the question troubled her.

"And aren't you sweet on him any more, then?"

"I should think I'm not, seeing that he's engaged."

"Engaged? Jimmy Barrass! Well, of all things! I never thought he'd get engaged."

"Why not, he's as much right as anybody else?" snapped Frances.

Anne was fumbling with the mole.

"Appen so," she said at length; "but I never thought Jimmy would, though."

"Why not?" snapped Frances.

"I don't know – this blessed mole, it'll not keep still!--who's he got engaged to?"

"How should I know?"

"I thought you'd ask him; you've known him long enough. I s'd think he thought he'd get engaged now he's a Doctor of Chemistry."

Frances laughed in spite of herself.

"What's that got to do with it?" she asked.

"I'm sure it's got a lot. He'll want to feel somebody now, so he's got engaged. Hey, stop it; go in!"

But at this juncture the mole almost succeeded in wriggling clear. It wrestled and twisted frantically, waved its pointed blind head, its mouth standing open like a little shaft, its big, wrinkled hands spread out.

"Go in with you!" urged Anne, poking the little creature with her forefinger, trying to get it back into the handkerchief. Suddenly the mouth turned like a spark on her finger.

"Oh!" she cried, "he's bit me."

She dropped him to the floor. Dazed, the blind creature fumbled round. Frances felt like shrieking. She expected him to dart away in a flash, like a mouse, and there he remained groping; she wanted to cry to him to be gone. Anne, in a sudden decision of wrath, caught up her sister's walking-cane. With one blow the mole was dead. Frances was startled and shocked. One moment the little wretch was fussing in the heat, and the next it lay like a little bag, inert and black--not a struggle, scarce a quiver.

"It is dead!" Frances said breathlessly. Anne took her finger from her mouth, looked at the tiny pinpricks, and said:

"Yes, he is, and I'm glad. They're vicious little nuisances, moles are."

With which her wrath vanished. She picked up the dead animal.

"Hasn't it got a beautiful skin," she mused, stroking the fur with her forefinger, then with her cheek.

"Mind," said Frances sharply. "You'll have the blood on your skirt!"

One ruby drop of blood hung on the small snout, ready to fall. Anne shook it off on to some harebells. Frances suddenly became calm; in that moment, grown-up.

"I suppose they have to be killed," she said, and a certain rather dreary indifference succeeded to her grief. The twinkling crab-apples, the glitter of brilliant willows now seemed to her trifling, scarcely worth the notice. Something had died in her, so that things lost their poignancy. She was calm, indifference overlying her quiet sadness. Rising, she walked down to the brook course.

"Here, wait for me," cried Anne, coming tumbling after.

Frances stood on the bridge, looking at the red mud trodden into pockets by the feet of cattle. There was not a drain of water left, but everything smelled green, succulent. Why did she care so little for Anne, who was so fond of her? she asked herself. Why did she care so little for anyone? She did not know, but she felt a rather stubborn pride in her isolation and indifference.

They entered a field where stooks of barley stood in rows, the straight, blonde tresses of the

corn streaming on to the ground. The stubble was bleached by the intense summer, so that the expanse glared white. The next field was sweet and soft with a second crop of seeds; thin, straggling clover whose little pink knobs rested prettily in the dark green. The scent was faint and sickly. The girls came up in single file, Frances leading.

Near the gate a young man was mowing with the scythe some fodder for the afternoon feed of the cattle. As he saw the girls he left off working and waited in an aimless kind of way. Frances was dressed in white muslin, and she walked with dignity, detached and forgetful. Her lack of agitation, her simple, unheeding advance made him nervous. She had loved the far-off Jimmy for five years, having had in return his half-measures. This man only affected her slightly.

Tom was of medium stature, energetic in build. His smooth, fair-skinned face was burned red, not brown, by the sun, and this ruddiness enhanced his appearance of good humour and easiness. Being a year older than Frances, he would have courted her long ago had she been so inclined. As it was, he had gone his uneventful way amiably, chatting with many a girl, but remaining unattached, free of trouble for the most part. Frances was a rare, delicate kind of being, whom he realized with a queer and delicious stimulation in his veins. She gave him a slight sense of suffocation. Somehow, this morning, she affected him more than usual. She was dressed in white. He, however, being matter-of-fact in his mind, did not realize. His feeling had never become conscious, purposive.

Frances knew what she was about. Tom was ready to love her as soon as she would show him. Now that she could not have Jimmy, she did not poignantly care. Still, she would have something. If she could not have the best--Jimmy, whom she knew to be something of a snob--she would have the second best, Tom. She advanced rather indifferently.

"You are back, then!" said Tom. She marked the touch of uncertainty in his voice.

"No," she laughed, "I'm still in Liverpool," and the undertone of intimacy made him burn.

"This isn't you, then?" he asked.

Her heart leapt up in approval. She looked in his eyes, and for a second was with him.

"Why, what do you think?" she laughed.

He lifted his hat from his head with a distracted little gesture. She liked him, his quaint ways, his humour, his ignorance, and his slow masculinity.

"Here, look here, Tom Smedley," broke in Anne.

"A moudiwar! Did you find it dead?" he asked.

"No, it bit me," said Anne.

"Oh, aye! An' that got your rag out, did it?"

"No, it didn't!" Anne scolded sharply. "Such language!"

"Oh, what's up wi' it?"

"I can't bear you to talk broad."

"Can't you?"

He glanced at Frances.

"It isn't nice," Frances said. She did not care, really. The vulgar speech jarred on her as a rule; Jimmy was a gentleman. But Tom's manner of speech did not matter to her.

"I like you to talk nicely," she added.

"Do you," he replied, tilting his hat, stirred.

"And generally you do, you know," she smiled.

"I s'll have to have a try," he said, rather tensely gallant.

"What?" she asked brightly.

"To talk nice to you," he said. Frances coloured furiously, bent her head for a moment, then laughed gaily, as if she liked this clumsy hint.

"Eh now, you mind what you're saying," cried Anne, giving the young man an admonitory pat.

"You wouldn't have to give yon mole many knocks like that," he teased, relieved to get on safe ground, rubbing his arm.

"No indeed, it died in one blow," said Frances, with a flippancy that was hateful to her.

"You're not so good at knockin' 'em?" he said, turning to her.

"I don't know, if I'm cross," she said decisively.
 "No?" he replied, with alert attentiveness.
 "I could," she added, harder, "if it was necessary."
 He was slow to feel her difference.
 "And don't you consider it is necessary?" he asked, with misgiving.
 "W-ell is it?" she said, looking at him steadily, coldly.
 "I reckon it is," he replied, looking away, but standing stubborn.
 She laughed quickly.
 "But it isn't necessary for me," she said, with slight contempt.
 "Yes, that's quite true," he answered.
 She laughed in a shaky fashion.
 "I know it is," she said; and there was an awkward pause.
 "Why, would you like me to kill moles then?" she asked tentatively, after a while.
 "They do us a lot of damage," he said, standing firm on his own ground, angered.
 "Well, I'll see the next time I come across one," she promised, defiantly. Their eyes met, and she sank before him, her pride troubled. He felt uneasy and triumphant and baffled, as if fate had gripped him. She smiled as she departed.
 "Well," said Anne, as the sisters went through the wheat stubble; "I don't know what you two's been jawing about, I'm sure."
 "Don't you?" laughed Frances significantly.
 "No, I don't. But, at any rate, Tom Smedley's a good deal better to my thinking than Jimmy, so there – and nicer."
 "Perhaps he is," said Frances coldly.
 And the next day, after a secret, persistent hunt, she found another mole playing in the heat. She killed it, and in the evening, when Tom came to the gate to smoke his pipe after supper, she took him the dead creature.
 "Here you are then!" she said.
 "Did you catch it?" he replied, taking the velvet corpse into his fingers and examining it minutely. This was to hide his trepidation.
 "Did you think I couldn't?" she asked, her face very near his.
 "Nay, I didn't know."
 She laughed in his face, a strange little laugh that caught her breath, all agitation, and tears, and recklessness of desire. He looked frightened and upset. She put her hand to his arm.
 "Shall you go out wi' me?" he asked, in a difficult, troubled tone.
 She turned her face away, with a shaky laugh. The blood came up in him, strong, overmastering. He resisted it. But it drove him down, and he was carried away. Seeing the winsome, frail nape of her neck, fierce love came upon him for her, and tenderness.
 "We s'll 'ave to tell your mother," he said. And he stood, suffering, resisting his passion for her.
 "Yes," she replied, in a dead voice. But there was a thrill of pleasure in this death.

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SEMINAR 2

PHONO-GRAPHICAL STYLISTIC DEVICES AND EXPRESSIVE MEANS



Objectives:

1. To define basic notions of the level analysed.
2. To identify and analyse the SDs and EMs of the phono-graphical level.
3. To comment upon functional roles of SDs and EMs of the level analysed in speech, literary works and other texts.

QUESTIONS AND TASKS

Consider your answers to the following questions:

1. Enumerate the stylistic devices and expressive means of the phono-graphical level. What are the purely phonetic stylistic devices? What are the purely graphic stylistic devices and expressive means?
2. What is understood by “onomatopoeia”? Name the variants of onomatopoeia, characterize them. Give your examples.
3. What types of deliberate repetition of phonemes do you know? What is the purpose of their usage? Give examples.
4. What are main concepts of versification? Name them, give definitions? Comment on their use in the English poetry.
5. What is “graphon”? Comment on the types and functions of graphon. Illustrate your answer with examples.
6. Name the purely graphical means that are used to convey the intensity of the stress, emphasizing and thus foregrounding the stressed words. Give examples. What are the purposes of the usage of different kinds of print in the text? Give examples.

Do the following tasks:

1. Analyse the following examples and name the cases of onomatopoeia (direct or indirect) in the following sentences. What is the purpose of their usage?

1. He made the hobbit scramble on his shoulders as best he could with his tied hands, and then off they all went at a run, with a clink-clink of chains, and many a stumble, since they had no hands to steady themselves with. (J. R. R. Tolkien)
2. Whenever the moon and the stars are set,
Whenever the wind is high,
All night long in the dark and wet
A man goes riding by. (R. S. Stevenson)
3. A few feet away from it, they broke into a run and – CRASH. (J. K. Rowling)
4. He saw nothing and heard nothing but he could feel his heart pounding and then he heard the clack on stone and the leaping, dropping clicks of a small rock falling. (E. Hemingway)
5. Then with enormous, shattering rumble, sludge-puff, sludge-puff, the train came into the station. (A. Saxton)
6. “The hippopotamus, or river horse, is one of the largest of the quadrupeds to be found in the continent of Africa ...” he droned, as though lecturing a class.
“Yes, yes ... fantastic beast. Truly one of nature’s wonders,” said Kralefsky, looking desperately for escape.
“When you shoot a hippopotamus or river horse,” droned Colonel Ribbendane, oblivious to interruption,” as I have had the good fortune to do, you aim between the eyes and the ears, thus ensuring that the bullet penetrates the brain.”
“Yes, yes,” Kralefsky agreed, hypnotised by the Colonel’s protuberant blue eyes.
“Bang!” said the colonel, so suddenly and loudly that Kralefsky nearly dropped his plate. “You hit him between the eyes ... Splash! Crunch! ... straight into the brain, d’you see?”

“Yes, yes,” said Kralfesky, swallowing and going white.

“Splosh!” said the colonel, driving the point home. “Blow his brain out in a fountain.”

7. The tallest pines,
Though rooted deep as high, and sturdiest oaks
Bowed their stiff necks, loaded with stormy blasts,
Or torn up sheer. (J. Milton)
8. The fair breeze blew, the white foam flew,
The furrow followed free;
We were the first that ever burst
Into that silent sea. (S. T. Coleridge)

II. Name the phono-graphical means that are used in the given passages. Define the purpose of their usage.

1. New whipped cream: No mixing or measuring. No beating or bothering. (Advertisement)
2. “You’d fbetter pretend to be impreffed,” said the doorknocker conversationally, but hampered somewhat by the ring. “He does it with pulleys and a bit of ftring. No good at opening-fpells, fee?” (T. Pratchett)
3. Who knows why the cold wind blows
Or where it goes, or what it knows.
It only flows in passionate throes
Until it finally slows and settles in repose. (K. Roper)
4. “STOP! STOP!” he yelled, whacking the dashboard and the windshield, but they were still plummeting, the ground flying up toward them...
“WATCH OUT FOR THAT TREE!” Harry bellowed, lunging for the steering wheel, but too late – CRUNCH. (J. K. Rowling)
5. An Austrian army awfully arrayed,
Boldly by battery besieged Belgrade. (A. A. Watts)
6. On the wrinkled face of the hills
I see my shortening shadow
as my sun creeps towards the west hills
gently, gently, gently
like afternoon’s flame l
o
w
e
r
i
n
g
to ash in the evening. (Ushie)
7. Water, water, every where,
And all the boards did shrink;
Water, water, every where,
Nor any drop to drink. (S. T. Coleridge)
8. Piglet, sitting in the running Kanga’s pocket, substituting the kidnapped Roo, thinks:
this shall take
“If is I never to
flying really it.” (A. Milne)
9. I prayed for the city to be cleared of people, for the gift of being alone – a-l-o-n-e: which is the one New York prayer ... (J. D. Salinger)
10. “MUUUUUUM!” howled Dudley, tripping over his feet as he dashed back toward the house.

“MUUUUM! He's doing you know what!” (J. K. Rowling)

11. “Thirdly and finally, he said, I wish to make an ANNOUNCEMENT”. He spoke this last word so loudly and suddenly that everyone sat up who still could. “I regret to announce that – though, as I said, eleventy-one years is far too short a time to spend among you – this is the END. I am going. I am leaving NOW. GOOD-BYE!” (J. R. R. Tolkien)

12. “Well, I’ve made up my mind, anyway. I want to see mountains again, Gandalf, *mountains*, and then find somewhere where I can *rest*. In peace and quiet, without a lot of relatives prying around, and a string of confounded visitors hanging on the bell. I might find somewhere where I can finish my book.” (J. R. R. Tolkien)

13. “I meant “please”!” said Harry quickly. “I didn't mean–”

“WHAT HAVE I TOLD YOU,” thundered his uncle, spraying spit over the table, “ABOUT SAYING THE “M” WORD IN OUR HOUSE?”

“But I –”

“HOW DARE YOU THREATEN DUDLEY!” roared Uncle Vernon, pounding the table with his fist.

“I just –”

“I WARNED YOU! I WILL NOT TOLERATE MENTION OF YOUR ABNORMALITY UNDER THIS ROOF!” (J. K. Rowling)

14. “Well, Jup,” said I, “what is the matter now? – how is your master?”

“Why, to speak de troof, massa, him not so berry well as mought be.”

“Not well! I am truly sorry to hear it. What does he complain of?”

“Dar! dat's it! – him neber plain of notin – but him berry sick for all dat.”

“Very sick, Jupiter! – why didn't you say so at once? Is he confined to bed?”

“No, dat he aint! – he aint find nowhar – dat's just whar de shoe pinch – my mind is got to be berry hebbly bout poor Massa Will.”

“Jupiter, I should like to understand what it is you are talking about. You say your master is sick. Hasn't he told you what ails him?”

“Why, massa, taint worf while for to git mad about de matter – Massa Will say noffin at all aint de matter wid him – but den what make him go about looking dis here way, wid he head down and he soldiers up, and as white as a gose? And den he keep a syphon all de time –” (E. A. Poe)

III. Define the type of rhyme, instrumentation means (onomatopoeia, alliteration and assonance) and graphical means. Describe the stylistic effect achieved. Look at the sample of the analysis from Ogden Nash's verse.

Poem

Farewell, farewell, you old
rhinocerosous,
I'll stare at something less
prepocerosous.

Commentary

The analyzed fragment is the perfect, forced rhyme.

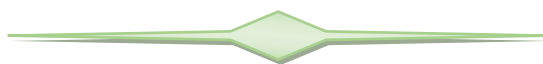
In the analysed passage, stylistically of interest is a case of alliteration (repeated “f”, “s”) - and assonance (repeated [ea] is used). It is aimed at imparting a melodical effect to the verse, thus making it sound agitative.

1. Little lamb, I'll tell thee,
Little lamb, I'll tell thee:
He is called by the name
For he calls himself a Lamb,
He is meek, and He is mild;
He became a little child.
I a child, and thou a lamb,
We are called by his name.
Little lamb, God bless thee!
Little lamb, God bless thee! (W. Blake)

2. Once upon a midnight dreary, while I pondered weak and weary,
Over many a quaint and curious volume of forgotten lore,
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door.
"Tis some visitor," I muttered, "tapping at my chamber door –
Only this, and nothing more." (E. A. Poe)
3. No longer mourn for me when I am dead
Than you shall hear the surly sullen bell
Give warning to the world, that I am fled
From this vile world with vilest worms to dwell. (W. Shakespeare)
4. I walked beside the evening sea
And dreamed a dream that could not be;
The waves that plunged along the shore
Said only: "Dreamer, dream no more!" (G. W. Curtis)
5. Leaves
 Murmuring by myriads in the shimmering trees
Lives
 Wakening with wonder in Pyrenees.
Birds
 Cheerily chirping in the early day.
Bards
 Singing of summer scything thro' the hay. (W. Owen)

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SEMINAR 3
MORPHOLOGICAL EXPRESSIVE MEANS.
PARTS OF SPEECH AND THEIR STYLISTIC POTENTIAL

Objectives:

1. To define basic notions of the level analysed.
2. To identify and analyse the morphemic foregrounding.
3. To clear out significance of the parts of speech for organisation of utterances and texts.
4. To develop students' critical viewpoint upon stylistic peculiarities of language use.

QUESTIONS AND TASKS

Consider your answers to the following questions:

1. What are the main cases of morphemic foregrounding? Explain the purposes of the usage of morphemic repetition in poetry and in prose. Illustrate your answer with examples.
2. Comment on the stylistic power of the noun. Give examples.
3. What is the stylistic power of the verb based on? Illustrate your answer with examples.
4. What do you know about the stylistic power of the article? Give examples.
5. What is the stylistic power of the pronoun? Illustrate your answer with examples.
6. Comment on the stylistic power of the adjective. Give examples.

Do the following tasks:

I. Name the language media of the morphological level that give additional information (logical, emotive, expressive) in the sentence. Comment their stylistic effect.

1. It makes me sick, the blindness, deadness, out-of-dateness, stodginess, and yes, the sheer jealous malice of the great bulk of England (J. Fowles)
2. There was one, however, who *did* smile. That was a fair-haired, fair-skinned girl, who stood upon one of the carretas, by the side of which the victor had placed himself. (T. Mayne Reid)
3. "We've got a treat today, you know," said the nurse, "water-cress sandwiches for tea. We love water-cress, don't we?" (D. du Maurier)
4. How humiliating is this discovery! – Yet, how just a humiliation! (J. Austen).
5. The impossible was not on her side and she knew it. (A. Christie)
6. She did not encourage him to stay, but never did she discourage him. (S. Lewis)
7. He is the most married man I ever saw. (A. Christie)
8. "Amazing woman, that Mrs. Danvers," said Giles, turning to me, "don't you think so?" (D. du Maurier)
9. Poor Wickham! there is such an expression of goodness in his countenance! such an openness and gentleness in his manner! (J. Austen)
10. I saw her disfigured and discoloured face and heard her strangely altered voice. (Ch. Bronte)
11. The yells and yammering, croaking, jibbering and jabbering; howls, growls and curses; shrieking and skriking, that followed were beyond description. (J. R. R. Tolkien)
12. The doctor walks in. "How are we doing this morning, Mr. Dieke?" he says. (C. Bushnell)
13. "Me? I didn't see no knife. Lady, I didn't see nothin'." (S. Sheldon)
14. He seemed prosperous, extremely married and unromantic. (S. Lewis)
15. The "poblanas" are the pretty girls of the place; but, pretty or plain, all the girls are out to-day in their best and gayest apparel. Some wear *enaguas* of blue – others of scarlet – others of purple; and many of them tastefully flounced at the bottoms with a trimming of narrow lace. They wear the embroidered chemisette, with its snow-white frills, and the blueish *reboso*, gracefully arranged, so as to conceal neck, bosom, arms, and, in some cases of coquetry, even the face! Ere night this jealous garment will have lost half its prudery. (T. Mayne Reid)
16. Across the brook began the immense pattern of agriculture, white chequering of barley stubble, brown squares of wheat, khaki patches of pasture, red stripes of fallow, with the woodland and the

tiny village dark like ornaments, leading away to the distance, right to the hills, where the check-pattern grew smaller and smaller, till, in the blackish haze of heat, far off, only the tiny white squares of barley stubble showed distinct. (D. H. Lawrence)

17. “You, Sir,” said Snawley, addressing the terrified Smike, “are an unnatural, ungrateful, unloveable boy.” (Ch. Dickens)

18. When it is considered that the brute selected is one of the strongest, swiftest, and fiercest of his kind, and that no weapon – not even the lazo – is allowed, it will be admitted this is a matter of no easy accomplishment. (T. Mayne Reid)

II. Analyse the morphemic structure and the purpose of creating the occasional words in the parody poem “The Manlet” by L. Carrol. Mind that your analysis must be logical and cohesive.

THE MANLET

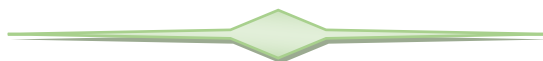
In statue the manlet was dwarfish –
No big burly Blunderbore he;
And he wearily gazed on the crawfish
His wifelet had dressed for his tea.

“Now reach me, sweet Atom, my gunlet,
And hurl the old shoelet for luck.
Let me hie to the bank of the runlet,
And shoot thee a Duck!”...

On he speeds, never wasting a wordlet,
Though thoughtlets cling, closely as wax,
To the spot where the beautiful birdlet
So quietly quacks...
Where the Grublet is sought by the Froglet,
Where the Frog is persued by the Duck;
Where the Ducklet is chased by the doglet –
So runs the world’s Luck!

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SEMINAR 4 LEXICAL STYLISTIC DEVICES (Part 1)



Objectives:

1. To define basic notions of the level analysed.
2. To identify and analyse the SDs and EMs of the lexical level.
3. To comment upon functional roles of SDs and EMs of the lexical level in speech, literary works and other texts.
4. To develop students' critical viewpoint upon stylistic peculiarities of language use.

QUESTIONS AND TASKS

Consider your answers to the following questions:

1. Give the definition of the notion "tropes". Is there a difference between tropes and figures of speech?
2. What is understood by "metaphor"? Give a detailed description of the device. What types of metaphor do you know? Illustrate your answer with examples. Comment on variants of metaphor. Provide examples.
3. What is "metonymy"? Explain the difference between metaphor and metonymy. What types of metonymy do you know? Illustrate your answer with examples. What is "synecdoche"? Provide examples.
4. What do we understand by "epithet"? What are the principles of their classification? What types of epithets do you know (according to I. Galperin and V. Kukhareenko)? Give your own examples.

Do the following tasks:

I. Analyse the cases of using metaphor and metonymy, comment on their role and functions in the headlines of English newspapers.

1. Coca-Cola excludes itself from American education. (The Times)
2. Texas "lucks out" as Rita fails to unleash full fury. (The Sunday Times-World)
3. Mint Road may bark, not bite. (Daily News & Analysis – Money)
4. America looks to UK in pay protest. (The Times)

II. Classify the following epithets and fill in the table below.

Semantically Structurally	Effective (associated) epithets	Figurative (unassociated) epithets
Single/simple epithet		
Pair epithet		
Two-step epithet		
Chain of epithets		
Compound epithet		
Phrase epithet		
Reversed (inverted) epithet		

1) smiling eyes; 2) a cold and unprofitable face; 3) sun-hungry bananas; 4) a pompously majestic female; 5) the devil of a woman; 6) friendly-but-honest look; 7) Eastern orange-phosphate-and-massage-cream professors; 8) a ghost-like face; 9) a heart-burning desire; 10) shutters-coming-off-the-shops early morning; 11) a crystal stream; 12) cat-and-dog life; 13) a biting remark; 14) a hellish dull empty room; 15) a wrath-bearing tree; 16) a moon-like face.

III. Name the stylistic devices of the lexical level used in the sentences given below and define their stylistic functions.

1. Laughter played around his lips. (Ch. Dickens).
2. The camp, the pulpit and the law for rich man's sons are free. (P. B. Shelly).
3. Richard combed his fingers through his thick hair as his mind lifted out of the fog of despair, coming into focus upon seeing the vine. (T. Goodkind)
4. The bleak mansions across the town ravine opened baleful dragon eyes. Soon, in the morning avenues below, two old women would glide their electric Green Machine, waving at all the dogs. "Mr. Tridden, run to the carbarn!" Soon, scattering hot blue sparks above it, the town trolley would sail the rivering brick streets. (R. Bradbury)
5. Buck lived at a big house in the sun-kissed Santa Clara Valley. (J. London)
6. They walked alone, two continents of experience and feeling, unable to communicate. (W. S. Gilbert).
7. Life is hard, and *Nature* takes sometimes a terrible delight in torturing *her* children. (W. S. Maugham)
8. And there was always Broadway – glistening, opulent, wily, varying, desirable Broadway – growing upon one like an opium habit. (O. Henry)
9. At the top of a squatty, three-story brick Sue and Johnsy had their studio. (O. Henry)
10. "Ron," said Hermione, in an I-don't-think-you're-being-very-sensitive sort of voice, "Harry doesn't want to play Quidditch right now ... He's worried, and he's tired ... We all need to go to bed ..." (J. K. Rowling)
11. But, reasoned they, so long as we hold the mother and sister as hostages, he will not leave them. He will still continue to lurk around the settlement, and, if not now, some time shall the fox [*about the man, who is the main character*] be caught and destroyed. (T. Mayne Reid)
12. I knew them all, or knew what they did for a living: timber, flour, textiles, insurance. Timber and flour were standing at the counter discussing the cost of labour. Textiles at a table in the opposite side of the room was complaining about his garage bills. Insurance was listening waiting his turn. (J. Brain)
13. At midnight I went on deck, and to my mate's great surprise put the ship round on the other tack. His terrible whiskers flitted round me in silent criticism. (J. Conrad)
14. It was autumn – late autumn – that loveliest season of the American year, when the wild woods appeal painted, and Nature seems to repose after her annual toil – when all her creatures, having feasted at the full banquet she has so lavishly laid out for them, appear content and happy. (T. Mayne Reid)

IV. Read the text below, examine it and give the stylistic analysis of the extract (in written form).

1. Identify the functional style and genre of the text.
2. Say whether the extract contains description, narrative proper or argumentation. In what tone is the extract written?
3. Name and explain the effect of the lexical stylistic devices used to hold the reader's attention throughout the text. Speak on their appropriateness.
4. Characterise the vocabulary of the text. How does the choice of words influence perception of the information?

THREE MEN IN A BOAT
by JEROME K. JEROME
(From Chapter II)

George and I were for camping out. We said it would be so wild and free, so patriarchal like.

Slowly the golden memory of the dead sun fades from the hearts of the cold, sad clouds. Silent, like sorrowing children, the birds have ceased their song, and only the moorhen's plaintive cry and

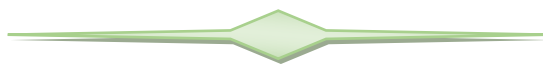
the harsh croak of the corncrake stirs the awed hush around the couch of waters, where the dying day breathes out her last.

From the dim woods on either bank, Night's ghostly army, the grey shadows, creep out with noiseless tread to chase away the lingering rearguard of the light, and pass, with noiseless, unseen feet, above the waving river-grass, and through the sighing rushes; and Night, upon her sombre throne, folds her black wings above the darkening world, and, from her phantom palace, lit by the pale stars, reigns in stillness.

Then we run our little boat into some quiet nook, and the tent is pitched, and the frugal supper cooked and eaten. Then the big pipes are filled and lighted, and the pleasant chat goes round in musical undertone; while, in the pauses of our talk, the river, playing round the boat, prattles strange old tales and secrets, sings low the old child's song that it has sung so many thousand years – will sing so many thousand years to come, before its voice grows harsh and old – a song that we, who have learnt to love its changing face, who have so often nestled on its yielding bosom, think, somehow, we understand, though we could not tell you in mere words the story that we listen to. And we sit there, by its margin, 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 – till our voices die away in silence, and the pipes go out – till we, common-place, everyday young men enough, feel strangely full of thoughts, half sad, half sweet, and do not care or want to speak – till we laugh, and, rising, knock the ashes from our burnt-out pipes, and say “Good-night,” and, lulled by the lapping water and the rustling trees, we fall asleep beneath the great, still stars, and dream that the world is young again – young and sweet as she used to be ere the centuries of fret and care had furrowed her fair face, ere her children's sins and follies had made old her loving heart – sweet as she was in those bygone days when, a new-made mother, she nursed us, her children, upon her own deep breast – ere the wiles of painted civilization had lured us away from her fond arms, and the poisoned sneers of artificiality had made us ashamed of the simple life we led with her, and the simple, stately home where mankind was born so many thousands years ago.

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SEMINAR 5
LEXICAL STYLISTIC DEVICES
(Part 2)

Objectives:

1. To define basic notions of the level analysed.
2. To identify and analyse the SDs and EMs of the lexical level.
3. To comment upon functional roles of SDs and EMs of the lexical level in speech, literary works and other texts.
4. To develop students' critical viewpoint upon stylistic peculiarities of language use.

QUESTIONS AND TASKS

Consider your answers to the following questions:

1. What is "zeugma"? Name the variation of zeugma. Give your own examples. What is meant by pun? Illustrate your answer with examples. Explain the difference between pun and zeugma.
2. What other variations of the play on words do you know? Provide examples.
3. What are the main characteristics of hyperbole? Explain how hyperbole and understatement correlate to each other. If there is a difference between the meiosis and the understatement?
4. Give definition to the notion "oxymoron". Name its types and stylistic functions. Give examples.
5. What is "antonomasia"? What types of antonomasia do you know? Provide examples.
6. What is understood by "irony"? Explain the difference between irony and humour. How is the bitter irony called? What types of irony do you know? Give examples.

Do the following tasks:

I. Analyse the given samples and pick out a) zeugma, b) pun. Define their stylistic functions.

1. More sun and air for your sun and heir. (Advertisement)
2. Miss Martha was forty, her bank-book showed a credit of two thousand dollars, and she possessed two false teeth and a sympathetic heart. Many people have married whose chances to do so were much inferior to Miss Marth's. (O. Henry)
3. It cost me ten thousand lire and a lie to extract the forwarding address of Lady Abbloo from one of the assistants behind the concierge's desk. (I. Shaw)
4. He was alternately cudgelling his brains and his donkey when, passing the workhouse, his eyes encountered the bill on the gate. (Ch. Dickens)
5. Lord Goring: My dear farther, only people who look dull ever get into the House of Commons, and only people who are dull ever succeed there. (O. Wilde)
6. Medora took heart, a cheap hall bedroom, and two art lessons a week from professor Angeline. (O. Henry).
7. Can the Ethiopian change his skin, or the leopard its spots? – Yes, the leopard changes its spots, whenever it goes from one spot to another. (Joke)
8. She went home, in a flood of tears and a sedan chair. (Ch. Dickens)

II. Give your own sentences with play on words. Use such words as spirit, engaged, lost, go, find.

III. Point out hyperbole and understatement and comment on their originality or stateness.

1. I wish I had known it was your birthday, Lady Windermere, I would have covered the whole street in front of your house with flowers for you to walk. (O. Wilde)
2. He proceeded very slowly and cautiously, an inch at a time. (J. London)
3. He never bothered about having an office. The whole town was his office, and when ever he wanted to sit down, he would go up to the eighth floor of Cory Building and sit in M. Peter's office. (W. Saroyan)

4. I have to have this operation. It isn't very serious. I have this tiny little tumor on the brain. (J. D. Salinger)
5. BANG!!!!??? Piglet lay there wondering what had happened. At first, he thought the whole world had blown up; and then he thought that perhaps only the Forest part of it had; and then he thought that only he had, and he was now alone or somewhere on the Moon and would never see Christopher Robin or Pooh, or Eeyore again. (A. Milne)
6. Kitty dared not breath. He made no further sound, no beginning of a gesture, but his eyes, those dark, cold eyes of his (seeing now what mysteries?) stared at the whitewashed wall. (W. S. Maugham)
7. I would do anything in the world to ensure Gwendolen's happiness. (O. Wilde)
8. Señor Gomez del Monte, the owner of countless flocks and broad acres in the valley; and there are others of his class with their señoras and señoritas. (T. Mayne Reid)
9. Now I am old and strong, strong, strong. My armour is like tenfold shields, my teeth are swords, my claws spears, the shock of my tail a thunderbolt, my wings a hurricane, and my breath death! (J. R. R. Tolkien)
10. Everything he touched turned to money, and at the age of fourteen he had over six hundred dollars in the Valley Bank, money he had made by himself. He was born to sell things. (W. Saroyan)

IV. Name the stylistic devices of lexical level used in the sentences given below and define their stylistic functions.

1. There are some enterprises in which a careful disorderliness is the true method. (H. Melville)
2. All the perfumes of Arabia will not sweeten this little hand. (W. Shakespeare)
3. Bachelor №2: Mr. Marvelous, sixty-five, says he's sixty. Square jaw, silver hair, bright blue eyes, athletic – all parts work on demand. (C. Bushnell)
4. Since we needs must first have met
I have seen thee, high and low,
Thirty years or more, and yet
'Twas a face I did not know;
Thou hast now, go where I may,
Fifty greetings in a day. (W. Wordsworth)
5. Maybe you two deserve each other. Mr. and Mrs. Perfect. Mr. Honest. Mr. Pure, who had no idea how Simon was multiplying his business by millions. Just how naive are you, Sam? (D. Steel)
6. I like a smuggler. He is the only honest thief. (Ch. Lamb)
7. After a while and a cake he crept nervously to the door of the parlour. (J. R. R. Tolkien)
8. When I eventually met Mr. Right I had no idea that his first name was Always. (R. Rudner)
9. I was helpless. I did not know what in the world to do. I was quaking from head to foot, and could have hung my hat on my eyes, they stuck out so far. (M. Twain)
10. Sprinting towards the elevator he felt amazed at his own cowardly courage (G. Markey)
11. Did you hit a woman with a child? – No, sir, I hit her with a brick. (Th. Smith)
12. The King blamed himself for not having sooner taken the decisive step, of convincing his kind and good kinsman by such a mark of confidence as he was now bestowing, that the angry passages which had occurred betwixt them were nothing in his remembrance, when weighed against the kindness which received him when an exile from France, and under the displeasure of the King his father. He spoke of the Good Duke of Burgundy, as Philip the father of Duke Charles was currently called, and remembered a thousand instances of his paternal kindness. (W. Scott)

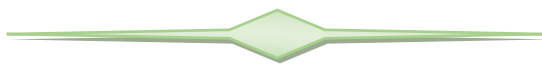
V. Analyse the examples of irony given in the following excerpts. Comment on its types and functions.

1. "He is as fine a fellow," said Mr. Bennet, as soon as they were out of the house, "as ever I saw. He simpers, and smirks, and makes love to us all. I am prodigiously proud of him. I defy even Sir William Lucas himself, to produce a more valuable son-in-law." (J. Austen)

2. But Tom Sawyer he hunted me up and said he was going to start a band of robbers, and I might join if I would go back to the widow and be respectable. (M. Twain)
3. Lord Goring: I adore political parties. They are the only place left to us where people do not talk politics. (O. Wilde)
4. What a noble illustration of the tender laws of this favored country! – They let the paupers go to sleep. (Ch. Dickens)
5. When a Forsyte was engaged, married, or born, the Forsytes were present; when a Forsyte died – but no Forsyte had as yet died; they did not die; death being contrary to their principles, they took precautions against it, the instinctive precautions of highly vitalized persons who resent encroachments on their property. (J. Galsworthy)
6. Oh, I love London Society! I think it has immensely improved. It is entirely composed now of beautiful idiots and brilliant lunatics. Just what Society should be. (O. Wilde)

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SEMINAR 6 SYNTACTICAL STYLISTIC DEVICES



Objectives:

1. To define basic notions of the level analysed.
2. To identify and analyse the SDs and EMs of the syntactical level.
3. To comment upon functional roles of SDs and EMs of the syntactical level in speech, literary works and other texts.
4. To develop students' critical viewpoint upon stylistic peculiarities of language use.

QUESTIONS AND TASKS

Consider your answers to the following questions:

1. What are the figures of speech? Explain if there is the difference between figures of speech and tropes.
2. Comment on stylistic effect of particular use of colloquial constructions (rhetorical question, ellipsis, aposiopesis). Provide examples.
3. Dwell upon the stylistic relevance of question-in-the-narrative and enumeration. Give examples.
4. What is understood by "stylistic inversion"? Name its types and models. Give examples.
5. Comment on stylistic potential of word order (detachment, suspense). Provide examples.
6. What patterns of stylistic repetition do you know? Comment on each pattern, name its stylistic power. Provide examples.
7. What constructions are called parallel? What is meant by "chiasmus" and what are its types? Illustrate your answer with examples.
8. Comment on various types of connection and their stylistic relevance (polysyndeton, asyndeton and attachment). Explain the difference between asyndeton and apokoinu construction.

Do the following tasks:

1. Pick out syntactical stylistic devices, classify them and define their stylistic functions.

1. All the married men live like bachelors, and all the bachelors like married men. (O. Wilde)
2. Down jumped the driver, and out got Mr. Pickwick. (Ch. Dickens)
3. Even Quidditch – in Harry's opinion, the best sport in the world – couldn't distract him at the moment. (J. K. Rowling)
4. As he moved toward me, I had started backing away from him. I tried to do it casually, but he had noticed.
 "Well... it's... you are a demon."
 "Yeah. So?"
 "Um... well, demons are supposed to be..."
 "Hey, relax, kid. I don't bite. Look, I'm an old buddy of Garkin's." (R. Asprin)
5. But my vocal cords lived their own life, wild and free. (R. Heinlein)
6. "Interesting, though elementary," said he as he returned to his favourite corner of the settee. (A. Conan Doyle)
7. As the canoe drew near, gulls, terns, gannets, albatrosses, cormorants, auklets, petrels, wild ducks and even wild gees came out, full of curiosity to examine the stranger. (H. Lofting)
8. The music floating down the stairwell was an old Irish jig, and it was salted with laughter, buoyant and youthful. (C. Stasheff)
9. On the Exchange there were hurricanes and landslides and snowstorms and glaciers and volcanoes, and those elemental disturbances were reproduced in miniature in the broker's offices. (O. Henry)
10. Bad men live that they may eat and drink, whereas good men eat and drink that they may live. (Socrates)
11. Expenses had been greater than she had calculated. They always are. Only \$1.87 to buy a

present for Jim. Her Jim. (O. Henry)

12. Conventionality is not morality. Self-righteousness is not religion. To attack the first is not to assail the last. To pluck the mask from the face of the Pharisee, is not to lift an impious hand to the Crown of Thorns. (Ch. Bronte)

13. He rushed and put on the kettle, and put out another cup and saucer and an extra cake or two, and ran to the door. (J. R. R. Tolkien)

14. But as soon as the Mariner, who was a man of infinite-resource-and-sagacity, found himself truly inside the Whale's warm, dark, inside cupboards, he stumped and he jumped and he thumped and he bumped, and he pranced and he danced, and he banged and he clanged, and he hit and he bit, and he leaped and he crept, and he prowled and he howled, and he hopped and he dropped, and he cried and he sighed, and he crawled and he bawled, and he stepped and he lepped, and he danced hornpipes where he shouldn't, and the Whale felt most unhappy indeed. (R. Kipling)

II. Analyse the given samples which illustrate the cases of inversion. Name the type.

1. Slowly, the room emptied as people drifted off to bed. (J. K. Rowling)

2. On they went. Gandalf was quite right: they began to hear goblin noises and horrible cries far behind in the passages they had come through. (J. R. R. Tolkien)

3. Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy. (O. Henry)

4. To Leoncia was it given to see an ocean separate her and Francis. To Henry was it given to see the Queen and Francis married by so strange a ceremony, that scarcely did he realise, until at the close, that it was a wedding taking place. (J. London)

5. Over the green squares of the fields and the low curve of a wood there rose in the distance a grey, melancholy hill, with a strange jagged summit, dim and vague in the distance, like some fantastic landscape in a dream. (A. Conan Doyle)

6. On and on, now east now west, wound the poor thread that once had been our drive. (D. du Maurier)

7. Out came the chase – in went the horses – on sprang the boys – in got the travellers. (Ch. Dickens)

III. Comment on the kind of repetition used in the following examples.

1. We shall soon before the break of day start on our long journey, a journey from which some of us, or perhaps all of us (except our friend and counsellor, the ingenious wizard Gandalf) may never return. (J. R. R. Tolkien)

2. Choose! Oh, my love, choose! (O. Wilde)

3. The general who became a slave. The slave who became a gladiator. The gladiator who defied an emperor. Striking story! (Commodus in the movie *Gladiator*)

4. "Sweetest Rosita! I love you, – one kiss, fairest, – one kiss!" and before she could escape from his arms, which had already encircled her, he had imprinted a kiss upon her lips! (T. Mayne Reid)

5. There is nothing wrong with America that cannot be cured by what is right with America. (B. Clinton)

6. The mountains look on Marathon –
And Marathon looks on the sea... (G. G. Byron)

7. We saw the bruised children of these fathers clump onto our school bus, we saw the abandoned children huddle in the pews at church, we saw the stunned and battered mothers begging for help at our doors. (Sc. R. Sanders)

8. This royal throne of kings, this scepter'd isle,
This earth of majesty, this seat of Mars,
This other Eden, demi-paradise,
This fortress built by Nature for herself... (Ch. Dickens)

9. He was living in a sort of double nightmare – the nightmare of the War and the nightmare of his

own life. Each seemed inextricably interwoven. His personal life became intolerable because of the War, and the War became intolerable because of his own life. The strain imposed on him – or which he imposed on himself – must have been terrific. (R. Aldington)

10. Not a mountain to be seen! Far as the eye can reach, and a thousand miles farther, not a mountain. (T. Mayne Reid)

IV. Analyse the following extract from “*Oliver Twist*” by Ch. Dickens (in written form) and find syntactical stylistic devices. Why are they so appropriate in this very fragment? What effect is achieved by the repetitions of the phrase “stop thief”? What stylistic device defines the tonality of the fragment? Why?

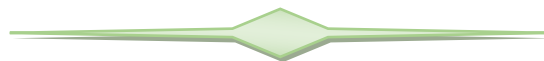
“Stop thief! Stop thief!” There is a magic in the sound. The tradesman leaves his counter, and the carman his waggon; the butcher throws down his tray; the baker his basket; the milkman his pail; the errand-boy his parcels; the school-boy his marbles; the paviour his pick-axe; the child his battledore. Away they run, pell-mell, helter-skelter, slap-dash: tearing, yelling, screaming, knocking down the passengers as they turn the corners, rousing up the dogs, and astonishing the fowls: and streets, squares, and courts, re-echo with the sound.

“Stop thief! Stop thief!” The cry is taken up by a hundred voices, and the crowd accumulate at every turning. Away they fly, splashing through the mud, and rattling along the pavements: up go the windows, out run the people, onward bear the mob, a whole audience desert Punch in the very thickest of the plot, and, joining the rushing throng, swell the shout, and lend fresh vigour to the cry, “Stop thief! Stop thief!”

“Stop thief! Stop thief!” There is a passion for hunting something deeply implanted in the human breast. One wretched breathless child, panting with exhaustion; terror in his looks; agony in his eyes; large drops of perspiration streaming down his face; strains every nerve to make head upon his pursuers; and as they follow on his track, and gain upon him every instant, they hail his decreasing strength with still louder shouts, and whoop and scream with joy. “Stop thief!” Ay, stop him for God’s sake, were it only in mercy!

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3. Жуковська В. В. Основи теорії та практики стилістики англійської мови : навчальний посібник. URL : <http://eprints.zu.edu.ua/12670/>
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SEMINAR 7 LEXICO-SYNTACTICAL STYLISTIC DEVICES



Objectives:

1. To define basic notions of the level analysed.
2. To identify and analyse the SDs and EMs of the lexico-syntactical level.
3. To comment upon functional roles of SDs and EMs of the lexico-syntactical level in speech, literary works and other texts.
4. To develop students' critical viewpoint upon stylistic peculiarities of language use.

QUESTIONS AND TASKS

Consider your answers to the following questions:

1. Enumerate the stylistic devices of the lexico-syntactical level. What is their stylistic relevance?
2. What is "climax"? Name its types and stylistic functions of climax. Provide examples. What is paradox? Is every paradox expressed by a climax? Name the lexico-syntactical SD opposite to climax. Give examples.
3. What is understood by antithesis? Give the detailed description of the device.
4. Comment on litotes and their stylistic power in the English language. What are most frequently used structures of litotes and its stylistic functions?
5. What is meant by simile? Comment on its semantic structure and stylistic functions. What types of simile do you know? Illustrate your answer with examples. Explain the difference between simile and comparison. Comment on the difference between simile and metaphor. Give examples.
6. What lexico-syntactical stylistic device is called periphrases? Name its types, stylistic functions. Provide examples. What is meant by euphemism? What groups of euphemisms do you know? Give examples.

Do the following tasks:

I. Pick out lexico-syntactical stylistic devices, classify them and define their stylistic functions.

1. "I'll crawl, Sam," he gasped. So foot by foot, like small grey insects, they crept up the slope. They came to the path and found that it was broad, paved with broken rubble and beaten ash. (J. R. R. Tolkien)
2. Not that I loved Caesar less, but that I loved Rome more. (W. Shakespeare)
3. I would rather be ashes than dust! I would rather that my spark should burn out in a brilliant blaze than it should be stifled by dryrot. I would rather be a superb meteor, every atom of me in magnificent glow, than a sleepy and permanent planet. The proper function of man is to live, not to exist. I shall not waste my days in trying to prolong them. I shall *use* my time. (J. London)
4. She was not without realization already that this thing was impossible, so far as she was concerned. (T. Dreiser)
5. I love you – love you as I have never loved any living thing. From the moment I met you I loved you, loved you blindly, adoringly, madly! (O. Wilde)
6. In moments of crisis I size up the situation in a flash, set my teeth, contract my muscles, take a firm grip on myself and, without a tremor, always do the wrong thing. (G. B. Shaw)
7. My only love sprung from my only hate. (Ch. Dickens)
8. It was not unnatural if Gilbert felt a certain embarrassment. (W. S. Maugham)
9. On both sides of her along the walls she felt things creeping, damp souls that haunted this palace, this town, this North. (F. S. Fitzgerald)
10. Curious thing, plain women are always jealous of their husbands, beautiful women never are! (O. Wilde)
11. She couldn't help remembering those last terrible days in India. Not that she isn't very happy now, of course... (J. B. Priestley)

12. This war-like speech, received with many a cheer,
Had filled them with desire of fame, and beer! (G. G. Byron)
13. I am not unmindful of the fact that I owe you ten dollars. (J. O'Hara)
14. The holy passion of Friendship is of so sweet and steady and loyal and enduring a nature that it will last through a whole lifetime, if not asked to lend money. (M. Twain)
16. It is as if a hand of ice were laid upon one's heart. It is as if one's heart were beating itself to death in some empty hollow. (O. Wilde)
16. I am not unaware how the productions of the Grub Street brotherhood have of late years fallen under many prejudices. (J. Swift)
17. He was no gentle lamb, and the part of second fiddle would never do for the high-pitched dominance of his nature. (J. London)
18. Kirsten said not without dignity: "Too much talking is unwise." (A. Christie)
19. It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way. (Ch. Dickens)

II. Point out the devices of a) climax and b) anticlimax. Comment on their stylistic effect.

1. First girls, don't smoke – that is, don't smoke to excess. ... I never smoke to excess – that is, I smoke in moderation, only one cigar at a time. (M. Twain)
2. There was he – Vizcarra himself – the despot – the despoiler – the violator of a sister's innocence and honour – there was he within six feet of the avenging brother – six feet from the muzzle of his ready rifle, and still ignorant of the terrible situation! (T. Mayne Reid)
3. A man so various, that he seemed to be
Not one, but all mankind's epitome;
Who in the course of one revolving moon
Was lawer, statesman, fiddler, and buffoon. (J. Dryden)
4. As Caesar loved me, I weep for him; as he was fortunare, I rejoice at it; as he was valiant, I honour him; but as he was ambitious, I slew him. (W. Shakespeare)
5. Here, thou great Anna, whom three realms obey,
Dost sometimes counsel take – and sometimes tea. (A. Pope)
6. One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield. (A. Tennyson)
7. There was no wind to blow him nearer to the tree, so there he stayed. He could see the honey, he could smell the honey, but he couldn't quite reach the honey. (A. Milne)
8. Out jumped the goblins, big goblins, great ugly-looking goblins, lots of goblins, before you could say rocks and blocks. (J. R. R. Tolkien)

III. Analyse the given samples and pick out a) simile, b) comparison. Comment on stylistic effect of the simile.

1. Errors, like straws, upon the surface flow.
He that would search for pearls must dive below. (J. Dryden)
2. Being a mother-in-law is almost as painful as being a mother. (Ch. Morley)
3. It was indeed as though ice was flooding his body. (J. K. Rowling)
4. All women become like their mothers. (O. Wilde)
5. A stream, like a silver serpent, bisects the valley – not running in a straight course, but in luxuriant windings, as though it loved to tarry in the midst of that bright scene. (T. Mayne Reid)
6. My love is as a fever, longing still
For that which longer nurseth the disease... (W. Shakespeare)
7. It was unthinkable that in a few short hours he should look like another man; he hardly looked

like a man at all; he looked like death. (W. S. Maugham)

8. Twenty years of romance make a woman look like a ruin; but twenty years of marriage make her something like a public building. (O. Wilde)

IV. Analyse the given samples which illustrate the cases of periphrasis. Name the type. Explain the main stylistic functions of periphrasis in the following passages.

1. France, less favoured on the whole as to matters spiritual than her sister of the shield and trident, rolled with exceeding smoothness down hill, making paper money and spending it. (Ch. Dickens)

2. She was still fat; the destroyer of her figure sat at the head of the table. (A. Bennet)

3. "And did Saint Julian... send your Majesty this long-legged importation from Scotland in answer to your prayers?" (W. Scott)

4. Danger – so indispensable in bringing out the fundamental quality of any society, group, or individual – was what the Forsytes scented; the premonition of danger put a burnish on their armour. (J. Galsworthy)

5. I understand you are poor, and wish to earn money by nursing the little boy, my son, who has been so prematurely deprived of what can never be replaced. (Ch. Dickens)

6. "Well, it is the weakness, then," said the doctor. "I will do all that science, so far as it may filter through my efforts, can accomplish. But whenever my patient begins to count the carriages in her funeral procession I subtract 50 per cent from the curative power of medicines." (O. Henry)

7. The habit of attending exclusively to his own wants and interests, had converted him into one of the most selfish animals in the world. (W. Scott)

8. Ethereal minstrel! pilgrim of the sky!

Dost thou despise the earth, where cares abound?

Or, while the wings aspire, are heart and eye

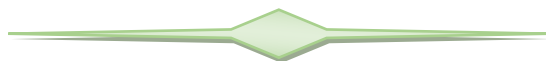
Both with thy nest upon the dewy ground? —

Thy nest, which thou canst drop into at will,

Those quivering wings composed, that music still! (W. Wordsworth)

RECOMMENDED LITERATURE

1. Альбота С. М., Карп М. А. Стилїстика сучасної англійської мови: English Stylistics : навчальний посібник. Львів : Видавництво Львівської політехніки, 2021. 304 с.
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SEMINAR 8

TYPOLOGY OF FUNCTIONAL STYLES IN MODERN ENGLISH



Objectives:

1. To define the notion «functional style».
2. To identify functional styles of the English language and analyse their peculiarities.
3. To choose units of different functional styles in accordance with appropriate linguistic contexts.
4. To develop students' critical viewpoint upon stylistic peculiarities of language use.

QUESTIONS AND TASKS

Consider your answers to the following questions:

1. What is "a functional style"? Dwell upon the different approaches to the classification of functional styles. What are functional styles of contemporary English according to I. Galperin? What are common features of all functional styles? Dwell upon the interconnection of functional styles. Can we speak about the Colloquial Style or the Style of Mass Media?
2. What do you know about the Belles-lettres style and its substyles?
3. Discuss the peculiarities of the Publicistic style vs the Newspaper style.
4. Dwell upon distinctive linguistic features of the official functional style. In what respect are texts of this substyle in English different from those in Ukrainian? What are the substyles (variants) of the official style?
5. Dwell upon its peculiarities and main characteristics of the Scientific style.

Do the following task:

1. Identify the functional style which the following examples belong to. What stylistically marked patterns and functional style markers can you find in each of them?

1. Having regard to Convention 169 of the International Labour Organization of 26 June 1989 concerning Indigenous and Tribal Peoples in Independent Countries ...
2. Italy's lower chamber of parliament has approved a package of economic reforms demanded by the European Union, paving the way for Premier Silvio Berlusconi to resign and a new government to take over in a bid to stave off a worsening debt crisis.
3. Tracy Ann Johnson, the daughter of Susan A. Johnson and William R. Johnson of Pittsburgh, was married Saturday evening to Scott William McKinney, a son of Carol McKinney and James C. McKinney of Minneapolis. The Rev. Dr. Edward Thompson, a Presbyterian minister, performed the ceremony at the First Presbyterian Church in Naples, Fla. The couple, both 32, met at Northwestern University, from which each received an M.B.A.
4. It is agreed that in the event of vessel's cargo or part thereof being forwarded to original destination by other vessel, vessels or conveyances, rights and liabilities in general average shall not be affected by such forwarding, it being the intention to place the parties concerned as nearly as possible in the same position in this respect as they would have been in the absence of such forwarding.
5. Similar reviews have been conducted about selfassessment (Boud & Falchikov, 1989; Falchikov & Boud, 1989). In their review of self-assessment studies Boud and Falchikov (1989) focused on quantitative studies. Though they reiterated teachers' desire to help learners take more responsibility for their learning, the review focused more on comparing students' marks to teachers' marks.
6. Thank you for your May 14 payment, check #2389 for \$450. Unfortunately, it was returned by your bank because of insufficient funds.
7. In this difficult day, in this difficult time for the United States, it is perhaps well to ask what kind of a nation we are and what direction we want to move in. For those of you who are black – considering the evidence there evidently is that there were white people who were responsible – you can be filled with bitterness, with hatred, and a desire for revenge. We can move in that direction as

a country, in great polarization – black people amongst black, white people amongst white, filled with hatred toward one another.

8. Please send price information for 12 double rooms, meals and meeting room with overhead, screen and flip chart to my attention at the above address. I would also appreciate any information you have on tourist attractions in Chicago.

9. ADMINISTRATIVE ASSISTANT – MSU Extension Ag & Natural Resources – Requires a bachelor's degree in accounting, one year of experience in account ledger maintenance including records management, general ledger accounting, spreadsheet software, and word processing software. Experience in budget development/management, financial analysis and staff coordination is desired.

10. No Soldier shall, in time of peace be quartered in any house, without the consent of the Owner, nor in time of war, but in a manner to be prescribed by law.

11. The shops in an Indian bazaar are, as a rule, of the simplest nature. Upon a low platform the trader spreads his wares, squats beside them, and waits for customers. Let us stroll along a row of shops and see what they have for sale. The first shop has a crowd of customers, or it is a confectioner's. The confectioner spreads his wares on tiers of shelves. He sells sweets covered with silver-leaf, candy flavoured with spices, and many kinds of a sweet laddu, made of sugar and curded milk.

12. A note verbale to a foreign ambassador, head of the foreign ministry, or diplomatic mission ...

13. I have eaten
the plums
that were in
the icebox
and which
you were probably
saving
for breakfast
Forgive me
they were delicious
so sweet
and so cold.

14. Soames took out a sheet of "Iseum" Club notepaper. Standing at the table, he inscribed the opening words of a codicil with his stylographic pen, and looked round at George. The words came with a hoarse relish.

"My three screws to young Val Dartie, because he's the only Forsyte that knows a horse from a donkey." A throaty chuckle sounded ghastly in the ears of Soames. "What have you said?"

Soames read: "I hereby leave my three racehorses to my kinsman, Valerius Dartie, of Wansdon, Sussex, because he has special knowledge of horses."

Again the throaty chuckle. "You're a dry file, Soames. Go on. To Milly Moyle, of 12, Claremont Grove, twelve thousand pounds, free of legacy duty."

Soames paused on the verge of a whistle.

The woman in the next room!

The japing in George's eyes had turned to brooding gloom.

"It's a lot of money," Soames could not help saying.

George made a faint choleric sound.

"Write it down, or I'll leave her the lot."

Soames wrote. "Is that all?"

"Yes. Read it!"

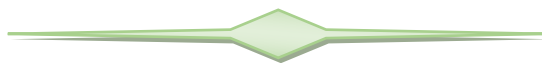
15. When the US Department of Justice filed a complaint against Google last week it triggered the most significant antitrust case since the federal authorities sued Microsoft in the 1990s. Today's trustbusters argue that Google's search and advertising dominance goes well beyond consumer

preference and into consumer abuse by forcing people to use its services and bending them to its data collection practices.

16. More attention is also needed for the type of feedback generated through peer and self-assessment. Specific criteria to promote quality feedback need to be developed so that collaboration can be more successful and beneficial to each learner and therefore promote students' opportunities to take responsibility for their learning. Oral and instant feedback need to be emphasized and promoted based on the results of this study.

RECOMMENDED LITERATURE

1. Альбота С. М., Карп М. А. Стилістика сучасної англійської мови: English Stylistics : навчальний посібник. Львів : Видавництво Львівської політехніки, 2021. 304 с.
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САМОСТІЙНА РОБОТА

Самостійна робота з дисципліни «Стилістика (основна іноземна мова)» передбачає підготовку до аудиторних занять, роботу над окремими темами та/або виконання завдань для самостійної роботи відповідно до робочої програми дисципліни, підготовку до складання екзамену. До завдань для самостійної роботи над окремими темами включено аналітично-інтерпретаційні вправи, комунікативно-когнітивні вправи, творчі вправи.

Бали, отримані за виконання самостійної роботи, входять до складу суми балів, що здобувач отримує за опанування відповідною темою змістового модуля.



CONTENT MODULE 1

STYLISTICS AS A BRANCH OF LINGUISTICS.

STYLISTIC DIFFERENTIATION OF THE ENGLISH VOCABULARY



1. STYLISTICS AS A LINGUISTIC DISCIPLINE, ITS BASIC NOTIONS: TYPES OF NARRATION AND COMPOSITIONAL SPEECH FORMS

Do the following tasks:

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

1. There was Manderley, our Manderley, secretive and silent as it had always been, the grey stone shining in the moonlight of my dream, the mullioned windows reflecting the green lawns and the terrace. Time could not wreck the perfect symmetry of those walls, nor the site itself, a jewel in the hollow of a hand. The terrace sloped to the lawns, and the lawns stretched to the sea, and turning I could see the sheet of silver placid under the moon, like a lake undisturbed by wind or storm. No waves would come to ruffle this dream water, and no bulk of cloud, wind-driven from the west, obscure the clarity of this pale sky. I turned again to the house, and though it stood inviolate, untouched, as though we ourselves had left but yesterday, I saw that the garden had obeyed the jungle law, even as the woods had done. (D. du Maurier)

2. Harry tried to recall what he had been dreaming about before he had awoken. It had seemed so real... There had been two people he knew and one he didn't ...He concentrated hard, frowning, trying to remember... The dim picture of a darkened room came to him... There had been a snake on a hearth rug... a small man called Peter, nicknamed Wormtail... and a cold, high voice... the voice of Lord Voldemort. Harry felt as though an ice cube had slipped down into his stomach at the very thought... (J. K. Rowling)

3. The sun rose thinly from the sea and the old man could see the other boats, low on the water and well in toward the shore, spread out across the current. Then the sun was brighter and the glare came on the water and then, as it rose clear, the flat sea sent it back at his eyes so that it hurt sharply and he rowed without looking into it. He looked down into the water and watched the lines that went straight down into the dark of the water. He kept them straighter than anyone did, so that at each level in the darkness of the stream there would be a bait waiting exactly where he wished it to be for any fish that swam there. Others let them drift with the current and sometimes they were at sixty fathoms when the fishermen thought they were at a hundred.

But, he thought, I keep them with precision. Only I have no luck any more. But who knows? Maybe today. Every day is a new day. It is better to be lucky. But I would rather be exact. Then when luck comes you are ready. (E. Hemingway)

4. What she [Mabel] had thought that evening when, sitting over the teacups, Mrs. Dalloway's invitation came, was that, of course, she could not be fashionable. It was absurd to pretend it even – fashion meant cut, meant style, meant thirty guineas at least – but why not be original? Why not be herself, anyhow? And, getting up, she had taken that old fashion book of her mother's, a Paris fashion book of the time of the Empire, and had thought how much prettier, more dignified, and more womanly they were then, and so set herself – oh, it was foolish – trying to be like them,

pluming herself in fact, upon being modest and old-fashioned, and very charming, giving herself up, no doubt about it, to an orgy of self-love, which deserved to be chastised, and so rigged herself out like this. (V. Wolf)

5. Mr. Hutton came to a pause in front of a small oblong mirror. Stooping a little to get a full view of his face, he passed a white, well-manicured finger over his moustache. It was as curly, as freshly auburn as it had been twenty years ago. His hair still retained its colour, and there was no sign of baldness yet – only a certain elevation of the brow. "Shakespearean," thought Mr. Hutton, with a smile, as he surveyed the smooth and polished expanse of his forehead

Others abide our question, thou art free.... Footsteps in the sea ... Majesty ... Shakespeare, thou shouldst be living at this hour. No, that was Milton, wasn't it? Milton, the Lady of Christ's. There was no lady about him. He was what the women, would call a manly man. That was why they liked him – for the curly auburn moustache and the discreet redolence of tobacco. Mr. Hutton smiled again; he enjoyed making fun of himself. Lady of Christ's? No, no. He was the Christ of Ladies. Very pretty, very pretty. The Christ of Ladies. Mr. Hutton wished there were somebody he could tell the joke to. Poor, dear Janet wouldn't appreciate it, alas? (A. Huxley)

6. Suddenly his eye fell on the screen that he had placed in front of the portrait, and he started.

"Too cold for Monsieur?" asked his valet, putting an omelette on the table. "I shut the window?"

Dorian shook his head. "I am not cold," he murmured.

Was it all true? Had the portrait really changed? Or had it been simply his own imagination that had made him see a look of evil where there had been a look of joy? Surely a painted canvas could not alter? The thing was absurd. It would serve as a tale to tell Basil some day. It would make him smile. (O. Wilde)

II. Study the following passages and dwell on various ways of presenting the characters' speech. What language means mark the shift to represented speech? What types of represented speech are employed here? What effect do they produce? Classify the examples of represented speech into represented inner and represented uttered speech. Name lexical and grammatical phenomena characterising represented inner speech.

1. "But what if you have no home to go to?" Mrs. Carlton's words were spoken calmly as if she was speaking of the breakfast menu, but the words chilled Jan because between her and such homelessness there was only Doreen and Bart. Her heart swelled at the awareness of her dependence upon them. What if Doreen got married and went away? What if Bart fell out of love in the strain of waiting, the anxiety and expense; if the burden of the obligation he'd taken on so willingly became too heavy? What if she became for him one day, not the Jan he had fallen in love with, but the Janet Blakeley whose only reality was the red line on the chart above her bed and a shadowy picture on an X-ray. (D. Cusack)

2. But one day she lost her not very well-controlled temper and let the Winterbournes have it. George Augustus was a sneak and a cad and a liar! He wasn't 'rich'! He was 'pore as a church mouse'! Him and his airs, pretending to her father he was a rich gentleman with a Profession, when he didn't earn a penny and got married on the 200 pounds his father gave him! She wouldn't have married him, she wouldn't if he hadn't come smarming round with his presents and his drives and pretending she would be a lady! And she wished she was dead, she did! And she wished she'd never set eyes on them! (R. Aldington)

3. They made her lie on sofas and were solicitous that she should cover her feet. They reasoned with her about the clothes she wore. Those silk stockings that were so thin you could see through them; and what did she wear next to her skin? Aunt Carrie would not have been surprised to learn that she wore nothing but a chemise. (W. S. Maugham)

4. The others then joined her, and expressed their admiration of his figure; but Elizabeth heard not a word, and, wholly engrossed by her own feelings, followed them in silence. She was overpowered by shame and vexation. Her coming there was the most unfortunate, the most ill-judged thing in the world! How strange must it appear to him! In what a disgraceful light might it not strike so vain a man! It might seem as if she had purposely thrown herself in his way again! Oh! why did she come?

or, why did he thus come a day before he was expected? Had they been only ten minutes sooner, they should have been beyond the reach of his discrimination; for it was plain that he was that moment arrived – that moment alighted from his horse or his carriage. She blushed again and again over the perverseness of the meeting. And his behaviour, so strikingly altered, - what could it mean? That he should even speak to her was amazing! – but to speak with such civility, to inquire after her family! Never in her life had she seen his manners so little dignified, never had he spoken with such gentleness as on this unexpected meeting. What a contrast did it offer to his last address in Rosings Park, when he put his letter into her hand! She knew not what to think, or how to account for it. (J. Austen)

5. Otilie should have been the happiest girl in Port-au-Prince. As Baby said to her, look at all the things that can be put to your credit: you have a lovely light color, even almost blue eyes, and such a pretty, sweet face – there is no girl on the road with steadier customers, every one of them ready to buy you all the beer you can drink. (T. Capote)

6. He held the cigarette in his mouth, tasting it, feeling its roundness, for a long time before he lit it. Then with a sigh, feeling, well, I've earned it, he lit the cigarette. (I. Shaw)



2. STYLISTIC DIFFERENTIATION OF THE ENGLISH VOCABULARY

Do the following task:

I. Choose something or somebody to describe (a situation, your relatives or friends, a new dress). Describe it at first using literary vocabulary, then using colloquial vocabulary.



CONTENT MODULE 2

STYLISTIC RESOURCES OF LANGUAGE LEVELS: STYLISTIC DEVICES AND EXPRESSIVE MEANS



3. STYLISTIC POTENTIAL OF THE PHONO-GRAPHICAL LEVEL

Do the following tasks:

I. Create a Mind Map to illustrate the six types of the metrical feet: trochee, iambus, dactyl, amphibrach, anapest, spondee. It is recommended to use “Coggle - Collaborative Mind Maps”.

II. Analyse the metrical patterns of the poems given below.

1. Count number of syllables (mind that monosyllabic adjectives, verbs, nouns and sometimes personal pronouns are usually stressed)

2. Focus on polysyllabic words

- ✓ define stressed syllables in polysyllabic words
- ✓ write the pattern above these words
- ✓ try to fill the pattern in the rest of the line

3. Define the pattern → kind of metre/metrical feet → metre → anapest

*Twas the night before Christmas, when **all** through the **house***

*Not a **creature** was stirring, not **even** a **mouse**;* (C. C. Moore)



1. Dreadful gleams,

Dismal screams.

Fires that glow,

Shrieks of woe,

Sullen moans,

Hollow groans. (A. Pope)

2. I am monarch of all I survey,

My right there is none to dispute;

From the centre all round to the sea

I am lord of the bird and the brute.

(W. Cowper)

3. With ravished ears

The monarch hears,

Assumes the God,

Affects to nod,

And seems to shake the spheres.

(J. Dryden)

4. Merrily, merrily – shall I live now

Under the blossom that hangs on the bough.

(W. Shakespeare)

5. Autumn is wearing her bright golden crown
For this morning she's coming to visit our town
And wind, her best friend, will be joining her too.
Will they have a nice day and just what will they do? (J. Whitehead)



4. STYLISTIC POTENTIAL OF THE MORPHOLOGICAL LEVEL

Do the following task:

I. Write out from any book/books you are reading/you read examples which illustrate the cases of the stylistic use of the parts of speech (articles, nouns, pronouns, verbs, adjectives, adverbs) and comment on their stylistic effect.



5. STYLISTIC POTENTIAL OF THE LEXICAL LEVEL

Do the following tasks:

I. Point out and explain stylistic effect of allusions used in literary works. Specify the source.

1. The girls watched mesmerised as Kate wiped the make-up off her face. And Kate watched them in the mirror. Maisie, tall now, with pale translucent skin, narrow limbs, and an aureole of reddish fair hair, an Arthur Rackham girl. Alison, even taller, a Nefertiti head and an easy athletic grace. The puma and the butterfly. (M. O'Brien)
2. So, by some mysterious transference, the children's birthday party has turned into a battleground of social ambitions, ripe for the attention of a contemporary Jane Austen. No one considers the embarrassment of the mother who can't afford to keep up, or the danger of turning our children into spoilt little brats. Or is it merely a harmless indulgence in parental pride? After all, today's Mrs Bennets aren't trying to marry off their five-year-olds, they just want the fun of dressing them up and clucking over them. (*The Independent*)
3. There was every temporal reason for leaving: it would be entering again into a world which he had only quitted in a passion for isolation, induced by a fit of Achillean moodiness after an imagined slight. (T. Hardy)
4. She also became more and more irascible and violent, something of a terror in the neighbourhood; and visitors had to keep a safe distance. Her eruptions were vesuvian. (A. Brink)
5. And with a sudden motion she shook her gauzy covering from her, and stood forth in her low kirtle and her snaky zone, in her glorious radiant beauty and her imperial grace, rising from her wrappings, as it were, like Venus from the wave, or Calatea from her marble. (H. Rider Haggard)
6. Mr. Crimsworth ... frequented no place of worship, and owned no God but Mammon. (Ch. Bronte)
7. He smiled on me in quite a superior sort of way – such a smile as would have become the face of Malvolio. (B. Stoker)
8. Mrs. Overend had recently got rid of her black-and-orange striped divans, cushions and sofas. In their place were curiously cut slabs, polygons, and three-legged manifestations of Daisy Overend's personality, done in El Greco's colours. (M. Spark)
9. Therefore, she looked even younger than he was, almost like a very young girl; and the effect of this was to make Ellis, who was so much shorter than she, look older than he was, and more corrupt. They became an odd and unprecedented beauty and the beast. (J. Baldwin)
10. They stayed very late, all except Mrs. Max, who left directly dinner was over. I watched as she was driven away, sitting up very straight in the back of one of the black limousines, a ravaged Nefertiti. (J. Banville)

II. Comment on peculiar use of set expressions in the following samples.

1. "An apple a day keeps the doctor away," he enlightened Mrs. Babbit for quite the first time in fourteen hours. "That's so." "An apple is nature's best regulator." (S. Lewis)
2. "Ignore his lying tongue," Ras shouted. "Hang him up to teach the black people a lesson, and theer be no more traitors. No more Uncle Toms. Hang him up theer with them blahsted dummies!" (R. Ellison)

3. She's physically and vocally limber, and revels in her femme-fatale look. (R. Dyer)
4. To see a world in a grain of sand,
And a heaven in a wild flower,
Hold infinity in the palm of your hand,
And eternity in an hour. (W. Blake)
5. You have to accept the crochets of an author of great parts. Homer sometimes nods and Shakespeare can write passages of empty rhetoric. (W. S. Maugham)
6. Ay, and I fancy I've baited the hook right. Our little Delilah will bring our Samson. (A. Hope)
7. Lord Henry went out to the garden and found Dorian Gray burying his face in the great cool lilac-blossoms, feverishly drinking in their perfume as if it had been wine. He came close to him and put his hand upon his shoulder. "You are quite right to do that," he murmured. "Nothing can cure the soul but the senses, just as nothing can cure the senses but the soul." (O. Wilde)
8. Nymph? Goddess? Vampire? Yes, she was all of these and none of them. She was, like every woman, everything that the mind of a man ... wished to imagine. (L. Durrell)
9. Morton, my dear friend, my love to you ... This is a mingling that repays one for much disappointment and vexation. Let us be marry ... It is a poor heart that never rejoices; and our hearts are not poor. (Ch. Dickens)
10. Well, every rotten apple in the basket is an enemy to the rest of the apples. (F. Hurst)
11. I well remember, among others, the treatise of the noble Italian, Coelius Secundus Curio, "De Amplitudine Beati Regni Dei"; St. Austin's great work, the "City of God"; and Tertullian's "De Carne Christi", in which the paradoxical sentence "Mortuus est Dei filius; credible est quia ineptum est: et sepultus resurrexit; certum est quia impossibile est," occupied my undivided time, for many weeks of laborious and fruitless investigation. (E. A. Poe)
12. If Jones had lost I doubt whether he could have paid, but fortune even in the 20th century does sometimes favour the brave. (Gr. Green)



6. STYLISTIC POTENTIAL OF THE SYNTACTICAL LEVEL

Do the following tasks:

- I. Find examples of effective stylistic repetition in fairy tales of well-known English writers and evaluate its stylistic power.
- II. Find examples of effective parallelism in speeches of contemporary politicians and evaluate its stylistic power.



7. STYLISTIC POTENTIAL OF THE LEXICO-SYNTACTICAL LEVEL

Do the following tasks:

- I. Find the euphemistic substitutes for the given words:

God	Lavatory
Drunk	Liar
Mad	Devil
Police	A stupid person
Pregnant	Prison

- II. State which of the comparative structures represent a) metaphors and b) similes. Evaluate their effectiveness.

1. It was Buck, a live hurricane of fury, hurling himself upon them in a frenzy to destroy. (J. London)
2. Sap drooled down the wounded bark, and dry limbs slumped, making it look as if the tree were trying to voice a moan into the cool, damp morning air. (T. Goodkind)
3. But my heart is a lonely hunter that hunts on a lonely hill. (W. Sharp)
4. It seemed to her strangely that his soul was a fluttering moth and its wings were heavy with hatred. (W. S. Maugham)
5. He was like a cock who thought the sun had risen to hear him crow. (G. Eliot)

6. He laid aside the axe, and the waves of silence that had parted before him as he made his careless way to the heart of the forest, flowed back as with a sigh. (R. Mais)
7. Dear Agatha and I are so much interested in Australia. Agatha has found it on the map. What a curious shape it is! Just like a large packing case. (O. Wilde)
8. She stood straight and still, her arms at her side. Her eyebrows had the graceful arch of a raptor's wings in flight. Her green eyes came unafraid to his. (T. Goodkind)

III. Continue the same image, creating sustained similes.

1. Like a moral lighthouse in the midst of a dark and troubled sea ...
2. An attack of peculiar virulence and malevolence ...
3. Like a yellow silken scarf the thick fog hangs ...
4. He was a tall, dark, saturnine youth, sparing of speech ...
5. Animated by noble pride ...
6. It cuts like knives, this air so chill ...
7. Dim opalescence of the moon ...
8. Like echoes from an antenatal dream ...

CONTENT MODULE 3 **FUNCTIONAL STYLES OF THE MODERN ENGLISH LANGUAGE**

8. THE SYSTEM OF FUNCTIONAL STYLES IN MODERN ENGLISH. **BELLES-LETTRES FUNCTIONAL STYLE**

Do the following tasks:

I. Read the verses given below. Choose one of them, examine it and give the stylistic analysis of the poem. Use the points for analysis given below.

Still Life with Folded-Wing by Stefanie Bennett

Risen to morning's orchestration—

The flame tremolo of lorikeet,
The siren of black cockatoo.

In my field-watcher's eye
The sunflower splash is
Juxtaposed by desert rim and space.

Totemic rock-wallaby, still
As sphinx, studies time's needle:
Around her white grasses wave.

Knuckle bones lie in wait
Amid the turquoise hue;
A spiriting mandate.

What nebulous prophecy cups
The dawn star down? Whose
Shadow's cross-stitched the sun?
There is question and reply.
I hoist my swag

On Diverse Deviations by Maya Angelou

When love is a shimmering curtain
Before a door of chance
That leads to a world in question
Wherein the macabrous dance
Of bones that rattle in silence
Of blinded eyes and rolls
Of thick lips thin, denying
A thousand powdered moles,
Where touch to touch is feel
And life is weary whore
I would be carried off, not gently
To a shore,
Where love is the scream of anguish
And no curtain drapes the door.

And ... think on this—

Walk backwards into early light.

1. Name the author and the title of the poem. Give a brief account of the author's biography.
2. Identify the functional style and sub-style of the piece.
3. Comment on the subject-matter of the poem.
4. Analyse the rhyme and rhythm of the poem.
5. Comment on the images and symbols presented in the poem.
6. Is there any conflict described in the poem?
7. Speak about the tone of the piece of poetry.
8. What is the general atmosphere of the poem?
9. Define the mood that prevails in the poem under analysis. Does positive or negative word connotation prevail?
10. Name the stylistic devices used by the author and their stylistic function.
11. Characterise the vocabulary of the piece of poetry.
12. Comment on the role of punctuation marks in a poem.
13. Sum up your impressions of the poem and speak of its message. Explain how the form of image presentation helps to perceive the author's attitude and philosophic consideration.

II. Read the poem "40-Love" by Roger McGough. Transfer it into a prose text. How do the lay-out of the poem and the rhyme pattern contribute to its effectiveness? Compare the two texts. What does the narrative variant lack as compared to the poem? Comment on the difference between the poem and its prose variant in terms of its lexico-grammatical structure and punctuation.

40-Love
by Roger McGough

middle	aged
couple	playing
ten	nis
when	the
game	ends
and	they
go	home
the	net
will	still
be	be
tween	them



9. PUBLICISTIC STYLE. NEWSPAPER STYLE

Do the following tasks:

I. Comment on the most characteristic language features of the essay on the material of O. Wilde's and Neil Gaiman's essay samples from

<https://www.wilde-online.info/art-and-the-handicraftsman.html>

[https://www.neilgaiman.com/Cool Stuff/Essays/Essays By Neil/Where do you get your ideas%2053F](https://www.neilgaiman.com/Cool%20Stuff/Essays/Essays%20By%20Neil/Where%20do%20you%20get%20your%20ideas%2053F)

II. Imagine that you are the President of the University. You are to greet your new students. Make the speech of welcome. Mind linguo-stylistic peculiarities of the oratorical substyle.

III. Expand one of the following pieces of information in an appropriate style for the popular press and quality press.

1. investigation – prison administration – black market
2. ‘kids for cash’ – judge – bribery case – get 28 years
3. a serial cyberstalker – women harassment – fake social media accounts – jail sentence
4. burglar – a wide set of skills – criminal career



10. OFFICIAL STYLE. SCIENTIFIC STYLE

Do the following tasks:

I. Read the article “The Stylistic Artistry of the Declaration of Independence” by Stephen E. Lucas (<https://www.archives.gov/founding-docs/stylistic-artistry-of-the-declaration>). What are structural and linguo-stylistic peculiarities of the Declaration of Independence?

II. Study the samples of the scientific functional style in English and complete the table below (you can use this table as the support to answer at seminar 8).

Form	Genres	Graphical level	Morphological level	Lexical level	Syntactical level	My notes
...	...	...	...	...	...	...



ІНДИВІДУАЛЬНЕ НАВЧАЛЬНО-ДОСЛІДНЕ ЗАВДАННЯ

Індивідуальне навчально-дослідне завдання (ІНДЗ) з дисципліни «Стилістика (основна іноземна мова)» передбачає письмовий стилістичний аналіз оригінального англomовного тексту (короткого оповідання чи відповідного за обсягом фрагменту), що запропонований викладачем (чи здобувачем освіти за умови узгодження з викладачем), підготовлений здобувачем самостійно. Фрагмент є прикладом конвергенції стилістичних прийомів і виразних засобів та/або містить лексичні одиниці, що відносяться до специфічних стилістичних груп.

Task. Choose one of the extracts given below, read it attentively, examine it and give the stylistic analysis of the text (in written form). Mind the points suggested.

1. Identify the functional style of the text. Name its substyle.
2. Give a brief summary of the contents (1-3 sentences).
3. Speak on the text structure (types of narration and compositional speech forms used in the text).
4. Define the atmosphere of the text under analysis.
5. Characterise the vocabulary of the text. Study the usage of different layers of the vocabulary in the text and analyse their convergence and stylistic relevance.
6. Name the stylistic devices used to hold the reader's attention throughout the text. Speak on their appropriateness in this style.
7. Speak about the syntax. What clauses prevail – subordinate or independent ones? Speak about the sentence length. (Short sentences may create the atmosphere of tension, emphasize the aimlessness of the protagonist's existence; long sentences may show the slow development of the action). Describe the sentence structure favoured by the author and comment upon the effect it produces. Give examples from the text.
8. Make a general conclusion of the analysed text. Mention the most important artistic means used by the author to make the idea of the text manifest. Comment on the peculiarities of author's individual style. Express your opinion if the writer has succeeded in arousing the reader's interest?

1.
MORT (DISCWORLD #4)
by T. Pratchett
(Extract)

This is the bright candlelit room where the life-timers are stored – shelf upon shelf of them, squat hourglasses, one for every living person, pouring their fine sand from the future into the past. The accumulated hiss of the falling grains makes the room roar like the sea.

This is the owner of the room, stalking through it with a preoccupied air. His name is Death.

But not any Death. This is the Death whose particular sphere of operations is, well, not a sphere at all, but the Discworld, which is flat and rides on the back of four giant elephants who stand on the shell of the enormous star turtle Great A'Tuin, and which is bounded by a waterfall that cascades endlessly into space.

Scientists have calculated that the chance of anything so patently absurd actually existing are millions to one.

But magicians have calculated that million-to-one chances crop up nine times out of ten.

Death clicks across the black and white tiled floor on toes of bone, muttering inside his cowl as his skeletal fingers count along the rows of busy hourglasses.

Finally he finds one that seems to satisfy him, lifts it carefully from its shelf and carries it across to the nearest candle. He holds it so that the light lints off it, and stares at the little point of reflected brilliance.

The steady gaze from those twinkling eye-sockets encompasses the world turtle, sculling through the deeps of space, carapace scarred by comets and pitted by meteors. One day even Great A'Tuin will die, Death knows; now, that would be a challenge.

But the focus of his gaze dives onwards towards the blue-green magnificence of the Disc itself, turning slowly under its tiny orbiting sun.

Now it curves away towards the great mountain range called the Ramtops. The Ramtops are full of deep valleys and unexpected crags and considerably more geography than they know what to do with. They have their own peculiar weather, full of shrapnel rain and whiplash winds and permanent thunder-storms. Some people say it's all because the Ramtops are the home of old, wild magic. Mind you, some people will say anything.

Death blinks, adjusts for depth of vision. Now he sees the grassy country on the turnwise slopes of the mountains.

Now he sees a particular hillside.

Now he sees a field.

Now he sees a boy, running.

Now he watches.

Now, in a voice like lead slabs being dropped on granite, he says: YES.

There was no doubt that there was something magical in the soil of that hilly, broken area which – because of the strange tint that it gave to the local flora – was known as the octarine grass country. For example, it was one of the few places on the Disc where plants produced reannual varieties.

Reannuals are plants that grow backwards in time. You sow the seed this year and they grow last year.

Mort's family specialised in distilling the wine from reannual grapes. These were very powerful and much sought after by fortune-tellers, since of course they enabled them to see the future. The only snag was that you got the hangover the morning before, and had to drink a lot to get over it.

Reannual growers tended to be big, serious men, much given to introspection and close examination of the calendar. A farmer who neglects to sow ordinary seeds only loses the crop, whereas anyone who forgets to sow seeds of a crop that has already been harvested twelve months before risks disturbing the entire fabric of causality, not to mention acute embarrassment.

It was also acutely embarrassing to Mort's family that the youngest son was not at all serious and had about the same talent for horticulture that you would find in a dead starfish. It wasn't that he was unhelpful, but he had the land of vague, cheerful helpfulness that serious men soon learn to dread. There was something infectious, possibly even fatal, about it. He was tall, red-haired and freckled, with the sort of body that seems to be only marginally under its owner's control; it appeared to have been built out of knees.

On this particular day it was hurtling across the high fields, waving its hands and yelling.

2.

THE SEA, THE SEA

by I. Murdoch

(Extract)

The above observations have been written on a sequence of different days, wonderful empty solitary days, such as I remember yearning for, and never quite believing that I wanted so much that I would finally obtain them.

I went swimming again but still cannot discover quite the right place. This morning I simply dived into deep water off the rocks nearest to the house, where they descend almost sheer, yet with folds and ledges enough to make a precarious stairway. My 'cliff' I call it, though it is barely twenty feet high at low tide. Of course the water is very cold, but after a few seconds it seems to coat the body in a kind of warm silvery skin, as if one had acquired the scales of a merman. The challenged

blood rejoices with a new strength. Yes, this is my natural element. How strange to think that I never saw the sea until I was fourteen.

I am a skilful fearless swimmer and I am not afraid of rough water. Today the sea was gentle compared with antipodean oceans where I have sported like a dolphin. My problem was almost a technical one. Even though the swell was fairly mild I had a ridiculous amount of difficulty getting back onto the rocks again. The 'cliff' was a little too steep, the ledges a little too narrow. The gentle waves teased me, lifting me up towards the rock face, then plucking me away. My fingers, questing for a crevice, were again and again pulled off. Becoming tired, I swam around trying other places where the sea was running restlessly in and out, but the difficulty was greater since there was deep water below me and even if the rocks were less sheer they were smoother or slippery with weed and I could not hold on. At last I managed to climb up my cliff, clinging with fingers and toes, then kneeling sideways upon a ledge. When I reached the top and lay panting in the sun I found that my hands and knees were bleeding.

Since my arrival I have had the pleasure of swimming naked. This rocky coast attracts, thank God, no trippers with their 'kiddies'. There is not a vestige of beastly sand anywhere. I have heard it called an ugly coast. Long may it be deemed so. The rocks, which stretch away in both directions, are not in fact picturesque. They are sandy yellow in colour, covered with crystalline flecks, and are folded into large ungainly incoherent heaps. Below the tide line they are festooned with growths of glistening blistery dark brown seaweed which has a rather unpleasant smell. Up above however, and at close quarters, they afford the clamberer a surprising number of secret joys. There are many V-shaped ravines containing small pools or screes of extremely varied and pretty stones. There are also flowers which contrive somehow to root themselves in crannies: pink thrift and mauve mallow, a sort of white spreading sea campion, a blue-green plant with cabbage-like leaves, and a tiny saxifrage thing with leaves and flowers so small as almost to defeat the naked eye. I must find my magnifying glass and inspect it properly.

A feature of the coastline is that here and there the water has worn the rocks into holes, which I would not dignify with the name of caves, but which, from the swimmer's-eye-view, present a striking and slightly sinister appearance. At one point, near to my house, the sea has actually composed an arched bridge of rock under which it roars into a deep open steep-sided enclosure beyond. It affords me a curious pleasure to stand upon this bridge and watch the violent forces which the churning waves, advancing or retreating, generate within the confined space of the rocky hole.

3.

HEARTS OF THREE

by J. London

(Extract)

And on the divan, among the pillows, clad in a softly-shimmering robe of some material no one of them had seen before, reclined a sleeping woman. Only her breast softly rose and softly fell to her breathing. No Lost Soul was she, of the inbred and degenerate mixture of Carib and Spaniard. On her head was a tiara of beaten gold and sparkling gems so large that almost it seemed a crown.

Before her, on the floor, were two tripods of gold the one containing smouldering fire, the other, vastly larger, a golden bowl fully a fathom in diameter. Between the tripods, resting with outstretched paws like the Sphinx, with unblinking eyes and without a quiver, a great dog, snow-white of coat and resembling a Russian wolf-hound, sted-fastly regarded the intruders.

"She looks like a lady, and seems like a queen, and certainly dreams to the queen's taste," Henry whispered, and earned a scowl from the Sun Priest.

Leoncia was breathless, but Torres shuddered and crossed himself, and said: "This I have never heard of the Valley of Lost Souls. This woman who sleeps is a Spanish lady. She is of the pure Spanish blood. She is Castilian. I am as certain, as that I stand here, that her eyes are blue. And yet that pallor!"

Again he shuddered. " It is an unearthly sleep. It is as if she tampered with drugs, and had long tampered with drugs"

"The very thing!" Francis broke in with excited whispers. "The Lady Who Dreams drug dreams. They must keep her here doped up as a sort of super-priestess or super-oracle. That's all right, old priest," he broke off to say in Spanish. "If we wake her up, what of it? We have been brought here to meet her, and, I hope, awake."

The Lady stirred, as if the whispering had penetrated her profound of sleep, and, for the first time, the dog moved, turning his head toward her so that her down-dropping hand rested on his neck caressingly. The priest was imperative, now, in his scowls and gestured commands for silence. And in absolute silence they stood and watched the awakening of the oracle.

Slowly she drew herself half upright, paused, and recaressed the happy wolf hound, whose cruel fangs were exposed in a formidable, long-jawed laugh of joy. Awesome the situation was to them, yet more awesome it became to them when she turned her eyes full upon them for the first time. Never had they seen such eyes, in which smouldered the world and all the worlds. Half way did Leoncia cross herself, while Torres, swept away by his own awe, completed his own crossing of himself and with moving lips of silence enunciated his favorite prayer to the Virgin. Even Francis and Henry looked, and could not take their gaze away from the twin wells of blue that seemed almost dark in the shade of the long black eyelashes.

"A blue-eyed brunette," Francis managed to whisper.

But such eyes! Bound they were, rather than long. And yet thy were not round. Square they might have been, had they not been more round than square. Such shape had they that they were as if blockedoff in the artist's swift and sketchy way of establishing circles out of the sums of angles. The long, dark lashes veiled them and perpetuated the illusion of their darkness. Yet was there no surprise nor startlement in them at first sight of her visitors. Dreamily incurious were they, yet were they languidly certain of comprehension of what they beheld. Still further, to awe those who so beheld, her eyes betrayed a complicated totality of paradoxical alivenesses. Pain trembled its quivering anguish perpetually impending. Sensitiveness moistly hinted of itself like a spring rain-shower on the distant sea-horizon or a dew-fall of a mountain morning. Pain ever pain resided in the midst of languorous slumberousness. The fire of immeasurable courage threatened to glint into the electric spark of action and fortitude. Deep slumber, like a palpitant, tapestried background, seemed ever ready to obliterate all in sleep. And over all, through all, permeating all, brooded ageless wisdom'. This was accentuated by cheeks slightly hollowed, hinting of asceticism. Upon them was a flush, either hectic or of the paint-box.

When she stood up, she showed herself to be slender and fragile as a fairy. Tiny were her bones, not too generously flesh-covered; yet the lines of her were not thin. Had either Henry or Francis registered his impression aloud, he would have proclaimed her the roundest thin woman he had ever seen.

4.

HEARTS OF THREE

by J. London

(Extract)

Fully eighty feet in length was the Long House, with half as much in width, built of adobe bricks, and rising thirty feet to a gable roof thatched with straw. Out of the house feebly walked the Priest of the Sun an old man, tottery on his legs, sandal-footed, clad in a long robe of rude homespun cloth, in whose withered Indian face were haunting reminiscences of the racial lineaments of the ancient conquistadores. On his head was a curious cap of gold, arched over by a semi-circle of polished golden spikes. The effect was obvious, namely, the rising sun and the rays of the rising sun.

He tottered across the open space to where a great hollow log swung suspended between two posts carved with totemic and heraldic devices. He glanced at the eastern horizon, already red with

the dawning, to reassure himself that he was on time, lifted a stick, the end of which was fiber-woven into a ball, and struck the hollow log. Feeble as he was, and light as was the blow, the hollow log boomed and reverberated like distant thunder.

Almost immediately, while he continued slowly to beat, from the grass-thatched dwellings that formed the square about the Long House, emerged the Lost Souls. Men and women, old and young, and children and babes in arms, they all came out and converged upon the Sun Priest. No more archaic spectacle could be witnessed in the twentieth-century world. Indians, indubitably they were, yet in many of their faces were the racial reminiscences of the Spaniard. Some faces, to all appearance, were all Spanish. Others, by the same token, were all Indian. But betwixt and between, the majority of them betrayed the inbred blend of both races.

But more bizarre was their costume unremarkable in the women, who were garbed in long, discreet robes of homespun cloth, but most remarkable in the men, whose homespun was grotesquely fashioned after the style of Spanish dress that obtained in Spain at the time of Columbus' first voyage. Homely and sad-looking were the men and women as of a breed too closely interbred to retain joy of life. This was true of the youths and maidens, of the children, and of the very babes against breasts true, with the exception of two, one, a child-girl of ten, in whose face was fire, and spirit, and intelligence. Amongst the sodden faces of the sodden and stupid Lost Souls, her face stood out like a flaming flower. Only like hers was the face of the old Sun Priest, cunning, crafty, intelligent.

While the priest continued to beat the resounding log, the entire tribe formed about him in a semi-circle, facing the east. As the sun showed the edge of its upper rim, the priest greeted it and hailed it with a quaint and medieval Spanish, himself making low obeisance thrice repeated, while the tribe prostrated itself. And, when the full sun shone clear of the horizon, all the tribe, under the direction of the priest, arose and uttered a joyful chant. Just as he had dismissed his people, a thin pillar of smoke, rising in the quiet air across the valley, caught the priest's eye. He pointed it out, and commanded several of the young men. "It rises in the Forbidden Place of Fear where no member of the tribe may wander. It is some devil of a pursuer sent out by our enemies who have vainly sought our hiding-place through the centuries. He must not escape to make report, for our enemies are powerful, and we shall be destroyed. Go. Kill him that we may not be killed."

About the fire, which had been replenished at intervals throughout the night, Leoncia, Francis, and Torres lay asleep, the latter with his new-made sandals on his feet and with the helmet of Da Vasco pulled tightly down on his head to keep off the dew. Leoncia was the first to awaken, and so curious was the scene that confronted her, that she watched quietly through her down-dropped lashes. Three of the strange Lost Tribe men, bows still stretched and arrows drawn in what was evident to her as the interrupted act of slaying her and her companions, were staring with amazement at the face of the unconscious Torres. They looked at each other in doubt, let their bows straighten, and shook their heads in patent advertisement that they were not going to kill. Closer they crept upon Torres, squatting on their hams the better to scrutinize his face and the helmet, which latter seemed to arouse their keenest interest.

5.

A CHRISTMAS CAROL

by Ch. Dickens

(Extract)

Oh! But he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dogdays; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often 'came down' handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with gladsome looks, 'My dear Scrooge, how are you? When will you come to see me?' No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blind men's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, 'No eye at all is better than an evil eye, dark master!'

But what did Scrooge care! It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones call 'nuts' to Scrooge.

Once upon a time -- of all the good days in the year, on Christmas Eve -- old Scrooge sat busy in his counting-house. It was cold, bleak, biting weather: foggy withal: and he could hear the people in the court outside, go wheezing up and down, beating their hands upon their breasts, and stamping their feet upon the pavement stones to warm them. The city clocks had only just gone three, but it was quite dark already -- it had not been light all day -- and candles were flaring in the windows of the neighbouring offices, like ruddy smears upon the palpable brown air. The fog came pouring in at every chink and keyhole, and was so dense without, that although the court was of the narrowest, the houses opposite were mere phantoms. To see the dingy cloud come drooping down, obscuring everything, one might have thought that Nature lived hard by, and was brewing on a large scale.

The door of Scrooge's counting-house was open that he might keep his eye upon his clerk, who in a dismal little cell beyond, a sort of tank, was copying letters. Scrooge had a very small fire, but the clerk's fire was so very much smaller that it looked like one coal. But he couldn't replenish it, for Scrooge kept the coal-box in his own room; and so surely as the clerk came in with the shovel, the master predicted that it would be necessary for them to part. Wherefore the clerk put on his white comforter, and tried to warm himself at the candle; in which effort, not being a man of a strong imagination, he failed.

6.

DANDELION WINE

by R. Bradbury

(Extract)

It was a quiet morning, the town covered over with darkness and at ease in bed. Summer gathered in the weather, the wind had the proper touch, the breathing of the world was long and warm and slow. You had only to rise, lean from your window, and know that this indeed was the first real time of freedom and living, this was the first morning of summer.

Douglas Spaulding, twelve, freshly wakened, let summer idle him on its early-morning stream. Lying in his third-story cupola bedroom, he felt the tall power it gave him, riding high in the June wind, the grandest tower in town. At night, when the trees washed together, he flashed his gaze like a beacon from this lighthouse in all directions over swarming seas of elm and oak and maple. Now . . .

"Boy," whispered Douglas.

A whole summer ahead to cross off the calendar, day by day. Like the goddess Siva in the travel books, he saw his hands jump everywhere, pluck sour apples, peaches, and midnight plums. He would be clothed in trees and bushes and rivers. He would freeze, gladly, in the hoar frosted icehouse door. He would bake, happily, with ten thousand chickens, in Grandma's kitchen.

But now—a familiar task awaited him.

One night each week he was allowed to leave his father, his mother, and his younger brother Tom asleep in their small house next door and run here, up the dark spiral stairs to his grandparents' cupola, and in this sorcerer's tower sleep with thunders and visions, to wake before the crystal jingle of milk bottles and perform his ritual magic.

He stood at the open window in the dark, took a deep breath and exhaled.

The street lights, like candles on a black cake, went out. He exhaled again and again and the stars began to vanish.

Douglas smiled. He pointed a finger.

There, and there. Now over here, and here . . .

Yellow squares were cut in the dim morning earth as house lights winked slowly on. A sprinkle of windows came suddenly alight miles off in dawn country.

"Everyone yawn. Everyone up."

The great house stirred below.

"Grandpa, get your teeth from the water glass!" He waited a decent interval. "Grandma and Great-grandma, fry hot cakes!"

The warm scent of fried batter rose in the drafty halls to stir the boarders, the aunts, the uncles, the visiting cousins, in their rooms.

"Street where all the Old People live, wake up! Miss Helen Loomis, Colonel Freeleigh, Miss Bentley! Cough, get up, take pills, move around! Mr. Jonas, hitch up your horse, get your junk wagon out and around!"

The bleak mansions across the town ravine opened baleful dragon eyes. Soon, in the morning avenues below, two old women would glide their electric Green Machine, waving at all the dogs. "Mr. Tridden, run to the carbarn!" Soon, scattering hot blue sparks above it, the town trolley would sail the rivering brick streets.

"Ready John Huff, Charlie Woodman?" whispered Douglas to the Street of Children. "Ready!" to baseballs sponged deep in wet lawns, to rope swings hung empty in trees.

"Mom, Dad, Tom, wake up."

Clock alarms tinkled faintly. The courthouse clock boomed. Birds leaped from trees like a net thrown by his hand, singing. Douglas, conducting an orchestra, pointed to the eastern sky.

The sun began to rise.

He folded his arms and smiled a magician's smile. Yes, sir, he thought, everyone jumps, everyone runs when I yell. It'll be a fine season. He gave the town a last snap of his fingers.

Doors slammed open; people stepped out.

Summer 1928 began.

7.

REBECCA

by D. du Maurier

(Extract from chapter 7)

I cannot remember her words now, but I know that she bade me welcome to Manderley, in the name of herself and the staff, a stiff, conventional speech rehearsed for the occasion, spoken in a voice as cold and lifeless as her hands had been. When she had finished she waited, as though for a reply, and I remember blushing scarlet, stammering some sort of thanks in return, and dropping both my gloves in my confusion. She stooped to pick them up, and as she handed them to me I saw a little smile of scorn upon her lips, and I guessed at once she considered me ill-bred. Something, in the expression of her face, gave me a feeling of unrest, and even when she had stepped back, and taken her place amongst the rest, I could see that black figure standing out alone, individual and apart, and for all her silence I knew her eye to be upon me. Maxim took my arm and made a little speech of thanks, perfectly easy and free from embarrassment, as though the making of it was no effort to him at all, and then he bore me off to the library to tea, closing the doors behind us, and we were alone again.

Two cocker spaniels came from the fireside to greet us. They pawed at Maxim, their long, silken ears strained back with affection, their noses questing his hands, and then they left him and came to me, sniffing at my heels, rather uncertain, rather suspicious. One was the mother, blind in one eye, and soon she had enough of me, and took herself with a grunt to the fire again, but Jasper, the younger, put his nose into my hand, and laid a chin upon my knee, his eyes deep with meaning, his tail a-thump when I stroked his silken ears.

I felt better when I had taken my hat off, and my wretched little fur, and thrown them both beside my gloves and my bag on to the window-seat. It was a deep, comfortable room, with books lining the walls to the ceiling, the sort of room a man would move from never, did he live alone, solid chairs beside a great open fireplace, baskets for the two dogs in which I felt they never sat, for the hollows in the chairs had tell-tale marks. The long windows looked out upon the lawns, and beyond the lawns to the distant shimmer of the sea.

There was an old quiet smell about the room, as though the air in it was little changed, for all the sweet lilac scent and the roses brought to it throughout the early summer. Whatever air came to this room, whether from the garden or from the sea, would lose its first freshness, becoming part of the unchanging room itself, one with the books, musty and never read, one with the scrolled ceiling, the dark panelling, the heavy curtains.

It was an ancient mossy smell, the smell of a silent church where services are seldom held, where rusty lichen grows upon the stones and ivy tendrils creep to the very windows. A room for peace, a room for meditation.

Soon tea was brought to us, a stately little performance enacted by Frith and the young footman, in which I played no part until they had gone, and while Maxim glanced through his great pile of letters I played with two dripping crumpets, crumbled cake with my hands, and swallowed my scalding tea. Now and again he looked up at me and smiled, and then returned to his letters, the accumulation of the last months I supposed, and I thought how little I knew of his life here at Manderley, of how it went day by day, of the people he knew, of his friends, men and women, of what bills he paid, what orders he gave about his household. The last weeks had gone so swiftly, and I – driving by his side through France and Italy – thought only of how I loved him, seeing Venice with his eyes, echoing his words, asking no questions of the past and future, content with the little glory of the living present. For he was gayer than I had thought, more tender than I had dreamed, youthful and ardent in a hundred happy ways, not the Maxim I had first met, not the stranger who sat alone at the table in the restaurant, staring before him, wrapped in his secret self. My Maxim laughed and sang, threw stones into the water, took my hand, wore no frown between his eyes, carried no burden on his shoulder.

8.

THE HEADLESS HORSEMAN

by T. Mayne Reid

(Prologue)

The stag of Texas, reclining in midnight lair, is startled from his slumbers by the hoofstroke of a horse.

He does not forsake his covert, nor yet rise to his feet. His domain is shared by the wild steeds of the savannah, given to nocturnal straying. He only uprears his head; and, with antlers o'ertopping the tall grass, listens for a repetition of the sound.

Again is the hoofstroke heard, but with altered intonation. There is a ring of metal—the clinking of steel against stone.

The sound, significant to the ear of the stag, causes a quick change in his air and attitude. Springing clear of his couch, and bounding a score of yards across the prairie, he pauses to look back upon the disturber of his dreams.

In the clear moonlight of a southern sky, he recognises the most ruthless of his enemies—man. One is approaching upon horseback.

Yielding to instinctive dread, he is about to resume his flight: when something in the appearance of the horseman—some unnatural seeming—holds him transfixed to the spot.

With haunches in quivering contact with the sward, and frontlet faced to the rear, he continues to gaze—his large brown eyes straining upon the intruder in a mingled expression of fear and bewilderment.

What has challenged the stag to such protracted scrutiny?

The horse is perfect in all its parts—a splendid steed, saddled, bridled, and otherwise completely caparisoned. In it there appears nothing amiss—nothing to produce either wonder or alarm. But the man—the rider? Ah! About him there is something to cause both—something weird—something *wanting*!

By heavens! it is the head!

Even the unreasoning animal can perceive this; and, after gazing a moment with wildered eyes—wondering what abnormal monster thus mocks its cervine intelligence—terror-stricken it continues its retreat; nor again pauses, till it has plunged through the waters of the Leona, and placed the current of the stream between itself and the ghastly intruder.

Heedless of the affrighted deer—either of its presence, or precipitate flight—the Headless Horseman rides on.

He, too, is going in the direction of the river. Unlike the stag, he does not seem pressed for time; but advances in a slow, tranquil pace: so silent as to seem ceremonious.

Apparently absorbed in solemn thought, he gives free rein to his steed: permitting the animal, at intervals, to snatch a mouthful of the herbage growing by the way. Nor does he, by voice or gesture, urge it impatiently onward, when the howl-bark of the prairie-wolf causes it to fling its head on high, and stand snorting in its tracks.

He appears to be under the influence of some all-absorbing emotion, from which no common incident can awake him. There is no speech—not a whisper—to betray its nature. The startled stag, his own horse, the wolf, and the midnight moon, are the sole witnesses of his silent abstraction.

His shoulders shrouded under a *serapé*, one edge of which, flirted up by the wind, displays a portion of his figure: his limbs encased in “water-guards” of jaguar-skin: thus sufficiently sheltered against the dews of the night, or the showers of a tropical sky, he rides on—silent as the stars shining above, unconcerned as the cicada that chirrups in the grass beneath, or the prairie breeze playing with the drapery of his dress.

Something at length appears to rouse from his reverie, and stimulate him to greater speed—his steed, at the same time. The latter, tossing up its head, gives utterance to a joyous neigh; and, with outstretched neck, and spread nostrils, advances in a gait gradually increasing to a canter. The proximity of the river explains the altered pace.

The horse halts not again, till the crystal current is surging against his flanks, and the legs of his rider are submerged knee-deep under the surface.

The animal eagerly assuages its thirst; crosses to the opposite side; and, with vigorous stride, ascends the sloping bank.

Upon the crest occurs a pause: as if the rider tarried till his steed should shake the water from its flanks. There is a rattling of saddle-flaps, and stirrup-leathers, resembling thunder, amidst a cloud of vapour, white as the spray of a cataract.

Out of this self-constituted *nimbus*, the Headless Horseman emerges; and moves onward, as before.

Apparently pricked by the spur, and guided by the rein, of his rider, the horse no longer strays from the track; but steps briskly forward, as if upon a path already trodden.

A treeless savannah stretches before—selvedged by the sky. Outlined against the azure is seen the imperfect centaurean shape gradually dissolving in the distance, till it becomes lost to view, under the mystic gloaming of the moonlight!

9.

THE NEW DRESS

by V. Wolf

(Extract)

What she [Mabel] had thought that evening when, sitting over the teacups, Mrs. Dalloway's invitation came, was that, of course, she could not be fashionable. It was absurd to pretend it even – fashion meant cut, meant style, meant thirty guineas at least – but why not be original? Why not be herself, anyhow? And, getting up, she had taken that old fashion book of her mother's, a Paris fashion book of the time of the Empire, and had thought how much prettier, more dignified, and more womanly they were then, and so set herself – oh, it was foolish – trying to be like them, pluming herself in fact, upon being modest and old-fashioned, and very charming, giving herself up, no doubt about it, to an orgy of self-love, which deserved to be chastised, and so rigged herself out like this.

But she dared not look in the glass. She could not face the whole horror – the pale yellow, idiotically old-fashioned silk dress with its long skirt and its high sleeves and its waist and all the things that looked so charming in the fashion book, but not on her, not among all these ordinary people. She felt like a dressmaker's dummy standing there, for young people to stick pins into.

"But, my dear, it's perfectly charming!" Rose Shaw said, looking her up and down with that little satirical pucker of the lips which she expected – Rose herself being dressed in the height of the fashion, precisely like everybody else, always.

We are all like flies trying to crawl over the edge of the saucer, Mabel thought, and repeated the phrase as if she were crossing herself, as if she were trying to find some spell to annul this pain, to make this agony endurable. Tags of Shakespeare, lines from books she had read ages ago, suddenly came to her when she was in agony, and she repeated them over and over again. "Flies trying to crawl," she repeated. If she could say that over often enough and make herself see the flies, she would become numb, chill, frozen, dumb. Now she could see flies crawling slowly out of a saucer of milk with their wings stuck together; and she strained and strained (standing in front of the looking-glass, listening to Rose Shaw) to make herself see Rose Shaw and all the other people there as flies, trying to hoist themselves out of something, or into something, meagre, insignificant, toiling flies. But she could not see them like that, not other people. She saw herself like that – she was a fly, but the others were dragonflies, butterflies, beautiful insects, dancing, fluttering, skimming, while she alone dragged herself up out of the saucer. (Envy and spite, the most detestable of the vices, were her chief faults.)

"I feel like some dowdy, decrepit, horribly dingy old fly," she said, making Robert Haydon stop just to hear her say that, just to reassure herself by furbishing up a poor weak-kneed phrase and so showing how detached she was, how witty, that she did not feel in the least out of anything. And, of course, Robert Haydon answered something, quite polite, quite insincere, which she saw through instantly, and said to herself, directly he went (again from some book), "Lies, lies, lies!" For a party makes things either much more real, or much less real, she thought; she saw in a flash to the bottom of Robert Haydon's heart; she saw through everything. She saw the truth. THIS was true, this drawing-room, this self, and the other false. Miss Milan's little workroom was really terribly hot, stuffy, sordid. It smelt of clothes and cabbage cooking; and yet, when Miss Milan put the glass in her hand, and she looked at herself with the dress on, finished, an extraordinary bliss shot through her heart. Suffused with light, she sprang into existence. Rid of cares and wrinkles, what she had dreamed of herself was there – a beautiful woman. just for a second (she had not dared look longer, Miss Milan wanted to know about the length of the skirt), there looked at her, framed in the scrolloping mahogany, a grey-white, mysteriously smiling, charming girl, the core of herself, the soul of herself; and it was not vanity only, not only self-love that made her think it good, tender, and true. Miss Milan said that the skirt could not well be longer; if anything the skirt, said Miss Milan, puckering her forehead, considering with all her wits about her, must be shorter; and she felt, suddenly, honestly, full of love for Miss Milan, much, much fonder of Miss Milan than of any one

in the whole world, and could have cried for pity that she should be crawling on the floor with her mouth full of pins, and her face red and her eyes bulging – that one human being should be doing this for another, and she saw them all as human beings merely, and herself going off to her party, and Miss Milan pulling the cover over the canary's cage, or letting him pick a hemp-seed from between her lips, and the thought of it, of this side of human nature and its patience and its endurance and its being content with such miserable, scanty, sordid, little pleasures filled her eyes with tears.

10.
STONE CITY
by A. Proulx
(Extract)

The dark-colored fox trotted along the field edge with his nose down, following the woodline of his property – his by right of use. His smoky pelt was still dull from molting and had not yet begun to take on its winter lustre. A stalk of panic grass shivered and he pounced, then crunched the grasshopper.

He skirted the silver ruins of abandoned farm buildings and spent some time in the orchard eating windfalls. Then he left the apple trees, crossed the brook at the back of the field, pausing to lap the water, and moved into the woods. He went familiarly into the poplars, black ears pricked to the turn of a leaf, nose taking up the rich streams of scent that flowed into the larger river of rotted leaf mold and earth.

1

At the time I moved into Chopping County, Banger was about fifty, a heavy man, all suet and mouth. At first I thought he was that stock character who remembered everybody's first name, shouting "Har ya! How the hell ya doin'?" to people he'd seen only an hour before, giving them a slap on the back or a punch on the arm – swaggering gestures in school, but obnoxious in a middleaged man. I saw him downtown, talking to anybody who would listen, while he left his hardware store to the attentions of a slouchy kid who could never find anything on the jumbled shelves.

I made the mistake of saying what I thought about Banger one night at the Bear Trap Grill. The bar was a slab of varnished pin; the atmosphere came from a plastic moose on top of the cash register and a mason jar half-filled with pennies.

I wanted to find somebody to go bird shooting with, somebody who knew the good coverts in the slash-littered mountainous country. I'd always hunted alone, self-taught, doing what I guessed was right, but still believing that companionship increased the pleasure of hunting, just as "layin' up" with somebody as they said locally, was better than sleeping alone.

I was sitting next to Tukey. His liver-spotted hands shook; hard to get a straight answer from him or anyone else. They said he was a pretty good man for grouse. They said he might take company. I'd been courting him, hoping for an invitation to go out when the season opened. I thought I had him ready to say, "Hell yes, come on along."

Banger was at the end of the bar talking nonstop to deaf Fance who had hearing-aid switches all over the front of his shirt. Tukey said Fance had a gun collection in his spare bedroom and was afraid to sleep at night, afraid thieves would break in when the hearing aids lay disconnected on the bedside table.

"God, that Banger. He's always here, always yapping. Doesn't he ever go home?" I asked Tukey. In ten seconds I scratched weeks of softening the old man up. All that beer for nothing. His face pleated like a closing concertina.

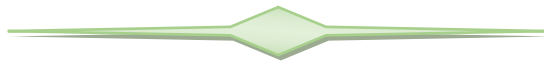
"Well, now, as a matter of fact, he don't, much. His place burned down and the wife and kid was fried right up in it. He got nothing left but his dog and the goddamn hardware store his old man left him and which he was never suited to.

“And my advice to you,” Tukey said, “if you want to go out bird shootin’ like you been hintin’ around, or deer or ’coon or rabbit or bear huntin’, or,” and his dried-leaf voice rose to a mincing falsetto, “just enjoying’ the rare beauties of our woodlands ...” He broke off to grin maliciously, exposing flawless plastic teeth, to let me know they had seen me walking in the woods with neither rod nor gun in my hands.

His voice dropped again, weighted with sarcasm. “My advice to you if you want to know where the birds is, is to get real friendly with that Banger you think is so tiresome. What he don’t know about this country is less than that.” He raised the dirty stub of an amputated forefinger, the local badge of maimedness that set those who worked with chain saws apart from lesser men.

“Him?” I glanced at Banger punctuating his torrent of words with intricate gestures. He pointed with his chin and his hands flew up into the air like birds.

“Yes, him. And if you go huntin’ with him I’d like to hear about it, because Banger keeps to himself. Nobody, not me, not Fance, has went out huntin’ with him for years.” He turned away from me. I finished my drink and left. There was nothing else to do.



ТЕСТИ ДЛЯ САМОКОНТРОЛЮ

Здобувачеві рекомендується перевіряти рівень власної підготовки за допомогою тестів для самоконтролю.

Test for self-control 1. Stylistics as a Linguistic Discipline, its Basic Notions. Stylistic Differentiation of the English Vocabulary

1. Match the notion with its definition.

- | | |
|---------------------|--|
| 1) norm | (a) are those linguistic forms and properties that have the potential to make the utterance emphatic or expressive. |
| 2) stylistic device | (b) is a unique combination of language units, expressive means, stylistic devices peculiar to a given writer, which makes that writer's works or even utterances easily recognizable. |
| 3) Stylistics | (c) is the invariant of the phonetic, morphological, lexical and syntactical patterns circulating in language-in-action at a given period of time. |
| 4) individual style | (d) is a conscious and intentional intensification of some typical structural and/or semantic property of a language unit promoted to a generalized status and thus becoming a generative model. |
| 5) expressive means | (e) is a system of co-ordinated, interrelated and inter-conditioned language means intended to fulfil a specific function of communication and aiming at a definite effect. |

2. Define what level the following expressive means belong to.

(a) pauses, (b) diminutive suffixes, (c) logical stress, (d) intensifiers, (e) drawling, (f) nonce words

1. Phonetic –
2. Morphological –
3. Lexical –

3. Choose the groups of words which make up literary vocabulary.

- (a) common literary words; terms; poetic words; archaic words; barbarisms and foreign words; literary coinages.
- (b) terms; poetic words; archaic words; barbarisms and foreign words; literary coinages.
- (c) common literary words; terms; poetic words; historical words; barbarisms and foreign words; literary coinages.
- (d) common literary words; professionalisms; poetic words; archaic words; barbarisms and foreign words; literary coinages.

4. Name the groups of words which make up colloquial layer of vocabulary.

5. Find the word which is bookish in style.

- (a) darkness
(b) harmony
(c) foolish
(d) glad

6. Find the word which is colloquial in style.

- (a) parent
- (b) father
- (c) dad
- (d) ancestor

7. Find a non-literary word (slangism).

- (a) wife
- (b) sister
- (c) missus
- (d) mother

8. Find a non-literary word (professionalism).

- (a) a shop
- (b) a store
- (c) a lab
- (d) a bam

9. Find a non-literary word (vulgarism).

- (a) bad
- (b) awful
- (c) negative
- (d) bloody

10. Name the group the words in italics belong to: “*Sayst thou?*” answered the Prince; “then *thou canst* hit the white *thyself*, I’ll warrant.”

- (a) vulgarism
- (b) neologism
- (c) archaism
- (d) jargonism

Test for self-control 2. Stylistic Potential of the Phono-Graphical level. Stylistic Potential of the Morphological level

1. Divide the given stylistic devices into sound instrumentory and means of verification.

(a) rhythm, (b) alliteration, (c) rhyme, (d) assonance, (e) onomatopoeia

1) Sound instrumentory

2) Means of verification

2. The intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation is called ...

- (a) alliteration
- (b) print
- (c) onomatopoeia
- (d) graphon

3. ... is a regular alteration of similar or equal units of speech.

- (a) rhythm
- (b) assonance
- (c) rhyme
- (d) morphemic repetition

4. Morphemic foregrounding is meant ...
 - (a) to add logical, emotive and expressive connotation
 - (b) to convey the atmosphere of authentic live communication
 - (c) to show the loudness of the voice

5. Phonetic stylistic devices are used for the purpose of ...
 - (a) producing a certain acoustic effect
 - (b) giving emphasis to the utterance and arousing emotions in the reader or the listener
 - (c) imitating movement, behaviour
 - (d) producing a certain acoustic effect, giving emphasis to the utterance and arousing emotions in the reader or the listener

6. Name the examples of onomatopoeia.
 - (a) If I'm two minutes late, he starts shouting at me.
 - (b) The blades of the propeller whirred noisily.
 - (c) Now they are chanting that they want their money back.
 - (d) The baby is fond of splashing in the bath.

7. Identify the examples of alliteration.
 - (a) Seven slick slimey snakes slowly sliding southward.
 - (b) Children should be seen and not heard.
 - (c) Fresh French fried fly fritters.
 - (d) Beggars can't be choosers.

8. Identify the examples of assonance.
 - (a) The pain from the man's sorrow is eating his heart out.
 - (b) Freezy breeze made these three trees freeze.
 - (c) Absence makes the heart grow fonder.
 - (d) My dame hath a lame tame crane, my dame hath a crane that is lame.

9. Name the SD used in the following example: "Dat's more dan I know, and debbil take me if I don't blieve 'tis more dan he know, too".
 - (a) extension of the morphemic valency
 - (b) graphon
 - (c) root repetition
 - (d) alliteration

10. Identify the example of extension of the morphemic valency.
 - (a) That was masterly. Or, should one say, mistressly.
 - (b) Among the blackish foliage in the distance shone the small red and orange of the village.
 - (c) Oh? I see? You suffer from wakefulness.
 - (d) The man's attitude was the devil take the hindmost and he never helped his friends when they needed help.

Test for self-control 3. Stylistic Potential of the Lexical level

1. Match the notion with its definition.

1) metonymy	(a) is a combination of two words in which the meanings of the two words clash,
2) nonsense	being opposite in sense.
of non- sequence	(b) denotes a transference of names based on the associated likeness between two objects.
3) epithet	(c) rests on the extension of syntactical valency and results in joining two
4) metaphor	semantically disconnected clauses into one sentence.

- 5) oxymoron (d) denotes a transference of meaning which is based on contiguity of notions.
(e) is a SD based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence, used to characterise an object and pointing out to the reader and frequently imposing on him.
2. The restoring the literal original meaning of the word, which lost some of its semantic independence and strength in a phraseological unit or cliché is called ...
(a) verbal irony
(b) pun
(c) semantically false chain
(d) violation of phraseological unit
3. Name the particular SD, which is observed in cases when a personal name stands for something connected with the bearer of that name.
(a) metaphorical antonomasia
(b) synecdoche
(c) metonymic antonomasia
(d) metonymy
4. What is the SD in which the meaning that a speaker implies differs sharply from the meaning that is ostensibly expressed. Thus, one thing is said and the opposite is implied?
(a) semantically false chain
(b) nonsense of non-sequence
(c) violation of phraseological unit
(d) irony
5. Name the particular SD, which is defined as “a SD in which emphasis is achieved through intentional underestimation”.
(a) hyperbole
(b) oxymoron
(c) metaphor
(d) understatement
6. Identify the example of metaphor.
(a) Nonetheless, the threat was as sharp as a blade.
(b) He combed his fingers through his thick hair as his mind lifted out of the fog of despair, coming into focus upon seeing the vine.
(c) Another quite different creature, pointed-nosed, sharp-eyed, gazed back at hi
(d) She was a faded white rabbit of a woman.
7. Name the particular SD used in the given example: “My wishes raced through the house high hay//And nothing I cared, at my sky blue trades . . .”
(a) simile
(b) irony
(c) metonymy
(d) metaphor
8. Name the particular SD used in the given example: “England has two eyes, Oxford and Cambridge. They are the two eyes of England, and two intellectual eyes”.
(a) oxymoron
(b) hyperbole
(c) antonomasia

(d) metonymy

9. Find the example of synecdoche.

- (a) The town was stormed after a long siege.
- (b) He felt as though he must find a sympathetic intelligent ear.
- (c) I'll never hold out my hand to him.

10. Define the lexical SD used in the given example: "He made his way through the perfume and conversation".

- (a) pun
- (b) violation of phraseological unit
- (c) zeugma
- (d) metaphor

11. Name the kind of set expression, which is defined as "an indirect reference, by word or phrase, to a historical, literary, mythological, biblical fact or to a fact of everyday life made in the course of speaking or writing".

- (a) allusion
- (b) saying
- (c) quotation
- (d) epigram

12. A short, witty statement in verse or prose which may be complimentary satiric or aphoristic and the author of which is known is called

- (a) quotation
- (b) epigram
- (c) proverb
- (d) cliché

13. Name the set expression, which is defined as "a kind of stable word combination which has become familiar, has won general recognition and which by its iteration has been accepted as a unit of the language".

- (a) epigram
- (b) allusion
- (c) cliché
- (d) quotation

14. Name the set expression, which is defined as "a repetition of a phrase or statement from a book, speech and the like used by way of authority, illustration, proof or as a basis for further speculation on the matter in hand".

- (a) quotation
- (b) allusion
- (c) cliché
- (d) epigram

15. Quotations are used as a stylistic device in the

- (a) belles-lettres style
- (b) publicistic style
- (c) scientific style
- (d) any style

16. Match the allusions with the notions they typify.

- | | |
|-------------|---------------------------------|
| 1) Aeolian | (a) betrayal, cunning, weakness |
| 2) Capulet | (b) rebellion and disobedience |
| 3) Moriarty | (c) music |
| 4) Bounty | (d) criminals |
| 5) Delilah | (e) anger |

17. Group the set expressions according to their connotation.

(a) with flying colours, (b) to look down in the mouth, (c) to rub smb up the wrong way, (d) to blow one's top, (e) to waste one's breath, (f) like a hog in the armour, (g) a pig in clover, (h) to put new heart into smb, (i) to be in one's element, (j) a dab hand

1) Positive

2) Negative

18. Define the set expression used in the given example: "If this doesn't turn out to be a suicide, I am a monkey's uncle".

- (a) proverb
- (b) allusion
- (c) cliché
- (d) epigram

19. Group separately the set expressions containing metaphor and metonymy.

(a) a dog in the manger, (b) all ears, (c) queer fish, (d) to count noses, (e) an old hand, (f) walking dictionary, (g) blue coat, (h) to be on the razor edge, (i) blue bonnet, (j) a cat has nine lives

1) Containing metaphor

2) Containing metonymy

20. Match the clichés with the proper explanation.

- | | |
|-----------------------------------|---|
| 1) coup de grace | (a) an extra advantage or additional benefit |
| 2) hand in glove | (b) the central point of a dispute |
| 3) the bone of contention | (c) on very intimate terms; allies |
| 4) a slippery slope | (d) a finishing stroke |
| 5) the frosting/icing on the cake | (e) a dangerous path or situation leading to disaster |

Test for self-control 4. Stylistic Potential of the Syntactical level

1. Name the type of repetition.

[...a,a....b,b....c, c....] _____

[a,a,a,] _____

[a...., a....] _____

[...a,a] _____

[a...a] _____

[...a,...a...,a...] _____

[...a, a....] _____

2. Name the particular SD, which is defined as "a SD based on singling out a secondary member of the sentence with the help of punctuation (intonation)".

- (a) inversion
- (b) detachment
- (c) suspense
- (d) chiasmus

3. The peculiar interrogative construction which semantically remains a statement is called a
- parallel construction
 - question-in-the-narrative
 - inversion
 - rhetorical question
4. Name the particular SD, which is defined as “a compositional device which consists in arranging the matter of a communication in such a way that the less important, descriptive, subordinate parts are amassed at the beginning, the main idea being withheld till the end of the sentence”.
- inversion
 - apokoinu construction
 - detachment
 - suspense
5. The syntactical SD in which the second part of the utterance is separated from the first one by a full stop though their semantic and grammatical ties remain very strong is called
- suspense
 - gap-sentence link
 - apokoinu construction
 - aposiopesis
6. Define the syntactical SD used in the given example: “So large was the stream that already the water was about their ankles”.
- parallel construction
 - apokoinu construction
 - inversion
 - suspense
7. Identify the example of detachment.
- Rod nodded, slowly.
 - He, whose blood of heart and life was nearest at stake in the issue, was the first to act.
 - Up they all jumped.
 - I know all about it, my friend.
8. Find the example of chiasmus.
- Better the devil you know than the devil you don't.
 - Poets utter great and wise things which they do not themselves understand
 - She always glances up and glances down and doesn't know where to look, but looks all the prettier
 - I kissed my girl, my girl kissed me.
9. Identify the example of suspense.
- For less than a minute, but for nearly a minute, no word was uttered, no thought was betrayed by a restless movement.
 - In came Mr. Brown, Mr. Smith went out.
 - She was crazy about, in the beginning.
 - He, whose blood of heart and life was nearest at stake in the issue, was the first to act.
10. Define the syntactical SDs used in the given example: “Here died my mother. Herein was I born. But it is mere idleness to say that I had not lived before – that the soul has no previous existence”.
- suspense

- (b) inversion
- (c) parallel construction
- (d) polysyndeton

Test for self-control 5. Stylistic Potential of the Lexico-Syntactical level

1. Match the notion with its definition.

- | | |
|---------------|--|
| | (a) is a figure of inequality realised in decreasing significance, importance or emotional tension of narration. |
| 1) climax | (b) is a two-component structure in which two negations are joined to give a possessive evaluation. |
| 2) simile | (c) is a semantically complicated parallel construction, in which each next word combination (clause, sentence) is logically more important or emotionally stronger and more explicit. |
| 3) litotes | (d) is an imaginative comparison of two unlike objects belonging to two different classes on the grounds of similarity of some quality. |
| 4) anticlimax | |

2. The SD which is aimed to stress the heterogeneity of the described phenomenon, to show that the latter is a dialectical unity of two (or more) opposing features is called

- (a) simile
- (b) periphrasis
- (c) metaphor
- (d) antithesis

3. Name the SD, which is defined as “a SD which denotes the use of a longer phrasing in place of a possible shorter and plainer form of expression.”.

- (a) simile
- (b) periphrasis
- (c) metaphor
- (d) litotes

4. Choose the SD which is based on an evident increase in the volume of the corresponding concepts.

- (a) logical climax
- (b) quantitative climax
- (c) anticlimax
- (d) emotional climax

5. A structure of three components (the tenor, the vehicle, the uniting formal element) is presented in a SD called

- (a) litotes
- (b) periphrasis
- (c) metaphor
- (d) simile

6. The concrete stylistic function of this device is to show the relative importance of things as seen by the author, or to impress upon the reader the significance of the things described by suggested comparison, or to depict phenomena dynamically.

- (a) climax
- (b) periphrasis
- (c) metaphor
- (d) antithesis

7. Define the lexico-syntactical SD used in the given example: “He was pleased when the child began to adventure across floors on hands and knees; he was gratified, when she managed the trick of balancing herself on two legs; he was delighted when she first said 'ta-ta'; and he was rejoiced when she recognized him and smiled at him”.

- (a) antithesis
- (b) periphrasis
- (c) climax
- (d) anticlimax

8. Define the lexico-syntactical SD used in the given example: “Papa, love. I am a mother. I have a child who will soon call Walter by the name by which I call you”.

- (a) anticlimax
- (b) periphrasis
- (c) litotes
- (d) antithesis

9. Define the lexico-syntactical SD used in the given example: “She was absolutely sure that he would help her, and not without reason”.

- (a) antithesis
- (b) litotes
- (c) anticlimax
- (d) periphrasis

10. Match the periphrases with the notion they represent.

- | | |
|----------------------------------|-----------------------------|
| 1) a terminological inexactitude | (a) a fatalist |
| 2) soft gold | (b) a woman |
| 3) a man who believes in fate | (c) a lie |
| 4) a daughter of Eve | (d) furs |
| 5) a knight of fortune | (e) a mercenary, adventurer |

Test for self-control 6. Functional Styles in Modern English

1. The functional style is

- (a) a special social differentiation of speech
- (b) a patterned variety of literary text characterized by the greater or lesser typification of its constituents, supra-phrasal units, in which the choice and arrangement of interdependent and interwoven language media are calculated to secure the purport of the communication
- (c) the form of communication which depends on the situation in which the communication is maintained
- (d) a patterned variety of literary text, in which the choice and arrangement of interdependent and interwoven language media are calculated to secure the purport of the communication

2. The belles-lettres functional style includes the following substyles

- (a) poetry, emotive prose, drama
- (b) the oratory, essays, poetry, emotive prose, drama
- (c) essays, poetry, prose, drama
- (d) poetry, emotive prose, drama, essay

3. The aim of the functional style of scientific prose is

- (a) to prove a hypothesis, to create new concepts
- (b) to inform the reader
- (c) to disclose the internal laws of existence, development, relations between different phenomena

(d) to prove a hypothesis, to create new concepts, to disclose the internal laws of existence, development, relations between different phenomena

4. A literary composition of moderate length on philosophical, social, aesthetic or literary subjects characterized by personality in the treatment of the theme and naturalness of expression is called ...

- (a) essay
- (b) short story
- (c) drama
- (d) novel

5. The scientific style is characterized by

- (a) the use of terms specific to a certain branch of science; sentence pattern of 3 types; the use of quotations, references and foot-notes; the impersonality
- (b) conventionality; unemotiveness; encoded character; a general syntactical mode of combining several pronouncements into one sentence
- (c) the use of terms specific to a certain branch of science; the use of quotations, references and foot-notes; the impersonality; conventionality; unemotiveness
- (d) the logical sequence of utterances with clear indication of their interrelation and interdependence; the use of terms specific to a certain branch of science; sentence pattern of 3 types: postulatory, argumentative, and formulative; the use of quotations, references and foot-notes; the impersonality

6. The external differentiating features of the substyle of poetry are

- (a) rhythm and rhyme
- (b) metre and line
- (c) rhythm, rhyme, metre
- (d) images

7. Name the functional style, which is characterized as the most conservative one and preserves cast-iron forms of structuring and uses syntactical constructions and words long known as archaic and not observed anywhere else.

- (a) style of official documents
- (b) scientific style
- (c) publicistic style
- (d) newspaper style

8. The oratorical style of language is the oral subdivision of the

- (a) newspaper style
- (b) publicistic style
- (c) scientific style
- (d) belles-lettres style

9. The style of official documents is represented by the following substyles

- (a) business documents
- (b) legal documents, diplomatic documents, business documents
- (c) business documents, legal documents, diplomatic documents, military documents
- (d) legal documents

10. Name the functional style, which is famous for its explicit pragmatic function of persuasion directed at influencing the reader and shaping his views, in accordance with the argumentation of the author.

- (a) publicistic style
- (b) newspaper style
- (c) scientific style
- (d) belles-lettres style

KEYS

Test for self-control 1

1. 1- c 2-d 3-e 4-d 5-a
2. 1) a, b, e 2) d, f 3) e
3. a
4. slang, jargonisms, professionalisms, dialectisms, vulgarisms, colloquial coinages.
5. b 8. d
6. c 9. d
7. c 10. c

Test for self-control 2

1. 1) b, d, e 2) a, c 6. b, d
2. d 7. a, c
3. a 8. b, d
4. a 9. b
5. d 10. a

Test for self-control 3

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

11. a
12. b
13. c
14. a
15. a
16. 1-c 2-e 3-d 4-b 5- a
17. 1) a, d, h, i 2) b, c, e, f, g, j
18. c
19. 1) a, f, h, j, c 2) b, d, e, g, i
20. 1) d 2) c 3) b 4) e 5) a

Test for self-control 4

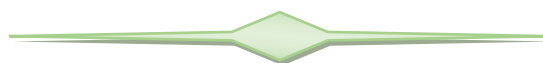
1. Chain, successive, anaphora, epiphora, framing, ordinary, catch.
2. b 7. a
3. b 8. d
4. d 9. d
5. b 10. b
6. c

Test for self-control 5

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

Test for self-control 6

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



ПИТАННЯ ДЛЯ САМОКОНТРОЛЮ

При підготовці до практичних занять, тестування та екзамену здобувачеві рекомендується перевірити рівень власної підготовки за допомогою питань для самоконтролю.

Stylistics as a Linguistic Discipline, its Basic Notions

1. What do you now think stylistics is?
2. What do you consider as the goals of stylistics?
3. Which notions predetermine investigating functional styles?
4. What is called a stylistic device? What are expressive means?
5. What do we mean by stylistic analysis of the text?
6. What do know about correlation of style, norm and function in the language?
7. How is individual style different from functional style?
8. What is understood by “the notion of image”?
9. Give the definition of the notion “context”. What types of context do you know?
10. Do gender characteristics influence the stylistic effect of speech making?

Stylistic Differentiation of the English Vocabulary

1. What determines the choice of stylistically marked words in each particular situation?
2. In what situation are informal words used? Where are formal words used?
3. What is the difference between colloquialisms and slang? What are their common features?
4. What are the main features of dialectal words?
5. What is the principal difference between barbarisms and foreign words proper?
6. What are the principal characteristics of archaic words?
7. What is the difference between a term and a professionalism?
8. What kinds of words are grouped the term ‘standard English vocabulary’?

Stylistic Potential of the Phono-graphical level

1. What is the difference between rhythm and rhyme?
2. What is the difference between rhyme and metre?
3. What is understood by onomatopoeia? What variants of onomatopoeia exist?
4. What devices are used mainly in poetry? Give their definitions.
5. What are the purely phonetic stylistic devices?
6. What are the purely graphic stylistic devices?
7. What are the purposes of the usage of different print in the text?
8. What information can the reader get by means of graphon?

Stylistic Potential of the Morphological level

1. What are the main cases of morphemic foregrounding?
2. What are the functions of morphemic repetition?
3. How are morphemes foregrounded in occasional words?
4. What is the stylistic power of the verb based on?
5. What is the stylistic power of the article based on?
6. What is the stylistic power of the noun based on?
7. What is the stylistic power of the pronoun based on?
8. What is the stylistic power of the adjective based on?

Stylistic Potential of the Lexical level

1. What are tropes? Enumerate them.
2. What is understood by the figurative meaning of the word?

2. What stylistic device deals with the speaking names? Name its stylistic functions.
3. What is the difference between metaphor and metonymy?
4. Name variants of metaphor and give their definitions.
5. Metonymy can be based on ...
6. How can one distinguish between zeugma and pun?
7. What are the main characteristics of hyperbole?
8. Are all the adjectives in the text considered epithets?
9. Name structural types of epithets. Give examples.
10. Why are there comparatively few trite oxymorons and where are they mainly used?
11. What are allusions based on? What is the purpose of using allusion in the speech?
12. What types of violation of phraseological unity do you know? Give examples.
13. What is meant by epigrams? Where are they used?
14. What are proverbs? What is the difference between proverbs and epigrams?
15. What is understood by "allusive quotation"?

Stylistic Potential of the Syntactical level

1. What is understood by "figures of speech"? Enumerate them.
2. What syntactical stylistic device deals with the questions that don't require an answer?
3. What is the difference between an ellipsis and incomplete sentence?
4. What are the characteristic features of the aposiopesis? What is another name of this device?
5. How is parenthesis connected with detachment?
6. What units of language can be repeated? Which of them are called pure repetition? And which of them are called syntactical repetition?
7. What is the repetition divided according to its structure? Give examples.
8. What is the difference between asyndeton and polysyndeton?
9. Name the types of stylistic inversion and give examples to each type.
10. Name the stylistic functions of suspense.

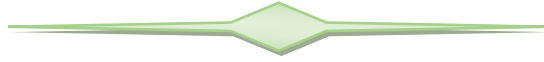
Stylistic Potential of the Lexico-syntactical level

1. What lexicosyntactical stylistic devices do you know?
2. In what way does the structure of an emotive climax differ from that of other types?
3. What can you say about the negative form of the climax?
4. What is an anticlimax?
5. What do you know about antithesis? Why is it viewed separately from parallel constructions?
6. What is the difference between simile and comparison? Give examples. Which of them is based on logical comparison and which – on the figurative?
7. What words are used as connectives in similes? Give examples.
8. What is the most common analogy simile is based on?
9. What lexicosyntactical stylistic device is called circumlocution? How is it classified?
10. What is meant by euphemistic periphrases?

Functional Styles of the Modern English language

1. What are the appearance and existence of FS connected with?
2. What are specific vocabulary features of the newspaper style?
3. What are the indispensable linguistic features of the publicistic style?
4. What is the most obvious purpose of oratory?
5. Which typical features of the spoken variety of speech are present in the oratorical sub-style?
6. What are the most characteristic language features of the essay?
7. What is the most obvious linguistic feature of the style of scientific prose?
8. What is the communicative aim of the style of official documents?
9. What are the syntactical features of business letters?
10. Which major characteristics does official military language have?

11. How are the scientific texts differentiated according to function-content-form?
12. What do you know about form in poetry?
13. Name the functions of the scientific functional style.
14. Comment on the linguistic features of the belles-lettres style.
15. Enumerate the substyles of the scientific style.



ПІДГОТОВКА ДО ЕКЗАМЕНУ

Для навчальної дисципліни «Стилістика (основна іноземна мова)», яка за навчальним планом передбачає підсумковий контроль у формі усного екзамену, відводиться 20 балів. Здобувач вищої освіти може скласти екзамен, якщо кількість отриманих впродовж вивчення дисципліни балів не менше як 40. Накопичені здобувачем бали під час вивчення навчальної дисципліни не анулюються, а сумуються. Оцінка за екзамен не може бути меншою за кількість накопичених ним балів.

У білет включено два питання, перше з яких спрямовано на перевірку теоретичних знань, друге – на контроль практичних навичок і вмінь стилістичного аналізу.

Відповідаючи на перше запитання білету здобувач має пояснити базові поняття; розкрити зміст та значимість конкретного стилістичного явища, навести його дефініції та критерії класифікації, прокоментувати стилістичні функції з наведенням прикладів, що ілюструють це явище; розкрити критерії стилістичної класифікації словникового складу англійської мови; детально охарактеризувати певний функціональний стиль.

Друге запитання білету передбачає стилістичний аналіз уривку тексту. Для аналізу пропонуються уривки текстів різної функціонально-стильової і жанрової приналежності. Здобувач має зробити всебічний стилістичний аналіз уривку тексту, що надається.

Питання до екзамену:

1. Stylistics as a branch of general linguistics. Types of stylistic research and branches of stylistics.
2. The notion of the stylistic device and the notion of expressive means (morphological expressive means, word-building expressive means, lexical expressive means, syntactical expressive means).
3. Phono-graphical stylistic devices and expressive means, their stylistic relevance: instrumentation means (alliteration, assonance, onomatopoeia) and versification means (rhythm, rhyme), graphon, hyphenation, multiplication, print, graphic imagery.
4. Stylistic potential of the parts of speech: the noun and its stylistic potential, the pronoun and its stylistic functions.
5. Stylistic potential of the parts of speech: the verb and its stylistic properties.
6. Stylistic potential of the parts of speech: the article and its stylistic potential, the stylistic power of the adjective.
7. Lexical stylistic devices: metaphor (its types, functions) and its variants (personification, zoosemy), hyperbole.
8. Lexical stylistic devices: metonymy (its types and functions) and synecdoche as its variant, antonomasia, oxymoron.
9. Lexical stylistic devices: epithet and its types, irony.
10. Lexical stylistic devices: play on words (zeugma, pun, violation of phraseological units).
11. Syntactical stylistic devices: particular use of colloquial constructions (rhetorical question, ellipsis, aposiopesis), stylistic potential of word order (stylistic inversion, its types and models, detachment, suspense).
12. Syntactical stylistic devices: syntactical repetition and its types, parallelism, chiasmus as the variant of parallelism, tautology, enumeration, types of connection (polysyndeton, asyndeton, attachment).
13. Lexico-syntactical stylistic devices: climax, anticlimax, antithesis.
14. Lexico-syntactical stylistic devices: simile, periphrases, litotes.
15. Stylistic differentiation of the English vocabulary.
16. Peculiar use of cliché, proverbs and saying, epigrams, quotations and allusions in the text.
17. The notion of functional style. Distinctive linguistic features of the scientific functional style.
18. The notion of functional style. Distinctive linguistic features of the style of official documents.

19. The notion of functional style. Distinctive linguistic features of the publicistic functional style.
20. The notion of functional style. Distinctive linguistic features of the belles-lettres functional style.
21. The notion of functional style. Distinctive linguistic features of the newspaper functional style.
22. The notion of the style and the individual style. The notion of the language norm. Correlation of style, norm and function in the language.

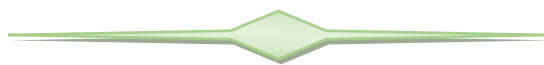
Орієнтовний зразок відповіді на друге запитання білету:

Deep down here by the dark water lived old Gollum, a small slimy creature. I don't know where he came from, nor who or what he was. He was Gollum — as dark as darkness, except for two big round pale eyes in his thin face. He had a little boat, and he rowed about quite quietly on the lake; for lake it was, wide and deep and deadly cold. He paddled it with large feet dangling over the side, but never a ripple did he make. He was looking out of his pale lamp-like eyes for blind fish, which he grabbed with his long fingers as quick as thinking. (J. R. R. Tolkien)



The extract belongs to the belles-lettres functional style? The substyle of emotive prose. It is a sample of character's description. The author introduces one of the personages, Gollum. The narration begins with complete inversion, thus creating the atmosphere of fairy-tale and adding relevance to the indication of the place of action – the cave, the stylistic effect is reinforced by use of epithet “dark”. This atmosphere is consistently maintained all through the passage with the help of partial inversion “for lake it was” used in convergence with detached epithets “wide, deep, deadly cold” and polysyndeton “and ... and ...” and further by complete inversion “never a ripple did he make”.

Describing Gollum, the author brings into play a number of various stylistic devices: the detached epithets “small slimy” is introduced to characterize him as a part of the place where this creature is living. This image is further sustained by similes “as dark as darkness”, “as quick as thinking” epithets “pale” “lamp-like” and root repetition “quite quietly”. Anaphoric repetition “he” serves for rhythmic organization of the text.



КРИТЕРІЇ ОЦІНЮВАННЯ

Критерії оцінювання за різними видами роботи:

Вид роботи	Бали	Критерії
Практичні заняття	0 балів	Здобувач відтворює незначну частину навчального матеріалу, має поверхові уявлення про предмет вивчення, в основному не розуміє того, про що повідомляє, плутає мовні факти, що призводить до грубих фактичних помилок, має значні труднощі у використанні спеціальної термінології, відповідь не ілюстрована; здобувач не здатний виконувати практичні завдання без допомоги викладача або відповідь на запитання взагалі відсутня.
	1 бал	Здобувач розпізнає та описує деякі об'єкти вивчення, але не може сформулювати визначення, утруднюється у використанні спеціальної термінології, припускається помилок у наведенні прикладів, використовує елементарні прийоми виконання практичного завдання, при цьому допускає помилки й потребує допомоги викладача.
	2 бали	Здобувач знає окремі факти, що стосуються навчального матеріалу, виявляє здатність елементарно висловлювати думку, утруднюється у використанні спеціальної термінології, наводить приклади, але ті, що надані викладачем, в цілому аплікує теоретичні знання при вирішенні практичних завдань, але потребує допомоги викладача й допускає помилки, виконує частину практичного завдання.
	3 бали	Здобувач досить послідовно відтворює матеріал лекції, у разі самостійного вивчення теми може переказати більшу половину матеріалу, спираючись на власний конспект, проте не може обґрунтувати висловлені думки, при цьому не досить впевнено оперує спеціальною термінологією, здобувач наводить приклади, але ті, що надані викладачем, в цілому аплікує теоретичні знання при вирішенні практичних завдань, але потребує допомоги викладача й допускає помилки, виконує частину практичного завдання.
	4 бали	Здобувач надає відповіді на запитання в цілому правильні, але припускається незначних помилок у визначеннях, відповідаючи робить власні висновки й досить впевнено оперує спеціальною термінологією, наводить приклади, в цілому аплікує теоретичні знання при вирішенні практичних завдань, виконані завдання у цілому відповідають вимогам, хоча виконуються з незначними огріхами.
	5 балів	Здобувач надає відповіді на запитання повні, обґрунтовані, логічно побудовані, відповідаючи, здобувач розмірковує, робить власні висновки, грамотно оперує спеціальною термінологією, надає власні приклади, вміло аплікує теоретичні знання при вирішенні практичних завдань, виконані завдання відповідають вимогам.

Самостійна робота	0 балів	Здобувач має поверхові уявлення про предмет вивчення, плутає мовні факти, що призводить до грубих фактичних помилок; виконує елементарні прийоми практичних завдань або завдання не виконано.
	1 бал	Здобувач знає окремі факти, що стосуються навчального матеріалу; виявляє здатність елементарно висловлювати думку; самостійно та за допомогою викладача може виконувати частину практичних завдань; знає послідовність виконання завдання; практичні завдання містять багато суттєвих відхилень від установлених вимог, при їх виконанні потребує систематичної допомоги викладача.
	2 бали	Здобувач самостійно і логічно відтворює фактичний і теоретичний матеріал та наводить приклади; володіє навчальним матеріалом і використовує набуті знання, уміння у стандартних ситуаціях; самостійно виконує практичні завдання відповідно до методичних рекомендацій; практичні завдання мають окремі помилки; користується необхідними навчально-методичними матеріалами.
	3 бали	Здобувач володіє глибокими знаннями, демонструє відповідні компетентності, використовує їх у нестандартних ситуаціях, самостійно працює з інформацією у відповідності до поставлених завдань; систематизує та узагальнює навчальний матеріал; самостійно користується додатковими джерелами інформації; без похибок виконує та аналізує практичні завдання.
Індивідуальне навчально-дослідне завдання (стилістичний аналіз оригінального англомовного тексту)	0 балів	Завдання не виконано; аналіз не відповідає (за змістом і формою) вимогам, які висуваються до стилістичного аналізу тексту.
	1-3 бали	Стилістичний аналіз фрагмента англомовного тексту поверховий (менш ніж 40% експресивних засобів тексту), наявні значні недоліки у логіці викладу, тип і функції вжитих автором аналізованого тексту експресивних засобів і стилістичних прийомів визначені в цілому коректно, але наявні помилки у визначенні їх типу й функції, не враховано функціонально-стильову і жанрову приналежність фрагменту. Аналізуючи текст здобувач перераховує знайдені експресивні засоби і стилістичні прийоми, але не надає їх інтерпретацію.
	4-6 бали	Стилістичний аналіз фрагмента англомовного тексту фрагментарний (40-50% експресивних засобів тексту), наявні певні недоліки у логіці викладу, тип і функції вжитих автором аналізованого тексту експресивних засобів і стилістичних прийомів визначені в цілому коректно з урахуванням функціонально-стильової і жанрової приналежності фрагменту, але наявні неточності у визначенні типу й функції вжитих автором експресивних засобів. Аналізуючи текст здобувач утруднюється з інтерпретацію у контексті уривку.
	7-9 балів	Стилістичний аналіз фрагмента англомовного тексту загалом повний (більша частка експресивних засобів тексту) та логічно побудований, має творчий характер, тип і функції вжитих автором аналізованого тексту експресивних засобів і стилістичних прийомів визначені в цілому коректно з

		урахуванням функціонально-стильової і жанрової приналежності фрагменту, але наявні неточності у визначенні функції вжитих автором експресивних засобів. Аналізуючи текст здобувач не тільки перераховує знайдені експресивні засоби і стилістичні прийоми, а й надає їх інтерпретацію у контексті уривку, але допускаючи неточності.
	10 балів	Стилістичний аналіз фрагмента англomовного тексту повний, обґрунтований, логічно побудований, має творчий характер, тип і функції вжитих автором аналізованого тексту експресивних засобів і стилістичних прийомів визначені коректно з урахуванням функціонально-стильової і жанрової приналежності фрагменту. Аналізуючи текст здобувач не тільки перераховує знайдені експресивні засоби і стилістичні прийоми, а й надає їх інтерпретацію у контексті уривку.

Критерії оцінювання підсумкового контролю (екзамен):

Бали	Критерії
0 балів	Відповіді на запитання відсутні.
1-5 балів	Відповіді на запитання неповні, невпевнені, не має власного судження, відношення, оцінки. Теоретичні положення не проілюстровано відповідними прикладами. Здобувач має труднощі з представленням власного судження, відношення, оцінки. Здобувач вищої освіти має епізодичні уявлення про стилістичні ресурси та стилістичні мовленнєві факти англійської мови, її поодинокі національно-специфічні стилістичні риси; поодинокі виразні засоби й стилістичні прийоми різних мовних рівнів; розрізняє основні функціональні стилі, але може навести лише поодинокі характеристики; майже не усвідомлює особливості використання стилістичних засобів відповідно до мети, умов і цільової настанови спілкування; практично не виявляє розуміння у оцінюванні стилістичного потенціалу мовних одиниць різних рівнів мовної системи, виявляє часткові вміння аналізу та пояснення особливостей їх вживання, при цьому лише на деяких рівнях у деяких функціональних стилях; лише епізодично вміє аналізувати і інтерпретувати тексти різної функціонально-стильової і жанрової приналежності на основі знання лінгвостилістичної системи англійської мови, при цьому потребує суттєвої допомоги.
6-10 балів	Відповіді на запитання формальні, книжкові, у відповіді наявні порушення логіки і послідовності викладу матеріалу, теоретичні питання не завжди підкріплюються прикладами. Здобувач має труднощі з представленням власного судження, відношення, оцінки. Здобувач демонструє відсутність логічності у викладенні інформації. Здобувач вищої освіти має уявлення про стилістичні ресурси та стилістичні мовленнєві факти англійської мови, її окремі національно-специфічні стилістичні риси; деякі виразні засоби й стилістичні прийоми різних мовних рівнів; розрізняє основні функціональні стилі, знає деякі їх характеристики; майже не усвідомлює особливості використання стилістичних засобів відповідно до мети, умов і цільової настанови спілкування; у цілому дотримується стилістичних норм англійської мови у будіванні цілісних, зв'язних дискурсів різних функціональних стилів; у цілому вміє оцінювати стилістичний потенціал мовних одиниць усіх

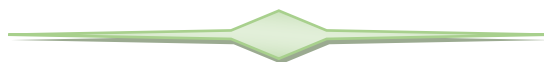
	рівнів мовної системи, але потребує зовнішньої допомоги, але має значні ускладнення щодо аналізу та пояснення особливостей їх вживання; вміє фрагментарно аналізувати і інтерпретувати тексти різної функціонально-стильової і жанрової приналежності на основі знання лінгвостилістичної системи англійської мови, при цьому потребує допомоги викладача.
11-15 балів	Відповіді на запитання загалом правильні, проте наявні помилки у визначеннях. Теоретичні положення проілюстровано відповідними прикладами, але тими що надані викладачем. Здобувач демонструє логічність викладення інформації, встановлення причинно-слідчих зв'язків при зовнішній допомозі, висловлює власне судження, відношення, оцінки непереконливо, або при допомозі зовні. Здобувач вищої освіти на достатньому рівні знає стилістичні ресурси та стилістичні мовленнєві факти англійської мови, її національно-специфічні стилістичні риси; виразні засоби й стилістичні прийоми різних мовних рівнів; розрізняє основні функціональні стилі, знає їх характеристики; усвідомлює особливості використання стилістичних засобів відповідно до мети, умов і цільової настанови спілкування; дотримується стилістичних норм англійської мови у будуванні цілісних, зв'язних і логічних дискурсів різних функціональних стилів; вміє оцінювати стилістичний потенціал мовних одиниць усіх рівнів мовної системи, аналізувати та пояснювати особливості їх вживання на всіх рівнях у різних функціональних стилях, але потребує зовнішньої допомоги; вміє аналізувати та інтерпретувати тексти різної функціонально-стильової і жанрової приналежності на основі знання лінгвостилістичної системи англійської мови, при цьому робить не більше двох помилок при визначенні типу й функції вжитих автором аналізованого тексту експресивних засобів і стилістичних прийомів, відокремлюючи більшу частку експресивних засобів тексту.
16-20 балів	Відповіді на запитання повні, обґрунтовані, логічно побудовані. Теоретичні положення проілюстровані відповідними власними прикладами. Здобувач демонструє логічність викладення інформації, встановлення причинно-слідчих зв'язків, наявність власного судження, відношення, оцінки. Здобувач вищої освіти знає стилістичні ресурси та стилістичні мовленнєві факти англійської мови, її національно-специфічні стилістичні риси; виразні засоби й стилістичні прийоми різних мовних рівнів; розрізняє основні функціональні стилі, знає їх характеристики; усвідомлює особливості використання стилістичних засобів відповідно до мети, умов і цільової настанови спілкування; дотримується стилістичних норм англійської мови у будуванні цілісних, зв'язних і логічних дискурсів різних функціональних стилів; вміє оцінювати стилістичний потенціал мовних одиниць усіх рівнів мовної системи, аналізувати та пояснювати особливості їх вживання на всіх рівнях у різних функціональних стилях; вміє творчо аналізувати та інтерпретувати тексти різної функціонально-стильової і жанрової приналежності на основі знання лінгвостилістичної системи англійської мови, при цьому коректно визначає тип і функцію вжитих автором аналізованого тексту експресивних засобів і стилістичних прийомів.

Критерії оцінювання за всіма видами контролю:

Сума балів	Критерії оцінки
Відмінно (90-100 А)	Здобувач вищої освіти має ґрунтовні знання про стилістичні ресурси та стилістичні мовленнєві факти англійської мови, її національно-специфічні стилістичні риси; виразні засоби й стилістичні прийоми різних мовних рівнів; основні функціональні стилі, їх характеристики; особливості використання стилістичних засобів відповідно до мети, умов і цільової настанови спілкування. Усні відповіді повні, логічні й обґрунтовані. На високому рівні вміє дотримуватися стилістичних норм англійської мови у будуванні цілісних, зв'язних і логічних текстів (дискурсів) різних функціональних стилів; здійснювати всі види мовленнєвої діяльності з урахуванням національно-специфічних стилістичних рис англійської мови; оцінювати стилістичний потенціал мовних одиниць усіх рівнів мовної системи, аналізувати та пояснювати особливості їх вживання на всіх рівнях у різних функціональних стилях; творчо аналізувати та інтерпретувати тексти різної функціонально-стильової і жанрової приналежності на основі знання лінгвостилістичної системи англійської мови.
Добре (82-89 В)	Здобувач вищої освіти має достатні знання про стилістичні ресурси та стилістичні мовленнєві факти англійської мови, її національно-специфічні стилістичні риси; виразні засоби й стилістичні прийоми різних мовних рівнів; основні функціональні стилі, їх характеристики; особливості використання стилістичних засобів відповідно до мети, умов і цільової настанови спілкування. Усні відповіді повні, логічні, натомість не завжди обґрунтовані. На достатньому рівні володіє вміннями дотримуватися стилістичних норм англійської мови у будуванні цілісних, зв'язних і логічних текстів (дискурсів) різних функціональних стилів; вміє здійснювати всі види мовленнєвої діяльності з урахуванням національно-специфічних стилістичних рис англійської мови, проте наявні незначні помилки; вміє оцінювати стилістичний потенціал мовних одиниць усіх рівнів мовної системи, аналізувати та пояснювати особливості їх вживання на всіх рівнях у різних функціональних стилях, але припускається незначних помилок при поясненні; вміє аналізувати та інтерпретувати тексти різної функціонально-стильової і жанрової приналежності на основі знання лінгвостилістичної системи англійської мови, але допускає незначні неточності у формулюваннях та при аналізі.
Добре (74-81 С)	Здобувач вищої освіти має знання про стилістичні ресурси та стилістичні мовленнєві факти англійської мови, її національно-специфічні стилістичні риси, виразні засоби й стилістичні прийоми різних мовних рівнів, основні функціональні стилі, їх характеристики, але припускається деяких огріхів у визначеннях, не може навести власних прикладів; визначення особливостей використання стилістичних засобів відповідно до мети, умов і цільової настанови спілкування викликає певні труднощі. Усні відповіді повні, логічні, натомість не завжди обґрунтовані. На середньому рівні володіє вміннями дотримуватися стилістичних норм англійської мови у будуванні цілісних, зв'язних і логічних текстів (дискурсів) різних функціональних стилів, при цьому наявні негрубі помилки; вміє здійснювати всі види мовленнєвої діяльності з урахуванням національно-специфічних стилістичних рис англійської мови, проте наявні

	негрубі помилки; не завжди може оцінювати стилістичний потенціал мовних одиниць усіх рівнів мовної системи, допускає негрубі помилки та деякі неточності у формулюваннях та при аналізі та поясненні особливостей їх вживання на всіх рівнях у різних функціональних стилях; припускається негрубих помилок та деяких неточностей у формулюваннях та при аналізі і інтерпретації текстів різної функціонально-стильової і жанрової приналежності на основі знання лінгвостилістичної системи англійської мови.
Задовільно (64-73 D)	Здобувач вищої освіти має недостатні знання про стилістичні ресурси та стилістичні мовленнєві факти англійської мови, деякі її національно-специфічні стилістичні риси, виразні засоби й стилістичні прийоми деяких мовних рівнів, основні функціональні стилі, їх основні характеристики, при цьому припускається суттєвих помилок у визначеннях, формулюваннях, не може навести прикладів; плутається щодо особливостей використання стилістичних засобів відповідно до мети, умов і цільової настанови спілкування. Усні відповіді не повні, здобувач вищої освіти ускладнюється в їх обґрунтуванні. На задовільному рівні володіє вміннями дотримуватися стилістичних норм англійської мови у будіванні цілісних, зв'язних і логічних текстів (дискурсів) різних функціональних стилів, при цьому наявні суттєві помилки; у цілому вміє здійснювати всі види мовленнєвої діяльності з урахуванням національно-специфічних стилістичних рис англійської мови, проте наявні грубі помилки; має труднощі у оцінюванні стилістичного потенціалу мовних одиниць різних рівнів мовної системи, допускає помилки, значні труднощі викликає аналіз та пояснення особливостей їх вживання на всіх рівнях у різних функціональних стилях; вміє фрагментарно аналізувати і інтерпретувати тексти різної функціонально-стильової і жанрової приналежності на основі знання лінгвостилістичної системи англійської мови, при цьому потребує допомоги викладача.
Задовільно (60-63 E)	Здобувач вищої освіти має недостатні знання про стилістичні ресурси та стилістичні мовленнєві факти англійської мови, її поодинокі національно-специфічні стилістичні риси, деякі виразні засоби й стилістичні прийоми різних мовних рівнів, основні функціональні стилі, деякі їх характеристики, припускається грубих помилок у визначеннях, формулюваннях, не може навести прикладів; плутається щодо особливостей використання стилістичних засобів відповідно до мети, умов і цільової настанови спілкування. Усні відповіді не повні, не обґрунтовані. На низькому рівні володіє вміннями дотримуватися стилістичних норм англійської мови у будіванні цілісних, зв'язних і логічних текстів (дискурсів) різних функціональних стилів, при цьому наявні грубі помилки; має значні труднощі у здійсненні мовленнєвої діяльності з урахуванням національно-специфічних стилістичних рис англійської мови, при цьому припускається грубих помилок; практично не виявляє розуміння у оцінюванні стилістичного потенціалу мовних одиниць різних рівнів мовної системи, виявляє часткові вміння аналізу та пояснення особливостей їх вживання, при цьому лише на деяких рівнях у деяких функціональних стилях; лише епізодично вміє аналізувати і інтерпретувати тексти різної функціонально-стильової і жанрової приналежності на основі знання лінгвостилістичної системи англійської мови, при цьому потребує суттєвої допомоги.

Незадовільно (35-59 FX)	Здобувач вищої освіти має фрагментарні знання про стилістичні ресурси та стилістичні мовленнєві факти англійської мови, виразні засоби й стилістичні прийоми різних мовних рівнів, основні функціональні стилі, їх характеристики, не знає національно-специфічні стилістичні риси англійської мови, не розуміє і не усвідомлює особливості використання стилістичних засобів відповідно до мети, умов і цільової настанови спілкування. Здобувач відповідає тільки частково на окремі питання; відповідь містить неправильне висвітлення питань, допускає неправильні посилання на факти та їх тлумачення. Усні відповіді часткові, не обґрунтовані. Здобувач вищої освіти майже не вміє дотримуватися стилістичних норм англійської мови у будіванні цілісних, зв'язних і логічних текстів (дискурсів) різних функціональних стилів; здійснювати мовленнєву діяльність з урахуванням національно-специфічних стилістичних рис англійської мови; не володіє вміннями оцінювати стилістичний потенціал мовних одиниць різних рівнів мовної системи, майже не може аналізувати та коментувати особливості їх вживання; не вміє аналізувати і інтерпретувати тексти різної функціонально-стильової і жанрової приналежності на основі знання лінгвостилістичної системи англійської мови.
Незадовільно (0-34 F)	Здобувач не виконує вимоги програми навчальної дисципліни: не сформовані знання уміння та навички. Здобувач не допускається до екзамену та проходить повторне вивчення дисципліни.



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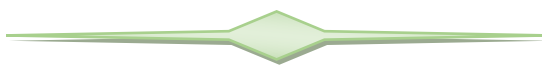
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Навчальне видання

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**Методичні рекомендації
до практичних занять та самостійної роботи
з дисципліни
«Стилістика (основна іноземна мова)»**

для здобувачів першого (бакалаврського) рівня вищої освіти
за спеціальністю 014 Середня освіта. Мова і література (англійська)

(нова редакція)

Авторська редакція