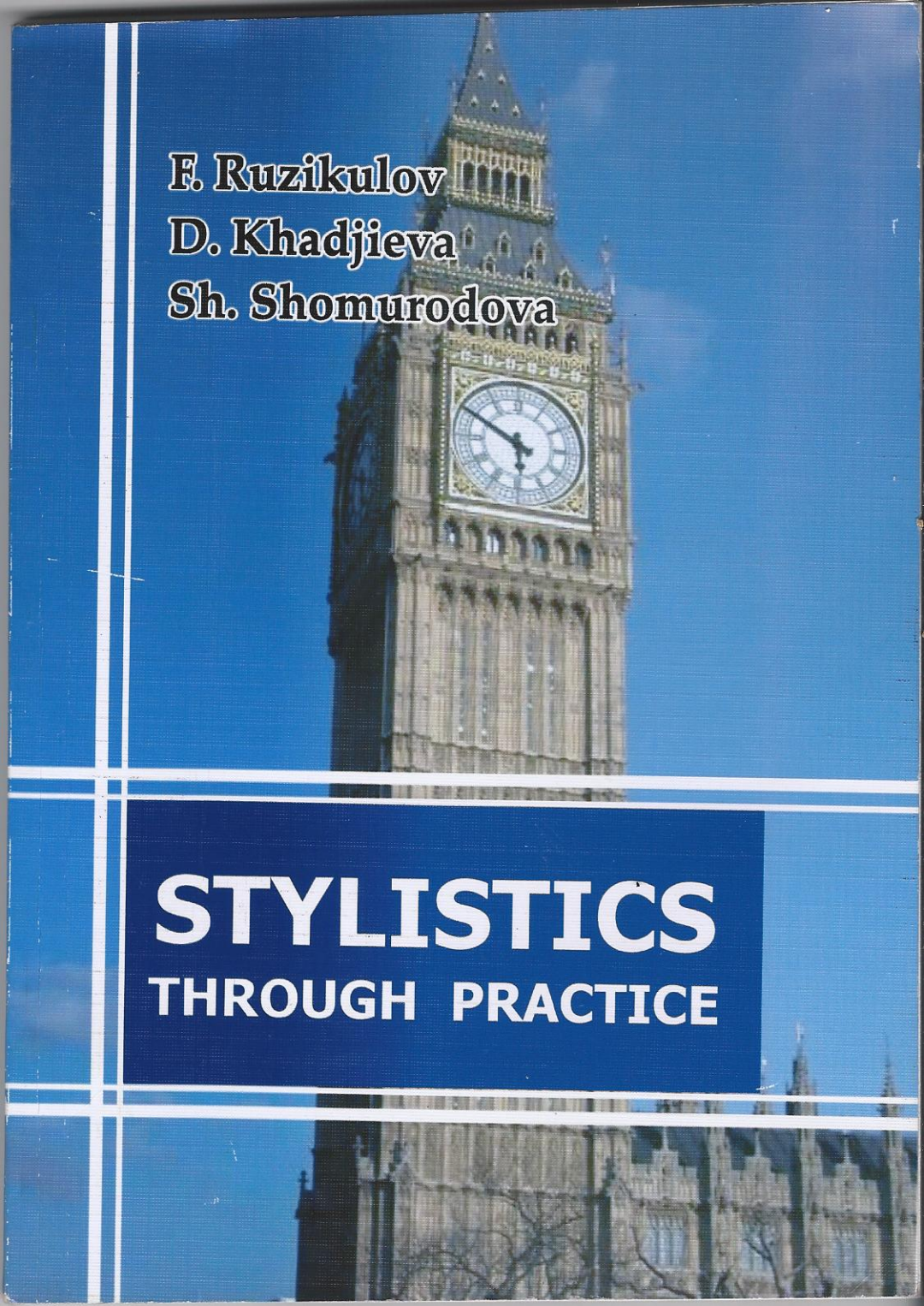
F. Ruzikulov
D. Khadjieva
Sh. Shomurodova



STYLISTICS
THROUGH PRACTICE

Stylistics through Practice. Guideline on the stylistics of the English language. SSIFL, 2012. – 128 p.

Stylistics through Practice is a guideline of practice which can be used alongside or after the theoretical course of the English Stylistics. The main purpose is to assess students acquire and use the knowledge and techniques necessary for the stylistic analysis of a text, i.e. find and interpret language structure, which carry some additional information of the emotive, logical or evaluative types, all serving to enrich deepen and clarify the text.

It is focused on the stylistics which goes beyond the limits of the ordinary text and in this case it is based on the theory of interrelation between the text and general subsystems of the language.

Text as an speech activity, oral or written, represents the different language means used by the speaker – phonetic, grammatical, lexical, syntactical; their combination in speech activity according to their functions.

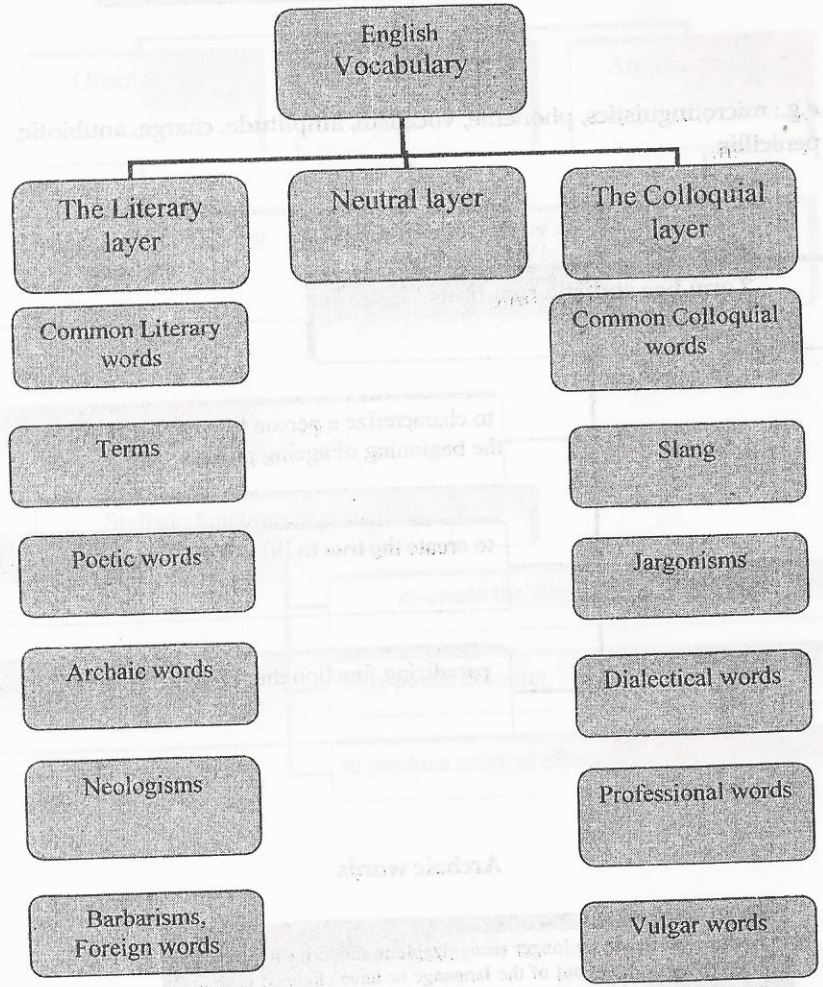
It consists of two parts, each containing a brief theoretical survey, questions for checking the students' comprehension, and exercises.

Reviewers: prof. T.Bushuy
dots. A.Ismailov

CONTENT

CHAPTER I
STYLISTIC DIFFERENTIATION OF THE ENGLISH VOCABULARY

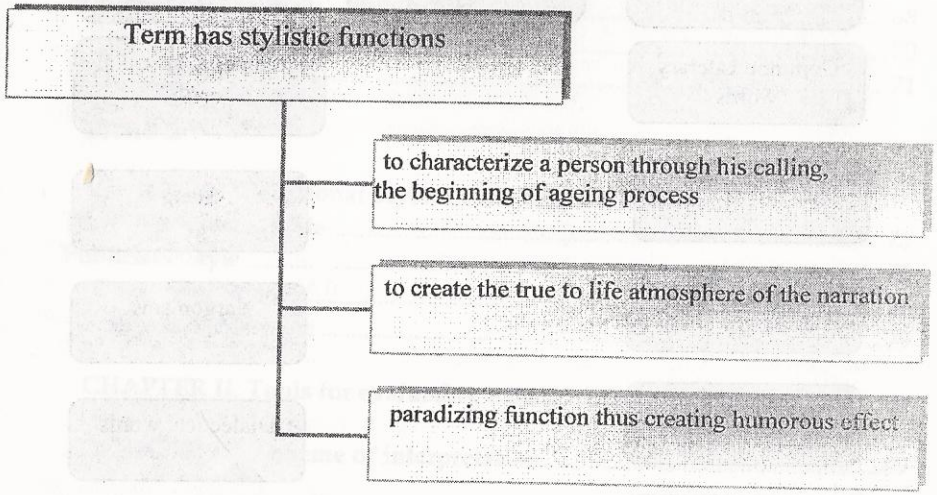
1. Literary Stratum of Words



Terms

Terms are words denoting notions of special fields of knowledge and generally associated with a definite branch of science

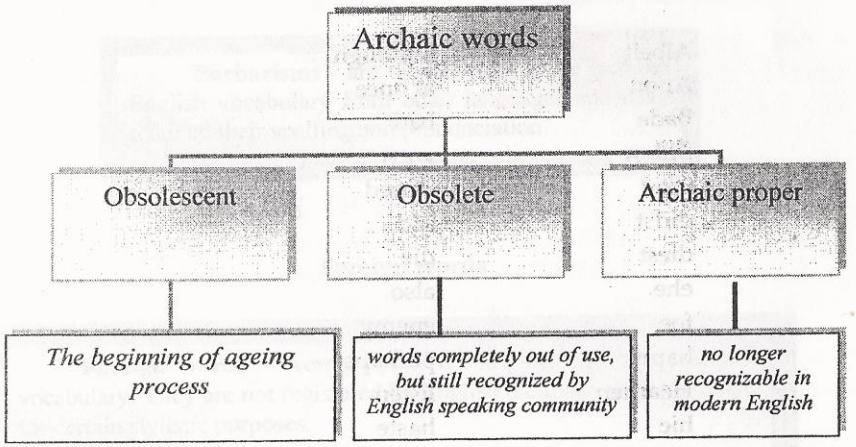
e.g.: microlinguistics, phoneme, vocalism, amplitude, charge, antibiotic, penicillin.

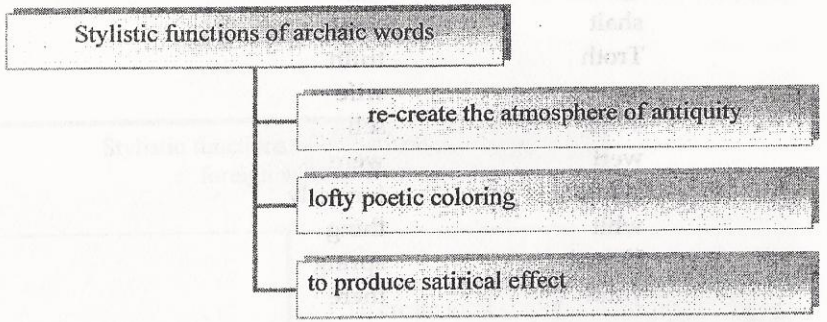


Archaic words

Archaic words are no longer recognizable in modern English and have either dropped out of the language or have changed in their appearance and became unrecognizable.

e. g. troth (faith) a losel (a worthless, lazy follow)





Modern equivalents of archaic words

Albeit	although
Anon	at once
Bade	bad
Billow	wave
Clad	closed
didst	did
diest	die
ehe	also
foe	enemy
haply	perhaps
Hearhen	listen
hie	haste
Hither	here
morn	morning
Oft	often
notheless	nevertheless
Quoth	said
shalt	shall
Troth	truth
spouse	wife
Vend	sell
wert	were
Whilom	formerly
whit	thing
Vernal	spring
yond	there

Barbarisms

Barbarisms - are words which came into the English vocabulary from other languages and have retained their spelling and pronunciation

Foreign words

Foreign words - words which do not belong to the English vocabulary. They are not registered by English dictionaries they are used for certain stylistic purposes.

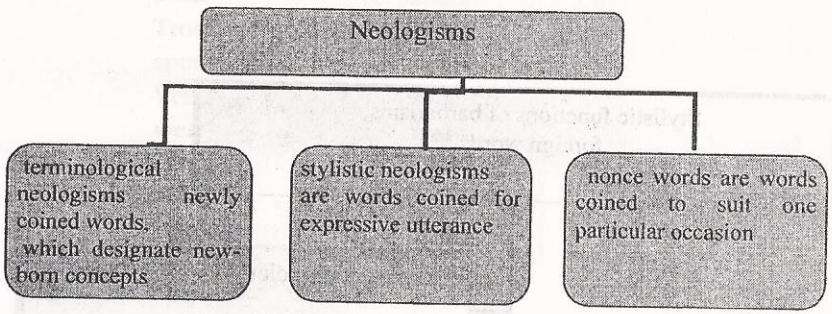
Stylistic functions of barbarisms, foreign words

- To create local colour
- to give the vivid characterization

Chic-	Stylish
bon mot –	a clever witty saying
En passant -	in passing
infinitum-	infinity
Benzina-	motor boat
au revoir-	good bye, so long
adieu-	good bye
en bien-	well
voila-	there you are
c'est ca –	that's it
bien entendu–	of course
aller-	come on
mon-sieur-	sir
tres bien-	very good
si signor-	yes, sir

Neologisms

Neologisms appear when there is the need to express new ideas and nations. If a word is fixed in a dictionary, it ceases to be a neologism



e.g.: missileer, villagize, moisturize, antinovelist, musicomedy, avigation

Nonce-words

e.g. I am wived in Texas, and mother-in-lawed, and uncled, and aunted, and cousined

Task 1. State the nature of the terms in the following passages and comment on them:

1. "...don't you go to him for anything more serious than a appendectomy of the left ear or a strabismus of the cardiograph". No one save Kennecott knew exactly what this meant, but they laughed...(S. Lewis)
2. "Good", Abbey said suddenly. He took up a specimen – it was an aneurism of the ascending aorta - and began in a friendly manner to question Andrew... "Do you know anything of the history of aneurism?"
3. "What a fool Rawdon Crawley has been", Clump replied, "to go and marry a governess! There was something about the girl too."
4. She was ... doing duty of her waitresshood. (T.H.)
5. Every man in his hours of success, tasted godhood. (M.W.)
6. You're goddamndest boy. (I.SH.)
7. Mrs. Tribute "my deared" everybody, even things inanimate, such as the pump in the dairy. (W.D.)
8. "I love you mucher"

Task 2. Pick out linguistic terms and translate extracts into your mother tongue:

1. In discussing the order of words it is advisable to treat first the simple sentences and headclauses of compound sentences, before we take the subordinate clause. The most important questions as to word-order is the relative position of the subject and the verbal part of the predicate. The position of the rest of the sentence often depends upon this. (Cruising)
2. The commonest way of making new words is by what is called derivation. We are all familiar with this method by which a prefix or suffix is added to an already existing word, as "coolness" is formed by adding the suffix-ness to "cool", or in "distrust" dis – is prefixed to "trust". Many of these affixes we know to have been originally separate words.

Our mind differentiates between the original meaning and the newly acquired one, so that although it is still only one word it has two or possibly more specialized meanings. If a friend tells us he will send us a wire, we know that wire in this case means a telegram; but we also know that in another context it would mean the metallic filament. That way is the original sense of it, the other is merely a transferred meaning, originating in the fact that telegrams are sent by means of wires. (Wood)

Task 3. Pick out the archaic words and forms of words and give their Modern English equivalents:

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

2. He kept looking at the fantastic green of the jungle and then at the orange-brown earth, febrile and pulsing as though the rain was cutting wounds into it. Ridges flinched before the power of it.

The Lord giveth and He taketh away, Ridges thought solemnly. (N. M.)

3. Nay nothing- only methinks it might satisfy you that I am trustworthy. (W.Scott)

4. "Why, uncle, thinkest thou I am an infidel, and would harm those of mine own house?"

"It's for no harm that I speak, Mike", answered his uncle. True, thou art as well gilded as snake; but for all that, thou creepest not into my Eden. I will look after mine Eve, Mike, and content thee. But how brave thou be'st, lad!

5. "Maiden", he said, "thou hast the face of one who should love her mistress.

She hath much need of faithful service."

"Get thee gone instantly, or I will call for assistance, my father must here this time be returned".

6. Didst thou not hear the noise?

7. "Thou art the Man! Cried Jabes, after a solemn pause. (E. Bronte)

8. Sometimes, as I says to some of these here young fellers that comes in here, we don't know as much as we thinks we does.

9. Behold her, single in the field,
Yon solitary Highland Lass!

10. I saw thee weep- the big bright tear
Came o'er that eye of blue;
And then me thought it did appear
A violet dropping dew... (Byron).

Task 4. Give the English equivalents, state the origin and stylistic purpose of barbarisms and foreign words:

1. She caught herself criticizing his belief that, since his joke about trying to keep her out of the poorhouse had once been accepted as admirable humor, it should continue to be his daily bon mot. (S. Lewis)

2. Then, of course, there ought to be one or two outsiders- just to give the thing a bona fide appearance. (A. Christie)

3. "Tyree, you got half of the profits!" Dr. Bruce shouted. "You're my de factor partner"

"What that de facto mean, Doc? ..."

"Papa, it means you are partner in fact and in law", Fishbelly told him. (R.Wright)

4. And now the roof had fallen in on him. The first shock was over, the dust had settled and he could now see that his whole life was kaput. (J. Braine)

5. "I never sent any telegram. What did id say?"

"I believe it is still on the table la-bas".

Elise retired, pounced upon it, and brought it to her mistress in triumph. "Viola, Madame!" (A. Christie)

6. When Danny came home from army he learned that he was a heir and owner of the property. The Viejo, that is the grandfather, had died leaving Danny the two small houses on the Tortilla Flat. (J. Steinbeck)

7. Yates remained serious. "We have time, Herr Lippmann, to try your schnapps. Are there any German troops in Neustadt"

No, Herr Affizier ,that's just what I've to tell you, This morning, four gentlemen in all, we went out of Neustadt to meet the Herren Americaner". (St.Heym)

Task 6. Comment on the neologisms formed by means of composition and translate the sentences:

In the House of Lords a protest was made by the Bishop of Chichester against the method of area –bombing. Fighter pilots are being offered nearly $200 a month plus blood –money.

2. Business men are temped to employ "contact-men" in an effort to smooth away obstacles.

3. How many people were engaged in digging gold? Did you also include women gold- diggers? (P. Berg).

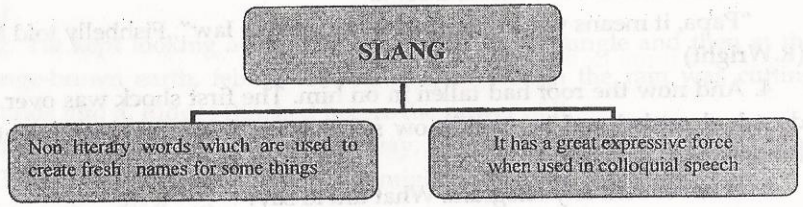
4. He was recommended easy-to-use liquid.

5. All sorts of people were there; the too-fats, the too-thins and just-rights

6. The ack-ack guns started immediately. (P. Berg)

2. Common Colloquial Words

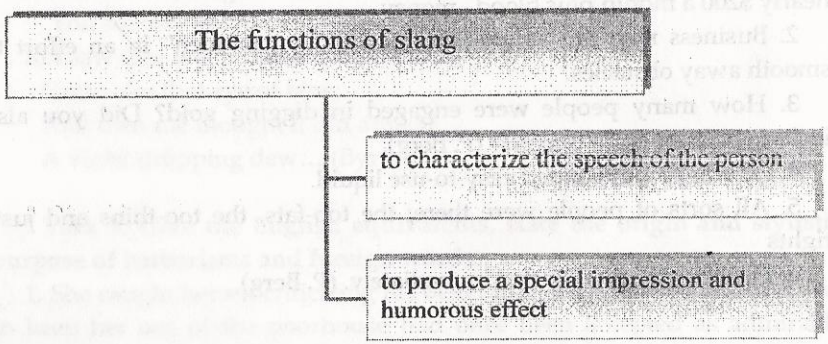
Slang



Kinds of slang

- General slang
- Teenager slang
- University slang
- Public school slang
- Prison slang
- War slang
- Lawyer's slang, etc.

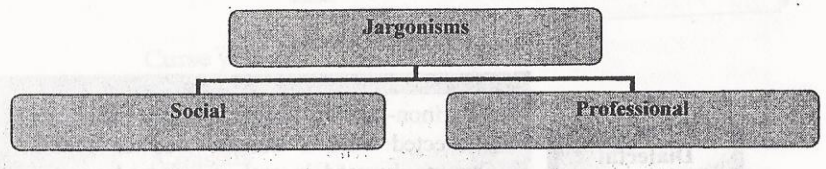
e.g.: money-beans, lolly, brass, dibs, daughs;
For head –attic, brain-pen, hat, nut, upper storey;
For drunk-boozy, cock-eyed, high.



Jargonisms

In the non –literary vocabulary of the English language there is a group of words that are called jargonisms.

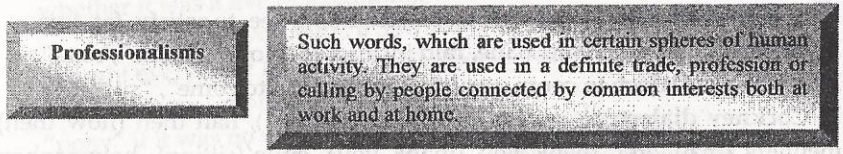
Jargon is defined as the language difficulty to understand, it has a bad form and spoken badly. The vocabulary of jargon is the words existing in the language but having new meanings



to be found within groups characterized by social integrity, they are emotive synonyms to neutral words of the general word-stock and purposefully conceal or disguise the meaning of the expressed concept	circulate within communities joined by professional interests and are emotive synonyms to terms

e. g. jargon of thieves and vagabonds; the jargon of the army; the jargon of sportsmen; the jargon of students; etc.

Professionalisms



The functions of professionalisms

- to characterize the speech of the person
- to make the description more precise and realistic

Dialectal words

Dialectal words

Such non- literary English words, which are connected with a certain area of region. Commonly used in oral speech and emotive prose.

The stylistic functions of dialectal words

- to characterize a person
- person's breading and education through his speech

Different dialects of the English language

- **Southern dialect:** to zee, vat, vox instead of to see, to satisfy, fat, fox;
- **Scotland dialect:** stane, bane, raid instead of "stone", "bone", road";
- **Northern dialect:** to coom, sun[sun] instead of "to come", "sun";
- **Cockney dialect:** to sy, (to say), to py (to pay), nah then (now then), menners (manners), thenk you (thank you), sittin'(sitting), hatmosphere (atmosphere), I comed (I came), I knowed (I knew);

Vulgar words

Vulgar words

Non – standard English words, which are marked by a coarseness of speech or expressions, which are offensive, indecent.

The function of vulgarisms

- to express strong emotions ,mainly annoyance, anger

Curse you	damn you
Smeller	a nose
Son of a bitch	a bad man
A missus	a woman
A right old bag	an old woman
A nigger	a negro
Pay –dirt	money
A big black bugger	a scoundrel, a rascal.

Task 1. Pick out slang words and translate the extracts into your mother tongue:

1. The young man who had been turning his head from side to side, become transfixed. "I say" he said, "some picture" (Galsworthy).
2. By George He was swell… (Galsworthy).
3. He…thought her father had some "ripping" pictures considering the name Fleur simply topping... (Galsworthy).
4. "His name was Swithin"
   "What a corking name!"
5. "How is the boy?"
   "A-1, sir" (Galsworthy).
6. "What is a Sawbones?" inquired Mr. Pickwick, not quite certain whether it was a live or something to eat.

"What! Don't you what a Sawbones is, sir" inquired Mr. Walter. "I thought everybody know'd as a Sawbones was a Surgeon" (Dickens).

7. "No real sportsman cares for money", we would say, borrowing a "pony" if it was no use trying for a "monkey" (Galsworthy).

(Pony-25 pound banknote, monkey-500 pound banknote)

Task 2. Classify jargon words to their sphere of usage:

a) Military jargons:

jaw - breakers(sea-biscuits),
deep sea turkey (cold –fish),
put in a bag(killed),
picture – show (battle –action),
sewing – machine(machine-gun);

b) student jargons –abbreviations:

exam - (examination),
math - (mathematics),
trig - (trigonometry),
ec - (economics),
prof - (professor),
presy - (president),
to cut a lecture - (to miss a lecture),
oldier - (an old song),
tenner - (ten pounds),
clipper - (a woman conductor who punches a hole in a bus or train tickets),
Scoty - (a Scotsman),
Welshie - (a Welshman),
babble car - (a small car),
legman - (a reporter),
to bag - (to take smb.'s property without permission but not intending to steal),
beak - (Schollmaster),
to soft-soap - (to flatter).

Task 3. Differentiate professional and social jargonisms; classify them according to the narrow sphere of usage, suggest a terminological equivalent where possible:

1. She came out of her sleep in a nightmare struggle for breath, her eyes distended in horror, the strangling cough tearing her again ... Bart gave her the needle. (D. C.)

2. I'm here quite often-taking patients to hospitals for majors, and so on. (S. L.)

3. "I didn't know you knew each other," I said.

"A long time ago it was," Jean said. "We did History Final together at Coll." (K. A.)

4. They have graduated from Ohio State together, himself with an engineering degree. (J.)

5. The arrangement was to keep in touch by runners and by walkie-talkie. (St. H.)

6. "Okay Top," he said. "You know I never argue with the First Sergeant." (J.)

7. Stark bought each one of them the traditional beer a new noncom always buys. (J.)

8. "All the men say I'm a good noncom... for I'm fair and I take my job seriously." (N. M.)

9. "We stopped the attack on Paragon White B and C ... Personally I think it was a feeler, and they're going to try again to-night." (N. M.)

10.Dave: Karach ... That's where I met Libby Dodson ... Me and him were going to do everything together when we got back to Civvy Street ... I'll work as a chippy on the Colonel's farm. (A. W.)

Task 4. Pick out professional words and translate the sentences into your mother tongue:

1. I'm like a navigator on a strange sea without chart or compass. (J. London)

2. No good craning of it. Let's go down. (J. Galsworthy)

3. Father Knickerbockers met them at the ferry giving one a right-hander on the nose and the other an uppercut with his left just to let them know that fight was on. (O'Henry)

4. Frank soon picked up all the technicalities of the situation. A "bull", he learned, was one who bought in anticipation of a higher price to come; and if he was "loaded" up with a "line" of stocks he was said to be "long". He sold to "realize" his profit, or if his margins were exhausted he was "wiped out". A "bear" was one who sold stocks, which most frequently he did not have, in anticipation of a lower price at which he could buy and satisfy his previous sales. He was "short" when he had sold what he did not own, and he was "covered" when he bought to satisfy his sales and to realize his profits or to protect himself against further loss in the case prices advanced instead of declining. He was in a "corner" when he found that he could not buy in order to make good the stock he had borrowed for delivery and the return of which had been demanded. He was then obliged

to settle practically at a price fixed by these to whom he and other "shorts" had sold.

Task 5. 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.)

6. He *inched* the car forward. (A. H.)

7. "Of course it was considered a great chance for me, as he is so rich. And - and - we *drifted* into a sort of understanding - I suppose I should call it an engagement -"

"You may have drifted into it; but you will *bounce* out of it, my pettikins, if I am to have anything to do with it." (B. Sh.)

8. He sat with the strike committee for many hours in a smoky room and *agonized* over ways and means. (M. G.)

9. Betty *loosed fresh* tears. (Jn. B.)

10. When the food came, they *wolfed* it down rapidly. (A. M.)

Task 6. Pick out vulgar words and translate the sentences into your mother tongue:

1. I'll hand him that, the old devil. (M. Spillages)

2. "That bastard crosses there every night", the man said. (E. Hemingway)

3. Suddenly Percy snatched the letter... "Give it to me, you rotten devil", Peter shouted. "I'll kick your big fat belly. I swear I will" (J. Braine)

4. Look at the son of a bitch down there: pretending he's one of the boys today. (J. Jones)

5. How are you, Cartwright? This is the very devil of a business, you know! The very devil of a business. (A. Christie)

6. "Poor son of a bitch" he said. "I feel for him, and I'm sorry I was bastardly." (J. Jones)

7. I'm no damned fool! I couldn't go on believing forever that gang was going to change the world. (O'Henry)

8. "Listen, you son of a bitch", he said feeling an icy calm that was a flaming rapture of abandon. (J. Jones)

9. Man, you just a big black bugger.

10. "You'll probably see me at a loss for one to-night."

"I bet. But you'll stick to me, won't you?"

"Like a bloody leech, man." (K. Amis)

CHAPTER II
LEXICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

Interaction of Logical and Nominal Meanings
Antonomasia

Antonomasia — Stylistic device based on the interaction of the logical and nominal meanings of the same word

The first type of antonomasia is trite when its contextual meaning is logical, because, to be employed as a common noun, the proper name must have fixed logical associations between the name itself and the qualities of its bearer which may occur only as a result of a long frequent usage.

e.g. "Othello" stands for "a jealous person", "Don Juan" for amorous.

The second type of antonomasia, as a rule, is original for the variety of common nouns becoming contextual proper names is unlimited, and thus each case is a unique creation.

The main function of antonomasia — to characterize the person simultaneously with naming him is vastly used in the so-called "speaking names"

Task 1. Analyze 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 Sincereface." (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. "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.)

5. Our secretary is Esther D'eath. Her name is pronounced by vulgar relatives as Dearth, some of us pronounce it Death. (S. Ch.)

6. When Omar P. Quill died, his solicitors referred to him always as O.P.Q. Each reference to O.P.Q. made Roger think of his grandfather as the middle of the alphabet. (G. M.)

7. "Your fur and his Caddy is a perfect match. I respect history: don't you know that Detroit was founded by Sir Antoine de la Mothe Cadillac, French fur trader." (J. O'H.)

8. Now let me introduce you - that's Mr. What's-his-name, you remember him, don't you? And over there in the corner, that's the Major, and there's Mr. What-d'you-call-him, and that's an American. (E. W.)

9. Cats and canaries had added to the already stale house an entirely new dimension of defeat. As I stepped down, an evil-looking Tom slid by us into the house. (W. G1.)

10. Kate kept him because she knew he would do anything in the world if he were paid to do it or was afraid not to do it. She had no illusions about him. In her business Joes were necessary. (J. St.)

11. In the moon-landing year what choice is there for Mr. and Mrs. Average-the programme against poverty or the ambitious NASA project? (M. St.)

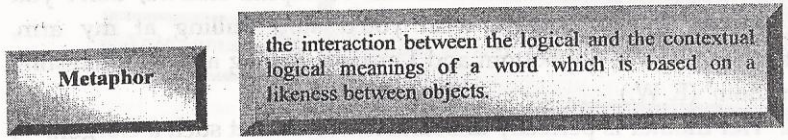
12. The next speaker was a tall gloomy man. Sir Something Somebody. (P.)

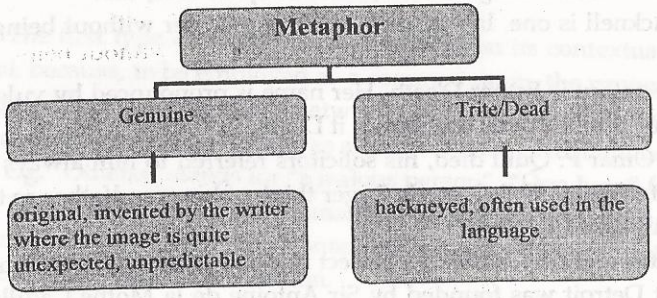
13. We sat down at a table with two girls in yellow and three men, each one introduced to us as Mr. Mumble. (Sc. F.)

14. She's been in a bedroom with one of the young Italians, Count Something. (I. Sh.)

Interaction of Dictionary and Contextual Logical Meanings

Metaphor

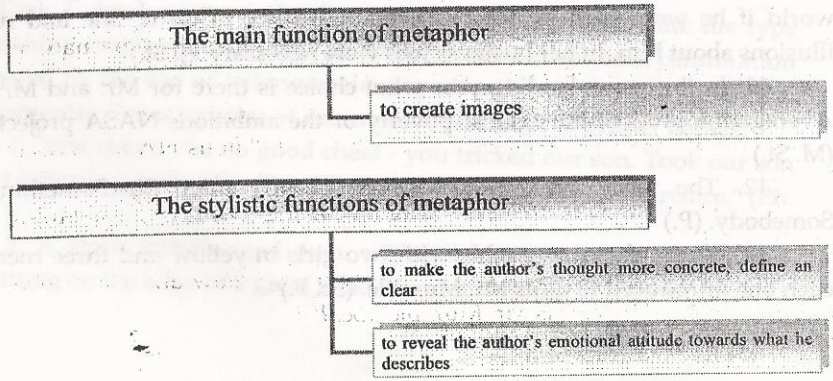




In the English language a number of trite metaphors are widely used. They are time-worn to shoot a glance, to break one's heart, a ray of hope, blood of tears, shadow of a smile, the salt of life, a flight of imagination, the leader of the frame, etc.

Genuine metaphors are also called **speech metaphors.**

e.g.: The dark **swallowed** him. Mrs. Small's eyes **boiled** with excitement.



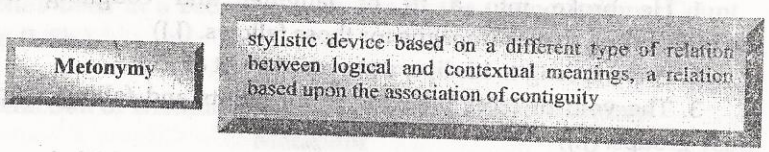
Task 1. Define metaphors in the following sentences:

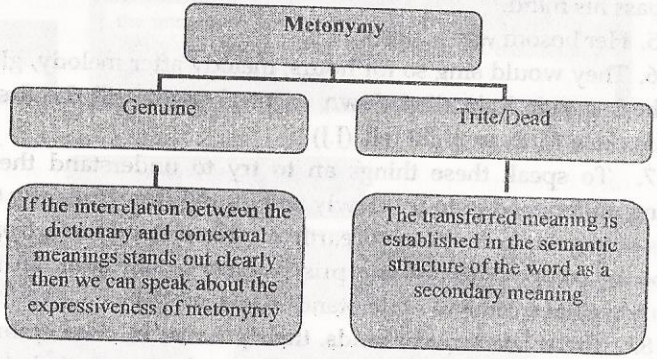
1. He broke into a fit of laughter and coughing added ... manufacturing that champagne for those fellows. (J.J)
2. A cry sprang to his lips, a prayer to be lit of.
3. The void of faces breaking at all points and falling asunder into busy groups. (J.J)
4. As he walked home with silent companions, a thick fog seemed to compass his mind.
5. Her bosom was a bird's.
6. They would sing so for hours, melody after melody, glee after glee, till the last pale light died down on the horizon, till the first dark night clouds came forth an night fell. (J.J)
7. To speak these things an to try to understand their nature an having understood it, to try slowly and humbly an constantly to express, to press out again, from the gross earth or what it bring forth, from sound and shape an color which are the prison gates of our soul, an image of the beauty we have come to understand-that is art. (J.J)
8. The white arms of roads, their promise of close embraces and the black arms of tall ships that stand against the moon, their tale of distant nations (J.J)

Task 2. Differentiate between genuine and trite metaphors:

1. Then when Nature around me is smiling,
   The last smile which answers to mine (B)
2. My color came and went, at the sight of the purse. (D. D)
3. So he took his leave, kissed me gain, told me he was very serious. (D. D)
4. I was still on fire with his first visit. (D. D)
5. It struck me to the heart when he told me this. (D. D)
6. England has two eyes, Oxford and Cambridge. They are he two eyes of England and two intellectual eyes. (Ch. Taylor)
7. His countenance beamed with the most sunny smiles; laughter played around his lips, and good-humored merriment twinkle in his eye. (D. D)
8. Denis did not dance, but when ragtime came squirting out of the pianola in gushes of tracle an hot perfume in jets of Bengal light, then things began to dance inside him. (J. J)
9. If only one could always be kin with so little expense of trouble. (J. J)
10. Her tone was decided, and even as she pronounced the words she was melting away into the darkness. (J. J)

Metonymy



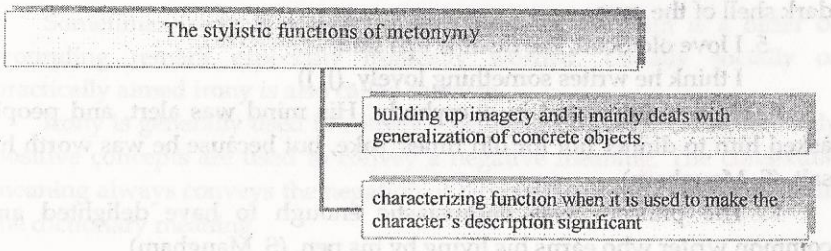


Trite	Genuine
Fifty sails, smiling years (the spring), to earn one's bread (means of living), to live by the pen (by writing), to succeed to a crown (to become a king)	"In the morning old Hitler-face questioned me again."(A. Silitoe) He made his way through the perfume and conversation.

Synecdoche is the case when the part of an object is called instead of the whole. It has given rise to many phraseological units: not to lift a foot (Do not help when help is needed), under one's roof (in one's horse)

The sources where images for metonymy are borrowed are quite different: features of a person, names of writers and poets, names of their books, names of some instruments, etc.

The functions of metonymy are different.



Task 1. Differentiate between trite and original metonymies:

1. There was a discreet tap at the door. A face round and childish within its sleek fell of golden hair, peered round the opening door. More childish-looking still, a suit of mauve pyjamas made its entrance. (Ox)
2. Looking up Denis saw two heads overtopping the hedge immediately above him. (Ox)
3. A crow thronged its streets. (Ox)
4. I hope you will be able to send your mother something from time to time, as we can give a roof over head, a place to sleep and eat but nothing else. (O'Henry)
5. He is the hope of the family.
6. I never read Balzac in the original.
7. I can stop all their mouth at one clap. (D. D)
8. And all the House will wonder what the meaning of it should be. (D. D)
9. A solitary hand
   Along the letters ran
   And trace them like a wand. (B)

Task 2. Pick out metonymies in the following examples and explain their function:

1. The smiles that win, the tints that glow,
   But tell of days in goodness spent
   A mind at peace with all below
   A heart whose love is innocent. (B)
2. From lips that move not an unbreathing frame,
   Like covered winds the hollow accents came. (B)
3. And through the silence a distant noise of many boots and confused voices came up the staircase. (J. J)

4. Murmuring faces waited and watches murmurous voices filled the dark shell of the cave.

5. I love old Scott, the flexible lips said;
I think he writes something lovely. (J. J)

6. He was interested in everybody. His mind was alert, and people asked him to dinner not for old times' sake, but because he was worth his salt. (S. Maugham)

7. The praise... was enthusiastic enough to have delighted any common writer who earns his living by his pen. (S. Maugham)

8. Friends, Romans, countrymen, lend me your ears... (Shakespeare)

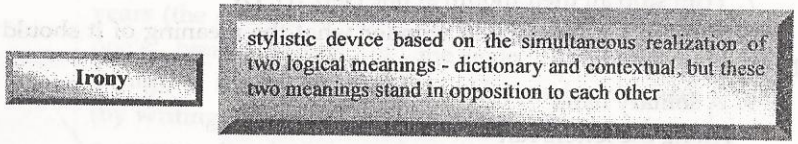
9. She looked out of her window one day and gave her heart the grocer's young man. (O'Henry)

10. I get my living by the sweat of my brow. (Dickens)

11. She was around her multitudes of violently red lips, powdered cheeks, cold, hard eyes, self-possessed arrogant faces, and insolent bosoms. (A. Bennett)

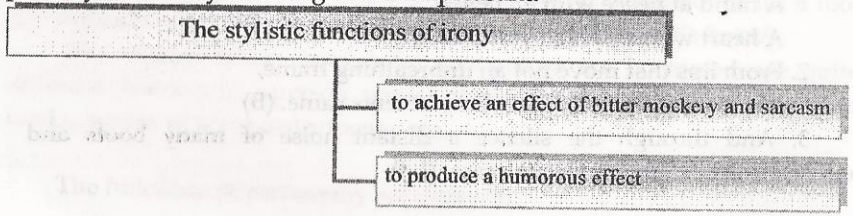
Irony

Irony is such a case of interaction between logical and contextual meanings when contextual meaning of the word becomes the opposite of its logical meaning.



e.g.: "It must be delightful to find oneself in a foreign country without a penny in one's pocket.

The contextual meaning of the word "delightful" is opposite to primary dictionary meaning that is unpleasant.



Sometimes irony is mixed up with sarcasm. Sarcasm is a bitter or wounding remark especially ironically worded. Usually socially or practically aimed irony is also called sarcasm.

Irony is generally used to convey a negative meaning. Therefore, only positive concepts are used to convey a negative meaning. The contextual meaning always conveys the negation of the positive concepts embodies in the dictionary meaning.

e.g.: What a happy woman Rose to be Tady Cramly. Her husband used to drink every night and beat his Rose sometimes. (Thackeray)

Task 1. Pick out ironies in the following sentences:

1. What a noble illustration of the tender laws of this favoured country! – They let the paupers go to sleep! (Dickens)

2. I looked at the first of the Barons. He was eating salad – taking a whole lettuce leaf on his fork and absorbing it slowly, rabbit-wise – a fascinating process to watch. (Mansfield)

3. Henry could get gloriously tipsy on tea and conversation. (Huxley)

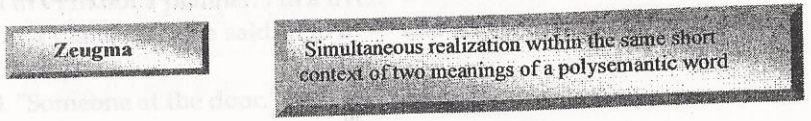
4. He could walk and run, was full of exact knowledge about God, and entertained no doubt concerning special partiality of a minor deity called Jesus towards himself. (Bennett)

5. "Never mind", said the stranger, cutting the address very short, "said enough – no more..."
"This coherent speech was interrupted by the entrance of the Rochester coachman, to announce that..." (Dickens)

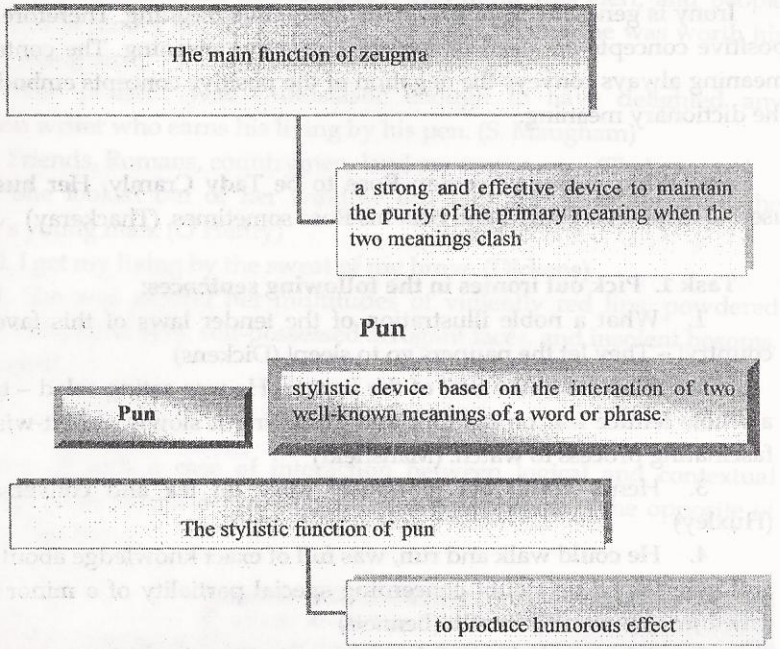
6. I like a parliamentary debate,
Particularly when 'tis not too late. (Byron).

Interaction of Primary and Derivative Logical Meanings
Zeugma

There are special stylistic devices which make a word materialize to distinct dictionary meaning. They are zeugma and the pun.



e.g.: "It is not linen you are wearing out but human creature's life!"
She lost her purse, head and reputation.
So, Juan, following honor and his nose.... (B)
Clara was not a narrow woman either in mind or body.



e.g.: "Bow to the board", said Bumple. Oliver brushed away two or three tears that were lingering in his eyes; and seeing no board but the table, fortunately bowed to that. (M. Twain)

"Did you hit a woman with the child?"

"No, sir, I hit her with the brick". (O'Henry)

Task 1. Comment on the words in bold type in the following sentences:

1. As the time passed he started to set the type for the little revolutionary **sheet** they published weekly. (J. London)
2. What of that? More unequal **matches** are made every day.

3. Taggard sat down too, lit his own **pipe**, took a **sheet** of paper and scrawled the words: "Georgie Grebe Article" across the top. (J. Galsworthy)
4. I think I have a **right** to know why you ask me that. (Voynich)
5. She was still in her pretty **ball** dress, her fair hair hanging on her neck. (Thackeray)
6. Mr. Boffin lighted his **pipe** and looked with beaming eyes into the opening word before him. (Dickens)
7. Accordingly, mysterious shapes were made of tables in the middle of rooms, and covered over with great **sheets**.

Task 2. Analyze 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.)
6. When I am dead, I hope it may be said:
"His sins were scarlet, but his books were read." (H. B.)
7. Most women up London nowadays seem to furnish their rooms with nothing but orchids, foreigners and French novels. (O. W.)
8. I'm full of poetry now. Rot and poetry. Rotten poetry. (H)
9. "Bren, I'm not planning anything. I haven't planned a thing in three years... I'm - I'm not a planner. I'm a liver."
"I'm a pancreas," she said. "I'm a —" and she kissed the absurd game away. (Ph. R.)
10. "Someone at the door," he said, blinking.

"Some four, I should say by the sound," said Fili. (A. T.)

Task 3. Analyze various cases of play on words; indicate which type is used, how it is created, what effect it adds to the utterance:

1. He may be poor and shabby, but beneath those ragged trousers beats a heart of gold. (E.)

2. Babbitt respected bigness in anything: in mountains, jewels, muscles, wealth or words. (S. L.)

3. Men, pals, red plush seats, white marble tables, waiters in white aprons. Miss Moss walked through them all. (M.)

4. My mother was wearing her best grey dress and gold brooch and a faint pink flush under each cheek bone. (W. G1.)

5. Hooper laughed and said to Brody, "Do you mind if I give Ellen something?"

"What do you mean?" Brody said. He thought to himself, give her what? A kiss? A box of chocolates? A punch in the nose?

"A present. It's nothing, really." (P. B.)

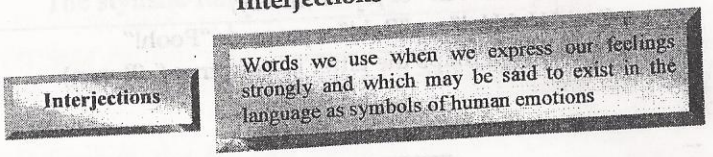
6. "There is only one brand of tobacco allowed here - "Three nuns". None today, none tomorrow, and none the day after." (Br. B.)

7. "Good morning," said Bilbo, and he meant it. The sun was shining and the grass was very green. (A. T.)

8. Some writer once said: "How many times you can call yourself a Man depends on how many languages you know." (M. St.)

Interaction of Logical and Emotive Meanings

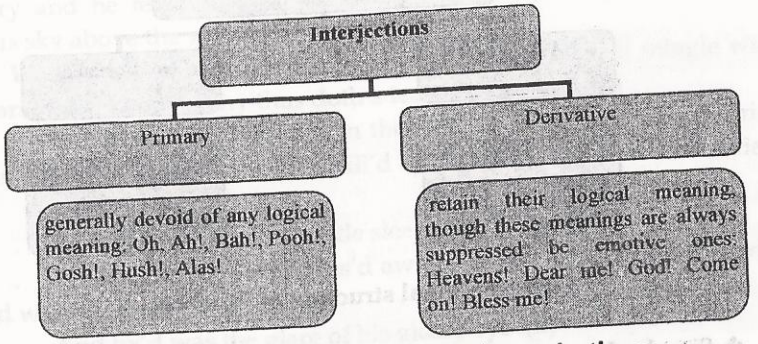
Interjections



Interjections express such feelings as regret, despair, sorrow, woe, surprise, astonishment etc. They are defined as expressive means of the language. Emotionally coloured features of interjections become of stylistic device. They exist in language as conventional symbols of human emotions.

Interjection is not a sentence; it is a word with strong emotive meaning.

e.g.: "Oh, where are you going, all you Big Streamers?" (Kipling)

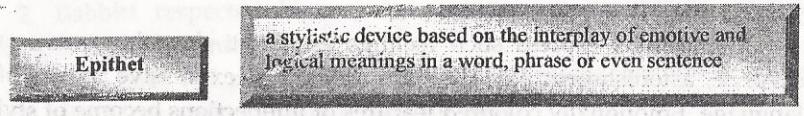


Task 1. Define the types and functions of interjections:

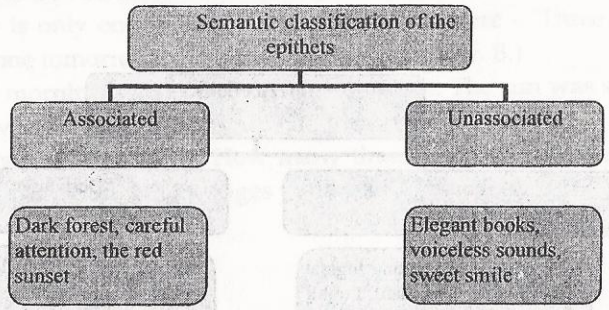
1. Oh, where are you going, all you Big Streamers? (Kipling)
2. Oh! But he was a tight-fisted hand at the grind-stone, Scrooge. (Dickens)
3. O, let me true love, but… (Sonnet 21)
4. O, no! thy love, though much… (Sonnet 61)
5. O, if I say, you look… (Sonnet 71)
6. Ah, do not, when my heart… (Sonnet 96)

7. "All present life is but an interjection
An "Oh" or "Ah" of joy or misery,
Or a "Ha! Ha!" or "Bah!" – yawn or "Pooh!"
Of which perhaps the latter is most true." (Byron)

Epithet

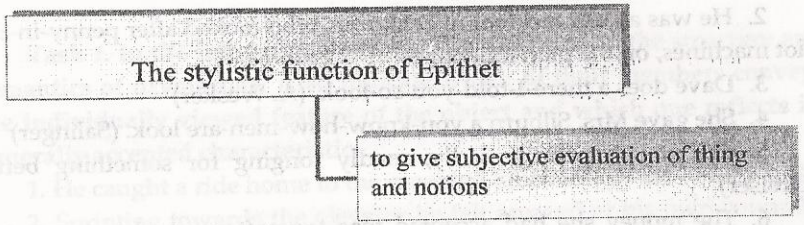


Epithet shows the individual emotional attitude of the writer or the speaker towards the object mentioned.



Compositional structure of Epithets:

- Simple: Iron hate, silver hair;
- Compound: Heart-burning smile, cat-like eyes;
- Phrase: A life-and-death struggle, all's well-in-the-end-adventure;
- Reversed: A devil of a job;
- String: Old, musty, busty, narrow-minded, clean and bitter room;
- Transferred: Sleepless pillow, merry hours;



- In most cases, it is the writer's subjective attitude to what he describes.

Task 1. State epithets and comment on them:

1. When she stood up a pink-dressed figure, wearing a curly golden wig and an old fashioned straw sunbonnet, with black penciled eyebrows and cheeks delicately roughed and powdered. (J.J)

2. Stephen, raising his terror stricken face, saw that his father's eyes were full of tears. (J.J)

3. The eyes, too, were reptile-like in glint and gaze.

4. A soft liquid joy like the noise of many water blowed over his memory and he felt his heart the soft peace of silent spaces of fading tenuous sky above the water of oceanic silence.(J.J)

5. Well, we have pass'd some happy hours and joy will mingle with our tears: Sweet Lady! Why thus doth a tear steal its way! (B)

6 . Oh! Mark you yon pair, in the sunshine of youth, they flourish awhile, in the season of truth, Till chill'd by the winter of Love's last adien. (B)

7 . While mortals, last in gentle sleep. (B)

8 . In fruitless hope was pass'd away .But his breast was bare, with the red wounds there

9 . And fix'd was the glare of his glossy eye (B)

10 .Winter presides in his cold icy car.

11 . When stretched on ever's sleepless bed.

12 .He was a quiet, sensible, sober man, virtuous, modest, sincere, and in his business Diligent and just. (D.D)

Task 2. Classify the following into phrase-epithets and string epithets:

1. ... a lock of hair fell over her eye and she pushed it back with a tired, end-of-the-day gesture. (J. Braine)

2. He was an old resident of Seaborne, who looked after penny-in-the-slot machines, on the pier. (Nichols)

3. Dave does a there-I-told-you-so-look. (A. Wesker)

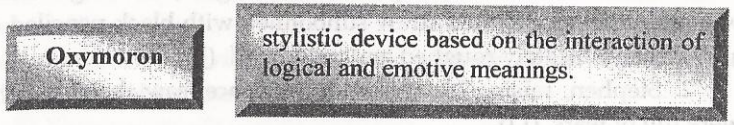
4. She gave Mrs. Silburn a you-know-how-men-are look. (Salinger)

5. She was hopefully, sadly, madly longing for something better. (Dreiser)

6. The money she had accepted was too soft, green, handsome ten-dollar bills. (Dreiser)

7. Mr. Bodart was the soft, fat, melancholy, depressingly hopeful kind. (Lewis).

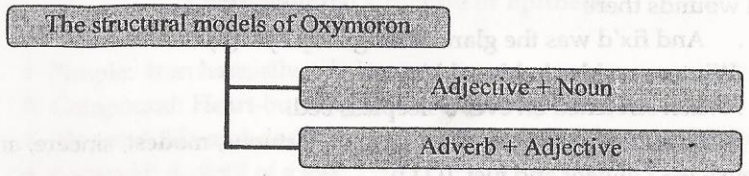
Oxymoron



It presents a combination of two contrasting ideas.

e.g.: *a pleasantly ugly face, a faithful traitor, low skyscraper, sweet sorrow, horribly beautiful, etc.*

An oxymoron always exposes the author's subjective attitude. In such cases two opposite ideas very naturally repulse each other, so that a once created oxymoron is practically never repeated in different contexts and so doesn't become trite, always remaining a free combination.



Task 1. 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 busily 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.)

6. There were some bookcases of superbly unreadable books. (E. W.)

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

8. "Heaven must be the hell of a place. Nothing but repentant sinners up there, isn't it?" (Sh. D.)

9. Harriet turned back across the dim garden. The lightless light looked down from the night sky. (I. M.)

10. Sara was a menace and a tonic, my best enemy; Rosie was a disease, my worst friend. (J. Car.)

11. It was an open secret that Ray had been ripping his father-in-law off. (D.U.)

12. A neon sign reads "Welcome to Reno - the biggest little town in the world." (A. M.)

13. Huck Finn and Holden Caulfield are Good Bad Boys of American literature. (V.)

14. Haven't we here the young middle-aged woman who cannot quite compete with the paid models in the fashion magazine but who yet catches our eye? (Jn. H.)

15. Their bitter-sweet union did not last long. (A. C.)

16. He was sure the whites could detect his adoring hatred of them. (Wr.)

17. You have got two beautiful bad examples for parents. (Sc.F.)

18. He opened up a wooden garage. The doors creaked. The garage was full of nothing. (R.Ch.)

19. She was a damned nice woman, too. (H.)

20. A very likeable young man with a pleasantly ugly face. (A. C.)

Task 2. Learn the following trite oxymorons:

- Sweet pain.
- Gentle poverty.
- Bitter sweet.
- Pretty bad.
- Frightfully happy.
- The little great men.
- Painful pleasure.
- Low skyscraper.
- Sweet sorrow.
- Pleasantly ugly face.

Intensification of a Certain Feature of a Thing or Phenomenon

Simile

a stylistic device expressing a likeness between different objects, the intensification of some feature of the concept in question is realized in a device

✓ **The formal elements of the simile are the following conjunctions and adverbs:** as, like, as like, such as, as if, seem etc.

e.g.: She is happy as a lark.
Subj. basis obj.

Different features may be compared in simile:

- the state
- actions
- manners

e.g.: My heart is like a singing bird;
The body was tensed as a strong leaf of spring

e.g.: A nice old man, hairless as a boiled onion.

The components of Simile

- what is compared (the subject of simile)
- with what the comparison is made (the object of simile);
- the basis of comparison.

Stylistic functions of Simile

- imaginative characterization of a phenomenon
- to produce a humorous effect by its unexpectedness

Task 1. Discuss the following cases of simile:

1. She panted a little as she spoke, like a short-winded lap dog. (OH)
2. In all those years his pale, rather handsome face had never grown any older, it was like the pale grey bowler which he always wore, winter and summer- unageing, calm, serenely without expression (O.H)
3. Above her black dress here face was pale with an opaque whiteness, her eyes were pole as water in a glass, and her strawy hair was almost colourless. (O.H)
4. A shadow of man's ravage, save his own, when, fan a moment, like a drop of rain. He sinks into the depth with bubbling groan without a grave, unhnelled, unciffined and unknown (B)

5. The laugh, pitched in a high key and coming from a muscular frame, seemed like the whinny of an elephant.(J.J)

6. The eyes were melancholy as those of a monkey.

7. And under the deepened dusk he felt the thoughts and desires of the race to which he belonged flitting like bats across the country lines, under trees by the edge of streams

8. ....this joy is deep as the sea

9. He has a tongue like a sword and a pen like a dagger, said the young Roman. (H. Caine)

10. He stood immovable like a rock in a torrent (J. Reed)

Task 2. State the linguistic nature of the simile and define its formal elements:

1. Children! Breakfast is just as good as any other meal and I won't have you gobbling like wolves. (Th. Wilder)

2. His mind went round like a squirrel in a cage, going over the past. (A. Christie)

3. "I'm as sharp", said Quilp to him at parting, "as a ferret". (Dickens)

4. She was a young woman and she entered like a windrush. (T. Capote)

5. "Funny how ideas come", he said afterwards, "like a flash of lightning." (S. Maugham)

6. I left her laughing. The sound was like a hen having hiccups. (R. Chandler)

7. He felt like an old book: spine defective, covers dull, slight foxing, rather shaken copy. (K. Amiss)

Task 3. Pick out the similes:

1. ... this joy is deep as the sea. (J.K. Jerome)

2. She turned towards him a face, round red and honest as the setting sun. (A. Huxley)

3. She hit on the commonplace like a hammer driving a nail into the wall. (S. Maugham)

4. The escalator carried her away just as a mountain river carries a flower to the sea. (I. Murdoch)

5. She is as strong as a track ox. (M. Spillane)

Task 4. State which of the similes used in the following sentences become phraseological units and give the equivalents in your mother tongue:

1. He is as beautiful as weathercock.

2. Every tree and every branch was encrusted with bright and delicate hoarfrost, white and pure as snow.

3. My heart is like as singing bird.

4. It was mournful that her tears began to flow like a rain.

5. He sat as still as a stone.

6. She thinks I am as mild as a kitten and as good-natured as the family cow.

7. His hand was as cold as ice.

8. She was as lively as squirrel.

9. I m hungry as the devil.

10. You are as bold as brass.

11. You gave me books to read. But I couldn't read them; they were as dull as ditch water.

12. I will be as silent as the grave, I swear it.

13. He is as mad as a hatter, you know, but quite harmless, and extremely clever.

14. I know the chap is as cool as cucumber.

Periphrasis

Periphrasis	a word-combination, which is used instead of the word designating an object

e.g.: My son ... has been deprived what can never be replaced.

The periphrasis "what can never be replaced "stands for the word "mother". The concept of such renaming of an object by a phrase is easily understood by the reader within the given context, the latter being the only code, which makes the deciphering of the phrase possible.

As a result of frequent repetition periphrasis may become well established in the language as a synonymous expression for the word generally used to signify the object. Such popular word combinations are called **traditional periphrasis** or **periphrastic synonyms.**

e.g.: A gentlemen of the robe –a lawyer;
the better sex –a woman;
the man in the street –the ordinary person;
my better half –my wife;
the ship of the desert- camel .

In contrast to periphrastic synonyms genuine, speech periphrasis as a stylistic device are new nominations of objects, being the elements of individual style of writers, which realize the power of language to coin new names for objects be disclosing some qualities of the objects.

e.g.: "The hoarse, dull drum would sleep,
And Man be happy yet". (Byron)

Here periphrasis can only be understood from a larger context, referring to the concept war. *"The hoarse, dull drum"* is a metonymical periphrasis standing for *"war"*.

To enable the reader to decipher stylistic periphrasis are very subtle and have aesthetic value. In the following example the word of address is the key to the periphrasis:

e.g.: "Papa, love. I am a mother. I have a child who will soon call Walter by the name, by which I call you". (Dickens)

The stylistic function of periphrasis

to produce a satirical or humorous effect, sarcastic description.

e.g.: "Come on", said Miss Hardforth, *"has the cat got your tongue?"*=can you speak?
to be snatched up to the skies = to die.

Task 1. Distribute the following periphrasis into original and traditional:

1. Did you ever see anything in Mr. Pickwicks manner and conduct towards the opposite sex to induce you to believe. (Dickens)
2. His arm about her, he led her in and bawled, "Ladies and worser halves, the bride". (S. Lewis).
3. I was earning barely enough money to keep body and soul together. (S. Maugham).

I expect you d like a wash", Mrs. Thompson said. "The bathroom's to the right and the usual offices next to it. (J. Braine)

4. She was still fat; the destroyer of her figure sat at the head of the table. (A. Bennett).
5. Mr. Mor's half is still to come.
6. Bill went with him and they returned with a tray of glasses, siphons, and other necessaries of life. (A. Christie).

Task 2. Discuss the following cases of periphrases:

1. Delia was studying under Resenstock-you know his repute as a disturber of the piano keys. (O. Henry).
2. You are my true and honourable wife.
As dear to me as are ruddy drops.
That visit my sad heart (=blood). (Shakespeare)
3. The two friends returned to their inn; Mr. Winkle to ruminate on the approaching Struggle, and Mr. Snodgrass to arrange the weapon of war. (Dickens)
4. Mr. Snodgrass bore under his arm the instruments of destruction. (Dickens)

Euphemism

Euphemism

a periphrasis which is used to replace an unpleasant word or expression by a more acceptable one

e.g.: the word *"to die"* has the following euphemisms:

- to pass away
- to expire
- to be no more
- to depart
- to join the majority
- to cross the bar.

So, euphemisms are words and phrases which aim at producing a deliberately mild effect.

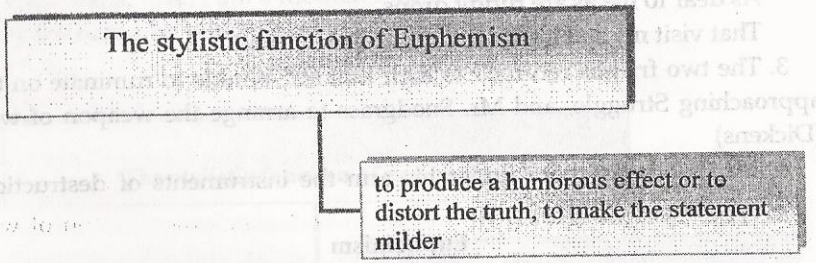
The origin of the term *euphemism* discloses the aim of the device very clearly, i.e. speaking well (from Greek: **Eu** - *well*, **Pheme** - *speaking*

Euphemism sometimes figuratively called *"a whitewashing device"*

Euphemisms may be divided into several groups according to their spheres of application.

The most recognizable are the following:

- Religious
- Moral
- Medical
- Political
- Parliamentary



e.g.: intoxication - drunkenness,
Perspiration - sweat.

Task 1. Comment on the euphemisms in the following sentences and translate the extracts into your mother tongue:

1. But people put on black to remember people when they are gone. (Dickens)

2. We were all going direct to Heaven, we were all going direct the other way (=to hell). (Dickens.)

3. I hope "I shall kick the bucket before I'm as old as grandfather", he thought. (Galsworthy)

4. I remembered pictures of men in the papers, leaving places like that, and being taken away (being arrested).

5. "I don't mind, I like being alone", I said.

"Do you, by Jove? What an extraordinary thing"

6. In private I should merely call him a lair. In the press you should use the words, "Reckless disregard for truth and in Parliament – that you regret he "should have been so misinformed." (J. Galsworthy)

Task 2. Pick out euphemisms in the following sentences and give their ordinary equivalents:

1. Her father wrote a letter to Miss Pinkerton recommending the orphan child to her protection, and so descended to the grave. (Thackeray)

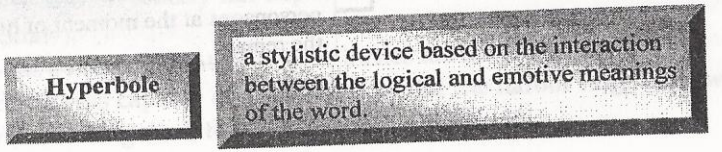
2. Old Timothy; he might go off the hooks at any moment. (J. Galsworthy).

3. "I hope shall kick the bucket long before I'm as old as grandfather", he thought. (J. Galsworthy).

4. Mr. Reed had been dead nine years; it was in this chamber he breathed his last. (Sh. Bronte).

5. Mr. Forsyte has passed away, sir – in his sleep the doctor says. (J. Galsworthy).

Hyperbole



It is deliberate overstatement or exaggeration of some quantity, quality, size, etc., the aim of which is to intensify one of the features of the object to such a degree that from the practical point of view the fulfillment of which is impossible. Both the writer and the reader are fully aware of the deliberateness of the exaggeration.

✓ Hyperbole may be expressed in a periphrastic descriptive way.

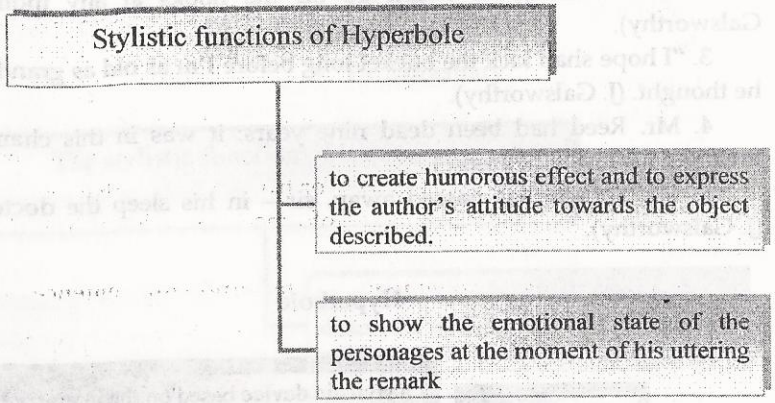
e.g.: "What I suffer in that way *no tongue can tell*" (J. K. Jerome).

"No tongue can tell" means ***"it is very difficult to express by means of a language"***.

In this case hyperbole is based on metonymy *(tongue)*.

We constantly use expressions containing hyperbole in our everyday speech. Such exaggerations are distinguished from a hyperbole as a stylistic device:

e.g.: I haven't seen you *for ages*,
I asked him on my *bended knees*,
You promised it *one thousand times*,
A thousand pardons, scared to death,
I'd *give the world* to see him.



Task 1. Differentiate between the traditional and the genuine hyperboles in the following sentences:

1. God I saw it ten times.
2. I remember a friend of mine buying a couple of cheese sat Liverpool. Splendid cheeses they were ripe and mellow, and with a two hundred horse – power scent about them might have been warranted to carry three miles, and knock a man over at two hundred yards. (J. K. Jerome).
3. He is a second cousin – such a child, about six month older and ten years younger than I am. (Galsworthy).
4. Mother pottered absent mindedly round the vast, stone – fragged kitchen, preparing galloons of beef – tea and trying to listen to Lugaretzia. (Ger. Durrel).
5. I thought if I went on waiting till Mary came to see me I'd have to wait till doomsday, so I thought the best thing I could do was to come and see her myself. (W. S. Maugham).
6. I was scared to death.
7. I was thunder –stick.
8. The earth was made for Dombey and Son to trade in and the sun and the moon were made to give them light. Rivers and seas were formed to float their ships ;winds blew for and against their enterprises.(Galsworthy)
9. She was utterably astonished.
10. My dear friend ,how have you been this century

Task 2. Define hyperboles and comment on them:

1. She was very much upset by the catastrophe that have befallen the Bishops, but it was exiting, and she was tickled to death to have someone fresh to whom she could tell all about it. (S. Maugham).
2. The car was speeding at breakneck pace over snowy white road. (Th.Dreiser).
3. You've been a lawyer for fifty years, and that white – haired lady at your side has eaten over fifty thousand meals with you. (Th. Wilder).
4. This is Rome. Nobody has kept a secret in Rome for three thousand years. (I. Shaw).
5. She has a nose that's at least three inches too long. (A. Huxley).
6. And she was capable of a giant joy, so did the harbor huge sorrow, so that when his dog died, the world ended. (Steinbeck).

CHAPTER III
SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES
Compositional Patterns of Syntactical Arrangement
Stylistic Inversion

Word order has peculiarities in many languages. Therefore, the direct word order in Modern English is a well-known fact for everybody.

This word order is considered to be neutral and deprived of any stylistic information. Nevertheless, according to the writers aim the word order may be changed in the sentence after which the emphasis springs up.

Stylistic Inversion

The violation of the traditional word order of the sentence after which does not alter the meaning of the sentence only giving it an additional emotional colouring

e.g.: "Rude am I in my speech (Shakespeare) - the speech is emphasized.

The chief stylistic function of inversion

- to single out some parts of the sentence and sometimes to increaese the emotional tension.
- to add emotional colouring to the utterance
- to stress on one of the parts of the sentence, which is significant.

Therefore, inversion must be regarded as an expressive means of the language having typical structural models.

Task 1. Reveal the linguistic nature of inversion. Define the functions of the stylistic device:

1. Below me in the sun and shade lay the old house... (Dickens).
2. How have I implored and begged that man to inquire into Captain's family connections; how have I urged and entreated him to take some decisive step. (Dickens).
3. And we sang a song about a gypsy's life and how delightful a gypsy's life was. (J. K. Jerome).
4. Scattered about the boat, in dreamy and reposeful attitudes lay five fellows. (J. K. Jerome).
5. Into the society come soniavan der Merne when her husband had been three years in prison. (M. Spillane).
6. To instruct him was difficult, to have checked him would have been unthinkable. So Mor continued to be irritated (I. Murdoch).
7. Through the window was visible a small piece of the garden ,some trees, and above the trees in the far distance the tower of the school. In front of demoyte stood a table spread with books and papers (I. Murdoch).
8. And fast into the perilous gulf of night walked Bosiney, and fast after him walked George (Galsworthy)

Task 2. Indicate the patterns of stylistic inversion:

1. Inexpressible was the astonishment of the little party when they returned to find that Mr. Pickwick had disappeared. (Dickens)
2. Came frightful days of snow and rain. (J. London)
3. I can't bear to see him .Over by St. Paul he stands and there is no money in it...(Galsworthy)
4. A good generous prayer it was. (M. Twain)
5. Eagerly I wished the morrow.(Poe)
6. My dearest daughter, at your feet I fall. (Dryden)
7. In went Mr. Pickwick.(Dickens)
8. Down dropped the breeze... (Coleridge)
9. Sure am I from what I have heard and from what I have seen. (Shakespeare)
10. Came another tiny moment, while they waited, laughing and talking. (Mansfield)

Parallel Construction

Parallel construction — Constructions formed by the same syntactical pattern, closely following one another

True enough, parallel constructions almost always include some type of lexical repetition too, and such a convergence produces a very strong effect, foregrounding at one go logical, rhythmic, emotive and expressive aspects of the utterance.

Parallelism can be completed when the construction of the second sentence fully copies that of the first one:

e.g.: "The sky was dark and gloomy, the air damp and raw, the streets wet and sloppy." (Dickens)

Stylistic functions of Parallel construction

- Semantic: either equal semantic significance or opposition of the repeated parts
- Structural: a rhythmical design to the parts of the parallel construction

e.g.: Nothing to see but sights,
Nothing to quench but thirst,
Nothing to have but what we have got.
Thus through life we are cursed. (B. King

Task 1. From the following examples yon will get a better idea of the functions of various types of parallelism:

1. 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.)

2. And everywhere were people. People going into gates and coming out of gates. People staggering and falling. People fighting and cursing. (P. A.)

3. He ran away from the battle. He was an ordinary human being that didn't want to kill or be killed. So he ran away from the battle. (St. H.)

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

5. There lives at least one being who can never change - one being who would be content to devote his whole existence to your happiness - who lives but in your eyes - who breathes but in your smile - who bears the heavy burden of life itself only for you. (D.)

6. It is she, in association with whom, saving that she has been for years a main fibre of the roof of his dignity and pride; he has never had a selfish thought. It is she, whom he has loved, admired, honoured and set up for the world to respect. It is she, who, at the core of all the constrained formalities and conventionalities of his life, has been a stock of living tenderness and love. (D.)

Task 2. Pick out parallel constructions:

1. You know I am very grateful to him, don't you?
You know I feel a true respect for him... don't you?
2. What is it? Who is it? When was it? Where was it? How was it?
3. The coach was waiting, the horses were fresh, the roads were good, and the driver was willing.
4. ... they all stood, high and dry, safe and sound, hale and hearty, upon the steps of the Blue Lion.
5. The sky was dark and gloomy, the air damp and raw, the streets wet and sloppy.
6. It's only an adopted child. One I have told her of. One I'm going to give the name to.
7. Passage after passage did he explore; room after room did he peep into. (Dickens)

Task 3. Comment on the parallel constructions:

1. The cock is crowing,
   The stream is flowing,
   The small birds twitter,
   The lake doth glitter. (Wordsworth)
2. The seed ye sow, another reaps;
   The wealth ye find, another keeps;
   The robes ye weave, another wears;
   The arms ye forge, another bears. (Shelley)
3. There are so many sons who won't have anything to do with their fathers, and so many fathers who won't have anything to do with their sons. (O. Wilde)

Antithesis

Syntactical stylistic devices add logical, emotive, expressive information to the utterance regardless of lexical meanings of sentence components. There are certain structures though, whose emphasis depends not only on the arrangement of sentence members but also on the lexico-semantic aspect of the utterance. They are known as ***lexico-syntactical Stylistic devices.***

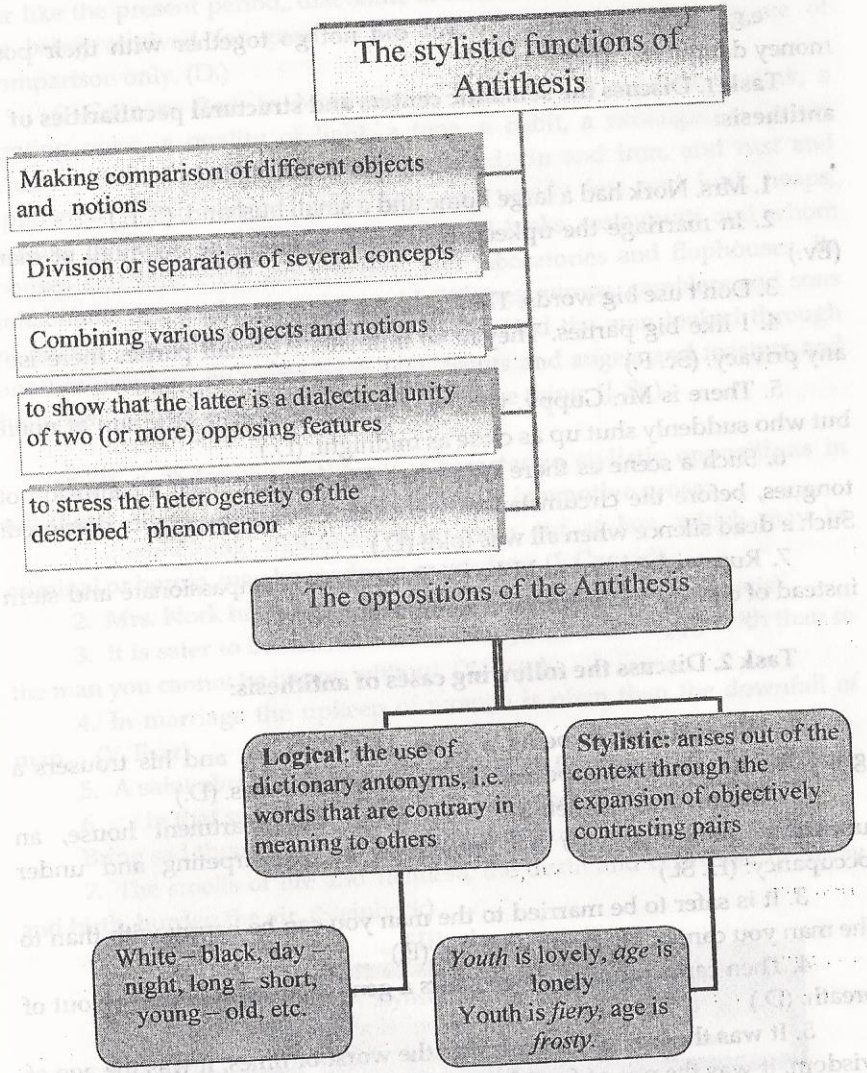
Antithesis	a stylistic device based on the opposition of the concepts

Antithesis is a good example of them: syntactically, antithesis is just another case of parallel constructions. But unlike parallelism, which is indifferent to the semantics of its components, the two parts of an antithesis must be semantically opposite to each other, as in the sad maxim of O. Wilde:

e.g.: "Some people have much to live on, and little to live for",
where "much" and "little" present a pair of antonyms, supported by the ' contextual opposition of postpositions "on" and "for".

e.g.: "If we don't know who gains by his death we do know who loses by it." (Ch.)

Here, too, we have the leading antonymous pair "gain - lose" and the supporting one, made stronger by the emphatic form of the affirmative construction - "don't know / do know".



Antithesis as a semantic opposition, emphasized by its realization in similar structures, is often observed on lower levels of language hierarchy, especially on the morphemic level where two antonymous affixes create a powerful effect of contrast:

e.g.: "Their pre-money wives did not go together with their post-money daughters." (H.)

Task 1. Discuss the semantic centers 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.)
6. Such a scene as there was when Kit came in! Such a confusion of tongues, before the circumstances were related and the proofs disclosed! Such a dead silence when all was told! (D.)
7. Rup wished he could be swift, accurate, compassionate and stern instead of clumsy and vague and sentimental. (I. M.)

Task 2. Discuss the following cases of antithesis:

1. His coat-sleeves being a great deal too long, and his trousers a great deal too short, he appeared ill at ease in his clothes. (D.)
2. There was something eery about the apartment house, an unearthly quiet that was a combination of overcarpeting and under occupancy. (H. St.)
3. It is safer to be married to the man you can be happy with than to the man you cannot be happy without. (E.)
4. Then came running down stairs a gentleman with whiskers, out of breath. (D.)
5. It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of

Darkness, it was the spring of hope, it was the winter of despair; we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way - in short the period was so far like the present period, that some of its noisiest authorities insisted on its being received for good or for evil, in the superlative degree of comparison only. (D.)

6. Cannery Row in Monterey in California is a poem, a stink, a grating noise, a quality of light, a tone, a habit, a nostalgia, a dream. Cannery Row is the gathered and scattered, tin and iron, and rust and splintered wood, chipped pavement and weedy lots and junk heaps, sardine canneries of corrugated iron, honky tonks, restaurants and whore houses and little crowded groceries and laboratories and flophouses. Its inhabitants are, as the man once said "Whores, pimps, gamblers and sons of bitches", by which he meant everybody. Had the man looked through another peephole he might have said "Saints and angels and martyrs and holy men" and he would have meant the same thing. (J. St.)

Task 3. Point out antithesis. Characterize stylistic oppositions in antithesis. Define the function of antithesis in emotive prose:

1. ...something significant may come out at last, which may be criminal or heroic, may be madness or wisdom. (J. Conrad)
2. Mrs. Nork had a large home and a small husband. (S. Lewis)
3. It is safer to be married to the man you can be happy with than to the man you cannot be happy without. (Y. Esar)
4. In marriage the upkeep of woman is often than the downfall of man. (Y. Esar)
5. A saint abroad, and a devil at home. (J. Bunyan)
6. ... in that sweet mood when pleasant thoughts.
   Bring sad thoughts to the mind. (Wordswort)
7. The smells of life and richness, the death and digestion, of decay and birth, burden the air. (Steinbeck)

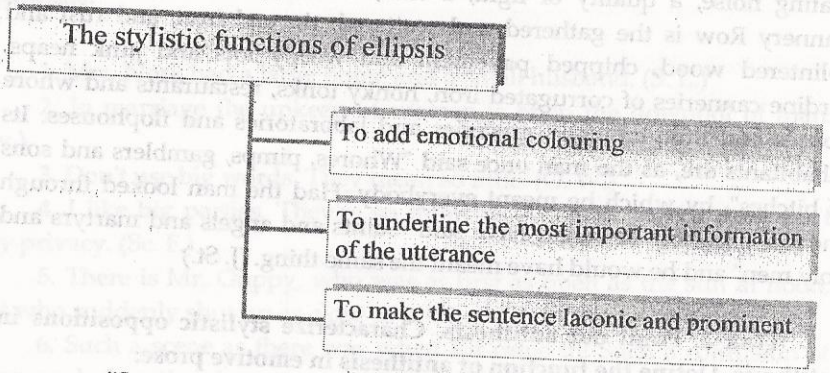
Ellipsis

Ellipsis

A stylistic device based on the deliberate omission of one or more words in the sentence for definite stylistic purpose.

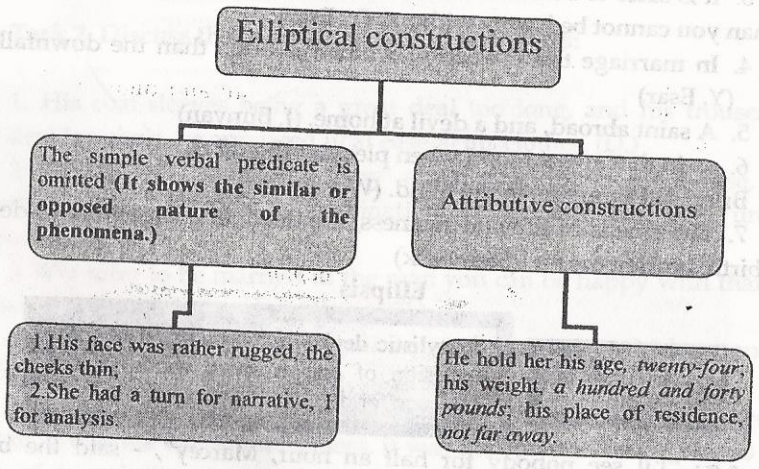
e.g.: "I'll see nobody for half an hour, Marcey", - said the boss, "Understand? Nobody at all." (Mansfield)

Ellipsis is the basis of the so-called *telegraphic style*, in which connectives and redundant words are left out. In the early twenties British railways had an inscription over luggage racks in the carriages: "The use of this rack for heavy and bulky packages involves risk of injury to passengers and is prohibited." Forty years later it was reduced to the elliptical: "For light articles only." The same progress from full completed messages to clipped phrases was made in drivers' directions: "Please drive slowly" "Drive slowly" "Slow".



e.g.: "Serve him right; he should arrange his affairs better! So any respectable Forsyte." (J. Galsworthy)

"Got a letter? Enjoy your holiday? My best wishes to your father! Had a good time"



Task 1. 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.)

6. She merely looked at him weakly. The wonder of him! The beauty of love! Her desire toward him! (Dr.)

7. Ever since he was a young man, the hard life on Earth, the panic of 2130, the starvation, chaos, riot, want. Then bucking through the planets, the womanless, loveless years, the alone years. (R. Br.)

8. *H.* The waves, how are the waves? *C.*: The waves? Lead. *H.*: And the sun? C.: Zero.

H.: But it should be sinking. Look again. *C.*: Damn the sun. *H.*: Is it night already then? C: No.

H.: Then what is it? C: Grey! Grey! GREY! *H.*: Grey! Did I hear you say grey? *C.*: Light black. From pole to pole. (S. B.)

9. I'm a horse doctor, animal man. Do some farming, too. Near Tulip, Texas. (T. C.)

10. "I'll go, Doll! I'll go!" This from Bead, large eyes larger than usual behind his horn-rimmed glasses. (J.)

Task 2. State the widely used patterns of ellipsis:

1. A black February day. Clouds hewn of ponderous timber weighing down on the earth: an irresolute dropping of snow specks upon the trampled wastes. Gloom but no veiling of angularity. The second day of Kennicott's absence. (S. L.)

2. And we got down at the bridge. White cloudy sky, with mother-of-pearl veins. Pearl rays shooting through, green and blue-white. River roughed by a breeze. White as a new file in the distance. Fish-white streak on the smooth pin-silver upstream. Shooting new pins. (J. C.)

3. This is a story how a Baggins had an adventure. He may have lost the neighbours' respect, but he gained - well, you will see whether he gained anything in the end. (A. T.)

4. "People liked to be with her. And —", she paused again, "- and she was crazy about you." (R. W.)

5. What I had seen of Patti didn't really contradict Kitty's view of her: a girl who means well, but. (D. U.)

6. "He was shouting out that he'd come back, that his mother had better have the money ready for him. Or else! That is what he said: "Or else!" It was a threat." (Ch.)

7. "Listen, I'll talk to the butler over that phone and he'll know my voice. Will that pass me in or do I have to ride on your back?"

"I just work here," he said softly. "If I didn't —" he let the rest hang in the air, and kept on smiling. (R. Ch.)

8. I told her, "You've always acted the free woman, you've never let any thing stop you from —" He checks himself, goes on hurriedly. "That made her sore." (J. O'H.)

9. "Well, they'll get a chance now to show -" Hastily: "I don't mean - But let's forget that." (O'N.)

10. And it was unlikely that anyone would trouble to look there -until - until - well. (Dr.)

11. There was no breeze came through the door. (H.)

12. I love Nevada. Why, they don't even have mealtimes here. I never met so many people didn't own a watch. (A. M.)

13. Go down to Lord and Taylors or someplace and get yourself something real nice to impress the boy invited you. (J. K.)

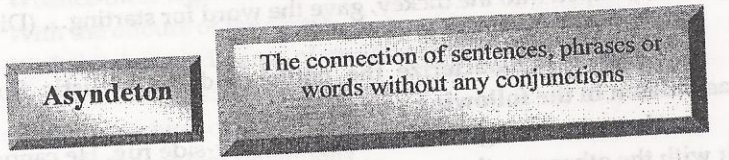
14. There was a whisper in my family that it was love drove him out and not love of the wife he married. (J. St.)

Particular Ways of Combining Parts of the Utterance

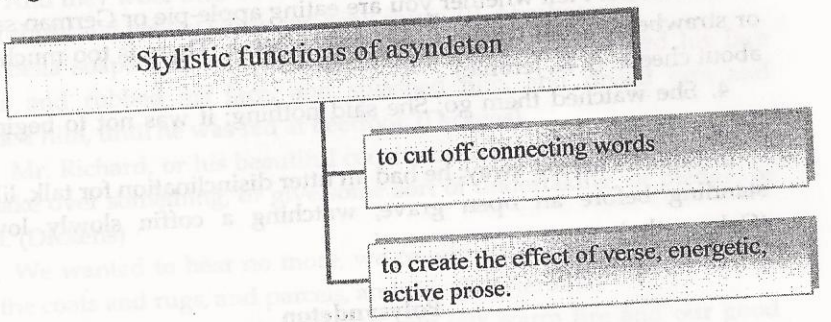
The arrangement of sentence members, the completeness of sentence structure necessarily involve various *types of connection* used within the sentence or between sentences. Repeated use of conjunctions is called *polysyndeton;* deliberate omission of them is, correspondingly, named *asyndeton.* Both polysyndeton and asyndeton have a strong rhythmic impact.

These two types of connection are more characteristic of the author's speech.

Asyndeton



e. g.: She watched them go; she said nothing; it was not to begin then.



e.g.: I insist: it will give me the greatest pleasure, I assure you. My car is in the stable: I can get it round in five minutes. (B. Shaw)

Task 1. Define the stylistic devise of asyndeton in the following sentences:

1. The pulsating motion of Malay Camp at night was everywhere. People sang. People cried. People fought. People loved. People hated. Others were sad. Others gay. Others with friends. Others lonely. Some died. Some were born. (P. Abrahams)

2. He yawned, went out to look at the thermometer, slammed the door, patted her head, unbuttoned his waistcoat, yawned, wound the clock, went to look at the furnace, yawned, and clumped upstairs to bed, casually scratching his thick woolen undershirt. (S. Lewis)

3. Through his brain, slowly, sifted the things they had done together. Walking together. Dancing together. Sitting silent together. Watching people together. (P. Abrahams)

4. With these hurried words, Mr. Bob Sawyer pushed the postboy on one side, jerked his friend into the vehicle, slammed the door, put up the

steps, wafered the bill on the street-door, locked it, put the key in his pocket, jumped into the dickey, gave the word for starting... (Dickens)

Task 2. Characterize the nature and the stylistic function of asyndeton in the following sentences:

1. He notices a slight stain on the window-side rug. He cannot change it with the other rug, they are a different size. (A. Christie)
2. Students would have no need to "walk the hospitals" if they have me. I was a hospital in myself. (J. K. Jerome)
3. You can't tell whether you are eating apple-pie or German sausage, or strawberries and cream. It all seems cheese. There is too much odour about cheese. (J. K. Jerome)
4. She watched them go; She said nothing; it was not to begin then. (W. Faulkner)
5. Soames turned away; he had an utter disinclination for talk, like one standing before an open grave, watching a coffin slowly lowered. (Galsworthy)

Polysyndeton

Polysyndeton

The stylistic device of connecting sentences, phrases, syntagms or words by using connectives (mostly conjunctions and prepositions) before each component part

e.g.: "And I looked at the piles of plates and cups, and kettles, and bottles, and jars, and pies, and stoves, and cakes, and tomatoes." (J. K. Jerome)

The stylistic function of polysyndeton

to strengthen the idea of equal logical (emotive) importance of connected sentences

e.g. "Should you ask me whence these stories?
Whence these legends and traditions,
With the odours of the forest,
With the dew, and damp of meadows,
With the curling smoke of wigwams,
With the rushing of great rivers,
With their frequent repetitions ..."

Task 1. State the functions of the following examples of polysyndeton:

1. And they wore their best and more colourful clothes. Red shirts and green shirts and yellow shirts and pink shirts. (P. Abrahams)
2. Bella soaped his face and rubbed his hands, and soaped his face hands and rubbed his face, and splashed him, and rinsed him and toweled him, until he was red at beetroot. (Dickens)
3. Mr. Richard, or his beautiful cousin, or both, could sing something or make over something, or give some sort of undertaking, or pledge, or bond. (Dickens)
4. We wanted to hear no more, we caught up the hammer and bags, and the coats and rugs, and parcels, and ran. (J. K. Jerome)
5. If little Hans came up here and saw our warm fire and our good supper and our great cask of red whine he might get envious. (O. Wilde)

Task 2. Pay attention to the repeated conjunctions and the number of repetitions:

1. And the rain descended, and the floods came, and the winds blew and beat upon the house; and it fell; and great was the fall of it. (Matthew)
2. I had always been a good girl; and I never offered to say a word to him; and I don't owe him nothing; and I don't care; and I won't be put upon; and I have my feelings the same as anyone else. (Show)
3. He put on his coat and found his mug and plate and knife and went outside. (J. Aldridge)
4. Be dull and soulless, like a beast of the field – brainless animal with listless eye, until by any ray of fancy, or hope, or fear, or life. (J.K. Jerome)

Task 3. 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.)

6. With these hurried words Mr. Bob Sawyer pushed the postboy on one side, jerked his friend into the vehicle, slammed the door, put up the steps, wafered the bill on the street-door, locked it, put the key into his pocket, jumped into the dickey, gave the word for starting. (D.)

7. "Well, guess it's about time to turn in." He yawned, went out to look at the thermometer, slammed the door, patted her head, unbuttoned his waistcoat, yawned, wound the clock, went to look at the furnace, yawned and clumped upstairs to bed, casually scratching his thick woolen undershirt. (S.L.)

8. "Give me an example," I said quietly. "Of something that means something. In your opinion." (T. C.)

9. "I got a small apartment over the place. And, well, sometimes I stay over. In the apartment. Like the last few nights." (D. U.)

10. "He is a very deliberate, careful guy and we trust each other completely. With a few reservations." (D. U.)

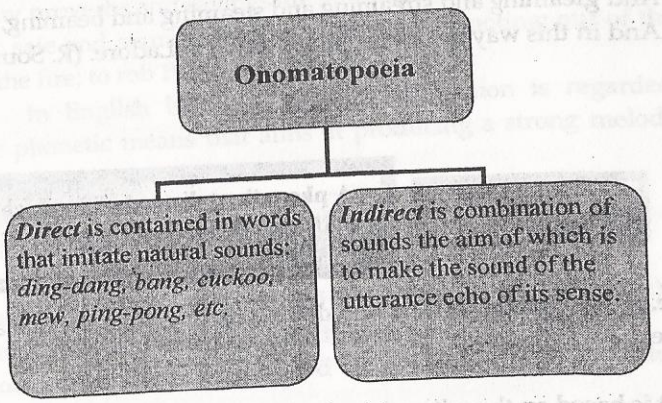
CHAPTER IV
PHONETIC EXPRESSIVE MEANS AND STYLISTIC DEVICES

Onomatopoeia

Onomatopoeia	the use of words or combinations of words which aims at imitating sounds produced in nature by things, by people and by animals

e.g.: "And the great pines grown aghast" (Shelley)

The repetition of the sounds [g] and [r] is aimed at imitating the sounds of the forest on a stormy night.



e.g.: "And the silken, sad, uncertain rustling of each purple curtain."(E. A. Poe)

Here repetition of the sound [s] produces the sound of the rustling of the curtain.

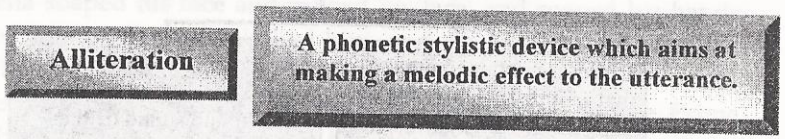
Onomatopoeic words are divided into the following groups:

- ✓ Words denoting the sounds of movements: *bang, boom, rustle, hum, crash, whip.*
- ✓ Words denoting sounds appearing in the process of communication: *babble, giggle, grumble, murmur, whisper.*
- ✓ Sounds of animals, birds, insects: *huzz, crackle, crow, hiss, moo, mew, purr, roar.*
- ✓ The sound of water: *splash.*
- ✓ The sound of metallic things: *clink, tinkle, etc.*

Task 1. Discuss the following onomatopoeic words and illustrate equivalents from your mother tongue.

1. "I hope it comes and zzzzzz everything before it". (D. Wilder)
2. I had only this one year of working without Shhh! (D. Carter)
3. Cecil was immediately shushed. (H. Lee)
4. "Sh-Sh".
   "But I am whispering". This continual shushing annoyed him. (A. Huxley)
5. The Italian trio... tut-tutted their tongues at me. (T. Capote)
6. And nearing and clearing,
   And falling and crawling and sprawling,
   And gleaming and streaming and steaming and beaming,
   And in this way the water comes down at Ladore. (R. Southey)

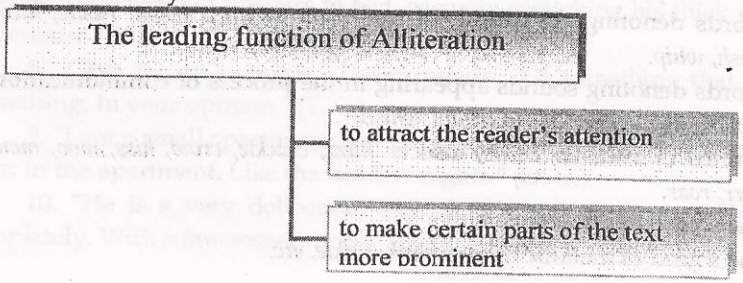
Alliteration



e.g.: And the day is dark and dreary; no pay, no play; fate and fortune.

It is based on the reiteration of initial similar constant sounds in close succession, particularly at the beginning of successive word.

Alliteration is generally regarded as a musical accompaniment of the authors' idea, supporting it with some vague emotional atmosphere which each reader interprets for himself. Thus the repetition of a certain sound prompts the feeling of anxiety, fear, horror, anguish or all these feelings simultaneously.



Alliteration is often used in poetry, emotive prose and the style of mass media (especially headlines) as well as in proverbs and sayings.

e.g.: the place of light, of literacy and learning.
Live and learn.
Look before you leap.

The titles of some books are alliterated:
e.g.: School for Scotland; Sense and sensibility; Silver Spoon.

Many proverbs and sayings are built on alliteration:
e.g.: safe and sound, blind as a bat; neck or noting; out of the frying pan into the fire; to rob Peter to pay Paul.

In English belles-lettres style alliteration is regarded as an emphatic phonetic means that aims at producing a strong melodical and emotional effect.

Task 1. Discuss the following cases of alliteration:

1. Our dreadful matches to delightful measures. (Shakespeare)
2. The day is cold and dark and dreary.
3. Both were flushed, fluttered and rumbled by the late scuffle. (Dickens)
4. His wife was shrill, languid, handsome and horrible. (Sc. Fitzgerald)
5. ... he swallowed the hint with a gulp and a gasp and a grin. (R. Kipling)
6. The wicky, wacky, wocky bird,
   He sings a song that can't be heard...
   He sings a song that can't be heard.
   The wicky, wacky, wocky bird.
   The wicky, wacky, wocky mouse.
   He built himself a little house...
   But snug he lived inside his house,
   The wicky, wacky, wocky mouse. (N. Mailer)

Rhyme

Rhyme — **The repetition of identical or similar sound combinations of words**

e.g.: say, day, play, measure, pleasure, etc.

Rhyming words are generally placed at a regular distance from each other. So, rhyme is most often used in poetry and performs different functions.

The leading function of Rhyme — To make the expressions bright, easy to remember

e.g.: It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know,
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love and to be loved by me. (E. A. Poe)

With regard to the similarity of sounds we distinguish the following types of rhyme:

1. ***Full rhymes*** – the likeness between the vowel sound in the last stressed syllables and between all sounds which follow.

e.g.: tenderly – slenderly; finding – binding.

2. ***Incomplete rhymes*** – they can be divided into two main groups:

➢ In *vowel rhymes* – the vowels of the syllables in corresponding words are identical, but the consonants may be different as in *flesh – fresh.*

➢ *Consonant rhymes,* on the contrary, show concordance in consonants and disparity in vowels, as in *worth – forth, tale – tool, treble – trouble, flung – lung.*

Many proverbs, sayings and epigrams are based on the use of rhyme:

e.g.: When the cat's away, the mice will play. (away - play)
Repetition is the mother of tuition. (repetition - tuition)

The rhymes are arranged in the following models:

❖ *Couplet rhyme* – when the first and second lines rhyme together. The rhyming scheme is symbolized as *aa:*

Away, away, from men and towns,
To the wild wood and the downs. (P. Shelley)

❖ *Triple rhymes* – when all the three lines rhyme together. The rhyming scheme is *aaa.*

❖ *Cross rhyme* – when the first and the third, the second and fourth lines rhyme together. The rhyming scheme is *abab:*

Four seasons fill the measure of the year;
There are four seasons in the mind of man:
He has his lasty Spring, when fancy clear
Takes in all beauty with an easy span. (J. Keats)

❖ *Frame rhyme* – when the first and the fourth, the second and the third lines rhyme together. The rhyming scheme is *abba:*

Love, faithful love recall'd thee to my mind –
But how could I forget thee? Through what power
Even for the least division of an hour.
Have I been so beguiled as to be blind. (W. Wordstock)

Task 1. State the types of rhyme:

1) Dear nature is the kindest mother still,
Though always changing, in her aspect mild;
From her bare bosom let me take my bill,
Her never-weaned, though not her favoured child. (Byron)

2) When the lamp is shattered,
The light in the dust lies dead –
When the cloud is scattered,
The rainbow's glory is shed. (Shelley)

3) The star of Love, all stars above,
Now reigns o'er earth and sky,
And high and low the influence know
But where is country Guy?

Rhythm

Rhythm — A regular alternation of stressed and unstressed syllables in the utterance

e.g.: Sweet and low, sweet and low,
Wind of the western sea,
Low, low, breathe and blow,
Over the rolling waters go. (A. Tennyson)

The leading function of Rhythm — To produce the desired stylistic effect, a natural outcome of poetic emotion.

The regular alternations of stressed and unstressed syllables form a unit – *the foot.*

There are five basic feet and consequently metres in English poetry:

- ✓ **Iambus** is a foot consisting of one unstressed syllable followed by one stressed syllable:
  My soul is dark – oh; quickly string
  The harp I yet can brook to here. (Byron)
- ✓ **Trochee** is a foot consisting of one unstressed syllable followed by one unstressed syllable:
  Fare thee well! And if for ever
  Still for ever, fare the well. (Byron)
- ✓ **Dactil is** a foot consisting of one unstressed syllable followed by two unstressed syllable:
  Hail to the Chief who in triumph advances!
  Honoured and blessed be the ever-green pine! (W. Scott)
- ✓ Anapest is a foot consisting of two unstressed syllable followed by one stressed syllable:

He is a gone to the mountain,
He is lost to the forest
Like a summer-dried fountain,
When our need was the sorest. (W. Scott)

- ✓ Amphibrach is a foot consisting of one unstressed syllable followed by one stressed and one unstressed syllable:
  The waters are flashing,
  The white hail is dashing,
  The lightnings are glancing,
  The boar-spray is dancing. (Shelley)

The function of Rhythm in prose — increase the emotional tension of the narration

Rhythm in verse as a stylistic device interprets the beauty of nature, its stillness, helps to intensify the emotions, especially used in music, dance and poetry.

Task 1. Single out the functions of rhythm in the following extracts:

1. Tiger, tiger, burning bright
   In the forest of the hight,
   What immortal hand or eye
   Dare frame thy fearful symmetry. (W. Blake)
2. Adieu, adieu! My native shore
   Fades o'er the waters blue. (Byron)

Proverbs and Sayings

Proverbs — Brief statements which show in a condensed form the accumulated life experience of the society.

e.g.: *"Better late than never."*
"Out of sight, out of mind."
"He laughs best who laughs last."
"A great ship asks deep waters

They are usually short familiar epigrammatic sayings, expressive and have generalized meaning. They are also image bearing. They express the wisdom of the people and never lose their freshness and vigour.

Proverbs have much in common with set expressions because their lexical components are also constant, their meaning is traditional and mostly figurative, and they are introduced into speech ready-made.

Sayings — A common phrase differing from proverb in that the thought is not so completely expressed here.

e.g.: *"To fish in trouble waters";*
"To kill two birds with one stone";
"To teach old dogs new tricks"

The function of proverbs and sayings

- To clarify and confirm the thought
- To make both spoken and written language emotional, concrete, figurative and lively

e.g.: *"**Cat was almost out of the bag** when I grabbed it by its tail and pulled it back."*

Usually English proverbs and sayings are rhythmically arranged and rhymed.

e.g.: *"Eat at pleasure, drink with measure";*
"A friend in need is a friend indeed."

Task 1. Give equivalents of the following English proverbs and sayings in your mother tongue:

1. Knowledge is a treasure, but practice is the key to it.
2. Two heads are better than one.
3. An empty bag cannot stand upright.
4. Better die standing than live kneeling.
5. What we acquire without sweat we give away without regret.
6. No pains, no gains.
7. To stitch in time saves nine.
8. As you saw, you shall mow.
9. A cheerful wife is the joy of live.
10. A faithful friend loves to the end.
11. As the baker, so the buns; as the father, so the sons.
12. Truth may be blamed, but never shamed.

Epigrams

Epigrams — **A stylistic device which is very close to a proverb. Epigrams are created by individuals, famous writers, poets, scientists, philosophers whom we know.**

Epigrams must meet all the necessary requirements of the proverbs: they must be brief, generalizing and witty.

e.g.: "A little learning is a dangerous thing" (A. Pope);
"A man's best friend is his own pond note" (Cronin);
"Fame is the thirst of youth" (Byron)

If one and the same epigram is often used it begins to lose its brightness, emotive charge and enters the system of proverbs and sayings.

e.g.: "To be or not to be" (W. Shakespeare);
"Something is rotten in the state of Denmark"
"Better late than never" (Shakespeare);
"A sound mind in a sound body".

Epigrams possess a great degree of independence and therefore, if taken out of the context, will retain the wholeness of the idea they express.

Epigrams are literary expressions while proverbs are the utterance of the folk language.

Task 1. Define epigrams and translate them into your mother tongue:

1. ... in the days of old men made manners;
Manners now make men. (Byron)
2. A thing of beauty is a joy forever. (Keats)
3. He that bends shall be made straight. (S. Maugham)
4. Failure is the foundation of success and success is the lurking place of failure. (S. Maugham)
5. Mighty is he who conquers himself. (S. Maugham)
6. Better beans and bacon in peace than cakes and ale in fear. (Acsop)
7. Appearances are deceptive. (Acsop)
8. Studies serve for delight, for ornament, and for ability. (F. Bacon)
9. Here is a sight to those who love me, and a smile to those who hate. (Byron).
10. Cleverness often makes us discontented and selfish. (A. Emerson)
11. A good laugh is sunshine in a house. (Thackeray)

Part II

CHAPTER I

FUNCTIONAL STYLES OF THE ENGLISH LANGUAGE

Each style of literary language makes use of a group of language means the interrelation of which is peculiar to the given style. Each style can be recognized by one or more leading features. For instance the use of special terminology is a lexical characteristic of the style of scientific prose.

A style of language can be defined as a system of coordinated, interrelated and interconditioned language means intended to fulfill a specific function of communication ands aiming at a definite effect.

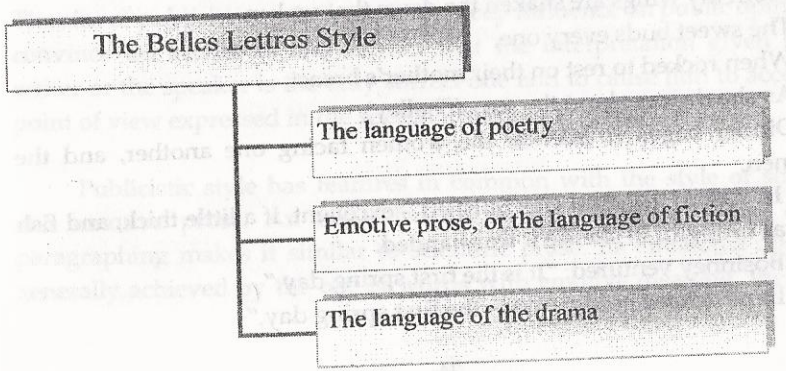
Each style is a relatively stable system at the given stage in the development of the literary language, but it changes, and sometimes considerably, from one period to another. Therefore the style of a language is a historical category. Thus the style of emotive prose actually began to function as an independent style after the second half of the 16th century; the newspaper style budded off from the publicistic style; the oratorical style has undergone considerable changes.

In English literary language we distinguish the following major functional styles:

- The belles-lettres style.
- Publicistic style.
- Newspaper style.
- Scientific prose style.
- The style of official documents.

Each functional style may be characterized by a number of distinctive features and each functional style may be subdivided into a number of substyles.

The Belles-Lettres Style



Each of these substyles has certain common features, typical of the general belles-lettres style. Each of them also enjoys some individuality.

The purpose of the belles-lettres style, like unlike scientific, is not to prove but only to suggest a possible interpretation of the phenomens of life by forcing the reader to see the viewpoint of the writer.

The belles-lettres style has certain linguistic features:

- Genuine, not trite, imagery, achieved by linguistic devices.
- The use of words in contextual and very often in more than one dictionary meanings.
- A vocabulary which will reflect to a greater or lesser degree the author's personal evaluation of things or phenomena.
- A peculiar individual selection of vocabulary and syntax.
- The introduction of the typical features of a colloquial language to a full degree (in plays) or lesser one (in emotive prose) or a slight degree (in poems).

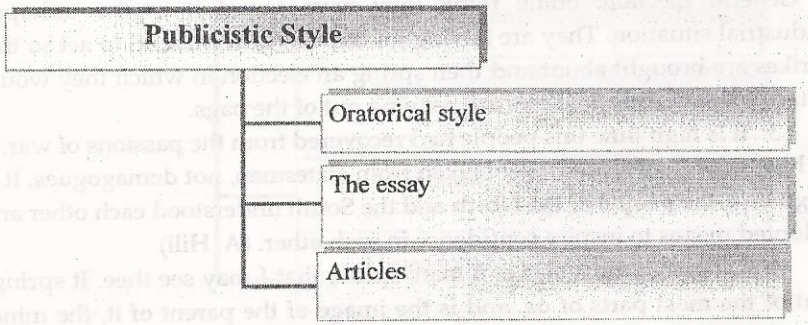
Task 1. Describe the types of belles lettres style:

1. She took a plough and plough'd down
   Put clods upon his head;
   And they had sworn a solemn oath
   John Barleycorn was dead. (R. Burns)
2. I bring fresh showers for the thirsting flowers,
   From the seas and streams;
   I bear light shade for the leaves when laid
   In their noonday dreams.
   From my wings are shaken the dews that waken
   The sweet buds every one,
   When rocked to rest on their mother's breast,
   As she dances about the sun. (Shelley)
3. Dinner began in silence; the women facing one another, and the men.
   In silence the soup was finished – excellent, if a little thick; and fish was brought. In silence it was handed.
   Bosinney ventured: "It is the first spring day."
   Irene echoed softly: "Yes – the first spring day."

"Spring!" said June: "There isn't a breach of air!" No one replied.
The fish was taken away, a fine fresh sole from Dover. And Bilson brought champagne, a bottle swatched around the neck with white.
Soames said: "You'll find it dry."
Cutlets were handed. They were refused by June, and silence fell. (J. Galsworthy)

4. Men of England, heirs of Glory,
   Heroes of unwritten story.
   Nurslings of one mighty mother,
   Hopes of her, and one another. (Shelley)
5. Friendship, peculiar boon of heaven,
   The noble mind's delight and pride,
   To men and angels only given,
   To all the lower world denied. (Johnson)

Publicistic Style



The aim of publicistic style is to exert a deep influence on public opinion, to convince the reader or the listener that the interpretation given by the writer or the speaker is the only correct one and to cause him to accept the point of view expressed in the speech, essays or article.

Publicistic style has features in common with the style of scientific and emotive prose. An expanded system of connectives and careful paragraphing makes it similar to scientific prose. Its emotional appeal is generally achieved by the use of words with emotive meaning, the use of

imagery and other stylistic devices as in emotive prose; but the stylistic devices used in publicistic style are not fresh and genuine.

Publicistic style is also characterized by brevity of expression.

Task 1. Pick out the elements of Publicistic style and comment on them:

1. Is there really such a crisis in the art of the novel that people must write books about it, cry shrilly to attract attention as you do when you see someone taking a direction you know must lead them into danger? Yes, most people professionally concerned are by now agreed that the English novel is in a sad state, that it has, in fact, lost direction and purpose. The novel, which above all depends on the fact that it is widely read is rapidly becoming unreadable.

Of course, this does not imply a stay-in strike on the shelves of the tuppenny libraries. More novels are read today than ever before, but it is the unreadable which is read. (R. Fox)

2. Beware of political madmen! The Tories desperate for a trick to win a General Election. Some think they have found it in the unhappy industrial situation. They are baying for the Gt. (government) to act so that strikes are brought about and then spring an election in which they would attack trade unions. The cats are peeping out of the bags.

3. It is high time this people had recovered from the passions of war. It is high time that counsel were taken from statesmen, not demagogues. It is high time the people of the North and the South understood each other and adopted means to inspire confidence in each other. (A. Hill)

4. Language most shows a man; speak, that I may see thee. It springs out of the most parts of us, and is the image of the parent of it, the mind. No glass renders a man's form or likeness so true, as his speech. Nay, it is likened to a man; and as we consider feature and composition in a man, so words in language...Some men are tall and big, so some language is high and great...some are little and dwarfs; so of speech, it is humble and low; the words are poor and flat... (an essay by Ben Johnson)

Newspaper Style

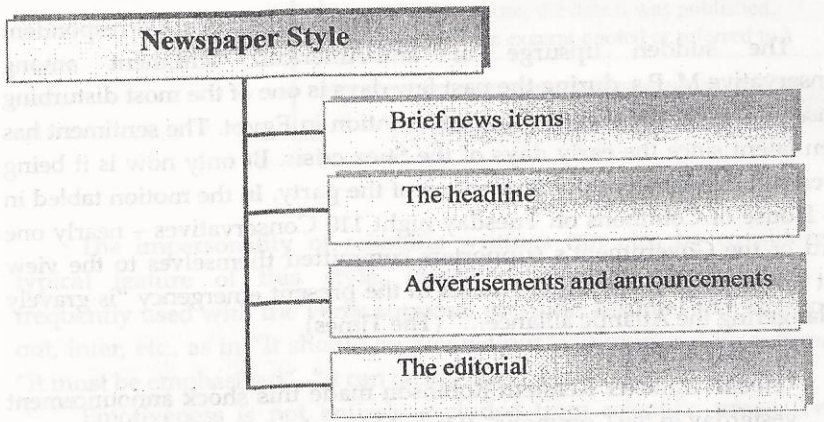
The English newspaper style may be defined as a system of interrelated lexical, phraseological, grammatical means, aimed at serving the purpose of informing and instructing the reader.

Not all the printed matter found in newspapers comes under the newspaper style. The modern newspaper carries material of an extremely diverse character. On the pages of a newspaper one finds not only news and comment on it, but also stories and poems, crossword puzzles, chess problems, and the like. Since these serve the purpose of entertaining the reader, they cannot be considered specimens of newspaper style. Nor can article in special fields, such a science and technology, art, literature, etc. be classed as belonging to newspaper style.

The most concise form of newspaper information is the headline.

The newspaper also seeks to influence public opinion on political and other matters.

Editorials, leading articles are characterized by a subjective handling of facts.



Task 1. Differentiate the items of newspaper style and comment on them:

1. "Mr. Boyd-Carpenter... said he had been asked what was meant by the statement in the Speech that the position of war pensioners and those receiving national insurance benefits would be kept under close review" (The Times)

2. "The condition of Lord Samuel, aged 92, was said last night to be a little better" (The Guardian)

3. "Petrol bomb is believed to have been exploded against the grave of Cecil Rhodes in the Matopos." (The Times)

4. **Headlines.**

1. Dramatic start new session

Prime Minister on limiting the conflict stage can now be set for real settlement in the Middle East. (The Times)

2. Road to ruin opens. British at world union meeting UN delegates bounced. Arms a threat to food. Could find no better way. Heard them protest. (Manchester Guardian)

3. Stop H-bomb test' call. (Daily Worker)

4. Shame! Shame! Shame! (Daily Worker)

5. God Teachers Like Their Pupils. (The New York Times)

5. The editorial.

Anti-American Feeling Among Conservatives Vigorous Action Sought To Maintain Anglo-US Ties

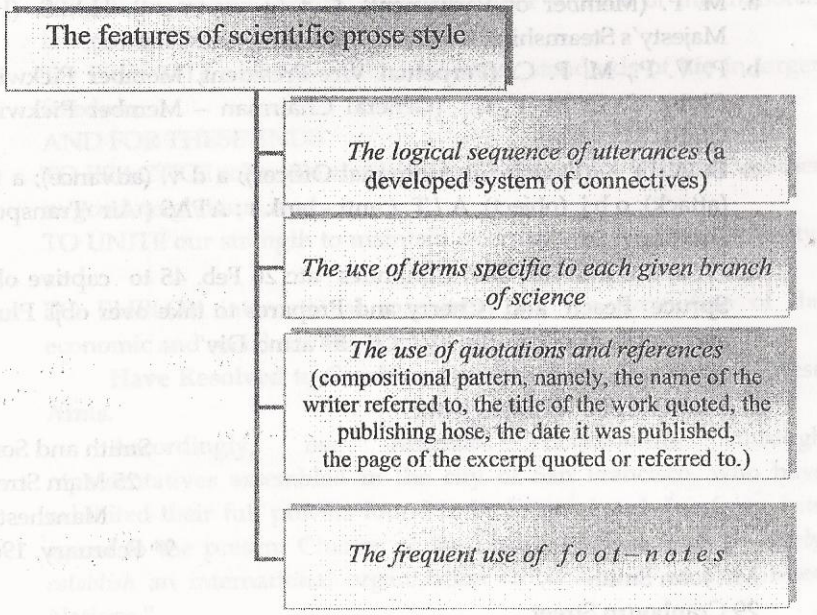
From our Political Correspondent

The sudden upsurge of anti-American sentiment among Conservative M. P.s during the past few days is one of the most disturbing consequences of the policy of the intervention in Egypt. The sentiment has been latent since the early days of the Suez crisis. Bt only now is it being given full rein by an important section of the party. In the motion tabled in the House of Commons on Tuesday night 110 Conservatives – nearly one third of the Government's supporters committed themselves to the view that the attitude of the United States in the present emergency "is gravely endangering the Atlantic alliance..." (The Times)

6. **Brief news items**

"Health Minister Kenneth Robinson made this shock announcement yesterday in the Commons" (Daily Mirrors)

The condition of Lord Samuel, aged 92, was said last night to be a "little better". (The Guardian)



The impersonality of scientific writings can also be considered a typical feature of this style. Impersonal passive constructions are frequently used with the verbs suppose, presume, assume, conclude, point out, infer, etc., as in "It should be pointed out", "it must not be assumed", "it must be emphasized", "it can be inferred", etc.

Emotiveness is not entirely excluded from scientific prose. Yet in modern scientific prose such emotional words as marvelous, wonderful, monstrous, magnificent, brilliant are very seldom used. At least they are not constituents of modern scientific style.

Task 1. Analyze and learn the compositional structures of the following documents:

1. Clichés:

I beg to inform you, I beg to move, I second the motion, provisional agenda, the above mentioned, on behalf of, private advisory, Dear Sir, We remain, your obedient servants.

2. Abbreviations:

a. M. P. (Member of Parliament), Gvt (government), H.M.S. (His Majesty's Steamship), $ (dollar),£ (pound), Ltd(Limited).

b. P. V. P., M. P. C. (Perpetual Vice-President, Member Pickwick Club); G. C. M. P. C. (General Chairman – Member Pickwick Club).

c. D. A. O. (Divisional Ammunal Officer); a d v. (advance); a t c (attack); o b j. (object). A / T (anti - tank) ; ATAS (Air Transport Auxiliary Service).

d. " 2. 1 0 2 d. Inf. Div. Continues atc 26 Feb. 45 to captive objs Spruce Peach and Cherry and Prepares to take over objs Plum and Apple after capture by CCB , 5th armd Div"

3. A sample of a business letter.

Smith and Sons
25 Main Street
Manchester
9th February, 1967

Mr. John Smith
29 Cranbourn Street
London
Dear Sir,

We beg to inform you that by order and account of Mr. Julian of Leeds, we have taken the liberty of drawing upon you for £25 at three months' date to the order of Mr. Sharp. We gladly take this opportunity of placing our services at you disposal, and shall be pleased if you frequently make use of them.

Respectfully your, Smith and sons
by Jane Crawford

4. Charter of the United Nations

"We the People of the United Nations Determined

TO SAVE succeeding generations from the scourge of war, which twice in our lifetime has brought untold sorrow to mankind, and

TO REAFFIRM faith in fundamental rights, in the dignity and worth of the human person, in the equal rights of men and women and of nations large and small, and

TO ESTABLISH conditions under which justice and respect for the obligations arising from treaties and other sources of international law can be maintained, and

TO PROMOTE social progress and better standards of life in larger freedom,

AND FOR THESE ENDS

TO PRACTICE tolerance and live together in peace with one another as good neighbours, and

TO UNITE our strength to maintain international peace and security, and

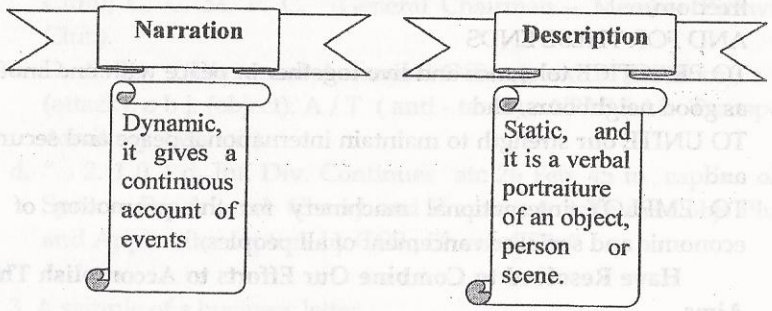
TO EMPLOY international machinery for the promotion of the economic and social advancement of all peoples,

Have Resolved to Combine Our Efforts to Accomplish These Aims.

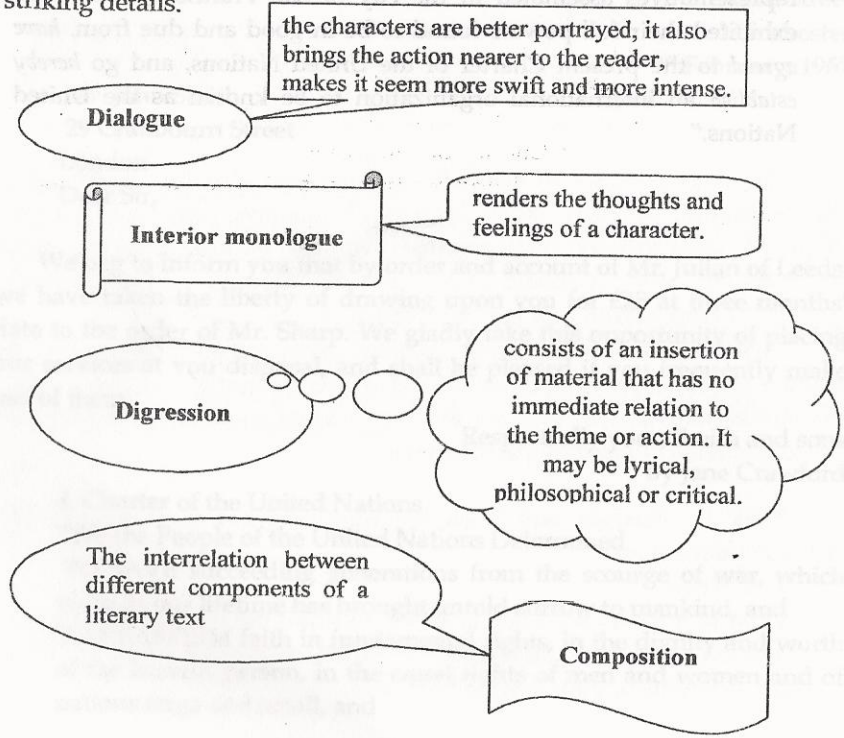
Accordingly, *our respective Governments,* through representatives assembled in the city of San Francisco, who have exhibited their full powers found to be in good and due from, *have agreed* to the present Charter of the United Nations, and go *hereby establish* an international organization to be known as the United Nations."

CHAPTER II
TOOLS FOR EVALUATING A STORY

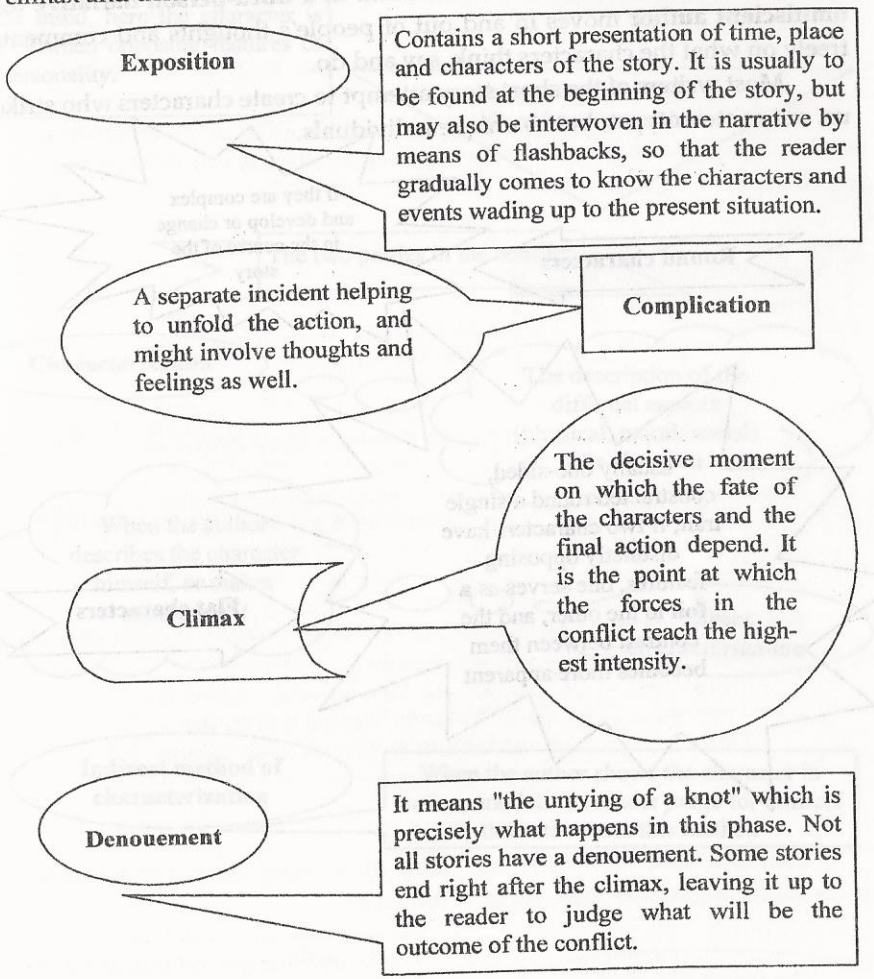
Any work of fiction consists of relatively independent elements — narration, description, dialogue, interior monologue, digressions, etc.



It may be detailed and direct or impressionistic, giving few but striking details.

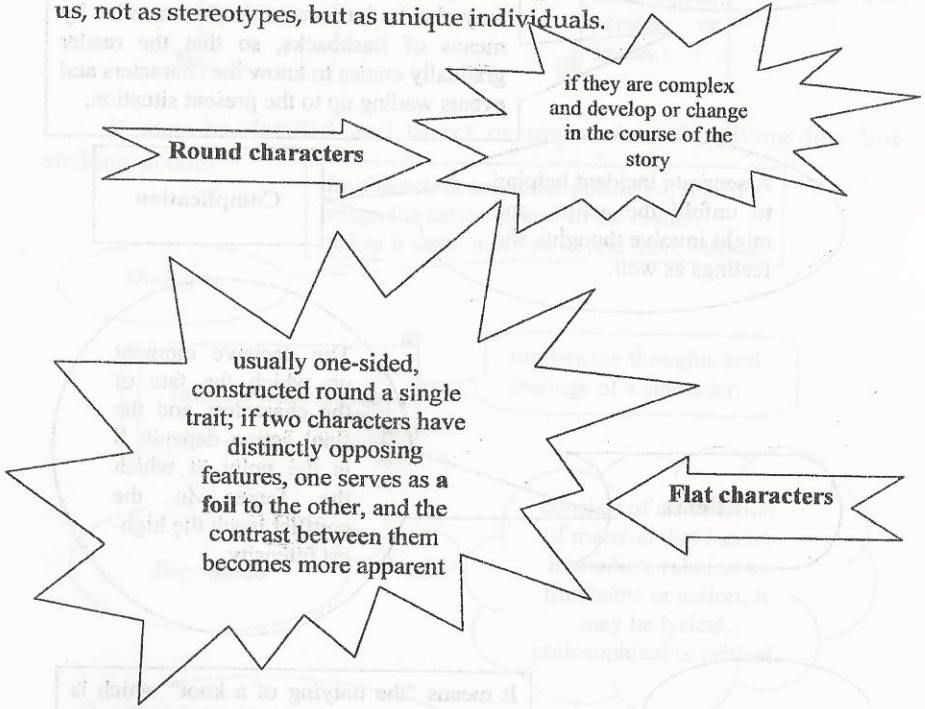


Most novels and stories have plots. Every **plot** is an arrangement of meaningful events. No matter how insignificant or deceptively casual, the events of the story are meant to suggest the character's morals and motives. Sometimes a plot follows the chronological order of events. At other times there are jumps back and forth in time **(flashbacks and foreshadowing)**. The four structural components of the plot are exposition, complication, climax and denouement.

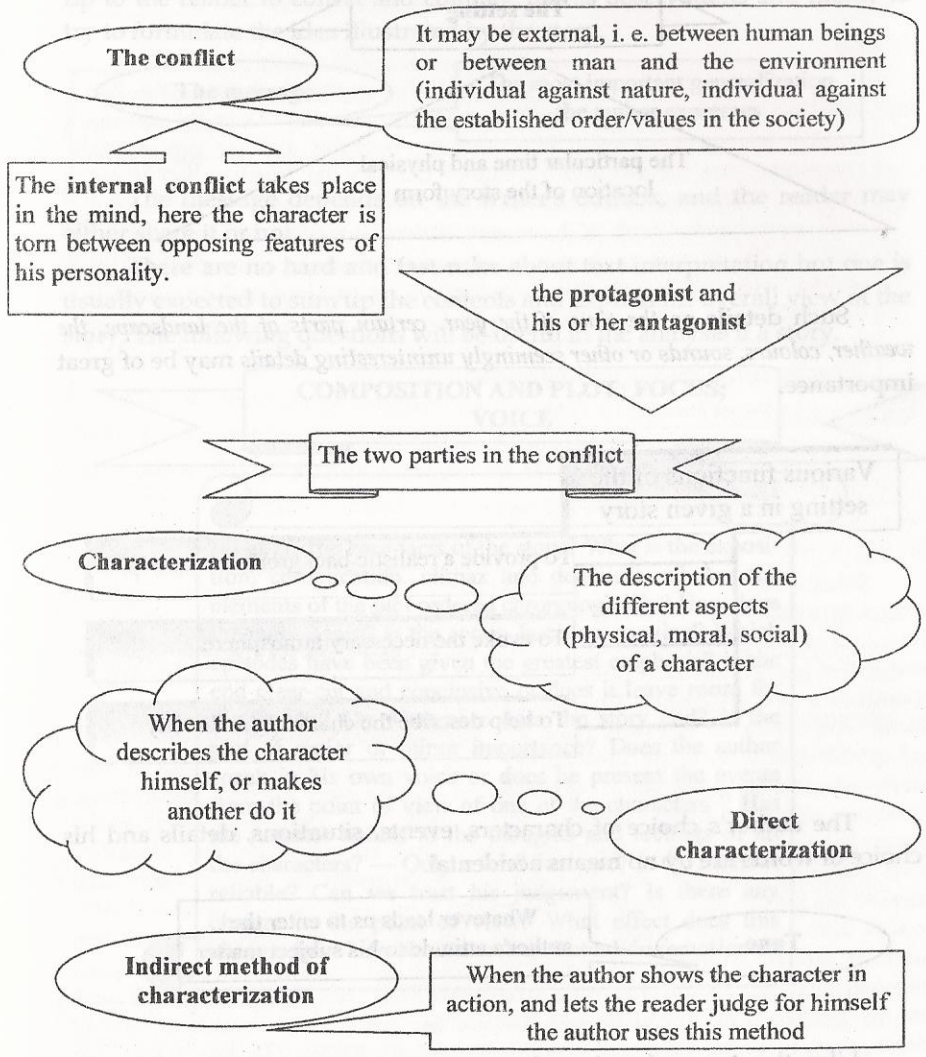


The way a story is presented is a key element in fictional structure. This involves both the angle of vision, the point from which the people, events, and other details are viewed, and also the words of the story. The view aspect is called the **focus** or **point of** view, and the verbal aspect the **voice**. 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**, when one of the characters tells of things that only he or she saw and felt. In a **third-person narrative** the **omniscient author** moves in and out of people's thoughts and comments freely on what the characters think, say and do.

Most writers of the short story attempt to create characters who strike us, not as stereotypes, but as unique individuals.



Round and flat characters have different functions in the conflict of the story.



The setting

The particular time and physical location of the story form

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.

Various functions of the setting in a given story

- To provide a realistic background
- To evoke the necessary atmosphere
- To help describe the characters indirectly

The author's choice of characters, events, situations, details and his choice of words are by no means accidental.

Tone — Whatever leads us to enter the author's attitude to his subject matter

Like the tone of voice, the tone of a story may communicate amusement, anger, affection, sorrow, contempt.

The theme of a story — Like unifying general idea about life that the entire story reveals

The author rarely gives a direct statement of the theme in a story. It is up to the reader to collect and combine all his observations and finally to try to formulate the idea illustrated by the story.

The message — The most important generalization the author expresses

The message depends on the writer's outlook, and the reader may either share it or not.

There are no hard and fast rules about text interpretation but one is usually expected to sum up the contents and express his overall view of the story. The following questions will be useful in the analysis if a story.

COMPOSITION AND PLOT; FOCUS; VOICE

What are the bare facts of the story? What is the exposition, complication, climax and denouement? Are the elements of the plot ordered chronologically? How does the story begin? Is the action fast/slow moving? Which episodes have been given the greatest emphasis? Is the end clear-cut and conclusive or does it leave room for suggestion? On what note does the story end? Is the plot of major or minor importance? Does the author speak in his own voice or does he present the events from the point of view of one of the characters ? Has the narrator access to the thoughts and feelings of all the characters? — Only a few? Just one? Is the narrator reliable? Can we trust his judgement? Is there any change in the point of view? What effect does this change have? Is the narrative factual/dry/emotional?

CHARACTERS AND SETTING

What are the characters names and what do they look like? Does this have any significance? Are the characters round or flat? Does the narrator employ interior monologue to render the thoughts and feelings of the characters? Are the characters credible? Do they act consistently? If not, why not? With what main problem is the protagonist faced? Is it a conflict with another individual? With society? Within himself? In the course of the story do the characters change as a result of their experience? Does the narrator sympathize with the characters? Remains aloof and detached? Is the particular setting essential or could the story have happened anywhere at any time? Has the narrator emphasized certain details? Which? Why? What functions does the setting have?

THEME AND ARTISTIC EFFECT

What is the general effect achieved? Has the writer caused characters, and settings to come alive? What was the conflict and how was it solved, if at all? Were there any striking repetitions of actions, words, thoughts or symbols? Has the protagonist learned anything? Has he or she squired a greater knowledge or insight or reached a new awareness? Does the title of the story indicate anything about the theme? Are the theme and story fused and inseparable? How does the word choice and syntax contribute to the atmosphere? Does the story abound in tropes or does the narrator use them sparingly? .What images lend the story a lyrical, melancholy, humorous effect? Are they genuine, poetic, fresh, trite, hackneyed stale? Is the general tone matter-of-fact, sentimental, moralizing, bitter, ironical, and sarcastic? What attitude to life does the story express? What seems to" be the relationship between the author, the narrator and the reader?

w. s. A little comforted, Walter went home. The talk with the police had done him good. He thought it over. It was quite true what he had told them — that he had no enemies. He was not a man of strong personal feelings such feelings as he had went into his books. In his books he had drawn some pretty nasty characters. Not of recent years, however. Of recent years he had felt a reluctance to draw a very bad man or woman: he thought it morally irresponsible and artistically unconvincing, too. There was good in everyone: Iagos were a myth. Latterly — but he had to admit that it was several weeks since he laid pen to paper, so much had this ridiculous business of the postcards.

CHAPTER III
SCHEME OF INTERPRETATION

1. Say a few words about the author and the cultural context.

2. Give the factual information of the text, that is, briefly relates the plot of the story.

3. Speak on the pragmatic characteristics of the main personages. Extract additional implicit information from the individual speech habits of the characters concerning their educational qualifications, social status, age, origin (foreign or native), emotional state at the moment of speech and kind of general disposition (gay, sad, kind, cruel, restrained uncontrollable, self-confident, timid etc.), their property status, geographic locality etc., etc.

4. Characterize the composition of the story and its architectonics (proportional relations of the parts of the text). Point out in what way the composition deviates from the traditional model: exposition; prologue; beginning of the plot (initial collision) development of the plot; climax; denouement; end; epilogue and what advantages result from it.

5. Comment on the category of time and locale of action. It the events in the story are related not in their chronological order and the locale is changed in the text, what retrospective analysis will you make to find the consistency of episodes, that is to trace the realization of the category of time and space in the text?

6. Comment on volume-pragmatic and context-variative segmentation of the text (the shape of prose; narration, description, commentary, dialogue, non-personal (represented) speech, autodialogue, stream of consciousness, monologue.)

7. Comment on the means of cohesion between separate syntactical wholes. Is it established trough traditional lexical and grammatical signals or with the help of associations and logical conclusions?

8. Comment on the categories of wholeness in the text. What facts and missing links is it necessary for the reader to conjecture in retrospective analysis in order to establish the sequence of events and the motives of actions, which will secure the continuity of the text?

How should the reader accentuate different moments in the text in order to establish their mutual interrelation and synthesize all separate elements of the literary work into one united integrated text?

9. Characterize the category of modality in the text concentrating on the addressee's way of evaluation: Is the story in the name of the author, or

one of the personages, or an on-looker, eye-witness? Is the narrator's attitude explicit or hidden? How does the choice of words reveal the authors attitude? Is his attitude passionate or neutral? Does he avoid straight-forward evaluations and characterize his personages only through the depiction of their actions or does he characterize them directly?

10. Comment on the category of the implicitness. Find the main implicates of the text:

a) An implicit title ;

b) Implication of precedence;

c) Implicit details.

Say which of them play an important role in revealing conceptual information of the text.

11. Reveal the conceptual information of the text (the idea of the story and) substantiate it by picking out from the text:

a) Poetic details: depicting details, characterological details, authenticity, implication details and extract their subcurrent information;

b) Stylistic devices – and comment on their functions in revealing the author's message and supplementing superlinear information;

c) Draw conclusions from the linguistic approach to the text. Comment on the degree of the richness of the author's vocabulary: the usage of borrowings, foreign words, colloquialisms, vulgarisms, scientific words, neologisms. Is the author experimenting with the language? What unusual word combinations and nonce words has he coined?

Find thematic and key words. Reveal the role of stylistically marked words and words charged with emotive meaning. Trace cases of repetition of the same word. Does frequent repetition of a word make it symbolic?

d) Comment on the meaning of the title and connect it with the conceptual information.

The suggested scheme includes nearly all possible characteristics relevant for text interpretation. It must be noted that each concrete text requires specific approach and some items may prove optional in its analysis.

Specimens of interpretation

An Excerpt from ***A Christmas Carol*** by Dickens

1. Marley was dead, to begin with.
2. There is no doubt whatever about that.
3. The register of his burial was signed by the clergyman, the clerk, the undertaker and the chief mourner.

4. Scrooge signed it: and Scrooge's name was good upon "Change for anything he chose to put his hand to.
5. Old Marley was as dead as a door-nail.

The main stylistic device used in the paragraph is *climax*. The sentences are so arranged that each of the consecutive sentences is more important, more significant and more emotionally coloured than the preceding one, all of them forming a chain of interdependent elements. It is therefore important to observe the distribution of the sentences forming this stylistic device. The first sentence merely states the fact of Marley's death. The statement is made not in what we generally call neutral style. It is somehow stylistically significant and therefore implicit in nature. What makes it so arresting? The combination of a solemn idea – a person being dead – and a common colloquial phrase – to begin with – which is inappropriate, unfit to the idea expressed. Such a notion as death generally calls forth lofty vocabulary and constructions and the phrase *"to begin with"* sounds out of place here.

This stylistic device – a deliberate mixture of the stylistic aspects of words – unwittingly puts the reader on his guard. The solemnity of the idea is diminished to the level of an ordinary event. It is the starting point of a climax.

The second statement is implicit in more than one way. First of all there is an intensifier, the word *"whatever"*, which gives the sentence a degree of importance higher than the first. Then there comes a very tricky device. We suggest that it should be called "implication". Why should the writer warn the reader that Marley's death should not be subjected to doubt? If a person is said to be dead, well, that is the long and short of it. In ordinary circumstances no one would ever subject this kind of statement to doubt. Strange though it may sound the statement that is literally intended to convince the reader that the event dealt with is true to fact, produces just the opposite effect: it makes the reader doubt the fact, or, to put it mildly, suspect something. Calling a person's attention to something that needs no proof is sometimes on the verbal expression of a self-evident fact.

The third sentence should be analyzed in connection with sentence 4. It is not independent from the point of view of the stylistic effect sought. The third sentence merely enumerates the people who signed the register of Marley's burial. The enumeration is made in the traditional pattern of enumeration is connected with its co-members by the copulative

conjunction *"and"*. The members are equal in rank all bearing upon one and the same semantic field – those engaged in the performance of the funeral office.

But when taken in connection with sentence 4 it assumes quite another stylistic significance: the two sentences taken together form a stylistic device known as *chiasmus* or *reversed parallelism*. The third sentence is inverted as compared with the fourth. The two members of the construction form a stylistic whole in which the corresponding members are distributed according to the pattern ABBA. The third sentence is in the passive, the fourth in the active voice.

Let us by way of transformation compare the following two variants: *"it was also signed by Scrooge"* and *"Scrooge signed it"*. The two sentences, of course, must be analyzed in connection with the third sentence, inasmuch as we agreed that both sentences represent a stylistic whole. The first variant which we marked with an asterisk may be said to form a parallel construction with the preceding sentence. In that case Scrooge and the people enumerated in the third sentence would occupy the same structural position. It could, therefore, be assumed that there is no great difference between them and the main hero of the story.

This concept stems from the presumption that there is always a certain parallelism between the ideas expressed and the form in which they are wrought. When, however, the parallelism is reversed in structure it can likewise be assumed that there is no parallelism in ideas. Scrooge, of course, is made far more important and significant in whatever capacity he may be taken for comparison, than the other people enumerated in the preceding sentence. This is proved also by lexical means, by the idea expressed in simple, neutral means of the language that Scrooge's name was reliable.

If we analyze the intonational pattern of the second sentence we see that to the word Scrooge is given a strong stress. And this is in full accord with the idea that the author wants to emphasize.

The strongest, the most convincing proof, the undeniable argument is given in the last sentence of the paragraph which is the peak of the climax. In this sentence a phraseological unit is used. No matter what we call it – *a phraseological unit* or a *fusion* or an *idiom* or a *saying* – it is something the author regards as the strongest of all possible proofs. Why? Just because the colloquial phrases that are used in ordinary speech for the sake of emphasis have been already established in the language as the strongest

means of emphasis. They reverberate the sounds of human voices and emanate the warmth and intonational patterns of lively conversation. They are, as it were, the accepted norm for emphasis and are intended to serve as such in the models of emphatic speech. It is well known that anything already accepted by a language community will always be received more easily than something that needs gradual decoding. But the effect is made stronger not because it is momentous and unconditional. It has acquired a definite stylistic function because it is introduced into the author's speech which, as has been already pointed out, is generally devoid of such properties. A colloquial phrase, and idiom in particular, will always present a contrast to the norms of indirect speech. The idiom used as a mere emotional intensifier. It is registered as such in dictionaries of the English language.

Therefore it may be said that the last sentence was intended by the writer to carry the most convincing proof of Marley's death.

The arrangement of the sentences in the paragraph is by no means accidental. It is informative. It gives additional information to the reader about the idea of the whole story. In further narrative Dickens himself will state his task. But now leading gradually up to the hidden idea that he is pursuing, the writer makes the reader feel that there must be a reason for proving such truisms as a person being dead or being alive. But the very plot of the story, as the reader will see later, is such that he must throughout fin himself between something that is real and unreal, something that is quite natural and something that seems to be unnatural, almost mysterious. Hence the necessity to prove the fact of Marley's death to the reader. Hence combination of the idea – elevated, as the idea of death itself – and the colloquial way of presenting it (*to begin with*).

Summing up the stylistic analysis of the first paragraph we may say that its idea or rather the intention of the writer is to convince the reader that Marley was dead, not merely to state that Marley was dead. For this particular purpose the writer has selected following stylistic devices and expressive means of the language which, from his point of view, will serve best to achieve the aim set: climax, chiasmus, combination of different stylistic aspects of words, repetition (see the first sentence and the last sentence in which the idea of Marley's death is repeated as a sort of frame), enumeration, implication, phraseological fusion (*dead as a door-nail*).

To connect the purely linguistic analysis of the utterance embodied in the first paragraph with the literary analysis it, perhaps, will not come

amiss to say a few words about the composition of the paragraph from a literary viewpoint.

The aim of the writer is the depiction of Scrooge. The depiction is by no means objective. This will become apparent from further utterances. But in order to impose on the reader his attitude towards Scrooge dickens points out the character's features which will be considered as non-partial. Therefore Dickens begins the depiction with seemingly objective statement – Scrooge's occupation and his social position. In the first paragraph only one trait of his character is given reliability as a businessman. The fact that he is a businessman is also given not in the manner typical of neutral style. There is no direct indication of this fact. It is understood indirectly, through the mention of the word *"Change"*, a professionalism used mostly in business circles.

The stylistic and literary aspects of the analysis of the linguistic texture of the utterance.

2

The second paragraph of the story strikes one with its direct address to the reader. Let us first read it attentively and observedly.

1. Mind!
2. I don't mean to say that I know, of my own knowledge, what there is particularly dead about a door-nail.
3. I might have been inclined, myself, to regard a coffin-nail as the deadest piece of ironmongery in the trade.
4. But the wisdom of our ancestors is in the simile; and my unhallowed hands shall not disturb it, or the Country is done for. You will, therefore, permit me to repeat emphatically that Marley was as dead as a door-nail.

Let us again begin our analysis by clearing up the idea as it comes to mind from the first uncritical reading. The first thing, as has been already pointed out, is to find out what the writer is driving at, what his idea is, what is the purpose. In trying to answer these questions one is sure to see that the writer has digressed from the topic he started with. Only at the very end of the paragraph does he resume the conversation about Marley's death, the beginning of the paragraph being devoted to the analysis of the idiom *"as dead as a door-nail"*. Looking deeper into the arrangement of the utterance we come to the conclusion that the writer wants to refresh a stale

English cliché, or as we are used to calling it, a phraseological fusion. Indeed, the phrase has become so popular in the English speaking community that it is hardly possible to see any force in the saying. Dickens with his acute feeling for the English language is well aware of the fact that idioms soon wear out and become conditional devices for the feelings or ideas they are called to represent.

But now we know that the phrase must serve as the peak of the climax, in other words, as something which intends to be the strongest of all preceding utterances. A stale phrase won't do for this purpose. It must be striking, vigorous, effective and therefore strongly argumentative. And Dickens tries to make it so. He adheres here to a well-known stylistic device: the breaking of the phraseological unity of the phrase injecting into it a new force, new vigour, new life. When one begins to think about a phrase that is commonly used in ordinary speech and which is composed of the elements which are improper from the point of view of the logical connection of the word-concepts, one begins to wonder how the combination came to be in service of the language. Having thus refreshed the old idiom, the writer then again re-establishes it in its primary constructional form for the reader to understand that the phrase has been used for the sake of making the preceding utterance most efficient.

What do the stylistic devices used here mean? What are their stylistic functions? How are they made to serve the writer's purpose?

The first stylistic device has already been pointed out. It is the *direct address to the reader*. This stylistic has no special term for its identification. It is sometimes called *"intimate style"*, sometimes *"familiar style"*. We shall agree to call it *author's dialogue*. The writer converses with the reader as if he had an interlocutor before him. This imaginary interlocutor not only listens to the author's speech but also asks questions, makes remarks, expresses his consent or denial of the statements of the writer, in short, participates actively in the conversation that is carried between the writer and himself.

This stylistic device, by its very nature, calls forth typical peculiarities of the oral type of speech – *elliptical sentences* (Mind!), *colloquial constructions, words, and phrases, contractions* (don't, Country's done for, I don't mean to say, etc.)

However, the paragraph now under observation is not purely colloquial. It is built on the same principal device – it combines the elevated with the commonplace, the lofty and the common, which we have already

noticed in the first paragraph. In this paragraph the colloquial elements already referred to are intermingled with a loftiness of speech alien to the colloquial character of the conversation. Indeed, the phrase *"and my unhallowed hands shall not disturb it"* bears the imprint of biblical language. The use of the word *"unhallowed"*, the construction with *"shall not"*, the word *"disturb"* in the sense of *"worry"*, *"violate"*, shows how non-colloquial the utterance is. On the other hand, it is connected with the purely colloquial element mentioned above, *"the Country's done for."* The colloquial touch apparent in the sentence *"I might have been inclined, myself, to regard a coffin-nail as the deadest piece of ironmongery in the trade"* is placed alongside the lofty statement *"But the wisdom of our ancestors is in the simile"*. This sentence contains another stylistic device, the epigram, a short witty saying resembling a proverb. It always shows an ingenuous turn of mind, a quality which distinguishes it from ordinary statement. Therefore it inevitably becomes elevated. Like proverbs and sayings, the epigram is generally rhythmically organized, very frequently alliterated and rhymed. This epigram is also built on a phonetic principle – it abounds in sibilants which make it be pronounced almost in whisper as if in awe.

In passing, it is worth calling the attention of the reader to the following, from our point of view, very significant semantic factor. The stylistic devices, at least many of them, do more than add to the direct informational value of the sentence, and therefore suggest a definite intonation of the utterance. In the sentence-epigram we have just spoken of the sibilant foundation of the utterance forcibly prompts a definite intonational pattern, that of the whisper. The latter, as is known, is mostly used either with the intention of not being heard by those whom the speaker does not address himself or to express awe or respect when speaking or a person of some rank. In its turn the intonational pattern of whisper suggested by the phonetic arrangement of the epigram makes the utterance mixing up the stylistic aspects of words.

The author's dialogue in this paragraph is suggested not only by the above mentioned typical colloquial features of the utterance. It also reveals itself in the use of the personal pronouns *"I"* and *"you"*, the pronouns generally common in a dialogue.

Coming back to the purpose of the writer in this paragraph we must point to the statement made in the last sentence. It points out the aim of this piece of communication. Dickens himself states his intention: *"...to repeat emphatically..."* Consequently, the purpose of the first paragraph is

not even concealed by the writer. It is stated in plain words by the author himself. This can be done only in the hope of making the reader believe that there will be no tricks in the story and thus make him believe that all the facts described in the story are true to life.

3

My dad had a small insurance agency in Newport. He had moved there because his sister had married old Newport money and was a big wheel in the Preservation Society. At fifteen I'm an orphan and Vic moves in. "From now on you'll do as I tell you," he says. It impressed me. Vic had never really shown any muscle before. (N. T.)

The first person singular pronouns indicate that we deal either with the entrusted narrative or with the personage's uttered monologue.

The communicative situation is highly informal. The vocabulary includes not only standard colloquial words and expressions such as *"dad"*, *"to show muscle"* (which is based on metonymy), the intensifying *"really"*, but also the substandard metaphor - *"a big wheel"*. The latter also indicates the lack of respect of the speaker towards his aunt, which is further sustained by his metonymical qualification of her husband (*"old Newport money"*).

The syntax, too, participates in conveying the atmosphere of colloquial informality - sentences are predominantly short. Structures are either simple or, even when consisting of two clauses; offer the least complicated cases of subordination.

The change of tenses registers changes in the chronology of narrated events. Especially conspicuous is the introduction of Present Indefinite (Simple) Tense, which creates the effect of immediacy and nearness of some particular moment, which, in its turn, signifies the importance of this event, thus foregrounding it, bringing it into the limelight - and making it the logical and emotional centre of the discourse.

4

He had heard everything the Boy said however - was waiting for the right moment to wrap up his silence, roll it into a weapon and hit Mattie over the head with it. He did so now. (W. G1.)

In this short extract from W. Golding's *Darkness Visible* the appearance of a person who was an unnoticed witness to a conversation is described. The unexpectedness of his emergence is identified with the blow in the sustained metaphor which consists of three individual verb metaphors showing stages of an aggressive action.

The abrupt change of sentence length and structure contributes to the expressiveness of the passage.

5

And out of the quiet it came to Abramovici that the battle was over, it had left him alive; it had been a battle - a battle! You know where people go out and push little buttons and pull little triggers and figure out targets and aim with the intention to kill, to tear your guts, to blow out *y* our brains, to put great ragged holes in the body you've been taking care of and feeding and washing all your life, holes out of which your blood comes pouring, more blood than you ever could wash off, hold back, stop with all the bandages in the world! (St. H.)

Here we deal with the change of the type of narration: from the author's narrative, starting the paragraph, to represented inner speech of the character. The transition tells on the vocabulary which becomes more colloquial (cf. "*guts*") and more emotional (cf. the hyperbole "*all the bandages in the world*"); on the syntax brimming with parallelisms; on the punctuation passing on to the emphatic points of exclamation and dashes; on the morphology. "*Naive*" periphrases are used to describe the act of firing and its deadly effect Third person pronouns give way to the second person ("*you*", "*your*") embracing both communicants - the personage (author) and the reader, establishing close links between them, involving the reader into the feelings and sentiments of the character.

Very important is repetition. Besides syntactical repetition (parallelism) mentioned above, pay attention to the repetition of "battle", because it is this word which on one hand, actually marks the shift from one type of narration to another (the first "*battle*" bringing in the author's voice, the last two - that of Abramovici). On the other hand, the repetition creates continuity and cohesion and allows the two voices merge, making the transition smooth and almost imperceptible.

6

"This is Willie Stark, gents. From up home at Mason City. Me and Willie was in school together. Yeah, and Willie, he was a bookworm, and he was teacher's pet. Wuzn't you, Willie?" And Alex nudged the teacher's pet in the ribs. (R.W.)

Alex's little speech gives a fair characteristic of the speaker. The substandard "*gents*", colloquial "*me*", irregularities of grammar ("*me and Willie was*"), pronunciation (graphon "*wuzn't*"), syntax ("*Willie, he was*"), abundance of set phrases ("*he was a bookworm*", "*he was a teacher's pet*", "*from up home*") - all this shows the low educational and cultural level of the speaker.

It is very important that such a man introduces the beginning politician to his future voters and followers. In this way R. P. Warren stresses the gap between the aspiring and ambitious, but very common and run-of-the-mill young man starting on his political career, and the false and ruthless experienced politician in the end of this road.

Note the author's ironic attitude towards the young Stark which is seen from the periphrastic nomination of the protagonist ("*teacher's pet*") in the author's final remark.

7

From that day on, thundering trains loomed in his dreams - hurtling, sleek, black monsters whose stack pipes belched gobs of serpentine smoke, whose seething fireboxes coughed out clouds of pink sparks, whose pushing pistons sprayed jets of hissing steam - panting trains that roared yammeringly over farflung, gleaming rails only to come to limp and convulsive halts - long, fearful trains that were hauled brutally forward by red-eyed locomotives that you loved watching as they (and you trembling) crashed past (and you longing to run but finding your feet strangely glued to the ground). (Wr.)

This paragraph from Richard Wright is a description into which the character's voice is gradually introduced first through the second person pronoun "you", later also graphically and syntactically - through the so-called embedded sentences, which explicitly describe the personage's emotions.

The paragraph is dominated by the sustained metaphor "*trains*" = "*monsters*". Each clause of this long (the length of this one sentence, constituting a whole paragraph, is over 90 words) structure contains its own verb-metaphors "*belched*", "*coughed out*", "*sprayed*", etc., metaphorical epithets contributing to the image of the monster -"*thundering*", "*hurtling*", "*seething*", "*pushing*", "*hissing*", etc. Their participial form also helps to convey the effect of dynamic motion. The latter is inseparable from the deafening noise, and besides "*roared*", "*thundering*", "*hissing*", there is onomatopoeic "*yammeringly*".

The paragraph abounds in epithets - single (e.g. "*serpentine smoke*"), pairs (e.g. "*farflung, gleaming rails*"), strings ("*hurtling, sleek, black monsters*"), expressed not only by the traditional adjectives and participles but also by qualitative adverbs ("*brutally*", "*yammeringly*"). Many epithets, as it was mentioned before, are metaphorical, included into the formation of the sustained metaphor. The latter, besides the developed central image of the monstrous train, consists of at least two minor ones - "*red-eyed locomotives*", "*limp and convulsive halts*".

The syntax of the sentence-paragraph shows several groups of parallel constructions, reinforced by various types of repetitions (morphological- of the *-ing*-suffix, caused by the use of eleven participles; anaphoric -of "whose"; thematic - of the word "train"). All the parallelisms and repetitions create a definitely perceived rhythm of the passage which adds to the general effect of dynamic motion.

Taken together, the abundance of verbs and verbals denoting fast and noisy action, having a negative connotation, of onomatopoeic words, of repetitions - all of these phonetic, morphological, lexical and syntactical means create a threatening and formidable image, which both frightens and fascinates the protagonist.

Extracts for Comprehensive Stylistic Analysis:

Task 1. Make the stylistic analysis to the following extracts from *"A Christmas Carol"* by Dickens

1. Scrooge knew he was dead?
2. Of course he did.
3. How could it be otherwise?
4. Scrooge and he were partners for I don't know how many years.

5. Scrooge was his sole executor, his sole administrator, his sole assign, his sole residuary legatee, his sole friend and his sole mourner.
6. And even Scrooge was not so dreadfully cut up by the sad event, but that he was an excellent man of business on the very day of the funeral, and solemnized it with an undoubted bargain.
7. The mention of Marley's death brings me back to the point I started from.
8. There is no doubt that Marley was dead.
9. This must be distinctly understood, or nothing wonderful can come of the story I am going to relate.
10. If we were mot perfectly convinced that hamlet's Father died before the play began, there would be nothing more remarkable in his taking a stroll at night, in an easterly wind, upon his own ramparts, than there would be in any other middle-aged gentleman rashly turning out after dark in a breezy spot – say Saint Paul's Churchyard, for instance – literally to astonish his son's weak mind. (A Christmas Carol by Dickens)

Task 2. Give the stylistic analysis to the following extracts:

1. As various aids to recovery were removed from him and he began to speak more, it was observed that his relationship to language was unusual. He mouthed. Not only did he clench his fists with the effort of speaking, he squinted. It seemed that a word was an object, a material object, round and smooth sometimes, a golf-ball of a thing that he could just about manage to get through his mouth, though it deformed his face in the passage. Some words were jagged and these became awful passages of pain and struggle that made the other children laugh. Patience and silence seemed the greater part of his nature. Bit by bit he learnt to control the anguish of speaking until the golf-balls and jagged stones, the toads and jewels passed through his mouth with not much more than the normal effort. (W. G1.)
2. "Is anything wrong?" asked the tall well-muscled manager with menacing inscrutability, arriving to ensure that nothing in his restaurant ever would go amiss. A second contender for the world karate championship glided noiselessly up alongside in formidable allegiance. (Js. H.)
3. Scooby turned up James Street past the Secretariat. With its long balconies it has always reminded him of a hospital. For fifteen years he had

watched the arrival of a succession of patients; periodically, at the end of eighteen months certain patients were sent home, yellow and nervy and others took their place - Colonial Secretaries, Secretaries of Agriculture, Treasurers and Directors of Public Works. He watched their temperature charts every one - the first outbreak of unreasonable temper, the drink too many, the sudden attack for principle after a year of acquiescence. The black clerks carried their bedside manner like doctors down the corridors; cheerful and respectful they put up with any insult. The patient was always right. (Gr. Gr.)

4. Her voice. It was as if he became a prisoner of her voice, her cavernous, somber voice, a voice made for shouting about the tempest, her voice of a celestial fishwife. Musical as it strangely was, yet not a voice for singing with; it comprised discords, her scale contained twelve tones. Her voice, with its warped, homely, Cockney vowels and random aspirates. Her dark, rusty, dipping, swooping voice, imperious as a siren's. (An. C.)

5. We have all seen those swinging gates which, when their swing is considerable, go to and fro without locking. When the swing has declined, however, the latch suddenly drops to its place, the gate is held and after a short rattle the motion is all over. We have to explain an effect something like that. When the two atoms meet, the repulsions of their electron shells usually cause them to recoil; but if the motion is small and the atoms spend a longer time in each other's neighbourhood, there is time for something to happen in the internal arrangements of both atoms, like the drop of the latch-gate into its socket, and the atoms are held. (W.Br.)

6. We marched on, fifteen miles a day, till we came to the maze of canals and streams which lead the Euphrates into the Babylonian cornfields. The bridges are built high for the floods of winter. Sometimes the ricefields spread their tassled lakes, off which the morning sun would glance to blind us. Then one noon, when the glare had shifted, we saw ahead the great black walls of Babylon, stretched on the low horizon against the heavy sky. Not that its walls were near; it was their height that let us see them. When at last we passed between the wheatfields yellowing for the second harvest, which fringed the moat, and stood below, it was like being under mountain cliffs. One could see the bricks and bitumen; yet it seemed impossible this could be the work of human hands. Seventy-five feet stand the walls of Babylon; more than thirty thick; and each side of the square they form measure fifteen miles. We saw no sign of the royal army; there was room for it all to encamp within, some twenty thousand foot and

fifty thousand horses. The walls have a hundred gates of solid bronze. We went in by the Royal Way, lined with banners and standards, with Magi holding fire-altars, with trumpeters and praise-singers, with satraps and commanders. Further on was the army; the walls of Babylon enclose a whole countryside. All its parks can grow grain in case of siege; it is watered from the Euphrates. An impregnable city.

The King entered in his chariot. He made a fine figure, overtopping by half a head his charioteer, shining in white and purple. The Babylonians roared their acclamation, as he drove off with a tram of lords and satraps to show himself to the army. (M. R.)

Task 3. Analyze the following extracts:

1. "Call Elizabeth Cluppins," said Sergeant Buzfuz. The nearest usher called for Elizabeth Tuppins, another one, at a little distance of, demanded Elizabeth Jupkins; and a third rushed in a breathless state into Ring Street and screamed for Elizabeth Muffins till he was hoarse. (D.)

2. "How long have you known him? What's he like?" "Since Christmas. He's from Seattle and he spent Christmas with friends of mine in Greenwich is how I happened to meet him. I sat next to him at dinner the night after Christmas, and he was the quiet type, 1 thought. He looked to be the quiet type. So I found out what he did and I began talking about gastroenterostomies and stuff and he just sat there and nodded all the time I was talking. You know, when I was going to be a nurse a year before last. Finally I said something to him. I asked him if by any chance he was listening to what 1 was saying, or bored, or what? "No, not bored," he said. "Just cockeyed." And he was. Cockeyed. It seems so long ago and so hard to believe we were ever strangers like that, but that's how I met him, or my first conversation with him. Actually he's very good. His family have loads of money from the lumber business and I've never seen anything like the way he spends money. But only when it doesn't interfere with his work at P. and S. He has a Packard that he keeps in Greenwich and hardly ever uses except when he comes to see me. He was a marvelous basket-ball player at Dartmouth and two weeks ago when he came up to our house he hadn't had a golf stick in his hands since last summer and he went out and shot an eighty-seven. He's very homely, but he has this dry sense of humor that at first you don't quite know whether he's even listening to you, but

the things he says. Sometimes I think - oh, not really, but a stranger overhearing him might suggest sending him to an alienist." (J.O'H.)

3. This constant succession of glasses produced considerable effect upon Mr. Pickwick; his countenance beamed with the most sunny smiles, laughter played around his lips, and good-humoured merriment twinkled in his eyes. Yielding by degrees to the influence of the exciting liquid rendered more so by the heat, Mr. Pickwick expressed a strong desire to recollect a song which he had heard in his infancy, and the attempt proving abortive, sought to stimulate his memory with more glasses of punch, which appeared to have quite a contrary effect; for, from forgetting the words of the song, he began to forget how to articulate any words at all; and finally, after rising to his legs to address the company in an eloquent speech, he fell into the barrow, and fast asleep, simultaneously. (D.)

4. It was a marvelous day in late August, and Whimsy's soul purred within him as he pushed the car along. The road from Kirkcudbright to Newton-Stuart is of a varied loveliness hard to surpass, and with the sky full of bright sun and rolling cloud-banks, hedges filled with flowers, a well-made road, a lively engine and a prospect of a good corpse at the end of it, Lord Peter's cup of happiness was full. He was a man who loved simple pleasures.

He passed through Gatehouse, waving a cheerful hand to the proprietor of Antworth Hotel, climbed up beneath the grim blackness of Cardoness Castle, drank in for the thousandth time the strange Japanese beauty of Mossyard Farm, set like a red jewel under its tufted trees on the blue sea's rim, and the Italian loveliness of Kirkdale, with its fringe of thin and twisted trees and the blue coast gleaming across the way. (D. S.)

Task 4. Find the stylistic devices from the following extracts:

1. The two transports had sneaked up from the South in the first graying flush of dawn, their cumbersome mass cutting smoothly through the water whose still greater mass bore them silently, themselves as gray as the dawn which camouflaged them. Now, in the fresh early morning of a lovely tropic day they lay quietly at anchor in the channel, nearer to the one island than to the other which was only a cloud on the horizon. To their crews, this was a routine mission and one they knew well: that of delivering fresh reinforcement troops. But to the men who comprised the

cargo of infantry this trip was neither routine nor known and was composed of a mixture of dense anxiety and tense excitement. (J.)

2. I am always drawn back to places where I have lived, the houses and their neighbourhoods. For instance, there is a brown-stone in the East Seventies where, during the early years of the war, I had my first New York apartment. It was one room crowded with attic furniture, a sofa and fat chairs upholstered in that itchy, particular red velvet that one associates with hot days on a train. The walls were stucco, and a color rather like tobacco-spit. Everywhere, in the bathroom too, there were prints of Roman rains freckled, brown with age. The single window looked out on the fire escape. Even so, my spirits heightened whenever I felt in my pocket the key to this apartment; with all its gloom, it was still a place of my own, the first, and my books were there, and jars of pencils to sharpen, everything I needed, so I felt, to become the writer I wanted to be. (T. C.)

3. On the fateful morning of his fortieth birthday, in a room full of butterflies, the zamindar Mirza Saeed Akhtar watched over his sleeping wife, and felt his heart fill up to the bursting-point with love. He had awoken early for once, rising before dawn with a bad dream souring his mouth, his recurring dream of the end of the world, in which the catastrophe was invariably his fault. He had been reading Nietzsche the night before - "the pitiless end of that small, overextended species called Man" - and had fallen asleep with the book resting face downwards on his chest. Waking to the rustle of butterfly wings in the cool, shadowy bedroom, he was angry with himself for being so foolish in his choice of bedside reading matter. He was, however, wide awake now. Getting up quietly, he slipped his feet into chappals and strolled idly along the verandas of the great mansion, still in darkness on account of their lowered blinds, and the butterflies bobbed like courtiers at his back. In the far distance, someone was playing a flute. Mirza Saeed drew up the chick blinds and fastened their cords. The gardens were deep in mist, through which the butterfly clouds were swirling, one mist intersecting another. This remote region had always been renowned for its Lepidoptera, for these miraculous squadrons that filled the air by day and night, butterflies with the gift of chameleons, whose wings changed colour as they settled on vermilion (lowers, ochre curtains, obsidian goblets or amber finger-rings. In the zamindar's mansion, and also in the nearby village, the miracle of the butterflies had become so familiar as to seem mundane, but in fact they had only returned nineteen years ago, as the servant women would recall.

They had been the familiar spirits, or so the legend ran, of a local saint, the holy woman known only as Bibiji, who had lived to the age of two hundred and forty-two and whose grave, until its location was forgotten, had the property of curing impotence and warts. Since the death of Bibiji one hundred and twenty years ago the butterflies had vanished into the same realm of the legendary as Bibiji herself, so that when they came back exactly one hundred and one years after their departure it looked, at first, like an omen of some imminent, wonderful thing. After Bibiji's death - it should quickly be said - the village had continued to prosper, the potato crops remained plentiful, but there had been a gap in many hearts, even though the villagers of the present had no memory of the time of the old saint. So the return of the butterflies lifted many spirits, but when the expected wonders failed to materialize the locals sank back, little by little, into the insufficiency of the day-today. The name of the zamindar's mansion, *Peristan*, may have had its origins in the magical creatures' fairy wings, and the village's name, *Titlipur*, certainly did. But names, once they are in common use, quickly become mere sounds, their etymology being buried, like so many of the earth's marvels, beneath the dust of habit. The human inhabitants of Titlipur, and its butterfly hordes, moved amongst one another with a kind of mutual disdain. The villagers and the zamindar's family had long ago abandoned the attempt to exclude the butterflies from their homes, so that now whenever a trunk was opened, a batch of wings would fly out of it like Pandora's imps, changing colour as they rose; there were butterflies under the closed lids of the thunderboxes in the toilets of Peristan, and inside every wardrobe... (S.R.)

4. They were dusty and Rawlins was unshaven and they smelled of horses and sweat and woodsmoke. Some men sitting in chairs at the back of the store looked up when they entered and then went on talking.

They stood at the meatcase. The woman came from the counter and walked behind the case and took down an apron and pulled a chain that turned on the overhead lightbulb.

- You do look like some kind of desperado, John Grady said.
- You don't look like no choir director, said Rawlins.

The woman tied the apron behind her and turned to regard them above the white enameled top of the meatcase. What'll you boys have? she said.

They bought baloney and cheese and a loaf of bread and a jar of mayonnaise. They bought a box of crackers and a dozen tins of Vienna sausage. They bought a dozen packets of Kool-Aid and a slab end of bacon

and some tins of beans and they bought a five pound bag of cornmeal and a bottle of hotsauce. The woman wrapped the meat and cheese separate and she wet a pencil with her tongue and totted up the purchases and then put everything together in a number four grocery bag.

- Where you boys from? she said.
- From up around San Angelo.
- You all ride them horses down here?
- Yes, mam.
- Well I'll declare, she said.

When they woke in the morning they were in plain view of a small adobe house. A woman had come out of the house and slung a pan of dishwater into the yard. She looked at them and went back in again. They'd hung their saddles over a fence to dry and while they were getting them a man came out and stood watching them. They saddled the horses and led them out to the road and mounted up and turned south.

- Wonder what all they're doin back home? Rawlins said.
- John Grady leaned and spat. Well, he said, probably they're havin the biggest time in the world. Probably struck oil. I'd say they're in town about now pickin out their new cars and all.
- Shit, said Rawlins.
- They rode.
- You ever get ill at ease? said Rawlins.
- About what?
- I don't know. About anything. Just ill at ease.
- Sometimes. If you're someplace you aren't supposed to be I guess you'd be ill at ease. Should be anyways.
- Well suppose you were ill at ease and didn't know why. Would that mean that you might be someplace you wasn't supposed to be and didn't know it?
- What the hell's wrong with you?
- I don't know. Nothin. I believe I'll sing.
- He did. He sang: Will you miss me, will you miss me. Will you miss me when I'm gone
- You know that Del Rio radio station? he said.
- Yeah, I know it.
- I've heard it told that at night you can take a fencewire in your teeth and pick it up. Don't even need a radio.
- You believe that?

- I don't know.
- You ever tried it?
- Yeah. One time.
- They rode on. Rawlins sang. What the hell is a flowery boundary tree? he said.
- You got me, cousin.

They passed under a high limestone bluff where a creek ran down and they crossed a broad gravel wash. Upstream were potholes from the recent rains where a pair of herons stood footed to their long shadows. One rose and flew, one stood. An hour later they crossed the Pecos River, putting the horses into the ford, the water swift and clear and partly salt running over the limestone bedrock and the horses studying the water before them and placing their feet with great care on the broad traprock plates and eyeing the shapes of trailing moss in the rips below the ford where they flared and twisted electric green in the morning light. Rawlins leaned from the saddle and wet his hand in the river and tasted it. It's gypwater, he said. (C.M.)

5. There was an area east of the Isle of Dogs in London which was an unusual mixture even for those surroundings. Among the walled-off rectangles of water, the warehouses, railway lines and traveling cranes, were two streets of mean houses with two pubs and two shops among them. The bulks of tramp steamers hung over the houses where there had been as many languages spoken as families that lived there. But just now not much was being said, for the whole area had been evacuated officially and even a ship that was hit and set on fire had few spectators near it. There was a kind of tent in the sky over London, which was composed of the faint white beams of searchlights, with barrage balloons dotted here and there. The barrage balloons were all that the searchlights discovered in the sky, and the bombs came down, it seemed, mysteriously out of emptiness. They fell round the great fire.

The men at the edge of the fire could only watch it burn, out of control. The drone of the bombers was dying away. The five-mile-high tent of chalky lights had disappeared, been struck all at once, but the light of the great fire was bright as ever, brighter perhaps. Now the pink aura of it had spread. Saffron and ochre turned to blood-colour. The shivering of the white heart of the fire had quickened beyond the capacity of the eye to analyze it into an outrageous glare. High above the glare and visible now for the first time between two pillars of lighted smoke was the steely and untouched round of the full moon - the lover's, hunter's, poet's moon; and

now - an ancient and severe goddess credited with a new function and a new title - the bomber's moon. She was Artemis of the bombers, more pitiless than ever before. (W. G1.)

6. There is no month in the whole year, in which nature wears a more beautiful appearance than in the month of August; Spring has many beauties, and May is a fresh and blooming month: but the charms of this time of year are enhanced by their contrast with the winter season. August has no such advantage. It comes when we remember nothing but clear skies, green fields, and sweet-smelling flowers - when the recollection of snow, and ice. And bleak winds, has faded from our minds as completely as they have disappeared from the earth - and yet what a pleasant time it is. Orchards and cornfields ring with the hum of labour; trees bend beneath the thick clusters of rich fruit which bow their branches to the ground; and the corn, piled in graceful sheaves, or waving in every light breath that sweeps above it, as if it wooed the sickle, tinges the landscape with a golden hue. A mellow softness appears to hang over the whole earth; the influence of the season seems to extend itself to the very wagon, whose slow motion across the well-reaped field is perceptible only to the eye, but strikes with no harsh sound upon the ear. (D.)

7. They say you never hear the one that hits you. That is true of bullets because if you hear them they are already past. I heard the last shell that hit this hotel. Heard it start from the battery, then come with a whistling incoming roar like a subway train, to crash against a cornice and shower the room with broken glass and plaster. And while the glass still tinkled down and you listened for the next one to start, you realized that now finally you were back in Madrid.

Madrid is quiet now. Aragon is the active front. There is little fighting around Madrid except mining and countermining, trench raiding, trench mortar strafing and sniping in the stalemate of constant siege warfare going on in Carabanchel, Usera and University City. The cities are shelled very little. Some days there is no shelling and the weather is beautiful and the streets crowded. Shops full of clothing, jewelry stores, camera shops, picture dealers, antiquarians are all open and cafes and bars are crowded. Beer is scarce and whisky is almost unobtainable. The store windows are full of Spanish imitations of all cordials, whiskies, vermouths. These are not recommended for internal use though I am employing something called Milords Ecosses Whisky on my face after shaving. It swarts a little but feels very hygienic. I believe it would be a possible cure for athlete's

foot, but one must be very careful not to spill it on one's clothes because it eats wool.

The crowds are cheerful and the sandbagged-fronted cinemas are crowded every afternoon. The nearer one gets to the front, the more cheerful and optimistic the people are. At the front itself optimism reaches such a point that, very much against my good judgment, I was induced to go swimming in a small river forming No Man's Land on the Guenca. The river was a fast flowing stream, very chilly and completely dominated by the Fascist positions, which made me even chiller. I became so chilly at the idea of swimming in the river at all under the circumstances that when I actually entered the water it felt rather pleasant. But it felt even pleasanter to get out of the water and behind a tree. At this moment a Government officer, who was a member of the optimistic swimming parry shot a water-snake with his pistol, hitting it on the third shot. This brought a reprimand from another not so completely optimistic officer member who asked what he wanted to do with that shooting, get the machineguns turned on us? We shot no more snakes that day but I saw three trout in the stream which would weigh over four pound apiece. Heavy old deep-sided ones that rolled up to take the grasshoppers I threw them, making swirls in the water as deep as though you had dropped a paving stone into the stream. All along the stream where no road ever led until the war you could see trout, small ones in the shallows and the bigger kind in the pools and in the shadows of the bank. It is a river worth fighting for, but just a little cold for swimming.

At this moment a shell has just alighted on a house up the street from the hotel where I am typing this. A little boy is crying in the street. A Militiaman has picked him and is comforting him. There is no one killed in our street and the people who started to run slowed down and grin nervously. The one who never started to run at all looks at the others in a very superior way, and the town we are living in now is called Madrid. (H.)

8. And then he remembered that he did not love Gloria. He could not love a common thief. She was a common thief, too. You could see that in her face. There was something in her face, some unconventional thing along with the rest of her beauty, her mouth and eyes and nose - somewhere around the eyes, perhaps, or was it the mouth? - she did not have the conventional look. Emily, yes, Emily had it. He could look at Emily dispassionately, impersonally, as though he did not know her -

objectively? wasn't it called? He could look at her and see how much she looked like dozens of girls who had been born and brought up as she had been. You saw them at the theatres, at the best cabarets and speakeasies, at the good clubs on Long Island - and then you saw the same girls, the same women, dressed the same, differing only in the accent of their speech, at clubs in other cities, at horse shows and football games and dances, at Junior League conventions. Emily, he decided after eighteen years of marriage, was a type. And he knew why she was a type, or he knew the thing that made the difference in the look of a girl like Gloria. Gloria led a certain kind of life, a sordid life; drinking and sleeping with men and God knows what all, and had seen more of "life" than Emily ever possibly would see. Whereas Emily had been brought up a certain way, always accustomed to money and the good ways of spending it. In other words, all her life Emily had been looking at nice things, nice houses, cars, pictures, grounds, clothes, people. Things that were easy to look at, and people that were easy to look at: with healthy complexions and good teeth, people who had had pasteurized milk to drink and proper food all their lives from the time they were infants; people who lived in houses that were kept clean, and painted when paint was needed, who took care of their minds, were taken care of: and they got the look that Emily and girls-women like her had. Whereas Gloria -well, take for instance the people she was with the night he saw her two nights ago, the first night he went out with her. The man that liked to eat, for instance. Where did he come from? He might have come from the Ghetto. Ligget happened to know that there were places in the slums where eighty families would use the same outside toilet. A little thing, but imagine what it must look like! Imagine having spent your formative years living like, well, somewhat the way you lived in the Army. Imagine what effect that would have on your mind. And of course a thing like that didn't only affect your mind: it showed in your face, absolutely. Not that it was so obvious in Gloria's case. She had good teeth and a good complexion and a healthy body but there was something wrong somewhere. She had not gone to the very best schools, for instance. A little thing perhaps, but important. Her family - he didn't know anything about them; just that she lived with her mother and her mother's brother. Maybe she was a bastard. That was possible. She could be a bastard. That can happen in this country. Maybe her mother was never married. Sure, that could happen in this country. He never heard of it except among poor people and Gloria's family were not poor. But why couldn't it happen in

this country? The first time he and Emily ever stayed together they took a chance on having children, and in those days people didn't know as much about not getting caught as they do today. Gloria was even older than Ruth so maybe her mother had done just what Emily had done, with no luck. Maybe Gloria's father was killed in a railroad accident or something, intending to marry Gloria's mother, but on the night he first stayed with her, maybe on his way home he was killed by an automobile or a hold-up man, or something. It could happen. There was a fellow in New Haven that was very mysterious about his family. His mother was on the stage, and nothing was ever said about his father. Liggett wished now that he had known the fellow better. Now he couldn't remember the fellow's name, but some of the fellows in Liggett's crowd had wondered about this What's-His-Name. He drew for the "Record". An artist. Well, bastards were always talented people. Some of the most famous men in history were bastards. Not bastards in any derogatory sense of the word, but love children. (How awful to be a love child. It'd be better to be a bastard. If I were a bastard I'd rather be called a bastard than a love child.) Now Gloria, she drew or painted. She was interested in art. And she certainly knew a lot of funny people. She knew that bunch of kids from New Haven, young Billy and those kids. But anybody could meet them, and anybody could meet Gloria. God damn it! That was the worst of it! Anybody could meet Gloria. He thought that all through dinner, looking at his wife, his two daughters, seeing in their faces the thing he had been thinking about: a proper upbringing and looking at nice things and what it does to your face. He saw them, and he thought of Gloria, and that anybody could meet Gloria, and anybody, somebody she picked up in a speakeasy somewhere, probably was with her now, this minute. "I don't think I'll wait for dessert," he said. (J.O'H.)

Task 5. Make a stylistic analysis to the following extracts:

1. But by the time he had said that, Matty was rapt, gazing at the glass on the three other walls. It was all mirror, even the backs of the doors, and it was not just plain mirrors, it distorted so that Matty saw himself half a dozen times, pulled out sideways and squashed down from above; and Mr. Hanrahan was the shape of a sofa.

- "Ha," said Mr. Hanrahan. "You're admiring my bits of glass I see. Isn't that a good idea for a daily mortification of sinful pride? Mrs. Hanrahan! Where are you?"

Mrs. Hanrahan appeared as if materialized, for what with the window and the mirrors a door opening here or there was little more than a watery conflux of light. She was thinner than Matty, shorter than Mr. Hanrahan and had an air of having been used up. "What is it, Mr. Hanrahan?" "Here he is, I've found him!" "Oh the poor man with his mended face!"

- "I'll teach them, the awesome frivolity of it, wanting a man about the place! Girls! Come here, the lot of you!"

Then there was a watery conflux in various parts of the wall, some darkness and here and there a dazzle of light.

- "My seven girls," cried Mr. Hanrahan, counting them busily. "You wanted a man about the place, did you? Too many females were there? Not a young man for a mile! I'll teach you! Here's the new man about the place! Take a good look at him!"

The girls had formed into a semicircle. There were the twins Francesca and Teresa, hardly out of the cradle, but pretty. Matty instinctively held his hand so that they should not be frightened by his left side which they could see. There was Bridget, rather taller and pretty and peering short-sightedly, and there was Bernadette who was taller and prettier and wholly nubile, and there was Cecilia who was shorter and just as pretty and nubiler if anything, and there was Gabriel Jane, turner-of-heads-in-the-street, and there was the firstborn, dressed for a barbecue, Mary Michael: and whoever looked on Mary Michael was lost. (W.G.)

2. Never had there been so full an assembly, for mysteriously united in spite of all their differences, they had taken arms against a common peril. Like cattle when a dog comes into the field, they stood head to head and shoulder to shoulder, prepared to ran upon and trample the invader to death. They had come, too, no doubt, to get some notion of what sort of presents they would ultimately be expected to give; for though the question of wedding gifts was usually graduated in this way - "What are you givin'? Nicholas is givin' spoons!" - so very much depended on the bridegroom. If he were sleek, well-brushed, prosperous-looking, it was more necessary to give him nice things; he would expect them. In the end each gave exactly what was right and proper, by a species of family adjustment arrived at as prices are arrived at on the Stock

Exchange - the exact niceties being regulated at Timothy's commodious, red-brick residence in Bayswater, overlooking the Park, where dwelt Aunts Ann, Juley and Hester.

The uneasiness of the Forsyte family has been justified by the simple mention of the hat. How impossible and wrong would it have been for any family, with the regard for appearances which should ever characterize the great upper-middle class to feel otherwise than uneasy!

The author of the uneasiness stood talking to June by the further door; his curly hair had a rumpled appearance as though he found what was going on around him unusual. He had an air, too, of having a joke all to himself.

George, speaking aside to his brother Eustace, said: "looks as if he might make a bolt of it - the dashing Buccaneer!" This "very singular-looking man", as Mrs. Small afterwards called him, was of medium height and strong build with a pale, brown face, a dust coloured moustache, very prominent cheekbones, and hollow cheeks. His forehead sloped back towards the crown of his head, and bulged out in bumps over the eyes, like forehead seen in the lion-house at the Zoo. He had cherry-coloured eyes, disconcertingly inattentive at times. Old Jolyon's coachman, after driving June and Bosinney to the theatre, had remarked to the bulter:

3. "I dunno what to make of 'im. Looks to me for all the world like an - 'alf-tame leopard."

And every now and then a Forsyte would come up, sidle round, and take a look at him. June stood in front, fending off this idle curiosity - a little bit of a thing, as somebody once said, "all hair and spirit", with fearless blue eyes, a firm jaw, and a bright colour, whose face and body seemed too slender for her crown of red-gold hair.

A tall woman, with a beautiful figure, which some member of the family had once compared to a heathen goddess, stood looking at these with a shadowy smile. Her hands, gloved in French grey, were crossed one over the other, her grave, charming face held to one side, and the eyes of all men near were fastened on it. Her figure swayed, so balanced that the very air seemed to set it moving. There was warmth, but little colour, in her cheeks; her large, dark eyes were soft. But it was at her lips - asking a question, giving an answer, with that shadowy smile - that men looked; they were sensitive lips, sensuous and sweet, and through them seemed to come warmth and perfume of a flower.

The engaged couple thus scrutinized were unconscious of this passive goddess. (G.)

4. It was a flaking three-storey house in the ancient part of the city, a century old if it was a day, but like all houses it had been given a thin fireproof plastic sheath many years ago, and this preservative shell seemed to be the only thing holding it in the sky.

- "Here we are."

The engine slammed to a stop. Beatty, Stoneman and Black ran up the sidewalk, suddenly odious and fat in the plump fireproof slickers. Montag followed.

They crashed the front door and grabbed at a woman, though she was not running, she was not trying to escape. She was only standing, weaving from side to side, her eyes fixed upon nothingness in the wall as if they had struck her a terrible blow upon the head. Her tongue was moving in her mouth, and her eyes seemed to be trying to remember something.

Next thing they were up in musty blackness, swinging silver hatchets at doors that were, after all, unlocked, tumbling through like boys all rollic and shout. "Hey!" A fountain of books sprang down upon Montag as he climbed shuddering up the sheer stair-well. How inconvenient! Always before it had been like snuffing a candle. The police went first and adhesive-taped the victim's mouth and bandaged him off into their glittering beetle cars, so when you arrived you found an empty house. You weren't hurting anyone, you were hurting only things! And since things really couldn't be hurt, since things felt nothing, and things don't scream and cry out, there was nothing to tease your conscience later. You were simply cleaning up. Janitorial work, essentially. Everything to its proper place. Quick with the kerosene! Who's got a match?

But now, tonight, someone had slipped. This woman was spoiling the ritual. The men were making too much noise, laughing, joking to cover her terrible accusing silence below. She made the empty rooms roar with accusation and shake down a fine dust of guilt that was sucked in their nostrils as they plunged about. It was neither cricket nor correct. Montag felt an immense irritation. She shouldn't be here, on top of everything!

Books bombarded his shoulders, his arms, his upturned face. A book alighted, almost obediently, like a white pigeon, in his hands, wings fluttering. In the dim, wavering light, a page hung open and it was like a snowy feather, the words delicately painted thereon. In all the rush and fervour, Montag had only an instant to read a line, but it blazed in his mind

for the next minute as if stamped there with fiery steel, "Time has fallen asleep in the afternoon sunshine." He dropped the book. Immediately, another fell into his arms.

- "Montag, up here!"

Montag's hand closed like a mouth, crashed the book with wild devotion, with an insanity of mindlessness to his chest. The men above were hurling shovelfuls of magazines into the dusty air. They fell like slaughtered birds and the woman stood below, like a small girl, among the bodies.

Montag had done nothing. His hand had done it all, his hand, with a brain of its own, with a conscience and a curiosity in each trembling finger, had turned thief. Now, it plunged the book back under his arm, pressed it tight to sweating armpit, rushed out empty, with a magician's flourish! Look here! Innocent! Look!

He gazed, shaken, at that white hand. He held it way out, as if he were far-sighted. He held it close, as if he were blind.

- "Montag!"

He jerked about.

- "Don't stand there, idiot!"

The books lay like great mounds of fishes left to dry. The men danced and slipped and fell over them. Titles glittered their golden eyes falling, gone.

- "Kerosene!"

They pumped the cold fluid from the numbered 451 tanks strapped to their shoulders. They coated each book; they pumped rooms full of it.

They hurried downstairs, Montag staggered after them in the kerosene fumes.

- "Come on, woman!"

The woman knelt among the books, touching the drenched leather and cardboard, reading the gilt titles with her fingers while her eyes accused Montag.

- "You can't ever have my books," she said.
- "You know the law," said Beatty. "Where's your common sense? None of those books agree with each other. You've been locked up here for years with a regular damned Tower of Babel. Snap out of it. The people in those books never lived. Come on now!"

She shook her head.

- "The whole house is going up," said Beatty.

The men walked clumsily to the door. They glanced back at Montag, who stood near the woman.

- "You're not leaving her here?" he protested.
- "She won't come."
- "Force her, then!"

Beatty raised his hand in which was concealed the igniter. "We're due back at the house. Besides, these fanatics always try suicide; the pattern's familiar."

Montag placed his hand on the woman's elbow. "You can come with me."

- "No," she said. "Thank you, anyway."
- "I'm counting to ten," said Beatty. "One. Two."
- "Please," said Montag.
- "Go on," said the woman.
- "Three. Four."
- "Here." Montag pulled at the woman.

The woman replied quietly. "I want to stay here."

- "Five. Six."
- "You can stop counting," she said. She opened the fingers of one hand slightly and in the palm of the hand was a single slender object.

An ordinary kitchen match.

The sight of it rushed the men out and down away from the house. Captain Beatty, keeping his dignity, backed slowly through the front door, his pink face burnt and shiny from a thousand fires and night excitements. God, thought Montag, how true! Always at night the alarm comes. Never by day! Is it because the fire is prettier by night? More spectacle, a better show? The pink face of Beatty now showed the faintest panic in the door. The woman's hand twitched on the single matchstick. The fumes of kerosene bloomed up about her. Montag felt the hidden book pound like a heart against his chest. (R. Br.)

JOHN GALSWORTHY
THE MAN OF PROPERTY. IRENE'S RETURN

The passage deals with Irene's return home after Bosinney's death.

On reaching home, and entering the little lighted hall with his latchkey, the first thing that caught his eye was his wife's gold-mounted umbrella lying on the rug chest. Flinging off his fur coat, he hurried to the drawing-room.

The curtains were drawn for the night, a bright fire of cedar logs burned in the grate, and by its light he saw Irene sitting in her usual corner on the sofa. He shut the door softly, and went towards her. She did not move, and did not seem to see him.

"So you've come back?" he said. "Why are you sitting here in the dark?"

Then he caught sight of her face, so white and motionless that it seemed as though the blood must have stopped flowing in her veins; and her eyes, that looked enormous, like the great, wide, startled brown eyes of an owl.

Huddled in her grey fur against the sofa cushions, she had a strange resemblance to a captive owl, bunched in its soft feathers against the wires of a cage. The supple erectness of her figure was gone, as though she had been broken by cruel exercise; as though there were no longer any reason for being beautiful, and supple, and erect.

"So you've come back," he repeated.

She never looked up, and never spoke, the firelight playing over her motionless figure.

Suddenly she tried to rise, but he prevented her; it was then that he understood.

She had come back like an animal wounded to death, not knowing where to turn, not knowing what she was doing. The sight of her figure, huddled in the fur, was enough.

He knew then for certain that Bosinney had been her lover; knew that she had seen the report of his death — perhaps, like himself, had bought a paper at the draughty corner of a street, and read it.

She had come back then of her own accord, to the cage she had pined to be free of - and taking in all the tremendous significance of this, he longed to cry: Take your hated body, that I love, out of my house! Take away that pitiful white face, so cruel and soft- before I crush it. Get out of my sight; never let me see you again!"

And, at those unspoken words, he seemed to see her rise and move away, like a woman in a terrible dream, from which she was fighting to awake - rise and go out into the lark and cold, without a thought of him, without so much as the knowledge of his presence.

Then he cried, contradicting what he had not yet spoken, "No; stay there!" And turning away from her, he sat down in his accustomed chair on the other side of the hearth.

They sat in silence.

And Soames thought: "Why is all this? Why should I suffer so? What have I done? It is not my fault!"

Again he looked at her, huddled like a bird that is shot and dying, whose poor breast you see panting as the air is taken from it, whose poor eyes look at you who have shot it, with a slow, soft, unseeing look, taking farewell of all that is good — of the sun, and the air, and its mate.

So they sat, by the firelight, in the silence, one on each side of the hearth.

And the fume of the burning cedar logs, that he loved so well, seemed to grip Soames by the throat till he could bear it no longer. And going out into the hall he flung the door wide, to gulp down the cold air that came in; then without hat or overcoat went out into the Square.

Along the garden rails a half-starved cat came rubbing her way towards him, and Soames thought: "Suffering! when will it cease, my suffering?"

At a front door across the way was a man of his acquaintance named Rutter, scraping his boots, with en air of "I am master here". And Soames walked on.

From far in the clear air the bells of the church where he and Irene had been married were pealing in "practice" for the advent of Christ, the chimes ringing out above the sound of traffic. He felt a craving for strong drink, to lull him to indifference, or rouse him to fury. If only he could burst out of himself, out of this web that for the first time in his life he felt around him. If only he could surrender to the thought: "Divorce her - turn her out! She has forgotten you. Forget her!"

If only he could surrender to the thought: "Let her go - she has suffered enough!"

If only he could surrender to the desire: "Make a slave of her- she is in your power!"

If only even he could surrender to the sudden vision: "What does it all matter?" Forget himself for a minute, forget that it mattered what he did, forget that whatever he did he must sacrifice something.

If only he could ad on an impulse!

He could forget nothing; surrender to no thought, vision, or desire; it was all too serious; too close around him, an unbreakable cage.

On the far side of the Square newspaper boys were calling their evening wares, and the ghoulish cries mingled and jangled with the sound of those church bells.

Soames covered his ears. The thought flashed across him that but for a chance, he himself, and not Bosinney, might be lying dead, and she, instead of crouching there like a shot bird with those dying eyes...

Task 1.

1. Speak on the way Irene is presented in the passage:
a) in the author's description and b) in represented speech.
2. Pick out metaphors and similes and analyze them.
3. Discuss epithets in the author's speech and in represented speech.
4. Analyze represented speech used in the passage and its peculiarities.
5. Pick out cases of the combination of represented speech with direct speech and speak on the effect achieved.
6. Speak on the function of repetition.
7. Discuss the images the author repeatedly resorts to describe Irene.

F. SCOTT FITZGERALD
THE GREAT GATSBY

The passage deals with the description of the major character of the novel and American society after World War I.

He did extraordinarily well in the war. He was a captain before he went to the front, and following the Argonne bat ties he got his majority and the command of the divisional machine-guns. After the Armistice he tried frantically to get home, but some complication or misunderstanding sent him to Oxford instead. He was worried now -there was a quality of nervous despair in Daisy's letters. She didn't see why he couldn't come. She was feeling the pressure of the world outside, and she wanted to see him and feel his presence beside her and be reassured that she was doing the right thing after all.

For Daisy was young and her artificial world vas redolent of orchids and pleasant, cheerful snobbery and orchestras which set the rhythm of the year, summing up the sadness and suggestiveness of life in new tunes. All night the saxophones wailed the hopeless comment of the "Beale Street Blues" while a hundred pairs of golden and silver slippers shuffled the shining dust. At the gray tea hour there were always rooms that throbbed incessantly with this low, sweet fever, while fresh faces drifted here and there like rose petals blown by the sad horns around the floor.

Through this twilight universe Daisy began to move again with the season; suddenly she was again keeping half a dozen dates a day with half a dozen men, and drowsing asleep at dawn with the beads and chiffon of an evening dress tangled among dying orchids on the floor beside her bed. And all the time something within her was crying for a decision. She wanted her life shaped now, immediately- and the decision must be made by some force - of love, of money, of unquestionable practicality - that was close at hand.

That force took shape in the middle of spring with the arrival of Tom Buchanan. There was a wholesome bulkiness about his person and his position, and Daisy was flattered. Doubtless there was a certain struggle and a certain relief. The letter reached Gatsby while he was still at Oxford.

Task 2.

1. Speak on the subject-matter of the passage.
2. What SDs are used in the first paragraph to show the mood of the characters after World War I?
3. Analyze the stylistic peculiarities (syntactical and phonetic) in the sentence "She was feeling the pressure of the world outside, and she wanted to see him and feel his presence beside her and be reassured that she was doing the right thing after all."
4. What EMs and SDs stress the contradictory character of bourgeois society? (Pick out epithets, contextual antonyms, oxymoronic combinations, etc.)
5. Analyze the SDs of zeugma in the sentence "There was a wholesome bulkiness about his person and his position", and say how it reveals the author's attitude to Tom Buchanan.
6. Analyze the last two paragraphs of the passage. Comment on the implication suggested by a kind of antithesis "Doubtless there was a certain

struggle and a certain relief, and the unpredictability of the clinching sentence.

7. Summing up the analysis discuss the SDs used to describe Daisy's "artificial world".

OSCAR WILDE
AN IDEAL HUSBAND

Act I

Mrs. Cheveley, a cunning adventuress, comes to Sir Robert Chiltern - a prominent public figure with the purpose of backmailing him. Mrs. Cheveley: Sir Robert, I will be quite frank with you. I want you to withdraw the report that you had intended to lay before the House, on the ground that you have reasons to believe that the Commissioners have been prejudiced or misinformed, or something. Then I want you to say a few words to the effect that the Government is going to reconsider the question, and that you have reason to believe that the Canal, if completed, will be of great international value. You know the sort of things ministers say in cases of this kind. A few ordinary platitudes will do. In modern life nothing produces such an effect as a good platitude. It makes the whole world kin. Will you dc that for me?

Sir Robert Chiltern: Mrs. Cheveley you cannot be serious in making me such a proposition!

Mrs. Cheveley: I am quite serious.

Sir Robert Chiltern *(coldly):* Fray allow me to believe that you are not.

Mrs. Cheveley *(speaking with great deliberation and emphasis):* Ah! But I am. And if you do what I ask you, I... will pay you very handsomely!

Sir Robert Chiltern: Pay me!

Mrs. Cheveley: Yes.

Sir Robert Chiltern: I am afraid I don't quite understand what you mean.

Mrs. Cheveley *(leaning back on the sofa and looking at him):* How very disappointing! And I have come all the way from Vienna in order that you should thoroughly understand me.

Sir Robert Chiltern: I fear I don't.

Mrs. Cheveley (in. *her most nonchalant manner):* My dear Sir Robert, you are a man of the world, and you have your price, I suppose. Everybody has nowadays. The drawback is that most people are so dreadfully expensive. I know I am. I hope you will be more reasonable in your terms.

Sir Robert Chiltern (rises *indignantly):* If you will allow me, I will call your carriage for you. You have lived so long abroad, Mrs. Cheveley, that you seem to be unable to realize that you are talking to an English gentleman.

Mrs. Cheveley *(detains him by touching his arm with her fan, and keeping it there while she is talking):* I realize that I am talking to a man who laid the foundation of his fortune by selling to a Stock Exchange speculator a Cabinet secret.

Sir Robert Chiltern *(biting his lip):* What do you mean?

Mrs. Cheveley *(rising and facing him):* I mean that I know the real origin of your wealth and your career, and I have got your letter, too.

Sir Robert C h i l t e r n: What letter?

Mrs. Cheveley *(contemptuously):* The letter you wrote to Baron Amheim, when you were Lord Radley's secretary, telling the Baron to buy Suez Canal shares — a letter written three lays before the Government announced its own purchase.

Sir Robert Chiltern *(hoarsely):* It is not true.

Mrs. Cheveley: You thought that letter had been destroyed. How foolish of you! It is in my possession.

Sir Robert Chiltern: The affair to which you allude was no more than a speculation. The House of Commons had not yet passed the bill; it might have been rejected.

Mrs. Cheveley: It was a swindle. Sir Robert. Let us call things by their proper names. It makes everything simpler. And now I am going to sell you that letter, and the price I ask for it is your public support of the Argentine scheme. You made your own fortune out of one canal. You must help me and my friends to make our fortunes out of another!

Sir Robert Chiltern: It is infamous, what you propose — infamous!

Mrs. Cheveley: Oh, no! This is the game of life as we all have to play it. Sir Robert, sooner or later!

Sir Robert Chiltern: I cannot do what you ask me.

Mrs. Cheveley: You mean you cannot help doing it. "You know you are standing on the edge of a precipice. And it is not for you to make terms. It is for you to accept them. Supposing you refuse -

Sir Robert Chiltern: What then?

Mrs. Cheveley: My dear Sir Robert, what then? You are ruined, that is all! Remember to what a point your Puritanism in England has brought you. In oil days nobody pretended to be a bit better than his neighbors. In

fact, to be a bit better than one's neighbour was considered excessively vulgar and middle-class. Nowadays, with our modem mania for morality, every one has to pose a paragon of purity, incorruptibility, and all the other seven deadly virtues - and what is the result? You all go over like ninepins - one after the other. Not a year passes in England without somebody disappearing. Scandals used to lend charm, or at least interest, to a man - now they crush hem. And yours is a very nasty scandal. You couldn't survive it. If it were known that as a young man, secretary to a great and important minister, you sold a Cabinet secret for a large sum of money, and that was the origin of your wealth and career, you would be hounded out of public life, you would disappear completely And after all, Sir Robert, why should you sacrifice your entire future rather than deal diplomatically with your enemy? For the moment I am your enemy I admit it! And I am much stronger than you are. Tie big battalions are on my side. You have a splendid position, but it is your splendid position that makes you so vulnerable. You can't defend it! And I am in attack. Of course I have not talked morality to you. You must admit h fairness that I have spared you that. Years ago you did a clever, unscrupulous thing; it turned out a great success. You owe to it your fortune and position. And now you hive got to pay for it. Sooner or later we have all to pay for what we do. You have to pay now: Before I leave you to-right, you have got to promise me to suppress your report, aid to speak in the House in favour of this scheme.

Sir Robert Chiltern: What you ask is impossible.

Mrs. Cheveley: You must make it possible. You are going to make it possible. Sir Robert, you know what your English newspapers are like. Suppose that when I leave this house I drive down to some newspaper office, and give them this scandal and the proofs of it! Think of their loathsome joy, of the delight they would have in dragging you down, of the mud and mire they would plunge you in. Think of the hypocrite with his greasy smile penning his leading article, and arranging the foulness of the public placard.

Sir Robert Chiltern: Stop! You want me to withdraw the report and to make a short speech stating that I believe there are possibilities in the scheme?

Mrs. Cheveley *(sifting down on the sofa):* Those are my terms.

Sir Robert Chiltern *(in a low voice): I* will give you any sum of money you want.

Mrs. Cheveley: Even you are not rich enough. Sir Robert, to buy back your past. No man is.

Task 3.

1. Note the structure of the excerpt, the role and the character of the author's remarks.

2. Note the blending of colloquial and literary variants of language in the speech of the characters.

3. Pick out sentences of epigrammatic character in Mrs. Cheveley's speech and dwell on the typical features of bourgeois society revealed in them.

4. Comment on the connotation of the word "gentleman" in Sir Chiltern's indignant speech: "You seem to be unable to realize that you ere talking to an English gentleman".

5. Note the peculiar use of the verbs: "to buy", "to sell", "to pay" in the speech of the characters. What insight into bourgeois society is given through manipulations with these words?

6. Discuss the EMs and SDs used by Mrs. Cheveley in her monologues. Whit insight into Mrs. Cheveley's character is given through the EMs and SDs she uses.

7. Speak on the SDs used by Mrs. Cheveley to characterize the English press.

8. Comment on the language used by Sir Robert Chiltern and Mrs. Cheveley and say how the author shows their characters through their speech.

9. Summing up the discussion of the scene speak on Wilde's exposure of the evils of bourgeois society.

LITERATURE

1. Арнольд И. В. Стилистика современного английского языка. Стилистика декодирования. – Л., 1973. – 303 с.

2. Будагов Р. А. Литературные языки и языковые стили. - М., 1967. – 326 с.

3. Бушуй Т.А. Язык в истории развития человеческой мысли. – Ташкент: Фан, 2011. – 384 с.

4. Гальперин И. Р. Текст как объект лингвистического анализа. - М., 1981. – 280 с.

5. Ди Пьетро Р. Дж. Языковые структуры в контрасте. Новое в зарубежной лингвистике. Контрастивная лингвистика: Переводы. - М., 1989. – 312 с.

6. Иванова Т.П., Брандес О.П. Стилистическая интерпретация текста. Пособие по английскому языку: Для институтов и фак. иностранного языка. - М., 1991. – 312 с.

7. Исмаилов А.Р. Методика обучения иностранному языку с опорой на тезаурусно-тематические циклы // Foreign Philology. – Samarkand, 2011.- №3. – С. 127-129.

8. Кухаренко В.А. Интерпретация текста. Изд. 2-е, перераб. - М., 1988. – 348 с.

9. Мороховский А.Н. и др. Стилистика английского языка: Учебник. – Киев, 1991. – 360 с.

10. Новое в зарубежной лингвистике: Вып.17. Теория речевых актов. Перевод с анг. Сост. и вступ. сл. И.М. Кобозевой и В.З. Демьянкова. Общ. ред. Б.Ю. Городецкого. -М., 1986. – 388 с.

11. Орлов Г.А. Современная английская речь: Учеб. пособие для вузов по спец. «Анг. яз. и лит-ра». - М., 1991. – 340 с.

12. Разинкина Н.М. Функциональная стилистика английского языка. - М., 1989. – 352 с.

13. Рузикулов Ф.Ш. Методика коррекции ошибок в устной речи при обучении иностранному языку // Foreign Philology. – Samarkand, 2011.- №3. – С. 129-132.

14. Семенец. О.Е. Социальный контекст и языковое развитие. - Киев, 1985. – 388 с.

15. Чаковская М.С. Взаимодействие стилей научной и художественной литературы: (На материале герм. яз.): Учеб. пособие. - М., 1990. – 288 с.

16. Benvenist E. On Discourse // The Theoretical Essays: Film, Linguistics, Literature. -Manchester Univ. Press, 1985. – P. 122-160.

17. Brown G., Jule G. Discourse Analysis. - Cambridge, Lnd., N.Y., 1983. – 414 p.

18. Davis G., Walton P. Language, Image, Media. - Lnd., 1983. – 290 p.

19. Fowler's Modern English Usage. Second Edition revised by Sir Ernest Cowers and completely reset. – Oxford, 1980. – 404 p.

20. Galperin I.R. An essay in stylistic analysis. - M., 1968. – 316 p.

21. Galperin I.R. Stylistics. - M., 1977. – 343 p.

22. Joos M. The Isolation of Styles // Readings in the Sociology of Language. - The Hague, 1968. – P. 213-218.

23. Murry J.M. The Problem of Style. – London: Methuen, 2011. – 374 p.

24. Musaev Kudrat. English Stylistics. - T., 2005. – 180 p.

25. Read H. English Prose Style. – London: Longman, 2010. – 424 p.

26. Turner Q.W. Stylistics. - N.Y., 1977. – 468 p.

27. Ullman S. Language and Style. – New York: Academic Press, 2009. – 398 p.

28. www.5ballov.ru

29. www.wwed.org

30. www.cs.ted

31. www.nus.sg