

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ОДЕСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ ІМЕНІ І. І. МЕЧНИКОВА
ФАКУЛЬТЕТ РОМАНО-ГЕРМАНСЬКОЇ ФІЛОЛОГІЇ
КАФЕДРА ЛЕКСИКОЛОГІЇ ТА СТИЛІСТИКИ АНГЛІЙСЬКОЇ МОВИ

NOTES ON STYLISTICS

Методичні вказівки
до практичних занять та самостійної роботи з навчальної
дисципліни «Стилістика англійської мови» для здобувачів
першого (бакалаврського) рівня вищої освіти спеціальності
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Методичні вказівки охоплюють ключові теоретичні питання вивчення стилістичних прийомів на різних мовних рівнях, містять систему вправ, спрямованих на розвиток навичок стилістичного аналізу текстів різних функціональних стилів, пропонують методичні рекомендації та перелік тем для поглибленого вивчення та питання для самоконтролю. Запропоновані методичні вказівки можуть бути ефективно використані студентами як у процесі аудиторної роботи, так і під час самостійного опрацювання навчального матеріалу.

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ПЕРЕДМОВА

Методичні вказівки «Notes on Stylistics» розроблені відповідно до освітньо-професійної програми підготовки бакалаврів за спеціальністю В 11 «Філологія» (спеціалізація В 11.041 «Германські мови та літератури (переклад включно) перша – англійська» та робочої програми навчальної дисципліни «Стилістика англійської мови», що викладається на факультеті романо-германської філології Одеського національного університету імені І. І. Мечникова.

Стилістика є фундаментальною теоретичною та практичною ланкою у системі професійної підготовки майбутніх філологів, перекладачів та дослідників тексту. Ця дисципліна не лише підсумовує знання студентів з фонетики, морфології, лексикології та граматики, але й виводить їх на якісно новий рівень розуміння мови як гнучкого, багатовимірного та експресивного інструменту комунікації.

Основна мета розробки – надати системну методичну підтримку студентам під час підготовки до семінарських занять та в ході самостійної роботи, сформувані у здобувачів вищої освіти цілісне уявлення про стилістичну організацію сучасної англійської мови, а також розвинути практичні навички декодування й комплексного лінгвостилістичного аналізу художніх та різностильових текстів.

Матеріал посібника чітко структурований відповідно до тематичного плану семінарських занять. Практична частина та система вправ базуються на відомому збірнику практичних завдань В. А. Кухаренко «*A Book of Practice in Stylistics*», що є базовим джерелом для цього курсу.

Кожен розділ методичних вказівок містить чітко сформульовану мету заняття, перелік ключових термінів (Key Terms), теоретичні питання для обговорення, комплекс практичних вправ різного ступеня складності та завдання для самоконтроля. Окремий блок посібника присвячений текстам для суцільного стилістичного аналізу (*Extracts for*

Comprehensive Stylistic Analysis), що дозволяє студентам закріпити набуті вміння на практиці. Для зручності опрацювання іншомовних теоретичних джерел посібник забезпечений коротким термінологічним словником (*Glossary*) та списком рекомендованої літератури. Видання розраховане на активну взаємодію викладача та студента в аудиторії, а також націлене на стимулювання дослідницького мислення здобувачів під час самостійного опрацювання матеріалу. Застосування цих вказівок сприятиме розвитку стилістичного чуття, підвищенню загальної мовної компетенції та формуванню готовності до написання курсових і кваліфікаційних робіт філологічного спрямування.

ЗМІСТ НАВЧАЛЬНОЇ ДИСЦИПЛІНИ

Змістовий модуль 1. Theoretical premises of stylistic analysis

Тема 1. General notes on stylistics. The structure of the communicative act. Language hierarchy and the levels of stylistic analysis.

Тема 2. Phono-graphical and morphological stylistic devices.

Тема 3. Stylistic differentiation of the English vocabulary.

Тема 4. Types of lexical meaning. Lexical level of stylistic analysis.

Тема 5. Syntactical level of stylistic analysis. The formation of syntactical stylistic devices in the English language.

Тема 6. Mechanisms of formation of lexico-syntactical stylistic devices.

Тема 7. General classification of functional styles. Linguistic and structural peculiarities of different functional styles. Individual style.

Змістовий модуль 2. Practical aspects of stylistic analysis

Тема 1. Stylistic analysis of phono-graphical devices.

Тема 2. Stylistic analysis of morphological devices.

Тема 3. Stylistic analysis of lexical devices.

Тема 4. Stylistic analysis of syntactical devices.

Тема 5. Stylistic analysis of lexico-syntactical devices.

Тема 6. Complex stylistic analysis of the text.

SEMINAR I

LANGUAGE HIERARCHY AND LEVELS OF STYLISTIC ANALYSIS. FOREGROUNDING. PHONO-GRAPHICAL STYLISTIC DEVICES

Aim of the Seminar: to form students' understanding of language hierarchy, levels of stylistic analysis, the notion of foregrounding, and phono-graphical stylistic devices.

Seminar Plan:

1. Language hierarchy and levels of stylistic analysis.
2. Foregrounding.
3. Phono-graphical stylistic devices.

Key Terms: language hierarchy, stylistic analysis, foregrounding, alliteration, assonance, graphon.

Discussion Questions:

1. What are the main trends in style study?
2. What forms and types of speech do you know? What is a functional style and what functional styles do you know?
3. What do you know of the studies in the domain of the style of artistic speech? What do you know about individual style study? What authors most often attract the attention of style theoreticians?
4. What is foregrounding and how does it operate in the text?
5. What levels of linguistic analysis do you know and which of them are relevant for stylistic analysis?
6. What is decoding stylistics? What is the main concern of practical stylistics?
7. What is the ultimate goal of stylistic analysis of a speech product? What is sound-instrumenting? What cases of sound-instrumenting do you know?
8. What is graphon? What types and functions of graphon do you know?
9. What is achieved by the graphical changes of writing – its type, the spacing of graphemes and lines?
10. Which phono-graphical means are predominantly used in prose and which ones in poetry?

Practical Exercises

Exercise I. Indicate the causes and effects of the following cases of alliteration, assonance and onomatopoeia:

1. Streaked by a quarter moon, the Mediterranean shushed gently into the beach. (I.Sh.)
2. He swallowed the hint with a gulp and a gasp and a grin. (R.K.)
3. His wife was shrill, languid, handsome and horrible. (Sc.F.)
4. The fair breeze blew, the white foam flew, the furrow followed free. (S.C.)
5. The Italian trio tut-tutted their tongues at me. (T.C.)

Exercise II. Indicate the kind of additional information about the speaker supplied by graphon:

1. “Hey,” he said, entering the library. “Where’s the heart section?” “The what?” He had the thickest sort of southern Negro dialect and the only word that came clear to me was the one that sounded like heart. “How do you spell it,” I said. “Heart, Man, pictures. Drawing books. Where you got them?” “You mean art books? Reproductions?” He took my polysyllabic word for it. “Yea, they’s them.” (Ph.R.)
2. “It don’t take no nerve to do somepin when there ain’t nothing else you can do. We ain’t gonna die out. People is goin’ on – changin’ a little may be – but goin’ right on.” (J.St.)
3. “And remember, Mon-sewer O’Hayer says you got to straighten up this mess sometime today.” (J.)
4. “I even heard they demanded sexual liberty. Yes, sir, Sex-You-All liberty.” (J.K.)
5. “Ye’ve a duty to the public don’tcher know that, a duty to the great English public?” said George reproachfully. “Here, lemme handle this, kiddar,” said Tiger. “Gorra main-tain strength, you,” said George. “Ah’m fightin’ fit,” said Tiger. (S.Ch.)

Exercise III. Think of the causes originating graphon (young age, a physical defect of speech, lack of education, the influence of dialectal norms, affectation, intoxication, carelessness in speech, etc.):

1. He began to render the famous tune “I lost my heart in an English garden, Just where the roses of England grow” with much feeling: “Ah-ee last mah-ee hawrt een ahn Angleesh gawrden, Jost whahr thah rawzaz ahv Angland grow.” (H.C.)
2. The stuttering film producer S.S. Sisodia was known as ‘Whiwhisky because I’m papa partial to a titi tippie; mamadam, my cacacard.’ (S.R.)
3. She mimicked a lisp: “I don’t weally know wevver I’m a good girl. The last thing he’ll do would be to be mixed with a howid woman.” (J.Br.)
4. “All the village dogs are no-’count mongrels, Papa says. Fish-gut eaters and no class a-tall; this here dog, he got insteek.” (K.K.)
5. “My daddy’s coming tomorrow on a nairplane.” (S.)

Exercise IV. State the function of graphon in captions, posters, advertisements, etc. repeatedly used in American press, TV, roadside advertising:

1. Weather forecast for today: Hi 59, Lo 32, Wind lite.
2. We recommend a Sixty seconds meal: Steak-Umm.
3. Choose the plane with “Finah Than Dinah” on its side.
4. Best jeans for this Jeaneration.
5. Follow our advice: Drinka Pinta Milka Day.

Exercise V. Analyse the following extract from Artemus Ward (Artemus Ward is the pseudonym of C.F. Browne (1834—67), well known for his record of the imaginary adventures of an itinerant half-literate showman:

“Sit down, my fren,” sed the man in black close; “yu miskomprehend me. I meen that the perlitercal ellermunts are orecast with black klouds, 4 boden a friteful storm.”

“Wall,” replide I, “in regard to perlittercal ellerfunts i don’t know as how but what they is as good as enny other kind of ellerfunts. But i maik bold to say thay is all a ornery set and unpleasant to hav round. They air powerful hevvy eaters and take up a right smart chans of room.”

The man in black close rusht up to me and sed, “How dair yu insult my neece, yu horey heded vagabone? Yu base exhibbiter of low wax figgers – you wopl f in sheep’s close,” and sow 4th.

Exercise VI. State the functions and the type of the following graphical expressive means:

1. Piglet, sitting in the running Kanga’s pocket, substituting the kidnapped Roo, thinks:

this shall take

“If is I never to
flying really it.” (M.)

2. Kiddies and grown-ups too-oo-oo

We haven’t enough to do-oo-oo. (R.K.)

3. “Hey,” he said “is it a goddamn cardroom? or a latrine? Attensh - HUT! Da-ress right! DHRESS! (J.)

4. “When Will’s ma was down here keeping house for him – she used to run in to see me, real often.” (S.L.)

5. He missed our father very much. He was s-l-a-i-n in North Africa. (S.)

Self-control task: find examples of phonetic and graphical stylistic devices in a literary text.

SEMINAR II

MORPHOLOGICAL LEVEL OF STYLISTIC ANALYSIS. TYPES OF LEXICAL MEANING. STYLISTIC DIFFERENTIATION OF THE ENGLISH VOCABULARY

Aim of the Seminar: to acquaint students with the morphological level of stylistic analysis and stylistic differentiation of the English vocabulary.

Seminar Plan:

1. Morphological stylistic devices
2. Types of lexical meaning
3. Stylistic differentiation of the English vocabulary: Literary Stratum of Words. Colloquial Words.

Key Terms: morphological stylistic devices, denotative meaning, connotative meaning, stylistically marked vocabulary, neutral words, literary and colloquial strata.

Discussion Questions:

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 difference between occasional words and neologisms?
5. What can you say about the meaning of a word and its relation to the concept of an object (entity)?
6. What types of lexical meaning do you know and what stipulates their existence and differentiation?
7. What connotational meanings do you know? Dwell on each of them, providing your own examples.
8. What is the role of the context in meaning actualization?
9. What registers of communication are reflected in the stylistic differentiation of the vocabulary?
10. Speak about general literary words illustrating your elaboration with examples from nineteenth- and twentieth-century prose.
11. What are the main subgroups of special literary words?
12. What do you know of terms, their structure, meaning, functions?

13. What are the fields of application of archaic words and forms?
14. Can you recognize general colloquial words in a literary text? Where do they mainly occur?
15. What are the main characteristics of slang?
16. What do you know of professional and social jargonisms?
17. What connects the stock of vulgarisms and social history?
18. What is the place and the role of dialectal words in the national language? in the literary text?

Practical Exercises

Exercise I. State the function of the following cases of morphemic repetition:

1. She unchained, unbolted and unlocked the door. (A.B.)
2. It was there again, more clearly than before: the terrible expression of pain in her eyes; unblinking, unaccepting, unbelieving pain. (D.U.)
3. We were sitting in the cheapest of all the cheap restaurants that cheapen that very cheap and noisy street, the Rue des Petites Champs in Paris. (H.)
4. Young Blight made a great show of fetching from his desk a long thin manuscript volume with a brown paper cover, and running his finger down the day's appointments, murmuring: "Mr. Aggs, Mr. Baggs, Mr. Caggs, Mr. Daggs, Mr. Faggs, Mr. Gaggs, Mr. Boffin. Yes, sir, quite right. You are a little before your time, sir." (D.)
5. Young Blight made another great show of changing the volume, taking up a pen, sucking it, dipping it, and running over previous entries before he wrote. As, "Mr. Alley, Mr. Bailey, Mr. Calley, Mr. Dalley, Mr. Falley, Mr. Galley, Mr. Halley, Mr. Lalley, Mr. Malley. And Mr. Boffin." (D.)

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

1. The girls could not take off their panama hats because this was not far from the school gates and hatlessness was an offence. (M.Sp.)

2. David, in his new grown-upness, had already a sort of authority. (I.M.)
3. That fact had all the unbelievableness of the sudden wound. (R.W.)
4. Suddenly he felt a horror of her otherness. (J.B.)
5. Lucy wasn't Willie's luck. Or his unluck either. (R.W.)

Exercise III. Discuss the following cases of morphemic foregrounding:

1. The District Attorney's office was not only panelled, draped and carpeted, it was also chandeliered with a huge brass affair hanging from the center of the ceiling. (D.U.)
2. He's no public offender, bless you, now! He's medalled and ribboned, and starred, and crossed, and I don't know what all'd, like a born nobleman. (D.)
3. I gave myself the once-over in the bathroom mirror: freshly shaved, clean-shirted, dark-suited and neck-tied. (D.U.)
4. Well, a kept woman is somebody who is perfumed, and clothed, and wined, and dined, and sometimes romanced heavily. (Jn.C.)
5. It's the knowledge of the unendingness and of the repetitious uselessness that makes Fatigue fatigue. (J.)

Exercise IV. State the type and function of literary words in the following examples:

1. "I must decline" to pursue this painful discussion. It is not pleasant to my feelings; it is repugnant to my feelings. (D.)
2. "I am not in favour of this modern mania for turning bad people into good people at a moment's notice. As a man sows so let him reap." (O.W.)
3. Isolde the Slender had suitors in plenty to do her lightest hest. Feats of arms were done daily for her sake. To win her love suitors were willing to vow themselves to perdition. But Isolde the Slender was heedless of the court thus paid to her. (L.)
4. "He of the iron garment," said Daigety, entering, "is bounden unto you, MacEagh, and this noble lord shall be bounden also." (W.Sc.)

5. If manners maketh man, then manner and grooming maketh poodle. (J.St.)

Exercise V. Think of the type of additional information about the speaker or communicative situation conveyed by the following general and special colloquial words:

1. “She’s engaged. Nice guy, too. Though there’s a slight difference in height. I’d say a foot, her favor.” (T.C.)

2. “You know Brooklyn?” “No. I was never there. But I had a buddy at Myer was from Brooklyn.” (J.)

3. I didn’t really do anything this time. Just pulled the dago out of the river. Like all dagos, he couldn’t swim. Well, the fellow was sort of grateful about it. Hung around like a dog. About six months later he died of fever. I was with him. Last thing, just as he was pegging out, he beckoned me and whispered some excited jargon about a secret. (Ch.)

4. “Here we are now,” she cried, returning with the tray. “And don’t look so miz.” (P.)

5. “What’s the dif,” he wanted to know. (Th.S.)

Exercise VI. Compare the neutral and the colloquial (or literary) modes of expression:

1. “Also it will cost hm a hundred bucks as a retainer.”

“Huh?” Suspicious again. Stick to basic English.

“Hundred dollars,” I said. “Iron men. Fish. Bucks to the number of one hundred. Me no money, me no come. Savvy?” I began to count a hundred with both hands. (R.Ch.)

2. “...some thief in the night boosted my clothes whilst I slept. I sleep awful sound on the mattresses you have here.”

“Somebody boosted...?” “Pinched. Jobbed. Swiped. Stole,” he says happily. (K.K.)

3. “Now take fried, crocked, squiffed, loaded, plastered, blotto, tiddled, soaked, boiled, stinko, viled, polluted.”

“Yes,” I said.

“That’s the next set of words I am decreasing my vocabulary by”, said Atherton. “Tossing them all out in favor of – ”

“Intoxicated?” I supplied.

"I favor fried," said Atherton. "It's shorter and monosyllabic, even though it may sound a little harsher to the squeamish-minded."

"But there are degrees of difference," I objected. "Just being tiddled isn't the same as being blotto, or—"

"When you get into the vocabulary-decreasing business," he interrupted, "you don't bother with technicalities. You throw out the whole kit and caboodle — I mean the whole bunch," he hastily corrected himself. (P.G.W.)

4. "Do you talk?" asked Bundle. "Or are you just strong and silent?" "Talk?" said Anthony. "I burble. I murmur. I gurgle — like a running brook, you know. Sometimes I even ask questions." (Ch.)

5. "So you'll both come to dinner? Eight fifteen. Dinny, we must be back to lunch. Swallows," added Lady Mont round the brim of her hat and passed out through the porch. "There's a house-party," said Dinny to the young man's elevated eyebrows. "She means tails and a white tie." "Oh! Ah! Best bib and tucker, Jean." (G.)

Exercise VII. Speak about the difference between the contextual and the dictionary meanings of italicized words:

1. Mr. James Duffy lived in Chapelizod because he wished to live as far as possible from the city of which he was the citizen and because he found all the other suburbs of Dublin mean, modern and pretentious. (J.J.)

2. He does all our insurance examining and they say he's some doctor. (S.L.)

3. He seemed prosperous, extremely married and unromantic. (S.L.)

4. "What do you think?" The question pops their heads up. (K.K.)

5. We tooled the car into the street and eased it into the ruck of folks. (R.W.)

Self-control task: analyse stylistic markedness of vocabulary in a given text fragment.

SEMINAR III

LEXICAL LEVEL OF STYLISTIC ANALYSIS (I): METAPHOR. METONYMY. PLAY ON WORDS. IRONY.

Aim of the Seminar: to develop skills of analysing basic lexical stylistic devices.

Seminar Plan:

1. Metaphor
2. Metonymy
3. Play on words
4. Irony

Key Terms: metaphor, metonymy, pun, irony

Discussion Questions:

1. What lexical meanings of a word can you name? Which of them, in most cases, is the most important one?
2. What SDs are based on the use of the logical (denotational) meaning of a word?
3. What is a contextual meaning? How is it used in a SD?
4. What is the difference between the original and the hackneyed SDs?
5. What is a metaphor? What are its semantic, morphological, syntactical, structural, functional peculiarities?
6. What is a metonymy? Give a detailed description of the device.
7. What is included into the group of SDs known as “play on words”?
8. Which ones of them are the most frequently used? What levels of language hierarchy are involved into their formation?
9. Describe the difference between pun and zeugma, zeugma and a semantically false chain, semantically false chain and nonsense of non-sequence.
10. What meanings of a word participate in the violation of a phraseological unit?
11. What is irony, what lexical meaning is employed in its formation?

12. What types of irony do you know? What is the length of the context needed for the realization of each of them?
13. What are the most frequently observed mechanisms of irony formation? Can you explain the role of the repetition in creating irony?
14. Can you name English or American writers known for their ingenuity and versatility in the use of irony?
15. Find cases of irony in books you read both for work and pleasure.

Practical Exercises

Exercise I. Analyse the given cases of metaphor from all sides mentioned above – semantics, originality, expressiveness, syntactic function, vividness and elaboration of the created image. Pay attention to the manner in which two objects (actions) are identified: with both named or only one, the metaphorized one, presented explicitly:

1. She looked down on Gopher Prairie. The snow stretching without break from street to devouring prairie beyond, wiped out the town's pretence of being a shelter. The houses were black specks on a white sheet. (S.L.)
2. And the skirts! What a sight were those skirts! They were nothing but vast decorated pyramids; on the summit of each was stuck the upper half of a princess. (A.B.)
3. I was staring directly in front of me, at the back of the driver's neck, which was a relief map of boil scars. (S.)
4. She was handsome in a rather leonine way. Where this girl was a lioness, the other was a panther – lithe and quick. (Ch.)
5. His voice was a dagger of corroded brass. (S.L.)

Exercise II. Indicate metonymies, state the type of relations between the object named and the object implied, which they represent, also pay attention to the degree of their originality, and to their syntactical function:

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

2. She wanted to have a lot of children, and she was glad that things were that way, that the Church approved. Then the little girl died. Nancy broke with Rome the day her baby died. It was a secret break, but no Catholic breaks with Rome casually. (J.O'H.)
3. "Evelyn Glasgow, get up out of that chair this minute." The girl looked up from her book. "What's the matter?" "Your satin. The skirt'll be a mass of wrinkles in the back." (E.F.)
4. Except for a lack of youth, the guests had no common theme, they seemed strangers among strangers; indeed, each face, on entering, had struggled to conceal dismay at seeing others there. (T.C.)
5. She saw around her, clustered about the white tables, multitudes of violently red lips, powdered cheeks, cold, hard eyes, self-possessed arrogant faces, and insolent bosoms. (A.B.)

Exercise III. Analyse various cases of play on words, indicate which type is used, how it is created, what effect it adds to the utterance:

1. After a while and a cake he crept nervously to the door of the parlour. (A.T.)
2. There are two things I look for in a man. A sympathetic character and full lips. (I.Sh.)
3. Dorothy, at my statement, had clapped her hand over her mouth to hold down laughter and chewing gum. (Jn.B.)
4. I believed all men were brothers; she thought all men were husbands. I gave the whole mess up. (Jn.B.)
5. In December, 1960, Naval Aviation News, a well-known special publication, explained why "a ship" is referred to as "she": Because there's always a bustle around her; because there's usually a gang of men with her; because she has waist and stays; because it takes a good man to handle her right; because she shows her topsides, hides her bottom and when coming into port, always heads for the buyos." (N.)

Exercise IV. In the following excerpts you will find mainly examples of verbal irony. Explain what conditions made the

realization of the opposite evaluation possible. Pay attention to the part of speech which is used in irony, also its syntactical function:

1. The book was entitled Murder at Milbury Manor and was a whodunit of the more abstruse type, in which everything turns on whether a certain character, by catching the three-forty-three train at Hilbury and changing into the four-sixteen at Milbury, could have reached Silbury by five-twenty-seven, which would have given him just time to disguise himself and be sticking knives into people at Bilbury by six-thirty-eight. (P.G.W.)
2. When the war broke out, she took down the signed photograph of the Kaiser and, with some solemnity, hung it in the men-servants' lavatory; it was her one combative action. (E.W.)
3. "I had a plot, a scheme, a little quiet piece of enjoyment afoot, of which the very cream and essence was that this old man and grandchild should be as poor as frozen rats," and Mr. Brass revealed the whole story, making himself out to be rather a saintlike holy character. (D.)
4. The lift held two people and rose slowly, groaning with diffidence. (I.M.)
5. England has been in a dreadful state for some weeks. Lord Coodle would go out. Sir Thomas Doodle wouldn't come in, and there being nobody in Great Britain (to speak of) except Coodle and Doodle, there has been no Government. (D.)

Self-control task: prepare a stylistic analysis of a metaphorical example.

SEMINAR IV

LEXICAL LEVEL OF STYLISTIC ANALYSIS (II): ANTONOMASIA. EPITHET. HYPERBOLE. OXYMORON

Aim of the Seminar: to teach students to identify and interpret complex tropes.

Seminar Plan:

1. Antonomasia
2. Epithet
3. Hyperbole
4. Oxymoron

Key Terms: antonomasia, epithet, hyperbole, oxymoron.

Discussion Questions:

1. What is antonomasia? What meanings interact in its formation?
2. What types of antonomasia do you know? Give examples of each.
3. Do you remember any speaking names from the books you have read?
5. Give examples of personages' names used as qualifying common nouns.
6. What lexical meaning is instrumental in the formation of epithets?
7. What semantic types of epithets do you know?
8. What structural types of epithets do you know?
9. What parts of speech are predominantly used as epithets and why?
10. When reading a book pay attention to the type and distribution of epithets there and to what defines the quantity and the quality of epithets in a literary work.
11. What meaning is foregrounded in a hyperbole? What types of hyperbole can you name? What makes a hyperbole trite and where are trite hyperboles predominantly used?
12. What is understatement? In what way does it differ from hyperbole?
13. Recollect cases of vivid original hyperboles or understatements from your English reading.

14. What is an oxymoron and what meanings are foregrounded in its formation?

15. Why are there comparatively few trite oxymorons and where are they mainly used? Give some examples of trite oxymorons.

Practical Exercises

Exercise I. Analyse the following cases of antonomasia. State the type of meaning employed and implied; indicate what additional information is created by the use of antonomasia; pay attention to the morphological and semantic characteristics of common nouns used as proper names:

1. “You cheat, you no-good cheat—you tricked our son. Took our son with a scheming trick, Miss Tomboy, Miss Sarcastic, Miss Sneerface.” (Ph. R.)

2. A stout middle-aged man, with enormous owl-eyed spectacles, was sitting on the edge of a great table. I turned to him. “Don’t ask me,” said Mr. Owl Eyes washing his hands of the whole matter. (Sc.F.)

3. To attend major sports event most parents have arrived. A Colonel Sidebotham was standing next to Prendergast, firmly holding the tape with “FINISH”. “Capital,” said Mr. Prendergast, and dropping his end of the tape, he sauntered to the Colonel. “I can see you are a fine judge of the race, sir. So was I once. So’s Grimes. A capital fellow, Grimes; a bounder, you know, but a capital fellow. Bounders can be capital fellows; don’t you agree. Colonel Slidebottom... I wish you’d stop pulling at my arm, Pennyfeather. Colonel Shybottom and I are just having a most interesting conversation.” (E.W.)

4. I keep six honest serving-men

(They taught me all I know);

Their names are What and Why and When

And How and Where and Who.

I send them over land and sea,

I send them east and west;

But after they have worked for me

I give them all a rest.

I let them rest from nine till five,
 For I am busy then,
 As well as breakfast, lunch, and tea,
 For they are hungry men.
 But different folk have different views.
 I know a person small
 She keeps ten million serving-men,
 Who get no rest at all.
 She sends 'em abroad on her own affairs,
 From the second she opens her eyes
 One million Hows, two million Wheres,
 And seven million Whys. (R. K.)
 5. "Her mother is perfectly unbearable. Never met such a Gorgon."
 "I don't really know what a Gorgon is like, but I am quite sure, that
 Lady Bracknell is one. In any case, she is a monster without being a
 myth." (O.W.)

Exercise II. Discuss the structure and semantics of epithets in the following examples. Define the type and function of epithets:

1. He has that unmistakable tall lanky "rangy" loose-jointed graceful closecropped formidably clean American look. (I.M.)
2. Across the ditch Doll was having an entirely different reaction. With all his heart and soul, furiously, jealously, vindictively, he was hoping Queen would not win. (J.)
3. During the past few weeks she had become most sharply conscious of the smiling interest of Hauptwanger. His straight lithe body-his quick, aggressive manner-his assertive, seeking eyes. (Dr.)
4. He's a proud, haughty, consequential, turned-nosed peacock. (D.)
5. The Fascisti, or extreme Nationalists, which means black-shirted, knife-carrying, club-swinging, quick-stepping, nineteen-year-old-pot-shot patriots, have worn out their welcome in Italy. (H.)

Exercise III. In the following examples concentrate on cases of hyperbole and understatement. Pay attention to their originality or staleness, to other SDs promoting their effect, to exact words containing the foregrounded emotive meaning:

1. I was scared to death when he entered the room. (S.)
2. The girls were dressed to kill. (J.Br.)
3. Newspapers are the organs of individual men who have jockeyed themselves to be party leaders, in countries where a new party is born every hour over a glass of beer in the nearest cafe. (J.R.)
4. I was violently sympathetic, as usual. (Jn.B.)
5. Four loudspeakers attached to the flagpole emitted a shattering roar of what Benjamin could hardly call music, as if it were played by a collection of brass bands, a few hundred fire engines, a thousand blacksmiths' hammers and the amplified reproduction of a force-twelve wind. (A. S.)

Exercise IV. In the following sentences pay attention to the structure and semantics of oxymorons. Also indicate which of their members conveys the individually viewed feature of the object and which one reflects its generally accepted characteristic:

1. He caught a ride home to the crowded loneliness of the barracks. (J.)
2. Sprinting towards the elevator he felt amazed at his own cowardly courage. (G.M.)
3. They were a bloody miserable lot – the miserablest lot of men I ever saw. But they were good to me. Bloody good. (J.St.)
4. He behaved pretty lousily to Jan. (D.C.)
5. Well might he perceive the hanging of her hair in fairest quantity in locks, some curled and some as if it were forgotten, with such a careless care and an art so hiding art that it seemed she would lay them for a pattern. (Ph. S.)

Exercise V. Pay attention to the stylistic function of various lexical expressive means used individually and in convergence:

1. Constantinople is noisy, hot, hilly, dirty and beautiful. It is packed with uniforms and rumors. (H.)
2. At Archie Schwert's party the fifteenth Marquess of Vanburgh, Earl Vanburgh de Brendon, Baron Brendon, Lord of the Five Isles and Hereditary Grand Falconer to the Kingdom of Connaught, said to the eighth Earl of Balcairn, Viscount Erdinge, Baron Cairn of

Balcairn, Red Knight of Lancaster, Count of the Holy Roman Empire and Chenonceaux Herald to the Duchy of Aquitaine, “Hullo,” he said. “Isn’t it a repulsive party? What are you going to say about it?” for they were both of them as it happened, gossip writers for the daily papers. (E.W.)

3. Across the street a bingo parlour was going full blast; the voice of the hot dog merchant split the dusk like an axe. The big blue blared down the street. (R.Ch.)

4. Lester was all alone. He listened to his steps, as if they weren’t his at all but somebody else’s. How long can a guy stand this without going nuts? Wattinger has been a good boy but it got him and he was blown to smithereens; they say they’d seen his arm sailing through the air; higher and higher, an arm alone rising to meet God. He wondered whether, up there, they’d accept an arm in place of the whole man. His soul couldn’t possibly have been in the arm; it was in your heart or in your guts or in your brain but not in your arm. (St.H.)

5. For me the work of Gertrude Stein consists in a rebuilding, an entire new recasting of life, in the city of words. Here is one artist who has been able to accept ridicule, to go live among the little housekeeping words, the swaggering bullying street-corner words, the honest working, money-saving words, and all the other forgotten and neglected citizens of the sacred and half forgotten city. (Sh.A.)

Self-control task: find examples of hyperbole and oxymoron in authentic texts.

SEMINAR V

SYNTACTICAL LEVEL OF STYLISTIC ANALYSIS (I)

Aim of the Seminar: to form skills of analysing syntactical stylistic devices.

Seminar Plan:

1. One-word sentences
2. Rhetorical questions
3. Repetition
4. Parallel constructions
5. Chiasmus

Key Terms: rhetorical question, repetition, parallelism, chiasmus.

Discussion Questions:

1. Comment on the length of the sentence and its stylistic relevance. What do you know about one-word sentences? Is there any correlation between the length and the structure of the sentence?
2. Can syntactical ambivalence be put to stylistic use?
3. What punctuation marks do you know and what is their stylistic potential?
4. What is a rhetorical question?
5. What types of repetition do you know? Comment on the functions of repetition which you observed in your reading.
6. Which type of repetition have you met most often? What, in your opinion, makes it so popular?
7. What constructions are called parallel?
8. Have you ever observed chiasmus? What is it?

Practical Exercises

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

1. The sick child complained that his mother was going to read to him again from the same book: "What did you bring that book I don't like to be read aloud to out of up for?" (E.)

2. Now, although we were little and I certainly couldn't be dreaming of taking Fonny from her or anything like that, and although she didn't really love Fonny, only thought that she was supposed to because she had spasmed him into this world, already, Fonny's mother didn't like me. (J.B.)

3. The congregation amen-ed him to death; a big sister, in the pulpit, in her long white robe, jumped up and did a little shout; they cried. Help him, Lord Jesus, help him! and the moment he sat down, another sister, her name was Rose and not much later she was going to disappear from the church and have a baby – and I still remember the last time I saw her, when I was about walking the streets in the snow / with her face all marked and her hands all swollen and a rag around her head and her stockings falling down singing to herself – stood up and started singing. (J.B.)

4. Than Roy no one could show a more genuine cordiality to a fellow novelist. (S.M.)

5. Such being at bottom the fact, I think it is well to leave it at that. (S.M.)

Exercise II. From the following examples you will get a better idea of the functions of various types of repetition, and also of parallelism and chiasmus:

1. I wake up and I'm alone and I walk round Warley and I'm alone; and I talk with people and I'm alone and I look at his face when I'm home and it's dead. (J.Br.)

2. Babbitt was virtuous. He advocated, though he did not practice, the prohibition of alcohol; he praised, – though he did not obey, the laws against motor-speeding. (S.L.)

3. "To think better of it," returned the gallant Biandois, "would be to slight a lady, to slight a lady would be to be deficient in chivalry towards the sex, and chivalry towards the sex is a part of my character." (D.)

4. Halfway along the righthand side of the dark brown hall was a dark brown door with a dark brown settle beside it. After I had put my hat, my gloves, my muffler and my coat on the settle we three

went through the dark brown door into a darkness without any brown in it. (W.G.)

5. I might as well face facts; good-bye Susan, good-bye a big car, good-bye a big house, good-bye power, good-bye the silly handsome dreams. (J.Br.)

Self-control task: analyse syntactical stylistic devices in a literary text fragment.

SEMINAR VI

SYNTACTICAL LEVEL OF STYLISTIC ANALYSIS (II)

Aim of the Seminar: to deepen knowledge of complex syntactical stylistic devices.

Seminar Plan:

1. Inversion.
2. Suspense.
3. Detachment.
4. Ellipsis.
5. Apokoinu constructions.
6. Aposiopesis.
7. Polysyndeton and asyndeton.
8. Attachment.

Key Terms: inversion, suspense, ellipsis, aposiopesis, polysyndeton, asyndeton, attachment, apokoinu constructions.

Discussion Questions:

1. What syntactical stylistic devices dealing with arrangement of sentence members do you remember?
2. What types of inversion do you know? Which of them have you met more often and why?
3. What is suspense, how is it arranged and what is its function?
4. What do you know about detachment and punctuation used with detached sentence members?
5. What sentence members are most often detached?
6. What syntactical stylistic devices deal with the completeness of sentence-structure?
7. What types of ellipses do you know and where is each of them used predominantly?
8. What member of the sentence represents “one-member sentences”?
9. Where are apokoinu constructions used?
10. What additional information about the act of communication and its participants is conveyed by the break? What punctuation is used in the break?

11. What types of connecting syntactical units do you know? Which of them are used to create additional information and achieve a specific effect?
12. Speak about asyndeton and its functions. Discuss polysyndeton. Give some examples from your reading.
13. What is attachment? When and where is it used? Have you met it in your reading?

Practical Exercises

Exercise I. Find and analyse cases of detachment, suspense and inversion. Comment on the structure and functions of each:

1. She narrowed her eyes a trifle at me and said I looked exactly like Celia Briganza's boy. Around the mouth. (S.)
2. He observes it all with a keen quick glance, not unkindly, and full rather of amusement than of censure. (V.W.)
3. She was crazy about you. In the beginning. (R.W.)
4. How many pictures of new journeys over pleasant country, of resting places under the free broad sky, of rambles in the fields and woods, and paths not often trodden-how many tones of that one well-remembered voice, how many glimpses of the form, the fluttering dress, the hair that waved so gaily in the wind – how many visions of what had been and what he hoped was yet to be – rose up before him in the old, dull, silent church! (D.)
5. It was not the monotonous days unchecked by variety and uncheered by pleasant companionship, it was not the dark dreary evenings or the long solitary nights, it was not the absence of every slight and easy pleasure for which young hearts beat high or the knowing nothing of childhood but its weakness and its easily wounded spirit, that had wrung such tears from Nell. (D.)

Exercise II. Discuss different types of stylistic devices dealing with the completeness of the sentence:

1. In manner, close and dry. In voice, husky and low. In face, watchful behind a blind. (D.)
2. Malay Camp. A row of streets crossing another row of streets. Mostly narrow streets. Mostly dirty streets. Mostly dark streets. (P.A.)

3. His forehead was narrow, his face wide, his head large, and his nose all on one side. (D.)
4. A solemn silence: Mr. Pickwick humorous, the old lady serious, the fat gentleman cautious and Mr. Miller timorous. (D.)
5. He, and the falling light and dying fire, the time-worn room, the solitude, the wasted life, and gloom, were all in fellowship. Ashes, and dust, and ruin! (D.)

Exercise III. Specify stylistic functions of the types of connection given below:

1. Then from the town pour Wops and Chinamen and Polaks, men and women in trousers and rubber coats and oilcloth aprons. They come running to clean and cut and pack and cook and can the fish. The whole street rumbles and groans and screams and rattles while the silver rivers of fish pour in out of the boats and the boats rise higher and higher in the water until they are empty. The canneries rumble and rattle and squeak until the last fish is cleaned and cut and cooked and canned and then the whistles scream again and the dripping smelly tired Wops and Chinamen and Polaks, men and women struggle out and droop their ways up the hill into the town and Cannery Row becomes itself again – quiet and magical. (J.St.)
2. “What sort of a place is Dufton exactly?” “A lot of mills. And a chemical factory. And a Grammar school and a war memorial and a river that runs different colours each day. And a cinema and fourteen pubs. That’s really all one can say about it.” (J.Br.)
3. By the time he had got all the bottles and dishes and knives and forks and glasses and plates and spoons and things piled up on big trays, he was getting very hot, and red in the face, and annoyed. (A.T.)
4. Bella soaped his face and rubbed his face, and soaped his hands and rubbed his hands, and splashed him, and rinsed him, and towelled him, until he was as red as beetroot. (D.)
5. Secretly, after the nightfall, he visited the home of the Prime Minister. He examined it from top to bottom. He measured all the doors and windows. He took up the flooring. He inspected the plumbing. He examined the furniture. He found nothing. (L.)

Self-control task: prepare examples of syntactical stylistic devices from media texts.

SEMINAR VII

LEXICO-SYNTACTICAL STYLISTIC DEVICES (I)

Aim of the Seminar: to acquaint students with lexico-syntactical stylistic devices.

Seminar Plan:

1. Interaction of lexical and syntactical levels
2. Lexico-syntactical stylistic devices

Key Terms: lexico-syntactical stylistic devices

Discussion Questions:

1. Comment on linguistic properties of sentences which are foregrounded in lexico-syntactical stylistic devices.
2. What do you know about antithesis? Why is it viewed separately from parallel constructions?
3. Have you ever met, in your home-reading, cases of antithesis in which the structure of a word was also used in the creation of the SD?
4. Speak about the SD of climax and its types. In what way does the structure of an emotive climax differ from that of other types?
5. What can you say about the negative form of the climax? What is an anticlimax? Is every paradox expressed by a climax?
6. What is a simile and what is a simple comparison?
7. What semantic poles of a simile do you know? Which of the link words have you met most often?
8. What is the foundation of the simile? What is the key of the simile? What is a trite simile? Give examples.
9. What is an epic simile? What is a disguised simile? What are the main functions of a simile?
10. Find examples of similes in your reading. State their type, structure and functions.

Practical Exercises

Exercise I. Discuss the semantic centres and structural peculiarities of antithesis:

1. Mrs. Nork had a large home and a small husband. (S.L.)

2. In marriage the upkeep of woman is often the downfall of man. (Ev.)
3. Don't use big words. They mean so little. (O.W.)
4. I like big parties. They're so intimate. At small! parties there isn't any privacy. (Sc.F.)
5. There is Mr. Guppy, who was at first as open as the sun at noon, but who suddenly shut up as close as midnight. (D.)

Exercise II. Indicate the type of climax. Pay attention to its structure and the semantics of its components:

1. He saw clearly that the best thing was a cover story or camouflage. As he wondered and wondered what to do, he first rejected a stop as impossible, then as improbable, then as quite dreadful. (W.G.)
2. "Is it shark?" said Brody. The possibility that he at last was going to confront the fish – the beast, the monster, the nightmare – made Brody's heart pound. (P.B.)
3. If he had got into the gubernatorial primary on his own hook, he would have taken a realistic view. But this was different. He had been called. He had been touched. He had been summoned. (R.W.)
4. We were all in all to one another, it was the morning of life, it was bliss, it was frenzy, it was everything else of that sort in the highest degree. (D.)
5. Like a well, like a vault, like a tomb, the prison had no knowledge of the brightness outside. (D.)

Exercise III. Discuss the following cases of simile. Pay attention to the semantics of the tenor and the vehicle, to the briefer sustained manner of their presentation. Indicate the foundation of the simile, both explicit and implicit. Find examples of disguised similes, do not miss the link word joining the two parts of the structure:

1. The menu was rather less than a panorama, indeed, it was as repetitious as a snore. (O.N.)
2. The topic of the Younger Generation spread through the company like a yawn. (E.W.)

3. Penny-in-the-slot machines stood there like so many vacant faces, their dials glowing and flickering – for nobody. (B.N.)

4. As wet as a fish – as dry as a bone;
As live as a bird – as dead as a stone;
As plump as a partridge – as crafty as a rat;
As strong as a horse – as weak as a cat;
As hard as a flint – as soft as a mole;
As white as a lily – as black as coal;
As plain as a pike – as rough as a bear;
As tight as a dram – as free as the air;
As heavy as lead – as light as a feather;
As steady as time – uncertain as weather;
As hot as an oven – as cold as a frog;
As gay as a lark – as sick as a dog;
As savage as a tiger – as mild as a dove;
As stiff as a poker – as limp as a glove;
As blind as a bat – as deaf as a post;
As cool as a cucumber – as warm as toast;
As flat as a flounder – as round as a ball;
As blunt as a hammer – as sharp as an awl;
As brittle as glass – as tough as gristle;
As neat as a pin – as clean as a whistle;
As red as a rose – as square as a box. (O.N.)

5. She has always been as live as a bird. (R.Ch.)

Self-control task: carry out a complex analysis of a lexico-syntactical device.

SEMINAR VIII

LEXICO-SYNTACTICAL STYLISTIC DEVICES (II)

Aim of the Seminar: to generalise knowledge and develop skills of comprehensive stylistic analysis.

Seminar Plan:

1. Extended lexico-syntactical structures.
2. Stylistic effect in context.

Key Terms: contextual stylistic effect, litotes, understatement, periphrasis.

Discussion Questions:

1. What is a litotes?
2. What is there in common between litotes and understatement?
3. Describe most frequently used structures of litotes.
4. Speak about semantic types of periphrasis. In what cases can a logical or a figurative periphrasis also be qualified as euphemistic?
5. What are the main stylistic functions of periphrases? Which type of periphrasis, in your opinion, is most favoured in contemporary prose and why?

Practical Exercises

Exercise I. Analyse the structure, the semantics and the functions of litotes:

1. "To be a good actress, she must always work for the truth in what she's playing," the man said in a voice not empty of self-love. (N.M.)
2. "Yeah, what the hell," Anne said and looking at me, gave that not unsour smile. (R.W.)
3. It was not unnatural if Gilbert felt a certain embarrassment. (E.W.)
4. The idea was not totally erroneous. The thought did not displease me. (I.M.)
5. I was quiet, but not uncommunicative; reserved, but not reclusive; energetic at times, but seldom enthusiastic. (Jn.B.)

Exercise II. Analyse the given periphrases from the viewpoint of their semantic type, structure, function and originality:

1. Gargantuan soldier named Dahoud picked Ploy by the head and scrutinized this convulsion of dungarees and despair whose feet thrashed a yard above the deck. (Th.P.)
2. His face was red, the back of his neck overflowed his collar and there had recently been published a second edition of his chin. (P.G.W.)
3. His huge leather chairs were kind to the femurs. (R.W.)
4. "But Pickwick, gentlemen, Pickwick, this ruthless destroyer of this domestic oasis in the desert of Goswell street!" (D.)
5. He would make some money and then he would come back and marry his dream from Blackwood. (Dr.)

Exercise III. Now, after you have been acquainted with the semantics, structures and functions of major syntactical stylistic devices, you may proceed, in the summarizing form, to cases of their convergence, paying attention to each SD contributing to the general effect and of course specifying those which bear the main responsibility for the creation of additional information and the intensification of the basic one:

1. In Paris there must have been a lot of women not unlike Mrs. Jesmond, beautiful women, clever women, cultured women, exquisite, long-necked, sweet smelling, downy rats. (P.)
2. The stables – I believe they have been replaced by television studios – were on West Sixty-sixth street. Holly selected for me an old sway-back black-and-white mare: "Don't worry, she's safer than a cradle." Which, in my case, was a necessary guarantee, for ten-cent pony rides at childhood carnivals were the limit of my equestrian experience. (T.C.)
3. However, there was no time to think more about the matter, for the fiddles and harp began in real earnest. Away went Mr. Pickwick – hands across, down the middle to the very end of the room, and halfway up the chimney, back again to the door – poussette everywhere – loud stamp on the ground – ready for the next couple – off again – all the figure over once more – another stamp to beat

out the time – next couple, and the next, and the next again – never was such going! (D.)

4. Think of the connotations of “murder”, that awful word: the loss of emotional control, the hate, the spite, the selfishness, the broken glass, the blood, the cry in the throat, the trembling blindness that results in the irrevocable act, the helpless blow. Murder is the most limited of gestures. (J.H.)

5. There is an immensity of promenading on crutches and off, with sticks and without; and a great deal of conversation, and liveliness and pleasantry. (D.)

Self-control task: prepare a full stylistic analysis of a text fragment.

SEMINAR IX

TYPES OF NARRATION

Aim of the Seminar: to generalise knowledge about different types of narration.

Seminar Plan:

1. Author's Narrative.
2. Dialogue.
3. Interior Speech.
4. Represented Speech.
5. Compositional Forms

Key Terms: monologue, dialogue, interior speech, represented speech.

Discussion Questions:

1. Indicate the types of narration which you know. What is the difference between the author's narrative proper and the entrusted narrative? What forms of entrusted narrative do you know?
2. Comment on the main functions of the image of the author. How is speech characteristic of a personage formed? What forms of interior speech do you remember?
3. What is represented speech and which of its types have you met more often? What is stream of consciousness? Have you ever observed it in your reading?
4. What narrative compositional forms are mainly represented in a prose work? Which compositional forms are considered static and why?

Practical Exercises

Exercise I. Find examples of various types of narration and narrative compositional forms. Pay attention to language means used in each one. State their functions. Discuss correlations existing between the type of narration, compositional form and the language of the discourse:

1. Novelists write for countless different reasons: for money, for fame, for reviewers, for parents, for friends, for loved ones; for

vanity, for pride, for curiosity, for amusement; as skilled furniture-makers enjoy making furniture, as drunkards like drinking, as judges like judging, as Sicilians like emptying a shotgun into an enemy's back. I could fill a book with reasons, and they would all be true, though not true of all. Only one same reason is shared by all of us: we wish to create worlds as real as, but other than the world that is. Or was. This is why we cannot plan. We know a world is an organism, not a machine. We also know that a genuinely created world must be independent of its creator: a planned world (a world that fully reveals its planning) is a dead world. It is only when our characters and events begin to disobey us that they begin to live. (J.F.)

2. He refused a taxi. Exercise, he thought, and no drinking at least a month. That's what does it. The drinking. Beer, martinis, have another. And the way your head felt in the morning. (I.Sh.)

3. Now she come my room, he thought. "What you want?" he manded.

"May I come in?"

"This house," he said slowly, "she yours."

"Tell me your name," she said. "You," he burst out. "This long time and no know my name – and no ask! What my name? Who me? You no care." (R.W.)

4. His mind gathered itself out of the wreckage of little things: out of all that the world had shown or taught him he could remember now only the great star above the town, and the light that had swung over the hill, and the fresh sod upon Ben's grave and the wind, and the far sounds and music, and Mrs. Pert.

Wind pressed the boughs, the withered leaves were shaking. A star was shaking. A light was waking. Wind was quaking. The star was far. The night, the light. The light was bright. A chant, a song, the slow dance of the little things within him. The star over the town, the light over the hill, the sod over Ben, night all over. His mind fumbled with little things. Over us all is some thing. Star night, earth, light... light... O lost!... a stone... a leaf... a door... O ghost!... a light... a song... a light... a light... a light awnings over the hill... over us all... a star shines over the town... over us all... a light.

We shall not come again. We never shall come back again. But over us all over us all... is – something.

A light swings over the hill. (We shall not come again.) And over the town a star. (Over us all, over us all that shall not come again.)

And over the day the dark. But over the darkness – what?

We shall not come again. We never shall come back again.

Over the dawn a lark. (That shall not come again.) And wind and music far. O lost! (It shall not come again.) And over your mouth the earth. O ghost! But over the darkness – what? (T.W.)

5. “Honestly. I don’t feel anything. Except ashamed.” “Please. Are you sure? Tell me the truth. You might have been killed.” “But I wasn’t. And thank you. For saving my life. You’re wonderful. Unique. I love you.” (T.C.)

Self-control task: prepare a full stylistic analysis of a text fragment.

SEMINAR X

FUNCTIONAL STYLES

Aim of the Seminar: to generalise knowledge about functional styles.

Seminar Plan:

1. Colloquial vs. Literary Type of Communication.
2. Oral vs. Written Form of Communication

Key Terms: colloquial speech, literary type of communication, oral and written communication.

Discussion Questions:

1. What types of language communication do you know? What are the main characteristics of oral speech?
2. Enumerate functional styles of contemporary English.
3. What do you know about the scientific style?
4. Characterize the official style.
5. Discuss the peculiarities of the newspaper style. What are the main features of the publicist style?
6. What is the status of the belles-lettres style among other functional styles?
7. What dichotomies between the types and the forms of language communication do you know? Do they correlate?
8. Can you think of any intermediate styles, boasting of qualities of two or even more «regular» styles?

Practical Exercises

Exercise I. Analyse the peculiarities of functional styles in the following examples:

1. Nothing could be more obvious, it seems to me, than that art should be moral and that the first business of criticism, at least some of the time, should be to judge works of literature (or painting or even music) on grounds of the production's moral worth. By «moral» I do not mean some such timid evasion as «not too blatantly immoral». It is not enough to say, with the support of mountains of documentation from sociologists, psychiatrists, and the

New York City Police Department, that television is a bad influence when it actively encourages pouring gasoline on people and setting fire to them. On the contrary, television – or any other more or less artistic medium – is good (as opposed to pernicious or vacuous) only when it has a clear positive moral effect, presenting valid models for imitation, eternal verities worth keeping in mind, and a benevolent vision of the possible which can inspire and incite human beings towards virtue, towards life affirmation as opposed to destruction or indifference. This obviously does not mean that art should hold up cheap or cornball models of behaviour, though even those do more good in the short run than does, say, an attractive bad model like the quick-witted cynic so endlessly celebrated in light-hearted films about voluptuous women and international intrigue. In the long run, of course, cornball morality leads to rebellion and the loss of faith. (J.G.)

2. In tagmemics we make a crucial theoretical difference between the grammatical hierarchy and the referential one. In a normal instance of reporting a single event in time, the two are potentially isomorphic with coterminous borders. But when simultaneous, must be sequenced in the report. In some cases, a chronological or logical sequence can in English be partially or completely changed in presentational order (e.g. told backwards); when this is done, the referential structure of the tale is unaffected, but the grammatical structure of the telling is radically altered. Grammatical order is necessarily linear (since words come out of the mouth one at a time), but referential order is at least potentially simultaneous.

Describing a static situation presents problems parallel to those of presenting an event involving change or movement. Both static and dynamic events are made linear in grammatical presentation even if the items or events are, referentially speaking, simultaneous in space or time (K.Pk.)

3. Techniques of comparison form a natural part of the literary critic's analytic and evaluative process: in discussing one work, critics frequently have in mind, and almost as frequently appeal to, works in the same or another language. Comparative literature systematically extends this latter tendency, aiming to enhance

awareness of the qualities of one work by using the products of another linguistic culture as an illuminating context; or studying some broad topic or theme as it is realized ("transformed") in the literatures of different languages. It is worth insisting on comparative literature's kinship with criticism in general, for there is evidently a danger that its exponents may seek to argue an unnatural distinctiveness in their activities (this urge to establish a distinct identity is the source of many unfruitfully abstract justifications of comparative literature); and on the other hand a danger that its opponents may regard the discipline as nothing more than demonstration of "affinities" and "influences" among different literatures - an activity which is not critical at all, belonging rather to the categorizing spirit of literary history. (R.F.)

4. Caging men as a means of dealing with the problem of crime is a modern refinement of man's ancient and limitless inhumanity, as well as his vast capacity for self-delusion. Murderers and felons used to be hanged, beheaded, flogged, tortured, broken on the rack, blinded, ridden out of town on a rail, tarred and feathered, or arrayed in the stocks. Nobody pretended that such penalties were anything other than punishment and revenge. Before nineteenth-century American developments, dungeons were mostly for the convenient custody of political prisoners, debtors, and those awaiting trial. American progress with many another gim "advance", gave the world the penitentiary.

In 1787, Dr. Benjamin Rush read to a small gathering in the Philadelphia home of Benjamin Franklin a paper in which he said that the right way to treat offenders was to cause them to repent of their crimes. Ironically taken up by gentle Quakers, Rush's notion was that offenders should be locked alone in cells, day and night, so that in such awful solitude they would have nothing to do but to ponder their acts, repent, and reform. To this day, the American liberal - progressive - idea persists that there is some way to make people repent and reform. Psychiatry, if not solitude will provide perfectability.

Three years after Rush proposed it, a single-cellular penitentiary was established in the Walnut Street Jail in Philadelphia. By the

1830s, Pennsylvania had constructed two more state penitentiaries, that followed the Philadelphia reform idea. Meanwhile, in New York, where such reforms as the lock-step had been devised, the "Auburn system" evolved from the Pennsylvania program. It provided for individual cells and total silence, but added congregate employment in shops, fields, or quarries during a long, hard working day. Repressive and undeviating routine, unremitting labor, harsh subsistence conditions, and frequent floggings complemented the monastic silence; so did striped uniforms and the great wall around the already secure fortress. The auburn system became the model for American penitentiaries in most of the states, and the lofty notions of the Philadelphians soon were lost in the spirit expressed by Elam Lynds, the first warden of Sing Sing (built in 1825): "Reformation of the criminal could not possibly be effected until the spirit of the criminal was broken."

The nineteenth-century penitentiary produced more mental breakdowns, suicides, and deaths than repentance. "I believe," wrote Charles Dickens, after visiting such an institution, "that very few men are capable of estimating the immense amount of torture and agony which this dreadful punishment, prolonged for years, inflicts upon the sufferers." Yet, the idea persisted that men could be reformed (now we say "rehabilitated") in such hellholes - a grotesque derivation from the idea that man is not only perfectable but rational enough to determine his behavior through self-interest.

A later underpinning of the nineteenth-century prison was its profitability. The sale and intraprisson use of prison-industry products fitted right into the productivity ethic of a growing nation. Convicts, moreover, could be and were in some states rented out like oxen to upright businessmen. Taxpayers were happy, cheap labor was available, and prison officials, busily developing their bureaucracies, saw their institutions entrenched. The American prison system - a design to reform criminals by caging humans - found a permanent place in American society and flourished largely unchanged into the twentieth century. In 1871, a Virginia court put the matter in perspective when it ruled that prisoners were "slaves of the state". (Wic.)

5. BUYERS BOX FOR PACKER \$ 350 m price tag is put on Waddington

A \$350 million bidding war is set to erupt for **Waddington**, the packaging group that last month admitted it had received a takeover approach from its management team.

At least two venture capital firms are understood to be looking at Leeds-based Waddington, which is expected to command a takeout of at least £325 a share against Friday's close of £247. One of the potential buyers is believed to be CinVen.

Waddington's management team, led by chief executive Martin Buckley and finance director Geoffrey Gibson, are preparing their own offer for the company. They are being advised by NatWest Equity Partners, which last week backed the management buyout of Noreros, the building materials outfit.

Waddington's three non-executive directors, led by chairman John Hollowood, are thought to have been alerted to the prospect of rival bidders.

City analysts said rival approaches were expected in the wake of Waddington's recent announcement, since the takeout price originally mooted was far too low. (S.T.)

Self-control task: prepare a full stylistic analysis of a text fragment.

EXTRACTS FOR COMPREHENSIVE STYLISTIC ANALYSIS

CAN-CAN

by Arturo Vivante

"I'm going to go for a drive," he said to his wife. "I'll be back in an hour or two."

He didn't often leave the house for more than the few minutes it took him to go to the post office or to a store, but spent his time hanging around doing odd jobs – Mr. Fix-it, his wife called him – and also, though not nearly enough of it, painting – which he made his living from.

"All right," his wife said brightly, as though he were doing her a favor. As a matter of fact, she didn't really like him to leave; she felt safer with him at home, and he helped look after the children, especially the baby.

"You're glad to be rid of me, aren't you?" he said.

"Uh-huh," she said with a smile that suddenly made her look very pretty – someone to be missed.

She didn't ask him where he was going for his drive. She wasn't the least bit inquisitive, though jealous she was in silent, subtle ways.

As he put his coat on, he watched her. She was in the living room with their elder daughter. "Do the can-can, mother," the child said, at which she held up her skirt and did the can-can, kicking her legs up high in his direction.

He wasn't simply going out for a drive, as he had said, but going to a café, to meet Sarah, whom his wife knew but did not suspect, and with her go to a house on a lake his wife knew nothing about – a summer cottage to which he had the key.

"Well, goodbye," he said.

"Bye," she called back, still dancing.

This wasn't the way a husband expected his wife –whom he was about to leave at home to go to another woman – to behave at all, he thought. He expected her to be sewing or washing, not doing the

can-can, for God's sake. Yes, doing something uninteresting and unattractive, like darning children's clothes. She had no stockings on, no shoes, and her legs looked very white and smooth, secret, as though he had never touched them or come near them. Her feet, swinging up and down high in the air, seemed to be nodding to him. She held her skirt bunched up, attractively. Why was she doing that of all times now? He lingered. Her eyes had mockery in them, and she laughed. The child laughed with her as she danced. She was still dancing as he left the house.

He thought of the difficulties he had had arranging this rendezvous... going out to a call box; phoning Sarah at her office (she was married, too); her being out; his calling her again; the busy signal; the coin falling out of sight, his opening the door of the phone box in order to retrieve it; at last getting her on the line; her asking him to call again next week, finally setting a date.

Waiting for her at the café, he surprised himself hoping that she wouldn't come. The appointment was at three. It was now ten past. Well, she was often late. He looked at the clock, and at the picture window for her car. A car like hers, and yet not hers – no luggage rack on it. The smooth hardtop gave him a peculiar pleasure. Why? It was 3:15 now. Perhaps she wouldn't come. No, if she was going to come at all, this was the most likely time for her to arrive. Twenty past. Ah, now there was some hope. Hope? How strange he should be hoping for her absence. Why had he made the appointment if he was hoping she would miss it? He didn't know why, but simpler, simpler if she didn't come. Because all he wanted now was to smoke that cigarette, drink that cup of coffee for the sake of them, and not to give himself something to do. And he wished he could go for a drive, free and easy, as he had said he would. But he waited, and at 3:30 she arrived. "I had almost given up hope," he said.

They drove to the house on the lake. As he held her in his arms he couldn't think of her; for the life of him he couldn't.

"What are you thinking about?" she said afterwards, sensing his detachment.

For a moment he didn't answer, then he said, "You really want to know what I was thinking of?"

“Yes,” she said, a little anxiously.

He suppressed a laugh, as though what he was going to tell her was too absurd or silly. “I was thinking of someone doing the can-can.”

“Oh,” she said, reassured. “For a moment I was afraid you were thinking of your wife.”

GIRL

by Jamaica Kincaid

Wash the white clothes on Monday and put them on the stone heap; wash the color clothes on Tuesday and put them on the clothesline to dry; don't walk bare-head in the hot sun; cook pumpkin fritters in very hot sweet oil; soak your little cloths right after you take them off; when buying cotton to make yourself a nice blouse, be sure that it doesn't have gum in it, because that way it won't hold up well after a wash; soak salt fish overnight before you cook it; is it true that you sing benna in Sunday school?; always eat your food in such a way that it won't turn someone else's stomach; on Sundays try to walk like a lady and not like the slut you are so bent on becoming; don't sing benna in Sunday school; you mustn't speak to wharf-rat boys, not even to give directions; don't eat fruits on the street – flies will follow you; *but I don't sing benna on Sundays at all and never in Sunday school*; this is how to sew on a button; this is how to make a buttonhole for the button you have just sewed on; this is how to hem a dress when you see the hem coming down and so to prevent yourself from looking like the slut I know you are so bent on becoming; this is how you iron your father's khaki shirt so that it doesn't have a crease; this is how you iron your father's khaki pants so that they don't have a crease; this is how you grow okra – far from the house, because okra tree harbors red ants; when you are growing dasheen, make sure it gets plenty of water or else it makes your throat itch when you are eating it; this is how you sweep a corner; this is how you sweep a whole house; this is how you sweep a yard; this is how you smile to someone you don't like too much; this is how you smile to someone you don't like at all; this is how you smile to someone you like completely; this is how

you set a table for tea; this is how you set a table for dinner with an important guest; this is how you set a table for lunch; this is how you set a table for breakfast; this is how to behave in the presence of men who don't know you very well, and this way they won't recognize immediately the slut I have warned you against becoming; be sure to wash every day, even if it is with your own spit; don't squat down to play marbles – you are not a boy, you know; don't pick people's flowers – you might catch something; don't throw stones at blackbirds, because it might not be a blackbird at all; this is how to make a bread pudding; this is how to make doukona; this is how to make pepper pot; this is how to make a good medicine for a cold; this is how to make a good medicine to throw away a child before it even becomes a child; this is how to catch a fish; this is how to throw back a fish you don't like, and that way something bad won't fall on you; this is how to bully a man; this is how a man bullies you; this is how to love a man, and if this doesn't work there are other ways, and if they don't work don't feel too bad about giving up; this is how to spit up in the air if you feel like it, and this is how to move quick so that it doesn't fall on you; this is how to make ends meet; always squeeze bread to make sure it's fresh; *but what if the baker won't let me feel the bread?*; you mean to say that after all you are really going to be the kind of woman who the baker won't let near the bread?

HOW THE CAMEL GOT HIS HUMP

by Rudyard Kipling

In the beginning of years, when the world was so new and all, and the Animals were just beginning to work for Man, there was a Camel, and he lived in the middle of a Howling Desert because he did not want to work; and besides, he was a Howler himself. So he ate sticks and thorns and tamarisks and milkweed and prickles, most 'scruciating idle; and when anybody spoke to him he said 'Humph!' Just 'Humph!' and no more.

Presently the Horse came to him on Monday morning, with a saddle on his back and a bit in his mouth, and said, 'Camel, O Camel, come out and trot like the rest of us.'

'Humph!' said the Camel; and the Horse went away and told the Man.

Presently the Dog came to him, with a stick in his mouth, and said, 'Camel, O Camel, come and fetch and carry like the rest of us.'

'Humph!' said the Camel; and the Dog went away and told the Man.

Presently the Ox came to him, with the yoke on his neck and said, 'Camel, O Camel, come and plough like the rest of us.'

'Humph!' said the Camel; and the Ox went away and told the Man.

At the end of the day the Man called the Horse and the Dog and the Ox together, and said, 'Three, O Three, I'm very sorry for you (with the world so new-and-all); but that Humph-thing in the Desert can't work, or he would have been here by now, so I am going to leave him alone, and you must work double-time to make up for it.'

That made the Three very angry (with the world so new-and-all), and they held a palaver, and an *indaba*, and a *punchayet*, and a pow-wow on the edge of the Desert; and the Camel came chewing on milkweed *most* 'scruciating idle, and laughed at them. Then he said 'Humph!' and went away again.

Presently there came along the Djinn in charge of All Deserts, rolling in a cloud of dust (Djinns always travel that way because it is Magic), and he stopped to palaver and pow-pow with the Three.

'Djinn of All Deserts,' said the Horse, 'is it right for any one to be idle, with the world so new-and-all?'

'Certainly not,' said the Djinn.

'Well,' said the Horse, 'there's a thing in the middle of your Howling Desert (and he's a Howler himself) with a long neck and long legs, and he hasn't done a stroke of work since Monday morning. He won't trot.'

'Whew!' said the Djinn, whistling, 'that's my Camel, for all the gold in Arabia! What does he say about it?'

‘He says “Humph!”’ said the Dog; ‘and he won’t fetch and carry.’

‘Does he say anything else?’

‘Only “Humph!”; and he won’t plough,’ said the Ox.

‘Very good,’ said the Djinn. ‘I’ll humph him if you will kindly wait a minute.’

The Djinn rolled himself up in his dust-cloak, and took a bearing across the desert, and found the Camel most ‘scruciatingly idle, looking at his own reflection in a pool of water.

‘My long and bubbling friend,’ said the Djinn, ‘what’s this I hear of your doing no work, with the world so new-and-all?’

‘Humph!’ said the Camel.

The Djinn sat down, with his chin in his hand, and began to think a Great Magic, while the Camel looked at his own reflection in the pool of water.

‘You’ve given the Three extra work ever since Monday morning, all on account of your ‘scruciating idleness,’ said the Djinn; and he went on thinking Magics, with his chin in his hand.

‘Humph!’ said the Camel.

‘I shouldn’t say that again if I were you,’ said the Djinn; you might say it once too often. Bubbles, I want you to work.’

And the Camel said ‘Humph!’ again; but no sooner had he said it than he saw his back, that he was so proud of, puffing up and puffing up into a great big lolloping humph.

‘Do you see that?’ said the Djinn. ‘That’s your very own humph that you’ve brought upon your very own self by not working. To-day is Thursday, and you’ve done no work since Monday, when the work began. Now you are going to work.’

‘How can I,’ said the Camel, ‘with this humph on my back?’

‘That’s made a-purpose,’ said the Djinn, ‘all because you missed those three days. You will be able to work now for three days without eating, because you can live on your humph; and don’t you ever say I never did anything for you. Come out of the Desert and go to the Three, and behave. Humph yourself!’

And the Camel humphed himself, humph and all, and went away to join the Three. And from that day to this the Camel always wears

a hump (we call it 'hump' now, not to hurt his feelings); but he has never yet caught up with the three days that he missed at the beginning of the world, and he has never yet learned how to behave.

THE READING PUBLIC

by Stephen Leacock

"Wish to look about the store? Oh, by all means, sir", said the manager of one of the biggest book stores in New York. He called to his assistant, "Just show this gentleman our ancient classics - the ten-cent series". With this he dismissed me from his mind.

In other words he had guessed at a glance that I was a professor. The manager of the biggest book store cannot be deceived in a customer. He knew I would hang around for two hours, get in everybody's way, and finally buy "The Dialogues of Plato" for ten cents.

He despised me, but a professor standing in a corner buried in a book looks well in a store. It is a sort of advertisement. So it was that standing in a far corner I had an opportunity of noticing something of this up-to-date manager's methods with his real customers.

"You are quite sure it's the latest?" a fashionably-dressed woman was saying to the manager.

"Oh, yes, madam, this is Mr Slush's very latest book, I assure you. It's having a wonderful sale." As he spoke he pointed to a huge pile of books on the counter with the title in big letters – "Golden Dreams".

"This book", said the lady idly turning over the pages, "is it good?"

"It's an extremely powerful thing", said the manager, "in fact it's a masterpiece. The critics are saying that without exaggeration it is the most powerful book of the season. It is bound to make a sensation."

"Oh, really!" said the lady. "Well, I think I'll take it then".

Suddenly she remembered something. "Oh, and will you give me something for my husband? He is going down south. You know the kind of thing one reads on vacation?"

"Oh, perfectly, madam. I think we have just what your husband wants. "Seven Weeks in the Sahara", 7 dollars; "Six Months in a Waggon", 6 dollars; "Afternoons in an Ox-cart", two volumes, 4 dollars

30 cents. Oh here, now, "Among the Cannibals of Corfu", or "Among the Monkeys of New Guinea", 10 dollars." And with this the manager laid his hand on another pile as numerous as the pile of "Golden Dreams".

"It seems rather expensive", remarked the lady.

"Oh, a most expensive book," repeated the manager in a tone of enthusiasm. "You see, it's the illustrations, actual photographs of actual monkeys; and the paper."

The lady bought "Among the Monkeys".

Another lady entered. A widow judging by her black dress.

"Something new in fiction," repeated the manager, "yes, madam, here's a charming thing, "Golden Dreams", – a very sweet story. In fact the critics are saying it's the sweetest thing Mr Slush has done."

"Is it good?" said the lady.

"It's a very charming love story. My wife was reading it aloud only last night. She could hardly read for tears."

"I suppose it's quite a safe book?" asked the widow anxiously.

"I want it for my little daughter".

"I assure you it's perfectly safe. In fact, it is written quite in the old style, like the dear old books of the past; quite like" – here the manager paused with a slight doubt – "Dickens and Fielding and – er – so on".

The widow bought the "Golden Dreams", received it wrapped up, and passed out.

"Have you any good light reading?" called out the next customer in a loud cheerful voice – he had the air of a man starting on a holiday.

"Yes," said the manager, and his face almost broke into a laugh. "Here's an excellent thing, "Golden Dreams"; quite the most humorous book of the season. My wife was reading it last night. She could hardly read for laughing."

After that the customers came and went in a string. To one lady "Golden Dreams" was sold as exactly the reading for a holiday, to another as the very book to read after a holiday; another bought it as a book for a rainy day, and a fourth, as the right sort of reading for a fine day.

"Among the Monkeys" was sold as a sea story, a land story, a story of the jungle, a story of the mountains; each time at a different price.

After a busy two hours I drew near and from a curiosity that I couldn't resist said, "That book, "Golden Dreams", you seem to think it's a very wonderful book?"

The manager knew that I had no intention of buying the book, so he shook his head. "Frankly speaking, I imagine it's perfectly rotten." "Haven't you read it?" I asked in amazement.

"Dear me, no!" said the manager. His air was that of a milkman who is offered a glass of his own milk. "A pretty time I'd have if I tried to read all the new books. It's quite enough to keep track of them without that."

"But those people," I went on, deeply puzzled, "won't they be disappointed?" "By no means!" he said. "They won't read it. They never do." "But at any rate your wife thought it a fine story," I insisted. The manager smiled widely. "I am not married, sir."

GLOSSARY

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

Alliteration [əˈlɪtə'reɪʃ(ə)n] (алітерація) is the repetition of similar sounds, in particular consonants, in close succession, often in the initial position

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

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

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

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

Antithesis [ænˈtɪθəsis] (антитеза) is a semantically complicated parallel construction, the two parts of which are semantically opposite to each other

Antonomasia [æntənəˈmeiziə] (антономазія) consists in the use of a proper name instead of a common name or vice versa

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

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

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

Break [breɪk], **aposiopesis** [ˌæp.əʊˌsaɪ.əʊˈpiːsɪs] (замовчання) is a stopping short for rhetorical effect

Cacophony [kæˈkɒfəni] (какофонія) is a sense of strain and discomfort in pronouncing or hearing

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

Chiasmus [kaiˈæzməs] (**reversed parallel construction**) (хіазм) is reversed parallelism of the structure of several sentences (clauses)

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

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

Elliptical [ɪˈlɪptɪk(ə)l] (еліптичне речення) sentence is a sentence where one of the main members is omitted

Epiphora [ɪˈpɪf(ə)rə] (епіфора) the end of successive sentences (clauses) is repeated (... a, ... a, ... a,)

Epithet ['epɪθet] (епітет) is usually an attributive word or phrase expressing some quality of a person, thing or phenomenon. The epithet always expresses the author's individual attitude towards what he describes, his personal appraisal of it, and is a powerful means in his hands of conveying his emotions to the reader and in this way securing the desired effect

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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Навчальне видання

NOTES ON STYLISTICS

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