

ТЕМЫ И ЗАДАНИЯ ДЛЯ ПОДГОТОВКИ К СЕМИНАРСКИМ ЗАНЯТИЯМ

(VII СЕМЕСТР)

Тема 1. Generalities in stylistics

1. Fundamentals of stylistics:
 - a) the definition of style and stylistics;
 - b) the origin of stylistics;
 - c) types of stylistics.
2. Connection of stylistics with other branches of linguistics.
3. The notion of functional style.
4. The notion of expressive means and stylistic devices.

Термины: style, stylistics, norm, form, expressive means, stylistic device, functional style, individual style

Выполнить:

1. Identify the form of each of the following texts.
 - Mr and Mrs John Smith invite you to attend the wedding of their daughter Isobel to Bertrand Williams.
 - I am in love with my boss and I'm afraid I'm going to lose my job because it's obvious to all my colleagues that we are having an affair. I'm at my wits end and have no one to turn to. Please help.
 - Did our fathers and our fathers' fathers struggle and slave for this? Is this all we have to show for our life-long devotion to duty at the risk of life and limb? I leave you with a final plea to show your protest by putting your mark on the ballot paper where it belongs.
 - British Taxicom - good morning - my name's Shelley - how can I help you?
 - A bright start to the day today in most parts of the country. I'll start with the South East of the country where squally showers have already made driving hazardous and these conditions seem set to continue throughout the day.
2. Review the two verses and put forward the arguments which disclose the connection of stylistics with other branches of linguistics:

Dream Deferred

What happened to a dream deferred?
Does it dry up
like a raisin in the sun?
fester like a sore –
And then run?
Does it stink like rotten meat?
Or crust and sugar over –
like a syrupy sweet?
Maybe it just sags
like a heavy load.
Or does it explode?
(Langston Hughes)

The year

A storm of white petals,
Buds throwing open baby fists
Into hands of broad flowers.
Red roses running upward,
Clambering to the clutches of life
Soaked in crimson.
Rabbles of tattered leaves
Holding golden flimsy hopes
Against the tramplings Into the pits and gullies.
Hoarfrost and silence:
Only the muffling
Of winds dark and lonesome -
Great lullabies to the long sleepers. (Carl Sandburg)

Литература: [1 – п. 7 – 50; 2 – п. 9 – 57; 8 – п. 7 – 26]

Тема 2. Text and Discourse. Types of text. Types of Context and Contextual Relationships.

1. Text, context and discourse.
2. Stylistic features of the text.
3. Classification of texts types.
4. Levels of contextual abstraction.
5. Types of context.
6. Contextual relationships.

Термины: context, discourse, text

Выполнить:

1. Analyse the main notions of the seminar. Define the correlation between text, context and discourse.
2. Prepare a report on one of the themes:
"Text as the basic unit of translation",
"Discourse. The definition of discourse, the differences from the text"

Литература: [14 – P. 133–159; 16 – p. 5 – 30; 17 – p. 36 – 55]

Тема 3. Functional styles

1. General characteristics of English functional styles
2. The main problem of classification.
3. The style of official documents
4. The style of scientific prose
5. The newspaper style
6. The publicistic style
7. The belles-letters style
8. The colloquial styles

Выполнить:

1. Provide the examples of texts of different functional styles.

2. Define functional style features of the following passages:

1) *Satellite communication systems, like other wireless communication systems, convey information using electromagnetic waves. Since radio was the first practical application of wireless technology, we may refer to them as radio waves.*

2) *'Never you mind what they say, dear', said Mrs. Hodges. I've 'ad to go through it same as you 'ave. They don't know any better, poor things. You take my word for it, they'll like you all right if you 'old your own same as I 'ave'. (W. S. Maugham)*

3) **INCIDENTALLY**

*Last Tuesday, ten Melitopol machine building plants employing 22,000 workers came to a standstill. The enterprises are lacking the funds required to pay for 50% of electricity consumed according to the latest government's decision. This will entail an automatic suspension of allocations into the state budget and a further increase in arrears of wages and salaries. The Board of Melitopol Directors sent a telegram to the President and the Cabinet asking the government to suspend the decision and keep the payment procedure unchanged for a three months period, The Day's **Victor Puzhaichereda** reports.*

4) The Petrovka book market:

Alive & Kicking

Text: Tatiana Goncharova

For several years there have been persistent rumours that Kiev's most popular makeshift book market Petrovka is nearing its end. But it is alive and shows no signs of deterioration, although rumours persist. People were especially worried after the so-called Book Square opened on Ploshchad Slavy [Victory Sq.]. Petrovka enemies were rubbing their hands in anticipation, but their expectations were not to be rewarded. Petrovka staggered under the blow but survived.

After all, what better place is there for the local book, video and CD lovers? Petrovka offers a stunning assortment and the prices are more or less affordable. [...]

5) **CONTRACT № ...**

Gorlovka July 17, ...

Parties to this Contract are:

Gorlovka open-type Stockholding Company "CONCERN STIROL" hereinafter referred to as the "Seller" represented by Mr Rachinsky acting on the basis of the Statute from one part, the firm "S. E. R. C L." hereinafter referred to as the "Buyer" represented by its President Mr Roland Hytter-haegen acting on the basis of the Statute from the other part, concluded the present contract on the following: [...]

6) **Wrist watch music power.**

Panasonic's Ewear music machine is so small you can wear it like a watch.

Despite its size it provides 2 hours of your music from a 64mb SD memory card that is no bigger than a postage stamp. For the fashion conscious lady you can even wear it as a pendant round your neck. Apparently it unfortunately does not also tell the time so you still have to wear your watch on the other wrist.

This would be an interesting idea for your mobile as well because in the heat of summer when clothing is sparse it would be most convenient to wear your phone on your wrist.

7) *The City of Dreadful Night rises from its bed and turns its face towards the dawning day. With return of life comes return of sound. [...] What is it? Something borne on men's shoulders comes by in the half-light, and I stand back. A woman's corpse going down to the burning-ghat, and a bystander says, "She died at midnight from the heat." So the city was of Death as well as Night, after all. (Rudyard Kipling, The City of Dreadful Night)*

8) *Dear Ladies and Gentlemen,*

I am pleased to welcome you to the 2018 UMC Annual Report on behalf of the UMC Board of Directors.

2018 was an extremely successful year for UMC and its Subscribers...

A number of important technologies were introduced...

Importantly, UMC moved closer to the Customer...

The financial results...

On behalf of the UMC Board of Directors, I would like to thank all UMC employees, business partners and most importantly our Subscribers, for a record result in 2018.

Gemot Taufmann Chairman of the Board

3. Translate the following texts trying to follow the style.

Литература: [1 – P. 243 – 288; 2 – p. 249 – 318; 3 – p. 13 – 26; 8 – p. 235 – 266]

Тема 4. Phonetic and graphic expressive means and stylistic devices

1. General considerations.

2. Instrumentation means: alliteration, assonance, onomatopoeia, tone.

3. Versification means: rhyme, rhythm.

4. Graphic means: punctuation, orthography, type, text segmentation.

Термины: alliteration, assonance, onomatopoeia, graphon, rhyme, rhythm, verse, foot

Выполнить:

1. 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 maintain strength, you," said George. "Ah'm fightin' fit," said Tiger. (S. Ch.)*
 6. *"Oh, that's it, is it?" said Sam. "I was afeerd, from his manner, that he might ha' forgotten to take pepper with that 'ere last cowcumber, he et. Set down, sir, ve make no extra charge for the settin' down, as the king remarked when he blowed up his ministers." (D.)*
 7. *"I had a coach with a little seat in fwont with an iwon wail for the dwiver." (D.)*
 8. *"The Count," explained the German officer, "expegs you, chentlemen, at eight-dirty." (C. H.)*
 9. *Said Kipps one day, "As'e - I should say, ah, has'e... Ye know, I got a lot of difficulty with them two words, which is which." "Well, "as" is a conjunction, and "has" is a verb." "I know," said Kipps, "but when is "has" a conjunction, and when is "as" a verb?" (H. W.)*
 10. *Wilson was a little hurt. "Listen, boy," he told him. "Ah may not be able to read eve'thin' so good, but they ain't a thing Ah can't do if Ah set mah mind to it." (N.M.)*
2. 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.)*
 6. *"You, lean, long, lanky lath of a lousy bastard!" (O'C.)*
 7. *To sit in solemn silence in a dull dark dock, In a pestilential prison, with a life-long lock, Awaiting the sensation of a short, sharp shock From a cheap and chippy chopper On a big black block. (W.C.)*
 8. *Then, with an enormous, shattering rumble, sludge-puff, sludge-puff, the train came into the station. (A.S.)*
 9. *"Sh-sh." "But I am whispering." This continual shushing annoyed him. (A.H.)*
 10. *Twinkle, twinkle, little star, How I wonder what you are. Up above the world so high, Like a diamond in the sky. (Ch. R.)*
 11. *The quick crackling of dry wood aflame cut through the night. (Sl.H.)*
 12. *Here the rain did not fall. It was stopped high above by that roof of green shingles. From there it dripped down slowly, leaf to leaf, or ran down the stems and branches. Despite the heaviness of the downpour which now purred loudly in*

their ears from just outside, here there was only a low rustle of slow occasional dripping. (J.)

3. 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. *The stuttering film producer S.S. Sisodia was known as 'Whiwhisky because I'm papa partial to a titi tipple; mamadam, my caca card.'* (S.R.)
 2. *She mimicked a lisp: "I don't weally know wevver I'm a good girl. The last thing he'll do would be to be mixed with a hovvid woman."* (J.Br.)
 3. *"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.)
 4. *"My daddy's coming tomorrow on a nairplane."* (S.)
 5. *After a hum a beautiful Negress sings "Without a song, the dahaywould nehever end."* (U.)
 6. *"Oh, well, then, you just trot over to the table and make your little mommy a gweat big dwink."* (E.A.)
 7. *He spoke with the flat ugly "a" and withered "r" of Boston Irish, and Levi looked up at him and mimicked "All right, I'll give the caaads a break and staaat playing."* (N.M.)
 8. *"Whereja get all these pictures?" he said. "Meetcha at the corner. Wuddaya think she's doing out there?"* (S.)
 9. *"Look at him go. D'javer see him walk home from school? You're French Canadian, aintcha?"* (J.K.)
 10. *"It's lonesome enough fur to live in the mount'ins when a man and a woman keers fur one another. But when she's a-spittin' like a wildcat or a-sullenin' like a hoot-owl in the cabin, a man ain't got no call to live with her."* (O'Henry)
 11. *"The b-b-b-b-bas-tud-he seen me c-c-c-c-com-ing."* (R. P. Warren)
 12. *'MISS JEMIMA!' exclaimed Miss Pinkerton, in the largest capitals.* (W. Thakeray)

4. Define the type of rhyme (*couplets/ triple/ cross rhyme/ framing*) and instrumentation means.

1. Swiftly, swiftly flew the ship,
Yet she sailed softly too;
Sweetly, sweetly blew the breeze –
On me alone it blew. (Coleridge)

5. But any man that walks the mead,
In bud, or blade, or bloom, may find,
According as his humours lead,
A meaning suited to his mind. (Tennyson)

2. Close to the sun in lonely lands,
Ring'd with the azure world, he stands.
(Tennyson)

6. Softly sweet, in Lydian measures
Soon he soothed his soul to pleasures.
(Dryden)

3. His wife was a Wave; he waved at a Wac.
The Wac was in front, but his wife was in
black.
Instead of a wave from the Wac, it is said,
What he got was a whack from the Wave he
had wed.

7. I bring fresh showers for the thirsting
flowers,
From the seas and the streams;
I bear light shade for the leaves when laid
In their noonday dreams. (Shelley)

4. I saw thee weep - the big bright tear
Came o'er that eye of blue;

8. O that those lips had language! Life has
passed
With me but roughly since I heard thee last.

And then me thought it did appear
A violet dropping dew. (Byron)

(Cowper)

Литература: [1 – p. 208 – 242; 2 – p. 123 – 135; 3 – p. 44 – 52; 17 – p. 95 – 117; 18]

Тема 5. Morphological stylistics

1. Morphemic repetition.
2. The notion of transposition of parts of speech.
3. Transposition of nouns.
4. Stylistic use of the articles.
5. Transposition of pronouns.
6. Transposition of adjectives.
7. Transposition of verbs.

Термины: *morpheme, morphemic repetition, transposition*

Выполнить:

1. 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. Galley, Mr. Dalley, Mr. Falley, Mr. Galley, Mr. Halley, Mr. Lalley, 'Mr. Malley. And Mr. Boffin."* (D.)
 6. *New scum, of course, has risen to take the place of the old, but the oldest scum, the thickest scum, and the scummiest scum has come from across the ocean.* (H.)
 7. *At the time light rain or storm darked the fortress I watched the coming of dark from the high tower. The fortress with its rocky view showed its temporary darkling life of lanterns.* (Jn. H.)
 8. *Laughing, crying, cheering, chaffing, singing, David Rossi's people brought him home in triumph.* (H.C.)
 9. *In a sudden burst of slipping, climbing, jingling, clinking and talking, they arrived at the convent door.* (D.)
 10. *The procession then re-formed; the chairmen resumed their stations, and the march was re-commenced.* (D.)
2. 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.)
 6. *She was waiting for something to happen or for everything to un-happen.* (T. H.)

7. *He didn't seem to think that that was very funny. But he didn't seem to think it was especially unfunny. (R.W.)*
8. *"You asked him."*
"I'm un-asking him," the Boss replied. (R.W.)
9. *He looked pretty good for a fifty-four-year-old former college athlete who for years had overindulged and underexercized. (D.U.)*
10. *She was a young and unbeautiful woman. (I.Sh.)*

3. Analyse stylistic use of the articles.

1. A 'Drive Safe' sign: *"It's better to be late, Mr. Motorist, than to be the late, Mr. Motorist."* 2. Advertisement: *"Lion tamer wants tamer lion."* 3. *I thought it was fine - especially the Chopin.* 4. *I don't want to turn into a Teddy Bolan.* 5. *I will never go to a Sahara.* 6. *Sun: Friend not Foe.* 7. *Slowly but surely man is conquering Nature.*

4. Point out and explain cases of transposition of adjectives.

1. *"I want you to teach my son a foreign language."* - *"Certainly, madam, French, German, Russian, Italian, Spanish -?"* - *"Which is the most foreign?"* 2. Landlady: *"I think you had better board elsewhere."* Boarder: *"Yes, I often have."* Landlady: *"Often had what?"* Boarder: *"Had better board elsewhere."* 3. *"What are the comparative and superlative of bad, Berty?"* - *"Bad - worse - dead."* 4. *"Unmarried?"* - *"Twice."* 5. *I don't like Sunday evenings: I feel so Mondayish.*

Литература: [[1 – p. 139 – 159](#); [6 – p. 11 – 14](#); [7 – p. 70 – 92](#)]

Тема 6. Stylistic lexicology

1. General considerations.
2. Neutral words and common literary words.
3. Special literary vocabulary: terms, poetic words, archaic words, barbarisms and foreignisms, neologisms.
4. Common colloquial vocabulary.
5. Special colloquial vocabulary: slang, jargonisms, professionalisms, dialectal words, vulgar words.
6. Set expressions.

Термины: barbarisms, foreignisms, slang, archaisms, terms, vulgar words, jargonisms

Выполнить:

1. Describe the type of vocabulary used in the following statements.
 - *At the seminar the professor will outline the assessment criteria and then give his paper.*
 - *I will lift up mine eyes unto the hills from whence commeth my help.*
 - *Youth's trauma in blazing inferno. Heartbroken mother makes agonised plea.*
 - *What matters in life is honesty, trust, courage, and thrift. All these lead to happiness.*
2. Pick out any slang terms in these statements.
 - *"He's won the lottery and got loads of dosh."*
 - *"Give me lots of spuds with my dinner."*
 - *"Put the kettle on, and we'll have a cup of Rosy Lee."*

- *"He squealed to the cops, and that put a spanner in the works."*
- *"The tea-leaves scarpered with all the moolah."*
- *"She's got big blue eyes and a nice pair of pins."*

3. Define the stylistic value of each of the following words: 1) neutral; 2) common literary; 3) common colloquial; 4) special literary (specify); 5) special colloquial (specify):

- | | |
|---|---|
| 1. leave, abandon, kick; | 17. inform, acquaint, let know, put (someone) in the picture; |
| 2. send packing, expel, give the axe, discharge; | 18. alluring, beautiful, drop-dead; |
| 3. free, dismiss, liberate, release; | 19. show up, materialize, come, appear; |
| 4. associate, comrade, friend, buddy, china; | 20. physician, doc, doctor; |
| 5. aerial, antenna, rabbit ears; | 21. daddy, father, parent; |
| 6. lodgings, accomodation, flat, digs; | 22. intelligent, clever, smart, highbrow, brainy; |
| 7. phoneyess/ phoniness, hypocrisy; | 23. welkin, sky, azure, empyrean; |
| 8. conversation, chat, intercourse; | 24. misappropriate, defalcate, steal, pocket, cabbage; |
| 9. disposition, mood, spirit, guts, shade; | 25. eventide, twilight, evening; |
| 10. bad temper, depression, dumps, bate; | 26. eatables, eats, nourishment, food; |
| 11. primate, monkey; | 27. get, arrest, collar; |
| 12. spring, prime; | 28. eclipse, darkening; |
| 13. quick, alive, quickie; | 29. dayspring, dawn, morning; |
| 14. believe, accept, buy; | 30. Homo sapiens, humanity, people, flesh; |
| 15. perjurer, story-teller, liar; | |
| 16. wits, comprehension, understanding, brains, smarts; | |

4. Match the words with the Cockney slang equivalents:

- | | |
|------------------------|----------|
| 1) north and south | a) head |
| 2) tit for tat | b) teeth |
| 3) rosie lee | c) mouth |
| 4) loaf of bread | d) suite |
| 5) dicky dirt | e) wife |
| 6) mince pies | f) boots |
| 7) whisle and hute | g) eyes |
| 8) plates of meat | h) shirt |
| 9) hampstead heath | i) feet |
| 10) trouble and strife | j) tea |
| 11) daisy roots | k) hat |

5. Choose the sentence that shows the meaning of the idiom in italics:

1. That was a *slap in the face*.

- a) Someone hit me in the face.
- b) Someone insulted me.
- c) Someone complimented me.

2. John is *wet behind the ears*.

- a) He didn't dry his ears.
- b) He doesn't have much experience.
- c) He hears well.

3. They don't *see eye to eye*.

- a) They never look at each other.
- b) They always wear dark sunglasses.
- c) They don't agree with each other.

4. That car is on its last legs.

- a) It only has one tire.
- b) It needs a paint job.
- c) It is about to break down completely.

6. Group the set expressions according to their connotation: *a) positive; b) negative:*
to wash one's dirty linen in the public; to keep in the pin; to take leave of one's senses; to kick the bucket; to look like a thousand dollars; to call names; to lend a helping hand; to flog a dead horse; to miss the boat; to pull the wool over someone's eyes; leaves without figs; to bring home the bacon; a wet night; to bury the tomahawk; the iron in one's soul; alive and kicking.

7. Group separately phraseological units containing: *a) metaphor; b) metonymy:*
 the weaker vessel – женщина; all ears – очень внимательный; an old hand – опытный человек; old fox – хитрец, старый лис; blue bonnet – шотландец; to count noses – считать голоса; queer fish – чудака; slow coach – тупой, отсталый.

Литература: [[1 – p. 105 – 130](#); [2 – p. 70 – 122](#); [3 – p. 53](#); [6 – p.69 – 72](#); [7 – p. 54 – 68](#);
[19](#)]

Тема 7. Stylistic semasiology. Lexico-semantic stylistic devices. Figures of substitution

1. Semasiology as a science. Stylistic semasiology.
2. Semasiological expressive means and stylistic devices.
3. Figures of quantity: hyperbole; meiosis, litotes.
4. Figures of quality:
 - metonymy, synecdoche, periphrasis, euphemism;
 - metaphor, antonomasia, personification, allegory, epithet;
 - irony.

Термины: semasiology, hyperbole; meiosis, litotes, metonymy, synecdoche, periphrasis, euphemism, metaphor, antonomasia, personification, allegory, epithet, irony.

Выполнить:

1. Pick out and name the figures of speech used in these statements.

- *Shall I compare thee to a summer's day?*
- *She was thrilled to bits when she heard the news.*
- *The sky looked like black velvet.*
- *'Sit still!' she hissed.*
- *The chancellor will steer the economy through these choppy waters.*
- *He was over the moon when the team scored.*

2. Pick out any examples of synecdoche in the following statements.

England lost the Ashes in 1997. In the estuary there appeared a fleet of fifty sail. The Church has declared that abortion is a sin. Fifty head of cattle were sold at auction yesterday. "You won't find any jokers in this pack." Everton scored in extra time to win the Cup.

3. Decide if these statements are ironic or not.

"So you've lost the books I lent you? Well, that's wonderful!"

"She gave us a two-hour lecture on how to make a cup of tea. It was really fascinating."

"We can't select you for the play. It doesn't feature simpletons."

"Yes, put the baby next to the fire. That will be the safest place."

"Don't look at me in that way - unless you want a thick ear!"

It is a truth universally acknowledged that a man in possession of a fortune must be in want of a wife.

4. Indicate separately the cases of: a) hyperbole; b) meiosis; c) litotes:

1. *English and American hands were as scarce as hen's teeth in this unhealthy place.* (W. Foster). 2. *He would give the world for her fair eyes.* 3. *Dear aunt, you frightened me out of my senses.* (H. Fielding). 4. *A smile crossed Natt's face from ear to ear.* (H. Caine). 5. *An unfortunate man would be drowned in a tea-cup.* 6. *A watched pot never boils.* 7. *He said: "I thought I'd come up and have a word with you, father."* (A. Cronin). 8. *I have not seen you for ages.* 9. *To write a novel is as simple for him as falling off a chair, I suppose.* 10. *You make noise enough to wake the dead.* 11. *We'll be back in three shake of a dead lamb's tail.* (J. Conroy). 12. *He seemed to me to be frightened all to pieces.* (A. Doyle). 13. *I don't speak empty words.* 14. *It hadn't been for nothing after all.* 15. *No man is indispensable.* 16. *These cabins aren't half bad.* (H. Wells). 17. *Nothing is impossible to a willing heart.*

5. State the kind of the periphrasis: a) logical; b) metonymic; c) metaphoric. Explain what is implied:

1. *He was a mere adventurer, a man, who out of office must live by his pen.* (Th. Macanlay). 2. *He is now under fifteen, and an old limb of the law.* (Ch. Dickens). 3. *Learning is the eye of the mind.* 4. *I am desperately fond of her: she is the light of my eyes.* (Ch. Bront J.). 5. *Soldiers are citizens of death's gray land, drawing no dividend from time's tomorrows.* (S. Sassoon). 6. *Suicide note: The calm, cool face of the river asked me for a kiss.* (L. Hughes). 7. *Red cock will crow in his house.* 8. *Neither of them had a word to throw to a dog.* 9. *You are scarcely out of the shell yet.* 10. *The woman was a walking corpse.* 11. *Bacchus has drowned more men than Neptune.* 12. *He is an open book.* 13. *She's the skeleton in the family cupboard.* 14. *She distrusted old heads on young shoulders.* (H. Walpole). 15. *I know she has a sweet tooth still in her head.* (M. Edgeworth).

Литература: [1 – p.74 – 92; 2 – p. 139 – 190; 8 – p. 27 – 37; 7 – p. 65 – 69; 18]

Тема 8. Stylistic semasiology. Figures of combination

1. Figures of identity: simile; use of synonyms.

2. Figures of contrast: oxymoron; antithesis.

3. Figures of inequality: climax; anticlimax; zeugma; pun.

Термины: simile, oxymoron, antithesis, climax; anticlimax; zeugma; pun

Выполнить:

1. Which of the following statements contain similes?

It was as flat as a pancake.

There was as much as you could eat.

She was as bright as a button.

As if I would do a thing like that!

Where the bee sucks, there suck I.

O my love is like a red, red rose.

2. Which of these statements contain oxymoron?
No light, but rather darkness visible.
'I like a smuggler. He's the only honest thief.'
He was condemned to a living death.
Here's much to do with hate, but more with love. Why then, O brawling love! O loving hate!
"Make mine a whiskey sour, please!"
The shackles of an old love straiten' d him ,His honour rooted in dishonour stood, And faith unfaithful kept him falsely true.
3. Out of the following expressions determine those, which represent: 1) oxymoron; 2) antithesis. Point out other stylistic devices:
 1. *A little body often harbours a great soul.* 2. *Sprinting towards the elevator, he felt amazed at his own cowardly courage.* 3. *Little pigeons can carry great messages.* 4. *To know everything is to know nothing.* 5. *The play was awfully funny.* 6. *She pleased his eyes and plagued his heart.* 7. *The pleasures of the mighty are the tears of the poor.* 8. *A friend to all is a friend to none.* 9. *A joke never gains an enemy but often loses a friend.* 10. *The garage was full of nothing.* 11. *The furthest way about is the nearest way home.* 12. *False friends are worse than open enemies.* 13. *He is so full of himself that he is quite empty.* 14. *There's a change coming, Erik. Any blind man can see that.*
4. Distinguish between: 1) irony; 2) zeugma; 3) pun. Point out other stylistic devices:
 1. *For my own part, I swim like a stone.* 2. *Joe's been putting two and two together to make a million.* 3. *Bookcases covering one wall boasted a half-shelf of literature.* 4. *"Lord Henry, I am not at all surprised that the world says that you are extremely wicked." - "But what world says that?" asked Lord Henry, elevating his eyebrows. "It can only be the next world. This world and I are on excellent terms."* 5. *Last time it was a nice, simple, European-style war.* 6. *Your project is just fit for the wastepaper basket.* 7. *He is really now a gentleman of the three outs: out of pocket, out of elbow, out of credit.* 8. *Yes, he is my blood cousin, seven times removed.* 9. *Telling of a member expelled from her club, a woman said: "They dismembered her."* 10. *"Unmarried?" - "Twice."* 11. *The quickest way to break a bad habit is to drop it.* 12. *The man who is always asking for a loan is always left alone.* 13. *Father to daughter's suitor: "My daughter says you have that certain something, but I wish you had something certain"*

Література: [1 – p. 95 – 96, 130 – 131; 2 – p. 139 – 190; 7 – p. 26 – 27, 85 – 87; 8 – p. 186 – 199; 10 – p. 160 – 200; 19]

Tema 9-10. Stylistic syntax of the English language. Syntactic stylistic devices.

1. Main syntactical unit. Types of sentences, their stylistic features.
2. Syntactic expressive means and stylistic devices of the English language based on reduction of the initial sentence model: ellipsis, aposiopesis, nominative sentences, asyndeton.
3. Syntactic expressive means and stylistic devices of the English language based on extension of the initial sentence model: repetition, enumeration, tautology, polysyndeton, "it is (was) he, who...", the emphatic verb "to do", parenthetic sentences.
4. Syntactic expressive means and stylistic devices based on change of word-order: inversion, detachment.

5. Syntactic expressive means and stylistic devices based on interaction of syntactic structures in context: parallel constructions.
6. Syntactic expressive means and stylistic devices based on transposition of meaning and connection of constituent parts: rhetoric questions, parceling.

Термины: ellipsis, aposiopesis, nominative sentences, asyndeton, repetition, enumeration, tautology, polysyndeton, inversion, detachment, rhetoric questions, parceling

Выполнить:

1. Pick out the syntactic stylistic devices based on a) reduction, b) extension of the sentence model:
 - 1) a rhetoric question; 2) polysyndeton; 3) parceling; 4) detachment; 5) repetition; 6) tautology; 7) aposiopesis; 8) inversion; 9) an apokoinu construction; 10) ellipsis; 11) asyndeton; 12) enumeration; 13) a nominative sentence; 14) parallel constructions.
2. Point out separately the cases of 1) elliptical sentences, 2) nominative sentences, 3) apokoinu constructions:
 1. Malay Camp. A row of streets crossing another row of streets. (P. Abrahams). 2. "What did you divorce your husband for?" - "Two hundred dollars a month." 3. "Don't you think he's rather good-looking?" - "In a way." - "What kind of a way?" - "Away off." 4. There was no door led into the kitchen. (Sh. Anderson). 5. The day passed on. Noon, afternoon, evening. Sunset. (J. Galsworthy). 6. He was the man killed the deer. (R. P. Warren).

3. Analyse the following lexico-semantic and syntactic expressive means and stylistic devices as to their types, functional value and compare with the given translations into Russian:

W. M. Thackeray:

1. All the world used her ill, said this young misanthropist. – *"Мир жесток ко мне", говорила эта юная мизантропка.*
2. The world is a looking-glass, and gives back to every man the reflection of his own face. Frown at it, and it will in turn look sourly upon you; laugh at it and with it, and it is a jolly kind companion. – *Мир – это зеркало, которое отражает каждому его лицо. Нахмурьтесь – и мир в ответ хмуро взглянет на вас; улыбнитесь, засмейтесь – и он будет таким же веселым.*
3. She was small and slight in person; pale, sandy-haired, and with eyes habitually cast down: when they looked up they were very large, odd, and attractive; so attractive, that the Reverend Mr. Crisp, fresh from Oxford, and curate to the Vicar of Chiswick, the Reverend Mr. Flowerdew, fell in love with Miss Sharp; being shot dead by a glance of her eyes, which was fired all the way across Chiswick Church. – *Ребекка была маленькой, хрупкой, бледной девушкой с рыжими косами, которая обычно ходила, опустив глаза, но когда она их поднимала, они казались большими и чарующими, такими чарующими, что мистер Хрумпли, недавний выпускник Оксфорда, которого прислали в Чизвик помощником викария мистера Флауердью, влюбился в мисс Шарп; она убила его своим взглядом, стрельнув глазами через всю чизвикскую церковь.*
4. Oh, why did Miss Pinkerton let such a dangerous bird into her cage? – *Ох, и зачем же мисс Пинкертон впустила в свою клетку столь опасную птицу?*
5. 'No, never, upon my word,' said the head under the neckcloth, shaking very much. – *«Нет, никогда, слово чести», - сказала голова в платке.*

Rudyard Kipling:

6. The heated air and the heavy earth had driven the very dead upward for coolness' sake. – *Раскаленный воздух и тяжелая земля даже мертвецов выгнали искать прохлады.*

7. Then silence follows – the silence that is full of the night noises of a great city. – *И наступила тишина. Тишина, полная ночных звуков большого города.*

O' Henry:

8. Her soul peeped out once through her impassive face, hallowing it. – *На миг ее душа промелькнула сквозь неподвижные черты ее лица, одухотворив его.*

9. Jud was a monologist by nature, whom Destiny, with customary blundering had set in a profession wherein he was bereaved, for the greater portion of his time, of an audience. – *Джуд был создан произносить монологи, но волею Судьбы ему выпала такая профессия, в которой он был лишен аудитории.*

10. The machine sitting at that desk was no longer a man; it was a busy New York broker, moved by buzzing wheels and uncoiling springs. – *Человек сидящий за столом не был более человеком. Это был занятой нью-йоркский маклер – машина, которую приводили в движение шестеренки и пружины.*

4. Make a report on one of the following themes:

Zeugma and ways of translating it.

Semantics of elliptical sentences.

Play on words and ways of translating it.

Oxymorons in English and Russian literary works.

Литература: [[1 – p. 160 – 198](#); [2 – p. 191 – 246](#); [4 – p. 170 – 198](#); [7 – p. 63 – 66](#); [8 – p. 137 – 166](#); [18](#)]

Тема 11. Belles-letters style of text.

1. Linguistic peculiarities of the belles-lettres FS.
2. Substyles of the belles-lettres FS: the language of poetry, or simply verse; emotive prose, or the language of fiction; the language of drama.
3. Early forms of fiction.
4. Modern short fiction.

Выполнить:

1. Provide the stylistic analysis of the following literary texts.

Dolph Heyliger' by Washington Irving

No sooner was Dolph received into the doctor's family, than he was put in possession of the lodging of his predecessor. It was a garret-room of a steep-roofed Dutch house, where the rain had pattered on the shingles, and the lightning gleamed, and the wind piped through the crannies in stormy weather; and where whole troops of hungry rats, like Don Cossacks, galloped about, in defiance of traps and ratsbane.

He was soon up to his ears in medical studies, being employed, morning, noon, and night, in rolling pills, filtering tinctures, or pounding the pestle and mortar in one corner of the laboratory; while the doctor would take his seat in another corner, when he had nothing else to do, or expected visitors, and arrayed in his morning-gown and velvet cap, would pore over the contents of some folio volume. It is true, that the regular thumping of Dolph's pestle, or, perhaps, the drowsy buzzing of the summer-flies, would now and then lull the little man into a slumber; but then his spectacles were always wide awake, and studiously regarding the book.

There was another personage in the house, however, to whom Dolph was obliged to pay allegiance. Though a bachelor, and a man of such great dignity and importance, the doctor was, like many other wise men, subject to petticoat government. He was completely under the sway of his housekeeper, – a spare, busy, fretting housewife, in a little, round, quilted German cap, with a huge bunch of keys jingling at the girdle of an exceedingly long waist. Frau Use (or Frow Ilsy,* as it was pronounced) had accompanied him in his various migrations from Germany to England, and from England to the province; managing his establishment and himself too: ruling him, it is true, with a gentle hand, but carrying a high hand with all the world beside.* How she had

acquired such ascendancy I do not pretend to say. People, it is true, did talk—but have not people been prone to talk ever since the world began? Who can tell how women generally contrive to get the upper hand? A husband, it is true, may now and then be master in his own house; but who ever knew a bachelor that was not managed by his housekeeper?

Indeed, Frau Ilsy's power was not confined to the doctor's household. She was one of those prying gossips who know every one's business better than they do themselves; and whose all-seeing eyes, all-telling tongues, are terrors throughout a neighborhood.

Nothing of any moment transpired in the world of scandal of this little burgh, but it was known to Frau Ilsy. She had her crew of cronies that were perpetually hurrying to her little parlor with some precious bit of news; nay, she would sometimes discuss a whole volume of secret history, as she held the street-door ajar, and gossiped with one of these garrulous cronies in the very teeth of a December blast.

Between the doctor and the housekeeper it may easily be supposed that Dolph had a busy life of it. As Frau Ilsy kept the keys, and literally ruled the roast, it was starvation to offend her, though he found the study of her temper more perplexing even than that of medicine. When not busy in the laboratory, she kept him running hither and thither on her errands; and on Sundays he was obliged to accompany her to and from church, and carry her Bible. Many a time has the poor varlet stood shivering and blowing his fingers, or holding his frostbitten nose, in the church-yard, while Ilsy and her cronies were huddled together, wagging their heads, and tearing some unlucky character to pieces.

With all his advantages, however, Dolph made very slow progress in his art. This was no fault of the doctor's certainly, for he took unwearied pains with the lad, keeping him close to the pestle and mortar, or on the trot about town with phials and pill-boxes; and if he ever flagged in his industry, which he was rather apt to do, the doctor would fly into a passion, and ask him if he ever expected to learn his profession, unless he applied himself closer to the study. The fact is, he still retained the fondness for sport and mischief that had marked his childhood; the habit, indeed, had strengthened with his years, and gained force from being thwarted and constrained. He daily grew more and more untractable, and lost favor in the eyes, both of the doctor and the housekeeper.

In the meantime the doctor went on, waxing wealthy and renowned. He was famous for his skill in managing cases not laid down in the books. He had cured several old women and young girls of witchcraft, – a terrible complaint, and nearly as prevalent in the province in those days as hydrophobia is at present. He had even restored one strapping country-girl to perfect health, who had gone so far as to vomit crooked pins and needles; which is considered a desperate stage of the malady. It was whispered, also, that he was possessed of the art of preparing love-powders; and many applications had he in consequence from love-sick patients of both sexes. But all these cases formed the mysterious part of his practice, in which, according to the cant phrase, "secrecy and honor might be depended on." Dolph, therefore, was obliged to turn out of the study whenever.

The Unicorn in the Garden by JAMES THURBER

Once upon a sunny morning a man who sat in a breakfast nook looked up from his scrambled eggs to see a white unicorn with a gold horn quietly cropping the roses in the garden. The man went up to the bedroom where his wife was still asleep and woke her. "There's a unicorn in the garden," he said. "Eating roses." She opened one unfriendly eye and looked at him. "The unicorn is a mythical beast," she said, and turned her back on him. The man walked slowly downstairs and out into the garden. The unicorn was still there; he was now browsing among the tulips. "Here, unicorn," said the man, and he pulled up a lily and gave it to him. The unicorn ate it gravely. With a high heart, because there was a unicorn in his garden, the man went upstairs and roused his wife again. "The unicorn," he said, "ate a lily." His wife sat up in bed and looked at him, coldly. "You are a booby," she said, "and I am going to have you put in the booby-hatch." The man, who had never liked the words "booby" and "booby-hatch," and who

liked them even less on a shining morning when there was a unicorn in the garden, thought for a moment. "We'll see about that," he said. He walked over to the door. "He has a golden horn in the middle of his forehead," he told her. Then he went back to the garden to watch the unicorn; but the unicorn had gone away. The man sat down among the roses and went to sleep.

As soon as the husband had gone out of the house, the wife got up and dressed as fast as she could. She was very excited and there was a gloat in her eye. She telephoned the police and she telephoned a psychiatrist; she told them to hurry to her house and bring a strait-jacket. When the police and the psychiatrist arrived they sat down in chairs and looked at her, with great interest. "My husband," she said, "saw a unicorn this morning." The police looked at the psychiatrist and the psychiatrist looked at the police. "He told me it ate a lily," she said. The psychiatrist looked at the police and the police looked at the psychiatrist. "He told me it had a golden horn in the middle of its forehead," she said. At a solemn signal from the psychiatrist, the police leaped from their chairs and seized the wife. They had a hard time subduing her, for she put up a terrific struggle but they finally subdued her. Just as they got her into the strait-jacket, the husband came back into the house.

"Did you tell your wife you saw a unicorn?" asked the police. "Of course not," said the husband. "The unicorn is a mythical beast." "That's all I wanted to know," said the psychiatrist. "Take her away. I'm sorry, sir, but your wife is as crazy as a jay bird." So they took her away, cursing and screaming, and shut her up in an institution. The husband lived happily ever after.

Литература: [5 – 86 – 98; 6 – 39 – 50; 19]

Тема 12. Publicistic style and its varieties.

1. The main peculiarities of publicistic style.
2. Relations to other style.
3. Subdivisions of style, their typical features.
4. Essay

Выполнить:

1. Analyse the abstracts of the speeches. What makes them effective?

Winston Churchill, "We Shall Fight on the Beaches" June 4, 1940; House of Commons, London

I have, myself, full confidence that if all do their duty, if nothing is neglected, and if the best arrangements are made, as they are being made, we shall prove ourselves once again able to defend our Island home, to ride out the storm of war, and to outlive the menace of tyranny, if necessary for years, if necessary alone. At any rate, that is what we are going to try to do. That is the resolve of His Majesty's Government—every man of them. That is the will of Parliament and the nation. The British Empire and the French Republic, linked together in their cause and in their need, will defend to the death their native soil, aiding each other like good comrades to the utmost of their strength. Even though large tracts of Europe and many old and famous States have fallen or may fall into the grip of the Gestapo and all the odious apparatus of Nazi rule, we shall not flag or fail. We shall go on to the end, we shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our Island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender, and even if, which I do not for a moment believe, this Island or a large part of it were subjugated and starving, then our Empire beyond the seas, armed and guarded by the British Fleet, would carry on the struggle, until, in God's good time, the New World, with all its power and might, steps forth to the rescue and the liberation of the old.

Martin Luther King Jr., "I Have a Dream" August 28, 1963; Washington, D.C.

I have a dream that one day down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of interposition and nullification – one day right there in

Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today.

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

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

This will be the day, this will be the day when all of God's children will be able to sing with new meaning "My country 'tis of thee, sweet land of liberty, of thee I sing. Land where my father's died, land of the Pilgrim's pride, from every mountainside, let freedom ring!"

John F. Kennedy, "Inauguration Address" January 20, 1961; Washington, D.C.

Can we forge against these enemies a grand and global alliance, North and South, East and West, that can assure a more fruitful life for all mankind? Will you join in that historic effort?

In the long history of the world, only a few generations have been granted the role of defending freedom in its hour of maximum danger. I do not shrink from this responsibility — I welcome it. I do not believe that any of us would exchange places with any other people or any other generation. The energy, the faith, the devotion which we bring to this endeavor will light our country and all who serve it — and the glow from that fire can truly light the world.

And so, my fellow Americans: ask not what your country can do for you — ask what you can do for your country.

My fellow citizens of the world: ask not what America will do for you, but what together we can do for the freedom of man.

2. Write the essay on one of the theme:
 - Hard work or talent
 - Sport - useful or not?
 - City&Country
 - Graffiti: form of expressing or vandalism?
 - Travelling
 - Russian (Ukrainian, American) food

Литература: [[6](#) – p. 30 – 65; [9](#) – p. 103 – 207; [20](#)]

Тема 13. Newspaper style and its linguistic peculiarities.

1. Linguistic peculiarities and features of newspaper functional style.
2. Substyles of newspaper FS:
 - a) language of brief news items and communiqués;
 - b) language of press reports (parliamentary, of court proceedings, etc.);
 - c) articles purely informational in character;
 - d) advertisements and announcements.
3. Newspaper headlines. Types of headlines, their special features.

Выполнить:

1. Analyse the vocabulary and syntax of the articles:
Powerful Snowstorm to Hit Moscow on Tuesday, The Moscow Times
Maxim Stulov / Vedomosti

A powerful storm will strike central Russia on Tuesday and will cover Moscow in heavy snowfall.

Roman Vilfand, director of the Hydrometeorological Center of Russia, told the Interfax news agency: "Around midday on Tuesday we predict a sudden change in weather conditions. The eastern fringe of a powerful cyclone is moving toward Moscow. Atmospheric pressure will plummet. The air temperature will rise by more than 10 degrees Celsius — from between -15 and -17 to -5."

Vilfand said the snowstorm would begin after midday and peak after 3 p.m before calming by morning on Wednesday. Wind speed will hit 15-20 meters per second and snowdrifts and ice will complicate transport in Moscow, he said.

"More snow will fall than in the entire preceding period," he added.

Temperatures in Moscow and central Russia will drop back to -15 degrees Celsius or colder by the end of the week.

The storm follows an outlandishly warm start to the Russian winter, with temperatures in the capital dropping below zero only in late December.

No Russian Airlines on List of World's Safest, The Moscow Times

Sergei Porter / Vedomosti

Not a single Russian airline has made it into the annual ranking of the world's 20 leading airlines in terms of passenger safety, compiled by the independent aviation website Airlineratings.

The ranking compares 407 air carriers, taking into account a range of factors including the safety and comfort of flights, incident records of air carriers and aircraft fleet condition.

The list is topped for the third year by the Australian Qantas Airways. Among the other airlines included in the top 20 are American Airlines and United Airlines from the U.S., the UAE's Emirates and Etihad Airways and the Japanese All Nippon Airways and Japan Airlines.

Russian air carriers Aeroflot, Rossiya, Ural Airlines, Donavia and Orenburg Airlines were given top marks for safety but received low scores for comfort, the Kommersant newspaper reported Monday.

Литература: [9 – p. 185 – 207; 18]

Тема 14. Scientific and official styles, their peculiarities.

1. The scientific functional style, its main peculiarities.
2. Peculiarities of the style of official documents in modern English
3. The substyles of official functional style: the language of diplomatic documents; the language of business documents; the language style of legal documents; the language style of military documents.
4. The aim of communication of both styles.
5. Peculiarities of using vocabulary (clishe, terms and set expressions) and syntax in the scientific and official functional styles.

Выполнить:

1. Do you know what a snowflake consists of and how the snowfall occurs? Could you give a scientific explanation to this phenomenon? Try to do it.

2. Read the article and check your guesses.

A snowfall consists of myriads of minute ice crystals that fall to the ground in the form of frozen precipitation. The formation of snow begins with these ice crystals in the subfreezing strata of the middle and upper atmosphere when there is an adequate supply of moisture present. At the core of every ice crystal is a minuscule nucleus, a solid particle of matter around which moisture condenses and freezes. Liquid water droplets floating in the supercooled atmosphere and free ice crystals cannot coexist within the same cloud, since the vapor pressure of ice is less

than that of water. This enables the ice crystals to rob the liquid droplets of their moisture and grow continuously. The process can be very rapid, quickly creating sizable ice crystals, some of which adhere to each other to create a cluster of ice crystals or a snowflake. Simple flakes possess a variety of beautiful forms, usually hexagonal, though the symmetrical shapes reproduced in most microscope photography of snowflakes are not usually found in actual snowfalls. Typically, snowflakes in actual snowfalls consist of broken fragments and clusters of adhering ice crystals.

For a snowfall to continue once it starts, there must be a constant inflow of moisture to supply the nuclei. This moisture is supplied by the passage of an airstream over a water surface and its subsequent lifting to higher regions of the atmosphere. The Pacific Ocean is the source of moisture for most snowfalls west of the Rocky Mountains, while the Gulf of Mexico and the Atlantic Ocean feed water vapor into the air currents over the central and eastern sections of the United States. Other geographical features also can be the source of moisture for some snowstorms. For example, areas adjacent to the Great Lakes experience their own unique lake-effect storms, employing a variation of the process on a local scale. In addition, mountainous sections or rising terrain can initiate snowfalls by the geographical lifting of a moist airstream.

1. What is communicative function of this text?
2. Scientific writing is characterized by a number of structures. What do you think they are?
3. Answer the questions below and find an example for each case in the text above.
 - a) Which tense would scientists use when describing things that are always true?
 - b) Which verb form is particularly useful when scientists want to focus on what is done rather than who is doing it?
 - c) Which verb forms are particularly useful when the scientist is discussing his or her conclusions and wants to make it clear that the results are not yet established as fact?
 - d) Which structures are particularly useful when scientists want to talk about what happens or would happen under various conditions?

Литература: [9 – p. 31 – 102; 6 – p. 10 – 20]

Тема 15. The stylistic analysis of a text.

1. The essence of stylistic analysis.
2. The stylistic analysis of literary text.
3. The stylistic analysis of newspaper article.
4. The stylistic analysis of publicistic text.
5. The stylistic analysis of official document.
6. The stylistic analysis of scientific text.

Выполнить:

1. Make the stylistic analysis of the text literary, scientific, publicistic, newspaper, official styles following the recommendations given below (the texts of the styles chosen by the student)

RECOMMENDATIONS FOR THE STYLISTIC ANALYSIS OF A TEXT

The stylistic analysis of a text is based on the theoretical knowledge of the available stylistic resources and is aimed at unfolding the author's message through bringing out the implicit information created by such means as the choice of vocabulary, the use of stylistic devices of different language levels, the peculiarities of the presentation of characters and events.

It must be borne in mind that there are no hard and fast rules about text interpretation but the following recommendations and logical steps can be helpful to the students.

The stylistic analysis consists of **two stages**: the analysis of a text and the synthesis of the main idea (message) of the text.

The first stage, in its turn is subdivided into several successive procedures.

Firstly, the student is supposed to speak on some aspects of the writer's creative activities, mention his most important books and outline the peculiarities of the writer's outlook. The necessary information can be obtained from the course of English and American literature. Besides, some relevant facts can be found in the preface to the book or the commentary at the end of it. However, the student should not go into a detailed analysis of the writer's creative concepts, in order not to make his answer too long, but concentrate more on the linguistic aspects of the text.

After this the text should be divided (in accordance with its contents) into a few logical parts. The interrelation between different components of a literary text is called composition. The four structural components of the composition are exposition, complication, climax and denouement.

Exposition contains a short presentation of time, place and characters of the story. It is usually to be found at the beginning of the story, but may also be interwoven in the narrative by means of flashbacks, so that the reader gradually comes to know the characters and events leading up to the present situation. The particular time and physical location of the story form *the setting*. Such details as the time of the year, certain parts of the landscape, the weather, colours, sounds or other seemingly uninteresting details may be of great importance. The setting can have various functions in a given story: 1) it can provide a realistic background, 2) it can evoke the necessary atmosphere, 3) it can help describe the characters indirectly.

Complication is a separate incident helping to unfold the action, and might involve thoughts and feelings as well.

Climax is the decisive moment on which the fate of the characters and the final action depend. It is the point at which the forces in the conflict reach the highest intensity.

Denouement means "the untying of a knot" which is precisely what happens in this phase. Not all stories have a denouement. Some stories end right after the climax, leaving it up to the reader to judge what will be the outcome of the conflict.

Thus, the above mentioned parts are not always found in the text, which can be homogeneous in its structure. If this is the case, the student should mention it.

Sometimes a plot follows the chronological order of events. At other times there are jumps back and forth in time (*flashbacks* and *foreshadowing*).

The next stage is the analysis of the general character of the text, i.e. the way of presenting characters and events.

The author's choice of characters, events, situations, details and his choice of words is by no means accidental. Whatever leads us to enter the author's attitude to his subject matter is called **tone**. Like the tone of voice the tone of a story may communicate *amusement, anger, affection, sorrow, contempt etc.*

Type of narrative and narrator: It is important to distinguish between the author, the person who wrote the story, and the narrator, the person or voice telling the story. The author may select a first-person narrative (subjectivized), when *one of the characters* tells of things that only he or she saw and felt. In a third-person narrative (objectivized) the *omniscient author* moves in and out of people's thoughts and comments freely on what the characters think, say and do.

The choice of the point of view: The way a story is presented is a key element in fictional structure. This involves both the angle of vision, the point from which the people, events and other details are viewed, and also the words of the story. The view aspect is called *the focus* or *point of view*.

* It may be *the narrator's point of view*, which is embodied in a narrator-focalizer. It is called external focalization, also known as unlimited (non-concentrated) narrative perspective.

* *The character's point of view* takes the form of a character-focalizer (chief character or onlooker). It is called internal focalization (or: limited/ concentrated narrative perspective).

Most often we deal with the combination of the two types (especially in the 3-d person narratives), when the narrator's external (unlimited) point of view shifts to the internal character-focalizer's limited positions.

Form of presentation (or the combination of forms). In general any work of fiction consists of relatively independent elements – narration, description, dialogue, interior monologue, digressions, etc.

The plane of the author/ narrator is represented by narration, description, digressions.

Narration is dynamic, it gives a continuous account of events.

Description is static, it is a verbal portraiture of an object, person or scene. It may be detailed and direct or impressionistic, giving few but striking details.

Digression consists of an insertion of material that has no immediate relation to the theme or action. It may be lyrical, philosophical or critical.

The character's plane is represented by different forms of *direct speech* (inner and outer). Through *the dialogue* the characters are better portrayed, it also brings the action nearer to the reader, makes it seem more swift and more intense. *Interior monologue* renders the thoughts and feelings of a character.

Represented (reported, non-personal direct) speech – a contaminated form, combining the features of both direct and indirect speech. It can be outer (pronounced) – actual words uttered by a character and inner (non-uttered) – conveys a character's thoughts.

Characters and type of characterization:

The description of the different aspects (physical, moral, social) of a character is known as characterization. When the author describes the character himself or makes another do it, it is direct characterization. When the author shows the character in action, and lets the reader judge for himself/ herself the author uses the indirect method of characterization.

Characters are called *round* if they are complex and develop or change in the course of the story. *Flat* characters are usually one-sided, constructed round a single trait; if two characters have distinctly opposing features, one serves as *a foil* to the other, and the contrast between them becomes more apparent.

Round and flat characters have different functions in the conflict of the story. The conflict may be external, i.e. between human beings or between man and the environment (individual against nature, individual against the established order/values in the society). The internal conflict takes place in the mind, here the character is torn between opposing features of his personality.

The next step of analysis is the characterization of stylistically coloured elements (EM and SDs) of each compositional part, taking into account the following aspects.

1. Phonetic level. The student is expected to point out such devices as alliteration, assonance, onomatopoeia and to show what stylistic effects they create, how they help to unfold the author's message, what additional information they give the reader about the personage's traits of character and the author's attitude to them.

2. Phono-graphical level. Attention should be paid here to graphons, changes in the spelling of words, peculiarities of the print, macro- and microsegmentation of the text.

3. Lexical peculiarities. The student should:

– characterize the vocabulary of the extract from the stylistic viewpoint, specify its stylistic colouring (neutral, literary, colloquial);

– analyze specific word-groups, if any, and comment on their specific connotative power (terms, archaisms, dialectisms, poetic words) and their importance for the expression of the author's message and the reader's understanding of the setting and the character's background, emotional state, etc.;

- look for key-words or key-phrases which are recurrent in the text and which help to develop the plot and the theme of the literary work;
- observe the character of vocabulary and syntactical constructions used in dialogues and monologues and draw conclusions about the people who speak;
- look for groups of words with common connotation (negative, positive, lyrical, ironical) and words which become contextual synonyms or antonyms in the text under analysis.

4. Syntactic peculiarities. Here attention should be paid to the length and complexity of the sentences, the types of syntactic structures (characteristic of oral and written speech), the use of specific syntactic devices, i.e. repetitions, parallel constructions, inversion, break, etc. Besides, mention should be made of the types of connection between the parts of a complex sentence – asyndetic or syndetic, pointing out the relevant stylistic effects.

5. Semasiological peculiarities. One should comment on the implications of such devices as metaphors, metonymies, puns, irony, hyperboles, oxymorons, understatements, antithesis, climax, litotes, periphrasis.

In the process of the text analysis the student should not break the tropes and stylistic devices into the above-mentioned groups, but just comment on the stylistically marked elements as they occur in the text.

E.g. *In the first part of the text – the exposition – the author uses a number of SDs to better describe the atmosphere of ...: a metaphor (example), which shows the reader that ..., a few parallel constructions (examples) which emphasize the fact that ..., a number of epithets (examples) which show the author's attitude to the characters, etc.*

After that the student should sum up his observations as to the author's stylistic inventory and highlight the main features which characterize the author's style.

At the end of the analysis the student formulates the unifying general idea about life that the story reveals, what the author wanted to convey in this story (extract) – i.e. **the message** of the text. The formulation of the message should be based on the above-mentioned linguistic peculiarities of the text. The message depends on the writer's outlook, and the reader may either share it or not.

While formulating the message, the student should not retell the contents of the extract once more, but concentrate on revealing the moral and philosophical aspect of the text.

E.g.: *Keeping in mind the linguistic peculiarities of the text, we can formulate the message of the story. It lies in telling the reader that in our ordered and organized world one sometimes feels the need for a change. And when an opportunity crops up to get away from it, it only for a few days, you shouldn't hesitate to follow this call. Away from crowds and products of civilization you will find peace and become closer to Nature – after all, we have never stopped being part of it (Eleanor Farjeon "Anthony in Blue Alsatia").*

Passing from one part of the text to another, the student can make use of the following **linking phrases** to make their answer logical and coherent:

Speaking about the author we can say that ...;

The analyzed extract of the text is from the book entitled ...;

It describes/ depicts/ presents...;

I've just read an extract from the book by .. entitled...;

The text from the book ... which I've just read is about ...;

The extract under analysis is about ...;

The composition of the extract is as follows ...;

From the point of view of its composition it falls into the following parts;

As far as the type of narration is concerned...;

As to the expressive peculiarities of the vocabulary we can point out ...;

In order to unfold the message, the author uses the following stylistic devices...;

On the whole the author's style is characterized by ...;

From the above-mentioned stylistic peculiarities of the text we can say that the author's message is