

Практикум по стилистике
английского языка



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Учебное пособие



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**ПРАКТИКУМ ПО СТИЛИСТИКЕ
АНГЛИЙСКОГО ЯЗЫКА**

Учебное пособие (на англ. яз.)

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Содержатся краткие теоретические сведения по курсу стили-
стики английского языка и практические задания, включающие
систему упражнений для формирования навыков исследования и
интерпретации стилистических возможностей языковых средств
различных уровней (фонетических, лексических, грамматиче-
ских). В пособие включены задания для самостоятельной работы,
тестовые материалы, глоссарий.

Предназначено для студентов факультета лингвистики и пере-
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PREFACE

The present manual is aimed at students of Faculty of Linguistics and Translation studying the course of Stylistics of the English language. The book is designed to assist students and teachers alike in planning, organizing and conducting the seminar classes in English stylistics.

The manual is divided into eight seminar chapters each covering the material of the corresponding topic: stylistic differentiation of the English vocabulary, phonetic, graphical, and morphological expressivity, stylistic semasiology, stylistic syntax, functional styles.

Each **seminar** section follows a clearly defined structure. It starts with the brief outline of the topic and includes concise **theoretical material** related to the topic which is followed by the **questions for discussion**. The most important component of each seminar chapter is **practice tasks** which are arranged so that students have an opportunity to acquire and enhance practical skills of identifying the stylistic phenomena on different language levels as well as analyzing their stylistic function. Each seminar section is also supplied with the **progress test** based on the seminar practice tasks and with the list of recommended **literature**.

The section of the manual devoted to **self-study and revision** is recommended for use upon the completion of the whole course. The book also includes **practice tests** which can be used both as test materials and as preparation for the exam. **Glossary** contains the definitions of basic stylistic devices illustrated with examples.

Seminar 1

STYLISTIC DIFFERENTIATION OF THE ENGLISH VOCABULARY

SEMINAR OUTLINE

- Stylistic differentiation of the English vocabulary.
- Subgroups of special literary vocabulary.
- Subgroups of special colloquial vocabulary.

Stylistic differentiation of the English vocabulary

The word-stock of any language can be presented as a system, the elements of which are interconnected, interrelated and yet independent. In stylistic classification the difference should be drawn between neutral and stylistically coloured words.

Y.M Skrebnev suggests dividing the vocabulary into neutral, superneutral, subneutral with further gradations (degrees): minimal, medial and maximal. Superneutral vocabulary is characterized by different degrees of elevation, which is observed in bookish, official and poetic words. Subneutral vocabulary reveals degradation of linguistic meanings and is found in colloquial words, jargon, slang, nonce-words and vulgar words.

I.R. Galperin divides the English vocabulary into three main layers: the literary layer, the neutral layer, the colloquial layer. The literary and the colloquial layers contain – correspondingly – common literary and common colloquial words, which together with the neutral layer comprise the standard English vocabulary. It is the special literary and special colloquial groups of vocabulary that are of major interest to stylistic research.

Special literary vocabulary

Special literary vocabulary includes: terms, archaic, poetic and historical words, foreign words and barbarisms, literary coinages.

A Term is directly connected with the concept it denotes. The basic function of terms in professional sphere is to bear exact reference to a given concept. When used in other styles terms perform expressive or aesthetic functions. They indicate

the technical peculiarities of the subject; make reference to the occupation of the character; create the true-to-life atmosphere of the narration; suggest the author's erudition; perform parodying function.

Archaic words – according to the ageing process of words – are subdivided into three groups by I.R. Galperin: obsolescent, obsolete and archaisms proper. Obsolescent words are words rarely used, such as morphological archaisms (*thee, thou, he maketh, makest, wilt, heretofore*). Obsolete words are out of use, but still recognized by the English speakers (*methinks, nay*). Archaisms proper are no longer recognizable in modern English (*troth*). Archaisms perform different functions: expressive function – in historical novels, while maintaining local color and realistic background; satirical function – consisting in unexpected use of high-flown wording in trivial situation; terminological function – in the style of official documents where morphological archaisms maintain the exactness of expression (*hereby, theretofore*).

Poetic words are mostly archaic or very rarely used highly literary words (*quoth, eftsoons, welkin*). The main function of poetic words is to sustain the elevated atmosphere of poetry, to create the so-called *poetic heightening*.

Archaisms should be distinguished from **historical words** which perform nominative function and denote institutions, customs, material objects which are no longer in use (*goblet, mace*). Historical words create the realistic background to historical novels.

Barbarisms are words of foreign origin which have not entirely been assimilated into the English language. Most barbarisms have corresponding English synonyms: *chic* (stylish), *de facto* (actually), *faux pas* (an embarrassing error). While barbarisms constitute a part of the English word-stock and are generally given in the body of the dictionary, **foreign words** do not belong to the English vocabulary and have no synonyms. The function of foreign words is terminological, as they reflect notions and concepts not existing in English reality (*udarnik, kolkhoz; blitzkrieg, Luftwaffe; hara-kiri*). In printed

works barbarisms and foreign words can be used to supply local colour; to depict conditions of life, customs and habits; to serve as speech characterization; to elevate the language.

Literary coinages are neologisms, introduced by writers in their literary works. Such words present a more expressive means of communicating the idea.

Special colloquial vocabulary

Special colloquial vocabulary includes slang, professional and social jargon words, dialectal words, vulgarisms, colloquial coinages.

Slang words are used as intentional substitutes for neutral or elevated words and expressions, they possess humorous or derogatory connotations. The reason for appearance of slang is striving for novelty of expression. Old denominations are replaced by original expressive ones. Old and new slang words co-exist for a while, which makes slang very rich in synonyms. In slang we may observe various figures of speech, such as metaphor: *upper story* (head); metonymy: *skirt* (a girl); hyperbole: *killing* (astonishing); understatement: *some* (excellent); irony: *clear as mud* (confusing); paronomasia: *Gosh* (God). The function of slang words is to escape the dull familiarity of standard words.

Jargon words are words used in professional or social groups as informal, often humorous replacers of already existing words. According to V.A. Kucharenko, there are two groups of jargonisms: professional and social.

Professional jargonisms circulate within communities joined by professional interests. They are informal substitutes for official terms in a special field and can be regarded as emotive synonyms to terms. Professionalisms pertain to very specific objects typical of this professional sphere only. Every professional group (or a subculture) has its own jargon: in police jargon – *a wiggly seat* (lie detector), in hard rock music subculture – *crowd surfing* (the process of passing a person overhead from person to person during a concert). The function of professionalisms in emotive prose is to depict the natural speech of a character.

Social jargonisms are found within groups characterized by social integrity. They pertain to objects, concepts and notions of everyday life, they are emotive synonyms to neutral words of the general word-stock. Social jargonisms aim at secrecy and purposefully disguise the meaning of the expressed concept.

The use of **dialectal words** is confined to a definite locality. Most dialectal words deal with the everyday life of the country. The function of dialectal words in emotive prose is to characterize the speaker as a person of a certain locality, breeding, education. Many dialectal words used in literary works are of Scottish origin: *kirk* (church), *loch* (lake), *bonny* (beautiful), *lassie* (girl). Another popular dialect is Cockney dialect (the working-class speech of London), the phonological peculiarities of which are the following: 1) initial [h] sounds are dropped where they should be pronounced ('ave (have), 'ope (hope)) and are inserted in front of words beginning with vowels (*hawful* (awful)); 2) diphthong [ei] is substituted by [ai] (*fyce* (face), *nyme* (name), *tyke* (take)).

Vulgarisms are coarse, rude, emotionally strongly charged words and expressions, which are considered too offensive for polite usage. According to Y.M. Skrebnev, there are two groups of vulgarisms – lexical and stylistic. **Lexical vulgarisms** (*expletives*) are words which express ideas considered unmentionable in civilized society. The function of expletives is to express strong negative emotions (*damn, bloody*). Here also belong *obscene words*, the use of which is banned in any form of communication as being indecent. All of these words are of Anglo-Saxon origin. **Stylistic vulgarisms** are words and phrases, the lexical meanings of which have nothing indecent or improper about them. They express a derogatory attitude of the speaker towards the object of speech, a person, or an idea (*pay dirt* (money)).

Colloquial coinages are spontaneous and elusive. Not all of these words are fixed in dictionaries or even in writing. Most of them disappear from the language leaving no trace. Numerous examples can be found in careless colloquial speech.

QUESTIONS FOR DISCUSSION

1. Compare classifications of the English vocabulary offered by Y.M. Skrebnev and I.R. Galperin.
2. Speak on the groups of special literary vocabulary, their distinguishing features, and functions they perform in various text types.
3. Discuss the groups of vocabulary which constitute special colloquial vocabulary.
4. Speak on the spheres of application and stylistic functions of slang, social and professional jargon, dialectal words.

PRACTICE TASKS

Exercise 1. Read and translate the following contexts. Pick out archaic, poetic and historical words, define their meanings, state their stylistic functions in the given contexts.

1. I was surprised to see Heathcliff there also. He stood by the fire, his back towards me, just finishing a stormy scene to poor Zillah, who ever and anon interrupted her labour to pluck up the corner of her apron, and heave an indignant groan...

“Thou art the Man!” cried Jabez, after a solemn pause, leaning over his cushion. “Seventy times seven times didst thou gapingly contort thy visage – seventy times seven did I take council with my soul – Lo! this is human weakness: this also may be absolved! The first of the seventy-first is come. Brethren – execute upon him the judgement written. Such honour have all His saints!” (E. Br.)

2. Anon she murmured, “Guido” – and bewhiles a deep sigh rent her breast... She was begirt with a flowing kirtle of deep blue, bebound with a belt, bebuckled with a silvern clasp, while about her waist a stomacher of point lace ended in a ruffled farthingale at her throat. On her head she bore a sugar-loaf hat shaped like an extinguisher and pointing backward at an angle of 45 degrees.

“Guido,” she murmured, “Guido.” And erstwhile she would wring her hands as one distraught and mutter, “He cometh not.” (L.)

3. “Odd Bodikins!” he roared, “but the tale is as rare as it is new! and so the waggoner said to the Pilgrim that sith he had asked him to pull him off the wagon at that town, put him off he must, albeit it was but the small of the night by St. Pancras! whence hath the fellow so novel a tale? – nay, tell it me but once more, haply I may remember it” – and the Baron fell back in a perfect paroxysm of merriment. (L.)

4. He kept looking at the fantastic green of the jungle and then at the orange-brown earth, febrile and pulsing as though the rain were cutting wounds into it. Ridges flinched before the power of it. The Lord giveth and He taketh away, Ridges thought solemnly. (N. M.)

5. He had at his back a satchel, which seemed to contain a few necessaries, a hawking gauntlet on his left hand, though he carried no bird, and in his right hand a stout hunter’s pole. (W. Sc.)

Exercise 2. Comment on the use of barbarisms and foreign words in the following sentences. Give their English equivalents, state their origin and stylistic purpose.

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. L.)

2. Nevertheless, despite her experience, she hadn’t yet reached the stage of thinking all men beastly; though she could readily sympathize with the state of mind of any woman driven to utter that particular *cri de coeur*. (St. B.)

3. Then, of course, there ought to be one or two outsiders – just to give the thing a *bona fide* appearance. I and Eileen could see to that – young people, uncritical, and with no idea of politics. (Ch.)

4. “Tyree, you got half of the profits!” Dr. Bruce shouted. “You’re my *de facto* partner.” “What that *de facto* mean, Doc?” “Papa, it means you a partner in fact and in law,” Fishbelly told him. (Wr.)

5. Yates remained serious. “We have time, Herr Zippmann, to try your *schnapps*. Are there any German troops in Neustadt?”

“No, Herr Qffizier, that’s just what I’ve to tell you. This morning, four gentlemen in all, we went out of Neustadt to meet the *Herren Amerikaner*.” (St. H.)

6. 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. Br.)

7. “I never sent any telegram. What did it say?” “I beieve it is still on the table *la-bas*.” Elise retired, pounced upon it, and brought it to her mistress in triumph. “*Voila, madame!*” (Ch.)

8. When Danny came home from the army he learned that he was an heir and owner of property. The *viejo*, that is the grandfather, had died leaving Danny the two small houses on the Tortilla Flat. (J. St.)

Exercise 3. Comment on the use of the terms used in the following contexts. Give Russian equivalents of the terms, specify professions, occupations, or branches of knowledge they originally relate to, discuss their stylistic functions in the literary extracts.

1. “Don’t you go to him for anything more serious than a pendentomy of the left ear or a strabismus of the cardiograph.” No one save Kennicott knew exactly what this meant, but they laughed. (S. L.)

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?” “Ambroise Pare,” Andrew answered, and Abbey had already begun his approving nod, “is presumed to have first discovered the condition.” (A. C.)

3. Philip Heatherhead, – whom we designate Physiological Philip – as he strolled down the lane in the glory of early June, presented a splendid picture of young manhood. By this we mean that his bony framework was longer than the average and that instead of walking like an ape he stood erect with his skull balanced on his spinal column in a way rarely excelled even in a museum. The young man appeared in the full glory of perfect

health: or shall we say, to be more exact, that his temperature was 98, his respiration normal, his skin entirely free from mange, erysipelas and prickly heat...

At a turn of path Philip suddenly became aware of a young girl advancing to meet him. Her spinal column though shorter than his, was elongated and erect, and Philip saw at once that she was not a chimpanzee. She wore no hat and the thick capillary growth that covered her cranium waved in the sunlight and fell low over her eyesockets. The elasticity of her step revealed not the slightest trace of appendicitis or locomotor ataxia, while all thought of eczema, measles or spotty discoloration was precluded by the smoothness and homogeneity of her skin. At the sight of Philip the subcutaneous pigmentation of the girl's face underwent an intensification. At the same time the beating of the young man's heart produced in his countenance also a temporary inflammation due to an underoxydization of the tissues of his face.

They met, and their hands instinctively clasped by an interadjustment of the bones known only in mankind and the higher apes but not seen in the dog...

Philip drew the girl's form towards him till he had it close to his own form, and parallel to it, both remaining perpendicular, and then bending the upper vertebrae of his spinal column forwards and sideways he introduced his face into a close proximity with hers. In this attitude, difficult to sustain for a prolonged period, he brought his upper and lower lips together, protruded them forward, and placed them softly against hers in a movement seen also in the orang-outang but never in the hippopotamus. (L.)

4. At noon the hooter and everything died. First, the pulley driving the punch and shears and emery wheels stopped its lick and slap. Simultaneously the compressor providing the blast for a dozen smith-fires went dead. Finally old Peter was left standing dead struck – as if it had never happened to him before, as if he wasn't an old miser for work – specifically, piece-work, always trying to knock the extra piece before the power went. (S. Ch.)

Exercise 4. Pick out slang and colloquial words and expressions in the following examples, explain their meanings, suggest their neutral equivalents. Comment on the semantic peculiarities of their formation, indicate the primary meanings of these words. Discuss the structural (morphological) and syntactical peculiarities of these units. State the stylistic function of slang and colloquial words in the contexts.

1. "I'm the first one saw her. Out at Santa Anita she's hanging around the track every day. I'm interested: professionally. I find out she's some jock's regular, she's living with the shrimp, I get the jock told Drop it if he don't want conversation with the vice boys: see, the kid's fifteen. But stylish: she's okay, she comes across. Even when she's wearing glasses this thick; even when she opens her mouth and you don't know if she's a hillbilly or an Okie or what, I still don't. My guess, nobody'll ever know where she came from." (T. C.)

2. Bejees, if you think you can play me for an easy mark, you've come to the wrong house. No one ever played Harry Hope for a sucker! (O'N.)

3. "I live upstairs."

The answer seemed to explain enough to relax him. "You got the same layout?"

"Much smaller."

He tapped ash on the floor. "This is a dump. This is unbelievable. But the kid don't know how to live even when she's got the dough." (T. C.)

4. It is. But not so much the hope of booze, if you can believe that. I've got the blues and Hickey's a great one to make a joke of everything and cheer you up. (O'N.)

5. She came in one night, plastered, with a sun-burned man, also plastered. (J. O'H.)

6. "That guy just aint hep," Mazzi said decisively. "He's as unhep as a box, I can't stand people who aint hep." (J.)

Exercise 5. Comment on the stylistic function of the use of professional and social jargonisms in the following contexts.

Classify jargon words according to the sphere of their usage, suggest their terminological (or neutral) equivalents.

1. She came out of her sleep in a nightmare struggle for breath, her eyes distended in horror, the strangling cough tearing her again and 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. The arrangement was to keep in touch by runners and by walkie-talkie. (St. H.)

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

6. “We stopped the attack on Paragon White B and C. Personally I think it was a feeler, and they're going to try again tonight.” (N. M.)

7. 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.)

8. “So you'll both come to dinner? Eight fifteen. Dinny, we must be back to lunch. Swallows!” added Lady Mont round the brim of her hat and passed out through the porch.

“There's a house-party,” said Dinny to the young man's elevated eyebrows. “She means tails and a white tie.”

“Oh! Oh! Best bib and tucker, Jean.” (G.)

9. “How long did they cook you!” Dongere's stopped short and looked at him. “How long did they cook you?”

“Since eight this morning. Over twelve hours...”

“You didn't unbutton then? After twelve hours of it?”

“Me? They got a lot of dancing to do before they'll get anything out of me.” (T. H.)

Exercise 6. Differentiate between lexical and stylistic vulgarisms, determine the kind of emotion which caused their usage.

1. ...a hyena crossed the open on his way around the hill. “That bastard crosses there every night,” the man said. (H.)

2. Suddenly Percy snatched the letter. "Give it back to me, you rotten devil," Peter shouted. "You know damn well it doesn't say that. I'll kick your big fat belly. I swear I will." (J. Br.)

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

4. "How are you, Cartwright? This is the very devil of a business, you know. The very devil of a business." (Ch.)

5. I'm no damned fool! I couldn't go on believing forever that gang was going to change the world by shooting off their loud traps on soapboxes and sneaking around blowing up a lousy building or a bridge! I got wise, it was all a crazy pipe dream! (O'N.)

Exercise 7. Observe the dialectal peculiarities of dialogue in the following examples. Suggest standard English equivalents for the dialectal lexical units, indicate the type of a dialect used. Pay attention to changes in spelling (graphon) caused by specific pronunciation, comment on the stylistic function of dialectal words in these contexts.

1. "By the way, Inspector, did you check up that story of Ferguson's?"

"Ferguson?" said the Inspector, in the resentful accents of a schoolboy burdened with too much homework. "Oo, ay, we havena forgot Ferguson. I went tae Sparkes of them remembered him weel enough. The lad doonstairs in the show-room couldna speak with cairtainty tae the time, but he recognized Ferguson from his photograph, as havin' brocht in a magneto on the Monday afternoon. He said Mr. Saunders wad be the man tae that, and pit a ca' through on the house telephone tae Mr. Sparkes, an' he had the young fellow in. Saunders is one o' they bright lads. He picked the photograph at once oot o' the six I showed him an' timed up the entry o' the magneto in the day-book."

"Could he swear to the time Ferguson came in?"

"He wadna charge his memory wi' the precise minute, but he had juist come in fra' his lunch an' found Ferguson waitin' for him. His lunchtime is fra' 1.30 tae 2.30, but he was a bit late

that day, an' Ferguson had been waitin' on him a wee while. He thinks it wad be aboot ten minutes tae three."

"That's just about what Ferguson made it."

"Near enough."

"H'm. That sounds all right. Was that all Saunders had to say?"

"Ay. Forbye that he said he couldna weel understand whit had happened tae the magneto. He said it looked as though some yin had been daein' it a wilfu' damage." (D. S.)

2. "We'll show Levenford what my clever lass can do. I'm looking ahead, and I can see it. When we've made ye the head scholar of Academy, then you'll see what your father means to do wi' you. But ye must stick in to your lessons, stick in hard." (A. C.)

Exercise 8. Compare the neutral and colloquial modes of expression in the following sentences.

1. "Get on a little faster, put a little more steam on, Ma'am, pray." (D.)

2. "I do think the Scandinavian are the heartiest and best people".

"Oh, do you think so?" protested Mrs. Jackson Elder. "My husband says the Svenskas that work in the planing-mill are perfectly terrible". (S. L.)

3. He tried these engineers, but no soap. No answer. (J. O'H.)

4. "Big-Hearted Harry. You want to know what I think? I think you're nuts. Pure plain crazy. Goofy as a loon. That's what I think." (J.)

5. There were with a corner of the bar to themselves what I recognized at once to be a Regular Gang, a Bunch, a Set. (P.)

6. "I met a cousin of yours, Mr. Muskham." – "Jack?" – "Yes." "Last of the dandies. All the difference in the world, Dinny, between the 'buck', the 'dandy', the 'swell', the 'masher', the 'blood', the 'knut', and what's the last variety called – I never know. There's been a steady decrescendo. By his age Jack belongs to the masher' period, but his cut was always pure dandy." (G.)

PROGRESS TEST

1. **Thou, thy, giveth, taketh, brethren** are examples of:
 - A. Historical words
 - B. Archaic words proper
 - C. Morphological archaisms
 - D. Obsolete words
2. An example of a **term** is:
 - A. Feeler
 - B. Booze
 - C. Bastard
 - D. Subcutaneous
3. An example of a **foreign word** is:
 - A. Cri de couer
 - B. Albeit
 - C. Strabismus
 - D. Viejo
4. An example of **slang** is:
 - A. Wee
 - B. Okie
 - C. Devil
 - D. Best bib and tucker
5. **Bon mot** is an example of:
 - A. A foreign word
 - B. A term
 - C. A historical word
 - D. A barbarism
6. **Lass** is an example of:
 - A. A colloquial word
 - B. A slang word
 - C. Cockney dialect
 - D. Scottish dialect
7. An example of **professional jargon** is:
 - A. Hillbilly
 - B. Walkie-talkie
 - C. Stomacher
 - D. Bona fide

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Seminar 2 PHONETIC, GRAPHICAL, AND MORPHOLOGICAL EXPRESSIVITY

SEMINAR OUTLINE

- Phonetic expressive means and stylistic devices
- Graphical expressivity: emphatic use of punctuation, graphon
- Stylistic morphology: stylistic potential of grammatical forms and of different parts of speech

Phonetic expressive means and stylistic devices

Stylistic phonetics is associated with the notion “*sound-instrumenting*”. A phoneme has a strong associative and sound-instrumenting power, although it is devoid of denotative or connotative meanings. Due to articulatory and acoustic properties sounds may evoke different ideas, perceptions, feelings, images, associations. This phenomenon is called *sound-symbolism*. The correspondences between the sound and the sense are studied by *phonosemantics*. The sound of a word may contribute something to the general effect and idea of the message. All in all, sounds may be arranged so as to produce either euphony (a smooth and pleasant effect) or cacophony (a rough and harsh effect).

Phonetic stylistic devices include alliteration, assonance, onomatopoeia and paronomasia.

Alliteration is repetition of similar consonant sound(s) at the beginning of words or stressed syllables (*the merry month of May*). Alliteration in the English language is used extensively because it is deeply rooted in the traditions of English folklore. The most famous example of alliterative poetry is the old English epic “Beowulf”. This literary device can still be traced in English phraseology – in proverbs, sayings and set-expressions (*Now or never; As good as gold; No sweet without some sweat*). Alliteration is frequently used in emotive prose, in the newspaper

headlines, in the titles of books, in slogans, in commercials and advertising language.

Assonance consists in repeating similar stressed vowel sounds in successive words. The function of assonance is to give some aesthetic environment to the idea.

Onomatopoeia (sound-imitation) is a combination of speech sounds which imitates real sounds produced in nature (*burr*), by machines or tools (*ding-dong*), by people (*shuffle, whisper*), by animals (*mew-mew, baa-baa*). The function of onomatopoeia in literary works is to demonstrate the acoustic picture of reality. In advertising it can be used as a mnemonic device, in comic strips – in order to represent noises.

Paronomasia consists in the co-occurrence of paronyms. Two semantically different words due to the proximity of phonetic image and positional closeness become contextually interrelated (He took first *prize!* And he got the highest *praise*).

Graphical expressive means

According to V.A. Kucharenko, graphical expressive means serve to convey in the written form those emotions which in the oral type of speech are expressed by intonation and stress. The graphic picture of speech reflects some of the peculiarities of the pronunciation of words and phrases.

The emphatic punctuation aims at conveying the emotional coloring of the text, reflects the intonation of the speaker, conveys emotional pauses, reveals the speaker's attitude.

The deliberate change of the spelling of the word – **graphon** – is used to reflect its authentic pronunciation (*sellybrated, peepul*). In literary texts unusual graphical arrangement of a word can be used to emphasize individual phonetic peculiarities, to reveal the speaker's emotional state. Graphons are frequently used in advertising to attract potential customers (*They're grrreat!*), they also serve to create humorous effect in different linguistic jokes.

Temporary graphon is used to reflect pronunciation peculiarities caused by temporary factors such as: tender age (children's speech), intoxication, ignorance of the discussed topic, overemotional state, etc.

Permanent graphon reflects peculiarities conditioned by permanent factors such as: social, territorial, educational status, and speech deficiencies. Permanent graphon individualizes the character's speech, conveys the atmosphere of authentic live communication, of the informality of the speech act.

In the written speech the graphon may take different forms: doubling (*N-no!*), multiplication (*laaarge*), hyphenation (*g-irl*), spaced letters. The word can be written in different type of print (italics, bold type, capitalization).

Stylistic potential of grammatical forms

Stylistic morphology primarily deals with word-building expressive means (grammatical forms), under which the linguists consider: 1) expressivity of affixes and 2) expressivity of different word-building patterns.

Every particular affix has its own connotational potential, thus enabling the speaker to communicate his positive or negative evaluation of a person or thing. Suffix **-ish** in different cases of use might carry different meanings: a small degree of some quality (*brownish*); a more tactful characteristic of a quality (*baldish, dullish*); negative derogatory connotation (*bookish, childish*); uncertainty (*at fourish* (around 4 o'clock)). **Diminutive suffixes** point to a small size of something, at the same time revealing tender, jocular or pejorative attitude (*lambkin, chicklet, weakling, duckling, daddy, lassie*).

Any morpheme has an inherent structural meaning, but as a result of foregrounding of a morpheme it becomes vehicle of additional information – logical, emotive, expressive, thus creating the stylistic effect. One important way of promoting a morpheme is its repetition (*vast tracts of time unlit, unfelt, inlived*).

Apart from morphemic repetition, another effective way of using a morpheme for the creation of additional information is extension of its normative valency, which results in the formation of new words. The existing word-building patterns can be used to create *occasional words*, which are coined for special communicative situations only (*friend-in-chief*).

Synonymy of morphemes helps to express the grammatical meaning of plurality. The idea of plurality in English is rendered by different suffixes (*books, boys, boxes, oxen, data, indices, formulae*). Synonymous morphological structures may be employed in order to avoid repeating the same morphemes or the same parts of speech, and thus achieve the so-called “*elegant variation*” in an utterance (*Shakespeare’s plays, plays of Shakespeare, Shakespearean plays, Shakespeare plays*). Synonymy of different grammatical forms may serve to differentiate between formal and informal structures (*real good :: really good; Whom are you talking to? :: Who are you talking to?; ain’t :: is not*); between different functional styles (*brethren :: brothers; he hath :: he has*); between national variants of the English language (*at the corner (Br) :: on the corner (Am)*).

Stylistic potential of the parts of speech

Stylistic morphology is preoccupied with the unusual usage of different parts of speech, with the violation of traditional lexico-grammatical valency. ***Grammatical transposition*** is the usage of certain forms of different parts of speech in non-conventional grammatical or lexical meanings.

Stylistic potential of **the noun** can be observed in case of transposition of a noun from one word class (lexico-grammatical category) into another, which creates expressive, emotional, evaluative and stylistic connotations. The names of animals when used with regard to people in colloquial speech (*duck, monkey, teddy, shark*) gain emotionally colored expressive connotations. Abstract nouns when transposed into the class of nouns naming individuals become charged with various emotional connotations (*he is a disgrace to his family*). Another type of transposition is transposition from one part of speech into another. Thus, adjectives may be transposed into nouns as a result of substantivisation (*Listen, my sweet; the rich; the poor; the impossible*).

The stylistic power of the noun is closely linked to the grammatical categories of number, person, case, gender. The traditional opposition singular vs plural is neutralized, when there is a change of meaning (*Reading books instead of*

working? (one book); *This is what the student is supposed to know* (all students)). As a result of personification a common noun can be transposed into the class of proper nouns. The opposite phenomenon (depersonalification) takes place when the animate noun is substituted by personal pronoun *it* or by the noun of general semantics “*thing*” (*She is a frail little thing*). In pairs of nouns describing men’s and women’s occupations, the male term carries more respect and prestige, expresses power and excellence, whereas the female word diminishes the dignity and importance of a woman (*master – mistress; poet – poetess; governor – governess*).

The article may be a very expressive element of narration when it is used with proper names which normally require no article (I’m not *a Dombey*; He was engaged to *a Miss Hubbard*; *a Mr Brown*; I have bought *a Rembrandt* recently; You are not *the Andrew Manson* I married).

The stylistic functions of **the pronoun** are based on the disparity between the traditional and contextual meanings. The pronoun of one type can be transposed into the action sphere of another pronoun (*How are we feeling today? By the Grace of Our Lord, We, Charles the Second...*). The archaic forms of English pronouns (*thou, thee, thy*) can create the elevated and solemn effect, impart historical or local coloring. Possessive pronouns perform stylistic function when they are devoid of any grammatical meaning of possession. In such cases they are loaded with evaluative connotations and express a wide range of feelings (*Take your precious Robert away from my house! Take this bag of yours out of here*). In low colloquial style the demonstrative pronoun *this / that* can be transposed into the class of adverbs and perform the function of an intensifier of a quality expressed by the given adjective (*Don’t be that silly!*).

The verb possesses more grammatical characteristics than any other part of speech. All deviant usages of tense, voice and aspect forms have strong stylistic connotations and play an important role in creating a metaphorical meaning (Historical (or Dramatic) Present; present tenses used to express future

actions (*She arrives tomorrow*); continuous forms used to convey emotional states (*They are always leaving their bags*); ungrammatical tense forms (*He don't, He seed, I hears*); violation of rules of subject-predicate agreement (*You is*)).

The stylistic function of **the adjective** is achieved mostly through the non-standard use of the degrees of comparison (*pinker, greener; He was the most married man I've ever met; Curioser and curioser!; more cold; the bestest*).

The stylistic power of **the adverb** is connected with various transpositions (*Is it that funny? She buys her clothes cheap; real nice*).

QUESTIONS FOR DISCUSSION

1. Define the notions of euphony and cacophony. Speak on the subject matter of phonosemantics.

2. Give definitions and classifications of phonetic stylistic devices. Provide examples of their usage in different types of texts.

3. Discuss types and forms of graphon. Comment on the functions of using graphon.

4. Discuss the subject matter of stylistic morphology. Explain the notion of grammatical transposition.

5. Comment on the expressivity of affixes and word-building patterns.

6. Speak on the stylistic potential of different parts of speech.

PRACTICE TASKS

Exercise 1. Pick out the cases of alliteration, onomatopoeia and paronomasia in the following sentences, discuss the stylistic (phonosemantic) effect produced by these phonetic stylistic devices in the contexts.

1. Both were flushed, fluttered and rumpled, by the late scuffle. (D.)

2. Then with an enormous, shattering rumble, sludge-puff sludge... puff, the train came into the station. (A. S.)

3. The moan of doves in immemorial elms,
And murmuring of innumerable bees... (T.)
4. His wife was shrill, languid, handsome and horrible. (Sc. F.)
5. Streaked by a quarter moon, the Mediterranean shushed gently into the beach. (I. Sh.)
6. He swallowed the hint with a gulp and a gasp and a grin. (R. K.)
7. “Sh-sh.” “But I am whispering.” This continual shushing annoyed him. (A. H.)
8. The Italian trio... tut-tutted their tongues at me. (T. C.)
9. You lean, long, lanky lath of a lousey bastard... (O’C.)
10. But to the men the trip was composed of a mixture of dense anxiety and tense excitement. (J.)

Exercise 2. Analyze the following cases of graphical expressivity. Indicate the type of changes observed on the graphical level (in spelling), comment on the implication of these changes and their stylistic effect.

1. “...I ref-use his money altogeizzer.” (D.)
2. We’ll teach the children to look at things... I shall make it into a sort of game for them. Teach them to take notice. Don’t let the world pass you by, I shall tell them... For the sun, I shall say, open your eyes for that laaaarge sun... (A. W.)
3. “... I r-r-r-ruin my character by remaining with a Ladyship so infame!” (D.)
4. “Oh, what’s the **difference**, Mother?” “Muriel, I want to **know**.” (S.)
5. “And it’s my bounden duty as a producer to resist every attack on the integrity of American industry to the last ditch. Yes – SIR!” (S. L.)

Exercise 3. Analyze the following cases of temporary graphons and indicate the causes which produced the mispronunciation (or misinterpretation) of a word, reflected in each graphon (age, lack of education, stutter, etc.).

1. “What is that?” “A ninsek,” the girl said. (H. L.)

2. My daddy's coming tomorrow on a nairplane. (S.)
3. After a hum a beautiful Negress sings "Without a song, the dahay would nehever end..." (U.)
4. He ducks into the Ford and in that dusty hot interior starts to murmur: "Ev, reebody loves the, cha cha cha." (U.)
5. He spoke with the flat ugly "a" and withered "r" of Boston Irish, and Levy looked up at him and mimicked "All right, I'll give the caaad a break and staaat playing." (N. M.)
6. "Ford automobile operates on a rev-rev-a-lu-shun-ary principle." (J. St.)
7. She mimicked a lisp. "I don't weally know wevver I'm a good girl." (J. Br.)

Exercise 4. Discuss the following examples of permanent graphons, comment on the frequency of their usage, specify the patterns of their formation. Provide standard – phonetically and graphically neutral – variants of these graphons.

1. He's the only one of your friends who's worth tuppence, anyway. (O.)
2. Now pour us another cuppa. (A. W.)
3. How are you, dullin? (O.)
4. Come on, I'll show you summat. (St. B.)
5. Well, I dunno. I was kinda threatening him. (St. B.)
6. "That's my nickname, Cat. Had it all my life. They say my old lady must of been scared by a cat when she was having me." (J. St.)
7. "Hope you fellers don't mind. Gladys, I told you we oughtn't to of eaten them onions, not before comin' on the boat." "Gimme a kiss an' I'll tell ye if I mind or not," said Ike. (J. D. P.)
8. Wilson was a little hurt. "Listen, boy," he told him, "Ah may not be able to read eve'thin' so good, but they ain't a thing Ah can't do if Ah set mah mind to it." (N. M.)

Exercise 5. Substitute the given graphons by their normative graphical interpretation. Discuss the types of these graphons and the reasons that caused them.

1. “You ast me a question. I answered it for you.” (J.)
2. “You’ll probly be sick as a dog tomorra, Tills.” (J.)
3. Marrow said: “Chawming climate out heah in the tropics, old chap.” (J. H.)
4. What this place needs is a woman’s touch, as they say in the pitchers. (I. Sh.)
5. “You ain’t invited,” Doll drawled. “Whada you mean I ain’t invited?” (J.)
6. “I’ve never seen you around much with the rest of the girls. Too bad! Otherwise we mighta met. I’ve met all the rest of ‘em so far.” (Dr.)
7. You’re French Canadian, aintcha? I bet all the girls go for you, I bet you’re gonna be a great success. (J. K.)
8. “You look awful – whatsamatter with your face?” (J. K.)
9. “Wuddaya think she’s doing out there?” (S.)
10. “Ah you guys whattaya doin?” (J. K.)
11. “Dont’cha remember me?” he laughed. (T. R.)
12. ...looking him straight in the eye, suggested. “Meetcha at the corner?” (S.)
13. “Whereja get all these pictures?” he said. (S.)

Exercise 6. Analyze the following cases of the morphological repetition. Specify the type and the position of the repeated morphemes, comment on their purely structural as well as their connotative meanings, discuss the overall stylistic effect of the use of repetition in each of the contexts.

1. She unchained, unbolted, and unlocked the door. (A. B.)
2. “You, Sir,” said Snawley, addressing the terrified Smike, “are an unnatural, ungrateful, unloveable boy.” (D.)
3. It’s all the chatting and the feeding and the old squiring and the toing and froing that runs away with the time. (K. A.)
4. Laughing, crying, cheering, chaffing, singing, David Rossi’s people brought him home in triumph. (H. C.)
5. The precious twins – untried, unnoticed, undirected – and I say it quiet with my hands down – undiscovered. (S.)
6. I’m an undersecretary in an underbureau. (I. Sh.)

7. And so we are overbrave and overfearful – we’re kind and cruel as children. We’re overfriendly and at the same time frightened of strangers... We’re oversentimental and realistic. (J. St.)

8. The procession then re-formed; the chairmen resumed their stations; and the march was re-commenced. (D.)

9. Force of police arriving, he recognized in them the conspirators, and laid about him hoarsely, fiercely, staringly, convulsively, foamingly. (D.)

10. “She says – you know her way – she says, ‘You’re the chickenest-hearted, feeblest, faintest man I ever see.’” (D.)

11. The guides called to the mules, the mules pricked up their drooping heads, the travellers’ tongues were loosened, and in a sudden burst of slipping, climbing, jingling, clinking and talking, they arrived at the convent door. (D.)

12. ...the gloomy Cathedral of Our Lady... without the walls, encompassing Paris with dancing, love-making, wine-drinking, tobacco-smoking, tomb-visiting, billiard- card- and domino-playing, quack-doctoring... (D.)

Exercise 7. Comment on the peculiarities of the morphological structure of the colloquial words and expressions used in the contexts below.

1. “Can we have some money to go to the show this aft, Daddy?” (H.)

2. “We Woosters are, all for that good old medieval hosp. and all that, but when it comes to finding chappies collaring your bed, the thing becomes a trifle too mouldy.” (P. G. W.)

3. “Officers’ dance last night, Sir,” this tech said... “Congrats.” (J. H.)

4. Winter garments surpassed even personal gossip as the topic at parties. It was good form to ask, “Put on your heavies yet?” (S. L.)

5. I was feeling about as cheerio as was possible under the circs when a muffled voice hailed rue from the northeast. (P. G. W.)

6. “What did Blake say about the pictures of Godfrey?” “About what I expected. He’s pretty sure the man he tailed was Godfrey, but refuses to positively identify him from the pix.” (Br. H.)

Exercise 8. Discuss the morphological peculiarities and the stylistic function of the following coinages. Comment on the stylistic potentials of different parts of speech, analyze the cases of grammatical transposition.

1. She was a young and unbeautiful woman. (I. Sh.)
2. I’ll disown you, I’ll disinherit you, I’ll unget you! and damn me, if ever I call you back again! (R. Sh.)
3. She was waiting for something to happen. Or for everything to unhappen. (T. H.)
4. She was doing duty of her waitreshood. (T. H.)
5. Every man in his hours of success, tasted godhood. (M. W.)
6. ... tiny balls of fluff (chickens) passed on into semi-naked pullethood and from that into dead henhood. (Sh. A.)
7. His youngness and singlemindedness were obvious enough. (S.)
8. But Miss Golightly, a fragile eyeful, appeared relatively unconcerned. (T. C.)
9. For a headful of reasons I refuse. (T. C.)
10. You are becoming tireder and tireder. (H.)
11. “I love you mucher.” “Plenty mucher? Me tooer.” (J. Br.)
12. The doctor’s friend was in the positive degree of hoarsness, red-facedness, all-fours, tobacco, dirt and brandy; the doctor in the comparative – hoarser, puffier, more red-faced, more all-foury, tobaccoer, dirtier and brandier. (D.)
13. Oh, it was the killingest thing you ever saw. (K. A.)
14. She’s the goddamest woman I ever saw. (J. St.)
15. I’ve been asked to appear in Rostand’s wonderful fairy play. Wouldn’t it be nice if you Englished it for us? (K.)
16. So, I’m not just talented. I’m geniused. (Sh. D.)
17. There were ladies too... some of whom knew Trilby, and thee’d and thou’d with familiar and friendly affection while

others mademoiselle'd her with distant politeness and were mademoiselle'd and madame'd back again. (D. du M.)

18. Mrs. Tribute "my deared" everybody, even things inanimate, such as the pump in the dairy. (W. D.)

19. ...the country became his Stepfatherland. (E.)

PROGRESS TEST

1. **Dense anxiety and tense excitement** is an example of:
 - A. Alliteration
 - B. Assonance
 - C. Onomatopoeia
 - D. Paronomasia
2. An example of **multiplication** is:
 - A. **Difference**
 - B. Laaaarge
 - C. SIR
 - D. Ref-use
3. The phrase "**I don't weally know**" reflects:
 - A. Territorial status
 - B. Educational status
 - C. Speech deficiency
 - D. Tender age
4. **Whatsamatter, dunno, dullin** are examples of:
 - A. Grammatical transposition
 - B. Permanent graphon
 - C. Cacophony
 - D. Sound-imitation
5. An example of **substantivisation** is:
 - A. Congrats
 - B. Heavies
 - C. Aft
 - D. Pix
6. **Ladies thee'd and thou'd Mrs Trilby** is a case of:
 - A. Transposition from noun to verb
 - B. Transposition from adjective to noun

- C. Transposition from personal pronoun to verb
D. Transposition from demonstrative pronoun to adverb
7. An example of grammatical transposition **within the category of degrees of comparison**:
- A. Tireder and tireder
B. Toing and froing
C. Unnatural, ungrateful, unlovable
D. Waitresshood
8. **Transposition from a class of nouns into a verb** is observed in:
- A. Goddamest
B. I'm genuised
C. Tobaccoer
D. Headful

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Seminar 3

EPITHET. PARADIGMATIC SEMASIOLOGY: FIGURES OF QUANTITY

SEMINAR OUTLINE

- Stylistic semasiology: paradigmatic and syntagmatic branches
- Epithet
- Figures of replacement: figures of quantity

Stylistic semasiology: paradigmatic and syntagmatic branches

Stylistic semasiology is part of stylistics which investigates stylistic phenomena in the sphere of semantics. The object of research in stylistic semasiology is not the meaning itself but the rules and laws of the shifts of meaning, and the stylistic effect of such shifts of meaning. These semantic changes are observed in various expressive means and stylistic devices.

Expressive means of a language are linguistic forms and properties which have the potential to make the utterance emphatic or expressive. A stylistic device is a literary model in which semantic and structural features are blended so that it represents a generalized pattern. A language fact can be transformed into a stylistic device through frequent use.

According to Y.M. Skrebnev stylistic semasiology is subdivided into two branches – paradigmatic semasiology and syntagmatic semasiology. *Paradigmatic semasiology* studies figures of replacement (tropes) which deal with renaming. *Syntagmatic semasiology* studies semantic figures of co-occurrence, it studies types of names used for linear arrangement of meanings and deals with semantic relationships expressed at the length of a whole text.

Epithet

Epithet is a stylistic device based on the interplay of emotive and logical meaning in an attributive word, phrase or sentence,

used to characterize the object, to point out its features and give an individual evaluation of these features (*wild wind, loud ocean, angry sky, laughing valleys*). Epithets are opposed to logical attributes which indicate to generally recognized qualities of the phenomena (*green meadows, round table*).

Structural types of epithets are the following: a word-epithet (*to hate violently, destructive charms*), a compound epithet (*weather-beaten face*), a two-step epithet (*an unnaturally mild day*), a syntactical (reversed) epithet (*a jewel of a film, a pearl of a city*), a phrase-epithet (*the sunshine-in-the-breakfast-room smell*), a sentence-epithet (*Fool!*).

Distributional patterns include: single epithets (*a dry look*), a pair of epithets (*a tired old town*), a chain of epithets (*the wonderful, cruel, enchanting, bewildering, fatal, great city*).

Semantic classification subdivides epithets into affective (emotive proper) epithets (*gorgeous, nasty, magnificent*) and transferred (figurative) epithets in which quality of one object is transferred upon its nearest neighbor (*a tobacco-stained smile, restless and unwise dollars*).

Figures of replacement: figures of quantity

Figures of replacement studied by paradigmatic semasiology deal with renaming: in figures of replacement one notion is replaced by another (one denomination is used instead of another). Two classes of figures of replacement are figures of quantity and figures of quality.

Figures of quantity demonstrate the most primitive type of renaming based on the disproportion of the object and its verbal evaluation. It is either overestimating or underestimating the properties, size, importance, etc of the object or phenomenon.

Hyperbole is a deliberate overstatement of a feature essential to the object or phenomenon. It is not meant to be taken literally: the speaker doesn't expect to be believed, he is merely adding emphasis to what he really means (*a thousand pardons; immensely obliged; Haven't seen you for ages*).

Meiosis (understatement) implies saying less than one means. In understatement the size, shape, dimensions, characteristic

features of an object are intentionally underestimated (*This looks like a good bite; He knows a thing or two; It will cost you a pretty penny*).

The specific structural type of meiosis is **litotes**. In litotes the understatement is achieved by substituting the affirmative with a negation of the contrary. Litotes is a two-component structure in which two negatives give a positive evaluation (*not hopeless, not unlikely; not without his help; not bad*).

QUESTIONS FOR DISCUSSION

1. Speak on different approaches to classification of epithets.
2. Give characteristic of two branches of stylistic semasiology.
3. Comment on the subject matter of paradigmatic semasiology.
4. Discuss stylistic devices belonging to figures of quantity.
5. Differentiate between hyperbole and meiosis.
6. Enumerate the structural types of litotes, give examples.

PRACTICE TASKS

Exercise 1. Read and translate the following sentences. Pick out the epithets used in them. Analyze the epithets from the viewpoint of their structure, distribution and semantics. Discuss the implications of epithets, suggest the neutral words and phrases which can directly name the quality described by means of the epithet, compare the stylistic effect.

1. "Can you tell me what time that game starts today?" The girl gave him a lipstick smile. (S.)

2. The day was windless, unnaturally mild; since morning the sun had tried to penetrate the cloud, and now above the Mall, the sky was still faintly luminous, coloured like water over sand. (Hut.)

3. ... whispered the spinster aunt with true spinster-aunt-like envy. (D.)

4. I closed my eyes, smelling the goodness of her sweat and the sunshine-in-the-breakfast-room smell of her lavender-water. (J. Br.)

5. Stark stared at him reflectively, that peculiar about to laugh, about to cry, about to sneer expression on his face. (J.)

6. Eden was an adept at bargaining, but somehow all his cunning left him as he faced this Gibraltar of a man. (E. D. B.)

7. At his full height he was only up to her shoulder, a little dried-up pippin of a man. (G.)

8. "Thief," Pilon shouted. "Dirty pig of an untrue friend." (J. St.)

9. An ugly gingerbread brute of a boy with a revolting grin... (P. G. W.)

10. A breeze blew curtains in and out like pale flags, twisting them up toward the frosted wedding-cake of the ceiling. (Sc. F.)

11. He wore proud boxing gloves of bandages for weeks after that. (St. B.)

12. "I'd rather not know who did it. I'd rather not even think about it." "Ostrich," said her husband. (Ch.)

13. "Fool! Idiot! Lunatic!" she protested vehemently. (P. G. W.)

14. "Why, goddam you," Bloom screamed. "You dirty, yellow, sneaking, twofaced, lying, rotten Wop you," he said, "yellow little Wop." (J.)

15. He was harmless, only just twenty, with a snub nose and curly hair and an air of morning baths and early to bed and plenty of exercise. (J. Br.)

16. His view is that a sermon nowadays should be a bright, brisk, straight-from-the-shoulder address, never lasting more than ten or twelve minutes. (P. G. W.)

17. "Uncle Wills looks at me all the time with a signed "I told you so" expression in his eyes," he said impatiently. (D. du M.)

18. Dave does a there-I-told-you-so look. (A. W.)

19. She gave Mrs. Silsburn a you-know-how-men-are look. (S.)

20. And one on either side of me the dogs crouched down with a move-if-you-dare expression in their eyes. (Gr.)

21. They (wives) really got only a sense of self-preservation ... everything else will be a foreign language to her. You know. Those innocent I-don't-know-what-you're-talking-about eyes? (A. W.)

Exercise 2. Analyze the following chains of epithets commenting on the number of components, on their structural characteristics, on their meaning.

1. She was hopefully, sadly, vaguely, madly longing for something better. (Dr.)

2. The money she had accepted was two soft, green, handsome ten-dollar bills. (Dr.)

3. “You’re a scolding, unjust, abusive, aggravating, bad old creature!” cried Bella. (D.)

4. It was an old, musty, fusty, narrow-minded, clean and bitter room. (R. Ch.)

5. “You nasty, idle, vicious, good-for-nothing brute,” cried the woman, stamping on the ground, “why don’t you turn the mangle?” (D.)

6. And he watched her eagerly, sadly, bitterly, ecstatically as she walked lightly from him... (Dr.)

7. There was no intellectual pose in the laugh that followed, ribald, riotous, cockney, straight from the belly. (D. du M.)

8. Mrs. Bogart was not the acid type of Good Influence. She was the soft, damp, fat, sighing, indigestive, clinging, melancholy, depressingly hopeful kind. (S. L.)

9. “A nasty, ungrateful, pig-headed, brutish, obstinate, sneaking dog,” exclaimed Mrs. Squeers. (D.)

10. They thought themselves superior. And so did Eugene – the wretched creature! The cheap, mean, nasty, selfish upstarts! Why, the majority of them had nothing. (Dr.)

Exercise 3. Comment on the semantic and structural peculiarities of transferred epithets. Name the object or phenomenon the quality of which is transferred upon the object described in the context.

1. The iron hate in Saul pushed him on again. He heard the man crashing off to his right through some bushes. The stems and twigs waved frantically with the frightened movement of the wind. (M. W.)

2. She had received from her aunt a neat, precise, and circumstantial letter. (W. D.)

3. There was a waiting silence as the minutes of the previous hearing were read. (M. W.)

4. Liza Hamilton was a very different kettle of Irish. Her head was small and round and it held small and round convictions. (J. St.)

5. He would sit on the railless porch with the men when the long, tired, dirty-faced evening rolled down the narrow valley, thankfully blotting out the streets of shacks, and listen to the talk. (J.)

6. He was a thin wiry man with a tobacco-stained smile. (T. H.)

7. He drank his orange-juice in long cold gulps. (I. Sh.)

8. The only place left was the deck strewn with nervous cigarette butts and sprawled legs. (J.)

9. Boys and young men talking loudly in the concrete accents of the N.Y. streets. (I. Sh.)

10. His dry tailored voice was capable of more light and shade than Catherine had supposed. (Hut.)

11. With his hand he shielded his eye against the harsh watty glare from the naked bulb over the table. (S.)

Exercise 4. Speak about morphological, syntactical and semantic characteristics of epithets of different types in the contexts below.

1. "It ain't o'no use, Sir," said Sam, again and again. "He's a malicious, bad-disposed, vordly-minded, spiteful, vindictive creetur, with a hard heart as there ain't no soft'nin". (D.)

2. I pressed half a crown into his ready palm and left. (W. Q.)

3. He viewed with swift horror the pit into which he had tumbled, the degraded days, unworthy desires, wrecked faculties and base motives that made up his existence. (O. H.)

4. Cecily, ever since I first looked at your wonderful and incomparable beauty, I have dared to love you wildly, passionately, devotedly, hopelessly. (O. W.)

5. He was young and small and almost as dark as a Negro, and there was a quick monkey-like roguishness to his face as he grabbed the letter, winked at Bibi and shut the door. (T. C.)

6. The open-windowed, warm spring nights were lurid with the party sounds, the loud-playing phonograph and martini laughter that emanated from Apartment 2. (T. C.)

7. A spasm of high-voltage nervousness ran through him. (T. H.)

8. "Fool," said the old man bitingly. (Ch.)

Exercise 5. Read and translate the following sentences. Differentiate between trite and genuine hyperboles, suggest the corresponding neutral variants of expressing the same idea. State the nature of the exaggerated phenomenon (size, quantity, emotion, etc), comment on the stylistic function fulfilled by hyperboles.

1. God, I cried buckets. I saw it ten times. (T. C.)

2. "Her family is one aunt about a thousand years old." (Sc. F.)

3. She would recollect and for a fraction of a fraction of a second she would think "Oh, yes, I remember", and build up an explanation on the recollection. (J. O'H.)

4. Tom was conducted through a maze of rooms and labyrinths of passages. (D.)

5. There were about twenty people at the party, most of whom I hadn't met before. The girls were dressed to kill. (J. Br.)

6. You know how it is: you're 21 or 22 and you make some decisions: then whissh; you're seventy: 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. W.)

7. Her eyes were open, but only just. "Don't move the tiniest part of an inch". (S.)

8. I hope, Cecily, I shall not offend you if I state quite frankly and openly that you seem to me to be in every way the visible personification of absolute perfection. (O. W.)

9. He'll go to sleep, my God he should, eight martinis before dinner and enough wine to wash an elephant. (T. C.)

10. Calpurnia was all angles and bones; her hand was as wide as a bed slat and twice as hard. (H. L.)

11. They were under a great shadowy train shed with passenger cars all about and the train moving at a snail pace. (Dr.)

12. The little woman, for she was of pocket size, crossed her hands solemnly on her middle. (G.)

Exercise 6. Analyze the following examples of developed hyperbole. Point out any other stylistic devices helping to create the particular image and contributing to the general atmosphere.

1. (John Bidlake feels an oppression in the stomach after supper): “It must have been that caviar,” he was thinking. “That beastly caviar.” He violently hated caviar. Every sturgeon in the Black Sea was his personal enemy. (A. H.)

2. In the intervening forty years Saul Pengarth had often been moved to anger; but what was in him now had room for thirty thousand such angers and all the thunder that had ever crackled across the sky. (M. W.)

3. Those three words “Dombey and Son” conveyed the one idea of Mr Dombey’s life. The earth was made for Dombey and Son to trade in, and the sun and moon were made to give them light. Rivers and seas were formed to float their ships; rainbows gave them promise of fair weather; winds blew for or against their enterprises; stars and planets circled in their orbits to preserve a system of which they were the centre. Common abbreviations took new meanings in his eyes and had sole reference to them: A. D. had no concern with Anno Domini, but stood for Anno Dombey and Son. (D.)

Exercise 7. Analyze the use of litotes in the following sentences, classify the cases of litotes according to their structure. Rephrase the given sentences so that they do not contain litotes, compare the original (stylistically marked) and the stylistically neutral variants of constructions, specify the function performed by litotes.

1. His sister was in favor of this obvious enthusiasm on the part of her brother, although she was not unaware that her

brother more and more gave to her the status of a privileged governess. (J. O'H.)

2. "I am not unmindful of the fact that I owe you ten dollars." (J. O'H.)

3. "How slippery it is, Sam." "Not an uncommon thing – upon ice, Sir," replied Mr. Weller. (D.)

4. His sentiment of amused surprise was not unmingled with indignation. (J. C.)

5. "How are you feeling, John?" "Not too bad." (K. A.)

6. She had a snouty kind of face which was not completely unpretty. (K. A.)

7. I turned to Margaret who wasn't looking too happy. (P.)

8. The idea was not totally erroneous. The thought did not displease me. (I. M.)

9. The place wasn't too tidy. (S. Ch.)

10. It was not without satisfaction that Mrs. Sunbury perceived that Betty was offended. (S. M.)

11. Bell understood, not without sympathy, that Queen had publicly committed himself. (J.)

12. Kirsten said not without dignity: "Too much talking is unwise." (Ch.)

13. Joe Clegg also looked surprised and possibly not too pleased. (Ch.)

14. He was not over-pleased to find Wimsey palpitating on his door-step. (D. S.)

15. He wasn't too awful. (E. W.)

16. "It's not too bad," Jack said, vaguely defending the last ten years. (I. Sh.)

PROGRESS TEST

1. An example of a **phrase epithet** is:

- A. An unnaturally mild day
- B. A lipstick smile
- C. A spinster-aunt-like envy
- D. Gibraltar of a man

2. A **tobacco-stained smile** is a case of:
 - A. Pair of epithets
 - B. Transferred epithet
 - C. Syntactical epithet
 - D. Two-step epithet
3. An example of a **chain epithet** is observed in:
 - A. Harsh watty glare
 - B. Monkey-like roguishness
 - C. Cheap, mean, nasty, selfish upstarts
 - D. Wonderful and incomparable beauty
4. An example of a **syntactical epithet** is found in:
 - A. A spasm of high-voltage nervousness
 - B. A dry tailored voice
 - C. A different kettle of Irish
 - D. Dirty pig of an untrue friend
5. **For a fraction of a fraction of a second** is an example of:
 - A. Syntactical epithet
 - B. Hyperbole
 - C. Litotes
 - D. Meiosis
6. An example of **hyperbole** is:
 - A. He knows a thing or two.
 - B. Not too bad.
 - C. Proud boxing gloves of bandages.
 - D. Haven't seen you for ages.
7. An example of **litotes** is:
 - A. Not without dignity
 - B. A woman of pocket size
 - C. At a snail pace
 - D. This looks like a good bite.
8. **The thought did not displease me** can be rephrased as:
 - A. I was displeased with the thought.
 - B. I liked the thought.
 - C. I did not like the thought.
 - D. The thought was unpleasant.

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Seminar 4

PARADIGMATIC SEMASIOLOGY: FIGURES OF QUALITY

SEMINAR OUTLINE

- Paradigmatic semasiology: figures of quality
- Metaphoric group
- Metonymic group
- Contrast group

Paradigmatic semasiology: figures of quality

Paradigmatic semasiology studies figures of replacement which include two classes – figures of quantity (see seminar 3) and figures of quality.

In **figures of quality** renaming is based on transfer of meaning by similarity, by contiguity, by contrast.

Metaphoric group

Transfer of names by similarity implies that one denomination is replaced by another denomination on the basis of likeness or analogy between the two objects or notions which are compared in the speaker's mind. Transfer based on similarity forms **the metaphoric group** which includes metaphor (*a shadow of a smile, a ray of hope, floods of tears, a storm of indignation*), personification (*Even the chairs were bored*), allusion (*The rain stopped. What had been a Niagara was now a little more than a drizzle*), antonomasia (*This guy is an Einstein; He bought 5 Cézannes; Mr. Snake; Mr What's-his-name*).

Metonymic group

Transfer based on contiguity involves real connection existing between the two notions: the one which is named and the one which is implied. Transfer of names by contiguity constitutes **the metonymic group** which includes metonymy (*The kettle is boiling; The maid was cleaning silver; Blue suit grinned*), synecdoche (*Hands wanted!; A fleet of 50 sails*), periphrasis (*daughters of Eve; Land of the Rising Sun; The Iron*

Lady; alterations and improvements on the truth), euphemism (economic mismanagement; armed conflict; undernourishment; differently sized).

Contrast group

Transfer based on **contrast** implies the discrepancy between what is said and what is meant: the contextual meaning of a word is directly opposite to its dictionary meaning. It is observed in verbal irony (*A fine friend you are! That's a pretty kettle of fish!*) and astheism (*Clever bastard! Lucky devil!*). Ironic effect can also be achieved as a result of the mixture of registers of speech, which implies the use of high-flown, elevated linguistic units with reference to insignificant, socially low topics.

QUESTIONS FOR DISCUSSION

1. Name three subgroups of stylistic devices belonging to figures of quality, comment on the type of the transfer of meaning observed in each group.
2. Discuss stylistic devices belonging to the metaphoric group. Speak on their classifications and stylistic functions.
3. Enumerate figures of quality based on the transfer by contiguity, based on the transfer by contrast. Give definitions, classifications, comment on the functions of these stylistic devices in texts.
4. Speak on various types of relations between the object named and the object implied in metonymy.
5. Discuss verbal irony and its effect.

PRACTICE TASKS

Exercise 1. Analyze the instances of antonomasia in the contexts below. Indicate the type of antonomasia, comment on its morphological and syntactical peculiarities (identify the part of speech and sentence component). Discuss the interaction between the nominal and the logical meanings in each case of antonomasia. Comment on the associations revealed by the context.

1. 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.)

2. Lucy: So, my dear Simplicity, let me give you a little respite. (R. Sh.)

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

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

5. In the dining-room stood a sideboard laden with glistening decanters and other utilities and ornaments in glass, the arrangement of which could not be questioned. Here was something Hurstwood knew about. He took no little satisfaction in telling each Mary, shortly after she arrived, something of what the art of the thing required. (Dr.)

6. (The actress is all in tears). Her manager: "Now what's all this Tosca stuff about?" (S. M.)

7. "You'll be helping the police, I expect," said Miss Cochran. "I was forgetting that you had such a reputation as Sherlock." (D. S.)

8. Then there's that appointment with Mrs. What's-her-name for her bloody awful wardrobe. (A. W.)

9. Hey, pack it in, ole Son, Mister What's-his-name'll be here soon to have a look at this squatting chair of his. (A. W.)

10. Duncan was a rather short, broad, dark-skinned taciturn Hamlet of a fellow with straight black hair. (D. H. L.)

11. Every Caesar has his Brutus. (O. H.)

12. This was Washingmachine Charley, or Louie the Louse as he was also called with less wit. All of them had heard about him of course: the single plane who nightly made his single nuisance raid, and who had been nicknamed by the stouthearted American troops. This information was in all news communiques. And in fact, because of the great height, the sound did resemble the noise made by an antiquated, onelung Maytag washer. But the nickname proved to be generic. (J.)

13. “Rest, my dear, rest. That’s one of the most important things. There are three doctors in an illness like yours,” he laughed in anticipation of his own joke. “I don’t mean only myself, my partner and the radiologist who does your X-rays, the three I’m referring to are Dr. Rest, Dr. Diet and Dr. Fresh Air.” (D. C.)

14. *Moscow News* once suggested a likewise explanation of the nicknames: “a man with red hair may be called Carrots, Ginger, or Rusty. At school a fat boy may be called Fatty, Tubby, or Football, while a thin one may be called Skinny, Lanky, or Spindly. A tall one may be Lofty, Lamp Post, or – in ironical spirit – Tiny or Shorty.”

Exercise 2. Comment on the leading feature of the literary personages characterized by the following speaking names. Name the authors who have coined these speaking names, indicate the literary sources.

Mr. Gradgrind (D.); Mr. Goldfinger (I. Fl.); Becky Sharp (Th.); Bosinney the Buccaneer (G.); Holiday Golightly (T. C.); Lady Teazle, Joseph Surface, Mr. Carefree, Miss Languish, Mr. Backbite, Mr. Snake, Mr. Credulous (R. Sh.); Mr. Beanhead (L.).

Exercise 3. Analyze the use of metaphors in the following sentences, differentiate between trite and genuine metaphors. Discuss the structure and the stylistic functions of the metaphors, specify the literary meanings implied by the use of metaphors in these contexts.

1. The clock had struck, time was bleeding away. (A. H.)
2. Dance music was bellowing from the open door of the Cadogan’s cottage. (Bark.)
3. There had been rain in the night, and now all the trees were curtsying to a fresh wind (A. H.)
4. Money burns a hole in my pocket. (T. C.)
5. In the spaces between houses the wind caught her. It stung, it gnawed at nose and ears and aching cheeks, and she hastened from shelter to shelter. (S. L.)

6. Swan had taught him much. The great kindly Swede had taken him under his wing. (E. F.)

7. It being his habit not to jump or leap, or make an upward spring, at anything in life, but to crawl at everything. (D.)

8. Then would come six or seven good years when there would be 20 to 25 inches of rain, and the land would shout with grass. (J. St.)

9. Battle found his way to the Blue morning-room without difficulty. He was already familiar with the geography of the house. (Ch.)

Exercise 4. Analyze the following contexts with sustained metaphors. State the number and quality of simple metaphors comprizing them. Speak about the role of the context in the creation of the image. Specify any metaphoric models used in these contexts if any.

1. The stethoscope crept over her back. “Cough... Breathe...” Tap, tap. What was he hearing? What changes were going on in her body? What was her lung telling him through the thick envelope of her flesh, through the wall of her ribs and her shoulders? (D. C.)

2. The artistic centre of Galloway is Kirkcudbright, where the painters form a scattered constellation, whose nucleus is in the High Street and whose outer stars twinkle in remote hillside cottages, radiating Brightness as far as gatehouse of Fleet. (D. S.)

3. There, at the very core of London, in the heart of its business and animation, in the midst of a whirl of noise and motion stands Newgate. (D.)

4. England has two eyes, Oxford and Cambridge. They are the two eyes of England, and two intellectual eyes. (Ch. T.)

5. His dinner arrived, a plenteous platter of food – but no plate. He glanced at his neighbors. Evidently plates were an affectation frowned upon in the Oasis. Taking up a tarnished knife and fork, he pushed aside the underbrush of onions and came face to face with his steak.

First impressions are important, and Bob Eden knew at once

that this was no meek, complacent opponent that confronted him. The steak looked back at him with an air of defiance that was amply justified by what followed. After a few moments of unsuccessful battling, he summoned the sheik. "How about a steel knife?" he inquired. "Only got three and they're all in use," the waiter replied.

Bob Eden resumed the battle, his elbows held close, his muscles swelling. With set teeth and grim face he bore down and cut deep. There was a terrific screech as his knife skidded along the platter, and to his horror he saw the steak rise from its bed of gravy and onions and fly from him. It traveled the grimy counter for a second, then dropped on to the knees of the girl and thence to the floor.

Eden turned to meet her blue eyes filled with laughter. "Oh, I'm sorry," he said. "I thought it was a steak, and it seems to be a lap dog." (E. D. B.)

Exercise 5. Analyze the following cases of personification.

1. A dead leaf fell in Soapy's lap. That was Jack Frost's card. Jack is kind to the regular denizens of Madison Square, and gives fair warning of his annual call. At the corners of four streets he hands his pasteboard to the North Wind, footman of the mansion of All Outdoors, so that the inhabitants thereof may make ready. (O. H.)

2. Dexter watched from the veranda of the Golf Club, watched the even overlap of the waters in the little wind, silver molasses under the harvest moon. Then the moon held a finger to her lips and the lake became a clear pool, pale and quiet. (Sc. F.)

3. Mother Nature always blushes before disrobing. (E.)

4. Break, break, break

On the cold gray stones, O Sea!

Break, break, break

At the foot of thy chags, O Sea! (T.)

Exercise 6. Read the following contexts, pick out the cases of metonymy. Analyze the type of relations existing between

the object named and the object implied in these contexts. Differentiate between trite and genuine cases of metonymies. Discuss the reasons and the stylistic effect of the use of metonymy.

1. She saw around her, clustered about the white tables, multitudes of violently red lips, powdered cheeks, cold, hard eyes, self-possessed arrogant faces, and insolent bosoms. (A. B.)

2. The trenchful of dead Japanese made him feel even worse but he felt he must not show this, so he had joined in with the others; but his heart wasn't in it. (J.)

3. "Some remarkable pictures in this room, gentlemen. A Holbein, two Van Dycks, and, if I am not mistaken, a Velasquez. I am interested in pictures!" (Ch.)

4. I crossed a high toll bridge and negotiated a no man's land and came to the place where the Stars and Stripes stood shoulder to shoulder with the Union Jack. (J. St.)

5. She was a sunny, happy sort of creature. Too fond of the bottle. (Ch.)

6. Along Broadway men picked their way in ulsters and umbrellas. (Dr.)

7. Daniel was a good fellow, honorable, brilliant, a figure in the world. But what of his licentious tongue? What of his frequenting of bars? (A. B.)

8. If you knew how to dispose of the information, you could do the Axis quite a bit of good by keeping your eyes and ears open in Gretley. (P.)

9. There would follow splendid years of great works carried out together, the old head backing the young fire. (K.)

10. He took a taxi, one of those small, low Philadelphia-made un-American-looking Yellows of that period. (J. O'H.)

11. "... he had a stinking childhood."

"If it was so stinking why does he cling to it?"

"Use your head. Can't you see it's just that Rusty feels safer in diapers than he would in skirts?" (T. C.)

12. Mrs. Amelia Bloomer invented bloomers in 1849 for the very daring sport of cycling.

13. Dinah, a slim, fresh, pale eighteen, was pliant and yet fragile. (C. H.)

14. He made his way through the perfume and conversation. (I. Sh.)

15. Sceptre and crown must tumble down,
And in the dust be equal made
With the poor crooked scythe and spade. (Shel.)

16. 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. M.)

17. It was in those placid latitudes in the Pacific where weeks, aye months, often pass without the marginless blue level being ruffled by any wandering keel. (Fr. B.)

18. "I shall enjoy a bit of a walk."

"It's raining, you know."

"I know. I've got a Burberry." (Ch.)

19. I get my living by the sweat of my brow. (D.)

Exercise 7. Analyze the use of periphrases in the following contexts. Distribute the cases of periphrases into genuine and trite. Think of the neutral words and expressions which are implied by these descriptive phrases. Comment on the stylistic effect of the use of periphrases as compared to that of stylistically neutral lexical units.

1. "Did you ever see anything in Mr. Pickwick's manner and conduct towards the opposite sex to induce you to believe..." (D.)

2. Within the next quarter-hour a stag-party had taken over the apartment, several of them in uniform. I counted two Naval officers and an Air Force colonel: but they were outnumbered by graying arrivals beyond draft status. (T. C.)

3. His arm about her, he led her in and bawled, "Ladies and worser halves, the bride!" (S. L.)

4. The hospital was crowded with the surgically interesting products of the fighting in Africa. (I. Sh.)

5. He would make some money and then he would come back and marry his dream from Blackwood. (Dr.)

6. For a single instant, Birch was helpless, his blood curdling in his veins at the imminence of the danger, and his legs refusing their natural and necessary office. (F. C.)

7. His face was red, the back of his neck overflowed his collar, and there had recently been published a second edition of his chin. (P. G. W.)

8. I was earning barely enough money to keep body and soul together. (S. M.)

9. Bill went with him and they returned with a tray of glasses, siphons and other necessaries of life. (Ch.)

10. I participated in that delayed Teutonic migration known as the Great War. (Sc. F.)

Exercise 8. Discuss the instances of euphemistic periphrases in the contexts below. Suggest other (more explicit, straightforward) variants of expressing the same idea, compare the stylistic effect.

1. Everything was conducted on the most liberal and delightful scale. Excisable articles were remarkably cheap at all the public houses; and spring vans paraded the streets for the accommodation of voters who were seized with any temporary dizziness in the head – an epidemic which prevailed among the electors during the contest, to a most alarming extent, and under the influence of which they might frequently be seen lying on the pavements in a state of utter insensibility. (D.)

2. “I expect you’d like a wash,” Mrs. Thompson said. “The bathroom’s to the right and the usual offices next to it.” (J. Br.)

3. In the left corner, built out into the room, is the toilet with the sign “This is it” on the door. (O’N)

4. Jean nodded without turning and slid between two vermilion-coloured buses so that two drivers simultaneously used the same qualitative word. (G.)

Exercise 9. Discuss the following cases of verbal irony, analyzing the interaction between the dictionary and the contextual meanings of ironic words and phrases. Prove that

the context contributes to the actualization of the opposite sense of a lexical unit as compared to its dictionary meaning.

1. Contentedly Sam Clark drove off, in the heavy traffic of three Fords and the Minniemashie House Free Bus. (S. L.)

2. Stoney smiled the sweet smile of an alligator. (J. St.)

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

4. She had so painfully reared three sons to be Christian gentlemen that one of them had become an Omaha bartender, one a professor of Greek, and one, Cyrus N. Boggart, a boy of fourteen, who was still at home, the most brazen member of the toughest gang in Boytown. (S. L.)

5. But every Englishman is born with a certain miraculous power that makes him master of the world. As the great champion of freedom and national independence he conquers and annexes half the world and calls it Colonization. (B. Sh.)

6. It was at their beautiful country place in W. that we had the pleasure of interviewing the Afterthought. At their own cordial invitation, we had walked over from the nearest railway station, a distance of some fourteen miles. Indeed, as soon as they heard of our intention they invited us to walk. "We are so sorry not to bring you in the motor," they wrote, "but the roads are so frightfully dusty that we might get dust on our chauffeur." That little touch of thoughtfulness is the keynote of their character. (L.)

PROGRESS TEST

1. An example of **metaphor** is found in:

A. The maid was cleaning silver.

B. That's a pretty kettle of fish!

C. There was a storm of indignation.

D. Even the chairs were bored.

2. An example of **metonymic antonomasia** is found in:

A. My dear Simplicity

B. Sir Something Somebody

C. What's all this Tosca stuff about?

- D. I've got a Burberry.
3. **The steak looked back at him** is a case of:
- A. Metaphor
 - B. Personification
 - C. Periphrasis
 - D. Antonomasia
4. An example of **synecdoche** is observed in:
- A. She saw around her multitudes of red lips.
 - B. Two Van Dycks in this room.
 - C. Keep your eyes and ears open.
 - D. He made his way through perfume and conversation.
5. **The opposite sex** is an example of:
- A. Irony
 - B. Euphemism
 - C. Periphrasis
 - D. Metonymy
6. An example of **irony** is contained in:
- A. His heart wasn't in it.
 - B. Heavy traffic of three Fords
 - C. Hamlet of a fellow
 - D. Music was bellowing from the open door.
7. The sentence **Drivers used the same qualitative word** can be rephrased as:
- A. Drivers used the evaluative epithet in their speech.
 - B. Drivers used the slang word in their speech.
 - C. Drivers used the vulgarism in their speech.
 - D. Drivers used the professional jargonism in their speech.

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Seminar 5

SYNTAGMATIC SEMASIOLOGY: SEMANTIC FIGURES OF CO-OCCURRENCE

SEMINAR OUTLINE

- Syntagmatic semasiology
- Figures of identity
- Figures of contrast
- Figures of inequality

Syntagmatic semasiology

Syntagmatic semasiology is the branch of stylistic semasiology which deals with semantic relationships expressed at the length of a whole text. It studies *semantic figures of co-occurrence*, i.e. types of names used for linear arrangement of meanings. The three classes of figures of co-occurrence are figures of identity, figures of contrast, figures of inequality.

Figures of identity

Figures of identity include such semantic figure of co-occurrence as simile. **Simile** is an explicit comparison of two objects belonging to different classes (*She sings like a nightingale*; BUT: *She sings like a professional soloist* – logical comparison). Types of simile: trite simile (*as strong as a horse, as free as air, as uncertain as the weather*); disguised simile (*She seemed nothing more than a doll*).

Figures of contrast

Figures of contrast include oxymoron and antithesis. **Oxymoron** is a combination of two words with the opposite meanings (*a gorgeous mess, low skyscraper, eloquent silence, strangely familiar, to cry silently*). **Antithesis** is a confrontation of ideas in different sentences or parts of one sentence (*A saint abroad and a devil at home*). Types of antithesis: morphological (*overworked and underpaid*), lexical proper (*That's one small step for a man, one giant leap for mankind*), developed (*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 (exposition to “The Tale of Two Cities” by Ch. Dickens)).

Figures of inequality

Figures of inequality include pun, zeugma, semantically false chain, decomposition of phraseological units. **Pun** (play upon words) is based on the interaction of two well-known meanings of a word or phrase: two meanings of a polysemantic word (*One swallow does not make a summer; Maths teachers have lots of problems*), two meanings of homonyms (*Time wounds all heels* (decomposition of the original proverb: Time heals all wounds)), two meanings of paronyms (*Coffee every Thirst-day morning!*). In **zeugma** a verb is syntactically related to two different subjects or objects and has a different sense in relation to each (*Time and her aunt moved slowly; He lost his temper and his digestion in India*). **Semantically false chain** is similar to zeugma, but comprises more than two components (*My grandfather was English, military and long-nosed*). **Decomposition of phraseological units** (proverbs, set expressions, quotations) implies their non-standard usage, when their original structure is changed, the figurative meaning of the expression is lost, the components of the unit are perceived in their original literal meanings, which provides a humorous effect (*It was raining cats and dogs, and two kittens and a puppy landed on my window-sill*).

QUESTIONS FOR DISCUSSION

1. Discuss the subject matter of syntagmatic semasiology. Give the classification of semantic figures of co-occurrence, provide definitions and examples.
2. Explain the difference between pun, zeugma and semantically false chain.
3. Enumerate linguistic phenomena which condition various cases of play upon words.

4. Comment on the subject matter of stylistic phraseology. Speak on structural and semantic means of decomposition of set phrases.

PRACTICE TASKS

Exercise 1. Classify the following instances of simile into trite and original, specify their structural peculiarities. State the semantic fields (classes of objects) the two components of a simile belong to. Comment on the implication of a simile; state the feature, quality or characteristic which is underlined by the use of a simile in the context.

1. "He has a tongue like a sword and a pen like a dagger." (H. C.).

2. She went on to say that she wanted all her children to absorb the meaning of the words they sang, not just mouth them, like silly-billy parrots. (S.)

3. The air was warm and felt like a kiss as we stepped the plane.

4. He stood immovable like a rock in a torrent. (J. R.)

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

6. The lamp made an ellipse of yellow light on the ceiling, and on the mantel the little alabaster clock dripped time like a leaking faucet. (P. M.)

7. His mind went round and round like a squirrel in a cage, going over the past. (Ch.)

8. "We can hear him coming. He's got a tread like a rhinoceros." (K. A.)

9. And then in a moment she would come to life and be as quick and restless as a monkey. (G.)

10. It was a young woman and she entered like a wind-rush, a squall of scarves and jangling gold. (T. C.)

11. "Funny how ideas come," he said afterwards, "Like a flash of lightning." (S. M.)

12. She perceived that even personalities were failing to hold the party. The room filled with hesitancy as with a fog. (S. L.)

13. He felt like an old book: spine defective, covers dull, slight foxing, fly missing, rather shaken copy. (K. A.)

14. "You're like the East. One loves it at first sight, or not at all, and one never knows it any better." (G.)

15. He ached from head to foot, all zones of pain seemingly interdependent. He was rather like a Christmas tree whose lights, wired in series, must all go out if even one bulb is defective. (S.)

Exercise 2. Analyse the following cases of disguised similes. Indicate verbs and phrases organizing them. Comment on the implication and the stylistic effect of the use of similes.

1. H.G. Wells reminded her of the rice paddies in her native California. Acres and acres of shiny water but never more than two inches deep. (A. H.)

2. ...grinning a strangely taut, full-width grin which made his large teeth resemble a dazzling miniature piano keyboard in the green light. (J.)

3. Her startled glance descended like a beam of light, and settled for a moment on the man's face. He was fortyish and rather fat, with a moustache that made her think of the yolk of an egg, and a nose that spread itself. (W. D.)

Exercise 3. Discuss the use of oxymorons in the contexts below, commenting on their structure and classifying them into trite and original. Analyze the two opposite meanings interacting in the structure of each oxymoron, speak on the implication of the whole word combination.

1. He caught a ride home to the crowded loneliness of the barracks. (I. Sh.)

2. A very likeable young man, Bill Eversleigh. Age at a guess, twenty-five, big and rather ungainly in his movements, a pleasantly ugly face, a splendid set of white teeth and a pair of honest blue eyes. (Ch.)

3. Her lips were livid scarlet. (S. M.)

4. He was certain the whites could easily detect his adoring hatred of them. (Wr.)

5. From the bedroom beside the sleeping-porch, his wife's detestably cheerful "Time to get up, Georgie boy"... (S. L.)

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

7. "It was you who made me a liar," she cried silently. (M. W.)

8. For an eternity of seconds, it seemed, the din was all but incredible. (S.)

9. Of course, it was probably an open secret locally. (Ch.)

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

11. He'd behaved pretty lousily to Jan. (D. C.)

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

13. The silence as the two men stared at one another was louder than thunder. (U.)

14. I got down off that stool and walked to the door in a silence that was as loud as a ton of coal going down a chute. (R. Ch.)

15. Soapy walked eastward through a street damaged by improvements... He seemed doomed to liberty! (O. H.)

Exercise 4. Analyze the following cases of antithesis, indicating the type of antithesis, commenting on its structural and semantic peculiarities (specify the part of speech, the sentence component, the meaning of the lexical units). Discuss the overall implication of the use of antithesis in these contexts.

1. Something significant may come out at last, which may be criminal or heroic, may be madness or wisdom (J. C.)

2. Don't use big words. They mean so little. (O. W.)

3. He ordered a bottle of the worst possible port wine, at the highest possible price. (D.)

4. It is safer to be married to the man you can be happy with than to the man you cannot be happy without. (E.)

5. The mechanics are underpaid, and underfed, and over-worked. (J. A.)

6. There was something eerie about the apartment house, an unearthly quiet that was a combination of over-carpeting and under-occupancy. (R. Ch.)

7. In marriage the upkeep of woman is often the downfall of man. (E.)

Exercise 5. Discuss the following examples of developed antithesis. Analyze the structural and semantic peculiarities of the components of developed antithesis which are presented as semantically opposite to each other.

1. Men's talk was better than women's. Never food, never babies, never sickness, or boots needing mending, but people, what happened, the reason. Not the state of the house, but the state of the Army. Not the children next door, but the rebels in France. Never what broke the china, but who broke the treaty. Not what spoilt the washing, but who spilled the beans... Some of it was puzzling and some of it was tripe, but all of it was better than darning Charley's socks. (D. du M.)

2. As we passed it seemed that two worlds were meeting. The world of worry about rent and rates and groceries, of the smell of soda and blacklead and "No Smoking" and "No Spitting" and "Please Have the Correct Change Ready" and the world of the Rolls and the Black Market clothes and the Coty perfume and the career ahead of one running on well-oiled grooves to a knight-hood... (J. Br.)

3. 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.)

4. They went down to the camp in black, but they came back to the town in white; they went down to the camp in ropes, they came back in chains of gold; they went down to the camp in fetters, but came back with their steps enlarged under them; they went also to the camp looking for death, but they came back from thence with assurance of life; they went down to the camp with heavy hearts, but came back with pipes and tabor playing before them. (J. Bun.)

Exercise 6. Classify the following into zeugmas and semantically false chains. Analyze the syntactical structure of zeugma, indicate the two different meanings which are simultaneously actualized in the kernel word, comment on the semantic differences between the two other components of zeugma, state their syntactical functions in the sentence. Name the semantic fields to which the components of semantically false chains belong. Comment on the general stylistic effect produced by these devices.

1. Mr. Stiggins took his hat and his leave. (D.)
2. Disco was working in all his shore dignity and a pair of beautiful carpet slippers. (R. K.)
3. Mr. Trundle was in high feather and spirits. All the girls were in tears and white muslin. (D.)
4. She had her breakfast and her bath. (S. M.)
5. Miss Bolo rose from the table considerably agitated, and went straight home in a flood of tears and a sedan chair. (D.)
6. Only at the annual balls of the Firemen was there such prodigality of chiffon scarfs and tangoing and heart-burnings. (S. L.)
7. Mrs. Dave Dyer, a sallow woman with a thin prettiness, devoted to experiments in religious cults, illnesses, and scandalbearing, shook her finger at Carol. (S. L.)
8. His disease consisted of spots, bed, honey in spoons, tangerine oranges and high temperature. (G.)

9. A Governess wanted. Must possess knowledge of Rumanian, Russian, Italian, Spanish, German, Music and Mining Engineering. (L.)

Exercise 7. Explain the following cases of the play upon words. Indicate the two logical meanings actualized in the pun, analyze their interaction in the context. State the linguistic phenomenon (polysemy, homonymy, paronymy, etc) the pun is based on, specify the type of pun (calembour, quibble).

1. His looks were starched, but his white neckerchief was not; and its long limp ends struggled over his closely-buttoned waistcoat in a very uncouth and unpicturesque manner. (D.)

2. Gertrude found her aunt in a syncope from which she passed into an apostrophe and never recovered. (L.)

3. There comes a period in every man's life, but she's just a semicolon in his. (Ev.)

4. "Have you been seeing spirits?" inquired the old gentleman. "Or taking any?" added Bob Allen. (D.)

5. Lord G.: I am going to give you some good advice.

Mrs. Ch.: Oh! Pray don't. One should never give a woman anything that she can't wear in the evening. (O. W.)

6. For a time she put a Red Cross uniform and met other ladies similarly dressed in the armory, where bandages were rolled and reputations unrolled. (J. St.)

7. "I was such a lonesome girl until you came," she said. "There's not a single man in all this hotel that's half alive".

"But I'm not a single man," Mr. Topper replied cautiously.

"Oh, I don't mean that," she laughed. "And anyway I hate single men. They always propose marriage." (Th. S.)

8. Alg.: Besides, your name isn't Jack at all; it is Ernest.

Jack.: It isn't Ernest; it's Jack.

Alg.: You have always told me it was Ernest. I have introduced you to every one as Ernest. You look as if your name was Ernest. You are the most earnest-looking person I ever saw in my life. It is perfectly absurd your saying that your name isn't Ernest. (O. W.)

Exercise 8. Analyze the cases of decomposition of phraseological units in the sentences below. Discuss the manner in which an idiom or a set phrase is transformed (clipping, extention, substitution, misplacement, etc.). Provide the original idiom or set expression, comment on its traditional implication and the meaning acquired in the context.

1. You're incurable, Jimmy. A thousand pounds in the hand is worth a lot of mythical gold. (Ch.)
2. He finds time to have a finger or a foot in most things that happen round here. (J. L.)
3. He remained sound to his monarchical principles, though he was reported to have his finger in all the backstairs pies that went on in the Balkans. (Ch.)
4. Little Jon was born with a silver spoon in his mouth which was rather curly and large. (G.)
5. It was toward evening, and I saw him on my way out to dinner. He was arriving in a taxi; the driver helped him totter into the house with a load of suitcases. That gave me something to chew on: by Sunday my jaws were quite tired. (T. C.)
6. Another person who makes both ends meet is the infant who sucks his toes. (E.)
7. The young lady who burst into tears has been put together again. (D.)
8. The only exercise some women get is running up bills. (E.)

PROGRESS TEST

1. **She sings like a nightingale** is a case of:
 - A. Logical comparison
 - B. Antithesis
 - C. Oxymoron
 - D. Simile
2. An example of **disguised simile** is found in:
 - A. You're like the East.
 - B. A street damaged by improvements.
 - C. He reminded her of the rice paddies.

- D. Her glance descended like a beam of light.
3. **Crowded loneliness** is an example of:
- A. Irony
 - B. Oxymoron
 - C. Antithesis
 - D. Simile
4. **Maths teachers have lots of problems** is a case of:
- A. Pun based on homonymy
 - B. Pun based on synonymy
 - C. Pun based on polysemy
 - D. Pun based on paronymy
5. An example of **semantically false chain** is:
- A. She had her breakfast and her bath.
 - B. He was English, military and long-nosed.
 - C. His looks were starched, but his neckerchief was not.
 - D. He has a finger or a foot in most things that happen around.
6. **The girls were in tears and white muslin** is an example of:
- A. Oxymoron
 - B. Antithesis
 - C. Pun
 - D. Zeugma
7. A case of **morphological antithesis** is found in:
- A. His disease consisted of spots, honey in spoons, oranges and high temperature.
 - B. In the house there was a combination of over-carpeting and under-occupancy.
 - C. He was as quick and restless as a monkey.
 - D. You look as if your name was Ernest. You are the most earnest-looking person I ever saw in my life.
8. **He was born with a silver spoon in his mouth which was rather curly and large** is an example of:
- A. Zeugma
 - B. Semantically false chain
 - C. Decomposition of an idiom by means of substitution
 - D. Decomposition of an idiom by means of extension

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Seminar 6

STYLISTIC SYNTAX: COMPRESSION, REDUNDANCE

SEMINAR OUTLINE

- Stylistic syntax
- Syntactical stylistic devices based on compression
- Syntactical stylistic devices based on redundancy

Stylistic syntax

Stylistic syntax is the branch of stylistics which focuses on the specific forms of syntactical arrangement of English speech, which deviate from stylistically neutral ones, are emotionally charged, and impart additional meanings to the utterance. Any kind of deviation from the normal and generally accepted structure of the sentence is stylistically relevant. According to Y.M. Skrebnev, most of the syntactical stylistic devices are built on the four major principles: compression (economy) of linguistic means, redundancy, redistribution and transposition.

Syntactical stylistic devices based on compression

Syntactical stylistic devices based on compression are characterized by the absence of elements which are obligatory in a neutral construction.

Elliptical sentence is a sentence with either the subject, or the predicate, or both major sentence components left out (*Don't know; Haven't read them*). **Nominative sentence** comprises only one principal part expressed by a noun or a noun equivalent (*Dusk – of a summer night*). In case of the **absence of auxiliary elements** the so-called “operators” are omitted, such as auxiliary words, link-verbs, articles, prepositions, conjunctions (*I been waiting here all morning; That be enough?*). **Asyndeton** is the absence of conjunctions between parts of a sentence or between sentences (*He came. He saw. He conquered*). **Apokoinu construction** implies the omission of the relative pronoun between the main clause and the subordinate clause (*I'm the first one saw her*). **Aposiopesis** is a sudden intentional break in the

middle of the narration or dialogue, represented graphically by means of suspension marks or a dash (*My God! If the police come – find me here –*).

Syntactical stylistic devices based on redundance

Syntactical stylistic devices based on redundance are characterized by the excess of non-essential elements. Here belong repetitions of various kinds. Repetition is a stylistic device based on a repeated occurrence of one and the same element. Repetition can be observed on different levels of language.

Morphological repetition is the repetition of one and the same morpheme (*Away they run: tearing, yelling, screaming, knocking down the passengers*).

Lexical repetition is the repetition of identical units which has no fixed structure (*She stood by the window and looked out dully at a grey cat walking a grey fence in a grey backyard*).

Polysyndeton implies the excessive use of conjunctions (*and, or, nor, but*) and prepositions. **Pleonasm, or lexical tautology**, is the repetition of the same idea in different words (*I myself personally; to bring to a complete stop*).

Syntactical tautology, or prolepsis, implies repetition of the noun subject in the form of the corresponding personal pronoun (*Little Jack Horner, he sat in a corner*). Structurally opposite to prolepsis is **anticipatory use of the personal pronoun** (*Oh, it's a fine life, the life of the gutter* (B. Shaw)). **Parallelism** implies the identity of structures of two or more successive clauses or sentences (*John kept silent. Mary was thinking*).

Parallel sentences often contain similar lexical elements, in which case we have **lexico-syntactical repetition** of different types. **Anaphora** is the repetition of the same word or a group of words at the beginning of successive phrases, clauses or sentences. **Epiphora** is the repetition of the same word or words at the end of successive phrases, clauses or sentences. **Framing** is the recurrence of one and the same unit at the beginning and at the end of the sentence or paragraph. **Anadiplosis, or catch-repetition**, is the repetition of the last word or words of one phrase, clause, or sentence at the beginning of the next. **Chain-**

repetition is a chain of catch-repetitions. **Chiasmus, or reversed parallelism**, consists of two sentences, the second repeating the structure of the first sentence in reversed manner.

QUESTIONS FOR DISCUSSION

1. Discuss the major principles of classifying syntactical stylistic devices.

2. Enumerate syntactical stylistic devices based on compression. Give definitions, classifications, comment on the functions.

3. Enumerate syntactical stylistic devices based on redundancy. Give definitions, classifications, comment on the functions.

PRACTICE TASKS

Exercise 1. Discuss the structure of the following incomplete sentences. Specify whether these sentences are elliptical, nominative, or with absence of auxiliary elements. Restore the sentences to the standard neutral form of syntactical construction, specify the omitted sentence component(s) (subject, predicate, link-verb, etc).

1. Fast asleep – no passion in the face, no avarice, no anxiety, no wild desire; all gentle, tranquil, and at peace. (D.)

2. Pain and discomfort – that was all the future held. And meanwhile ugliness, sickness, fatigue. (A. H.)

3. And if his feelings about the war got known, he'd be nicely in the soup. Arrested, perhaps – got rid of, somehow. (R. A.)

4. A poor boy... No father, no mother, no any one. (D.)

5. I'm afraid you think I'm conservative. I am. So much to conserve. All this treasure of American ideals. Sturdiness and democracy and opportunity. (S. L.)

6. "Where mama?" "She home," his father breathed. (Wr.)

7. "She one of you family or something?" "Who, the one downstairs? No, she's called Mrs. Davies." (K. A.)

8. What happiness was ours that day, what joy, what rest, what hope, what gratitude, what bliss! (D.)

9. "I have noticed something about it in the papers. Heard you mention it once or twice, now I come to think of it." (B. Sh.)

10. Not that I give a hoot about jewelry. Diamonds, yes. But it's tacky to wear diamonds before you're forty; and even that's risky. They only look right on the really old girls. Maria Ouspenskaya. Wrinkles and bones, white hair and diamonds. (T. C.)

11. We have never been readers in our family. It don't pay. Stuff. Idleness. Folly. No, no! (D.)

12. "Very windy, isn't it?" said Strachan, when the silence had lasted some time.

"Very," said Wimsey.

"But it's not raining," pursued Strachan.

"Not yet," said Wimsey.

"Better than yesterday," said Strachan.

"Tons better. Really you know, you'd think they'd turned on the water-works yesterday on purpose to spoil my sketching party." (D. S.)

13. 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 lines of roofs and sidewalks sharp and inescapable. (S. L.)

14. "What sort of a place is Dufton exactly?"

"A lot of mills. And a chemical factory. And a Grammar school and a 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.)

Exercise 2. Analyze the following cases of asyndeton, indicating the stylistic functions and paying attention to the quality of units, connected asyndetically. Point out any other stylistic devices involved in creating certain atmosphere.

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. A.)

2. The mail coach doors were on their hinges, the lining was replaced, the iron-work was as good as new, the paint was restored, the lamps were alight; cushions and great coats were on every coach box, porters were thrusting parcels into every boot, guards were stowing away letter bags, hostlers were dashing pails of water against the renovated wheels; numbers of men were rushing about, portmanteaus were handed up, horses were put to, and in short it was perfectly clear that every mail there was to be off directly. (D.)

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

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... (D.)

Exercise 3. Indicate the type of complex sentences contracted into the following apokoinu constructions. Restore these incomplete structures to the standard syntactical mode of expression by supplying the omitted element. Translate these constructions into Russian, striving to retain in the translation the emphatic character of the original structure; comment on the choice of the language means helping to achieve this purpose.

1. I'm the first one saw her. (T. C.)
2. It was I was a father to you. (S. B.)
3. He's the one makes the noise at night. (H.)
4. He would show these bums who it was kept them, fed. (J.)
5. It was Sponge told Bruce who was in the car. (Sh. A.)
6. I didn't transfer. I was transferred. It was Houston did it because I spoke my piece. (J.)

7. There's no one enjoys good food more than he does. (S. M.)
8. You'd be surprised at the times we do get our man – sometimes after several years. It's patience does it – patience and never letting up. (Ch.)
9. It was then he took the plunge. (S. B.)
10. I love Nevada. Why, they don't even have mealtime here. I never met so many people didn't own a watch. (A. M.)
11. There was a door led into the kitchen. (Sh. A.)
12. There was no breeze came through the door. (H.)
13. Everyone found him attractive. It was his temper let him down. (Ch.)
14. It was then he met Stella. (S. M.)
15. There was a whisper in my family that it was love drove him out, and not love of the wife he married. (J. St.)

Exercise 4. Comment on the syntactical distribution of the following cases of aposiopesis, suggest possible implications of unfinished sentences. Complete these sentences by making the implied meaning verbally explicit.

1. He would have to stay. Whatever might happen, that was the only possible way to salvation – to stay, to trust Emily, to make himself believe that with the help of the children... (P. Q.)
2. Paritt: Well, they'll get a chance now to show – (Hastily) I don't mean – But let's forget that. (O'N.)
3. "Shuttleworth, I – I want to speak to you in – in strictest confidence – to ask your advice. Yet – yet it is upon such a serious matter that I hesitate – fearing –" (W. Q.)
4. And it was so unlikely that any one would trouble to look there – until – until – well. (Dr.)
5. What about the gold bracelet she'd been wearing that afternoon, the bracelet he'd never seen before and which she'd slipped off her wrist the moment she realized he was in the room? Had Steve given her that? And if he had... (P. Q.)
6. Oh, that's what you are doing. Well, I never. (K. A.)
7. "But, John, you know I'm not going to a doctor. I've told you." "You're going – or else..." (P. Q.)

8. ...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.)

9. "So you won't come at all?!" "I don't yet know. It all depends." (P.)

Exercise 5. Classify the following cases of lexical and lexico-syntactical repetition according to the position of the repeated unit. Comment on the stylistic functions that different types of repetition fulfill in these sentences.

1. Heroes all. Natural leaders. Morrows always been leaders, always been gentlemen. Oh, take a drink once in a while but always like Morrows. Oh the Morrows and the Morrows and the Morrows and the Morrows, to the last syllable of recorded time – (T. H.)

2. The photograph of Lotta Lindbeck he tore into small bits across and across and across. (E. F.)

3. There seemed to be no escape, no prospect of freedom. "If I had a thousand pounds," thought Miss Fulkes, "a thousand pounds. A thousand pounds." The words were magical. "A thousand pounds." (A. H.)

4. It were better that he knew nothing. Better for common sense, better for him, better for me. (D.)

5. He sat, still and silent, until his future landlord accepted his proposals and brought writing materials to complete the business. He sat, still and silent, while the landlord wrote. (D.)

6. The whitewashed room was pure white as of old, the methodical book-keeping was in peaceful progress as of old, and some distant howler was hanging against a cell door as of old. (D.)

7. I wake up and I'm alone, and I walk round Warley and I'm alone, and I talk with people and I'm alone... (J. Br.)

8. You know I am very grateful to him; don't you? You know I feel a true respect for him ... don't you? (D.)

9. 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.)

10. They took coach and drove westward. Not only drove westward, but drove into that particular westward division, which Bella had seen last when she turned her face from Mr. Boffin's door. Not only drove into that particular division, but drove at last into that very street. Not only drove into that very street, but stopped at last at that very house. (D.)

11. Failure meant poverty, poverty meant squalor, squalor led, in the final stages, to the smells and stagnation of Inn Alley. (D. du M.)

12. Mr. Winkle is gone. He must be found, Sam – found and brought back to me. (D.)

13. All was old and yellow with decay. And decay was the smell and being of that room. (B. D.)

Exercise 6. Analyze the following cases of parallelism and chiasmus. State what other syntactical stylistic means are used alongside with parallelism, if any. Comment on the overall stylistic effect produced by these stylistic devices.

1. It was Mr. Squeers's custom to make a sort of report regarding the relations and friends he had seen, the news he had heard, the letters he had brought down, the bills which had been paid, the accounts which had been unpaid, and so forth. (D.)

2. It is the fate of most men who mingle with the world and attain even in the prime of life, to make many real friends, and lose them in the course of nature. It is the fate of all authors or chroniclers to create imaginary friends, and lose them in the course of art. (D.)

3. I know the world and the world knows me. (D.)

4. ...their anxiety is so keen, their vigilance is so great, their excited joy grows so intense as the signs of life strengthen, that how can she resist it! (D.)

5. What is it? Who is it? When was it? Where was it? How was it? (D.)

6. There are so many sons who won't have anything to do with their fathers, and so many fathers who won't speak to their sons. (O. W.)

7. The coach was waiting, the horses were fresh, the roads were good, and the driver was willing. (D.)

8. The Reverend Frank Milvey's abode was a very modest abode, because his income was a very modest income. (D.)

9. Mr. Boffin looked full at the man, and the man looked full at Mr. Boffin. (D.)

10. They all stood, high and dry, safe and sound, hale and hearty, upon the steps of the Blue Lion. (D.)

11. I looked at the gun, and the gun looked at me. (R. Ch.)

12. The one was all the other failed to be. Protective, not demanding; dependable, not weak; low-voiced, never strident. (D. du M.)

13. The sky was dark and gloomy, the air damp and raw, the streets wet and sloppy. (D.)

14. His dislike of her grew because he was ashamed of it. Resentment bred shame, and shame in its turn bred more resentment. (A. H.)

15. Well! Richard said that he would work his fingers to the bone for Ada, and Ada said that she would work her fingers to the bone for Richard. (D.)

Exercise 7. State the functions of polysyndeton in the contexts below. Pay attention to the repeated conjunction and the number of repetitions.

1. And the coach, and the coachman, and the horses, rattled, and jangled, and whipped, and cursed, and swore, and tumbled on together, till they came to Golden Square. (D.)

2. And they wore their best and more colourful clothes. Red shirts and green shirts and yellow shirts and pink shirts. (P. A.)

3. 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 beet-root. (D.)

4. 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 plack 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 straggle out and droop their ways up the hill into the town and Cannery Row becomes itself again – quiet and magical. (J. St.)

5. Mr. Richard, or his beautiful cousin, or both, could sign something, or make over something, or give some sort of undertaking, or pledge, or bond? (D.)

6. First the front, then the back, then the sides, then the superscription, then the seal, were objects of Newman's admiration. (D.)

PROGRESS TEST

1. An example of **nominative sentence** is:
 - A. Haven't read it.
 - B. Dusk – of a summer night.
 - C. That be enough?
 - D. Don't know.
2. **Pleonasm** is used in:
 - A. Away they run, tearing, yelling, screaming.
 - B. It's a fine life, the life of the gutter.
 - C. My maid Mary, she minds her dairy.
 - D. The train came to a complete stop.
3. **It was Houston did it** is a case of:
 - A. Apokoinu construction
 - B. Absence of auxiliary elements
 - C. Asyndeton
 - D. Ellipsis
4. **Aposiopesis** is observed in:
 - A. It was then he took the plunge.
 - B. He tore the picture into small bits across and across and across.

- C. I hesitate – fearing –
- D. People sang. People cried. People fought.
People loved.

5. **I wake up and I'm alone, I talk to people and I'm alone** is an example of:

- A. Anaphora
- B. Epiphora
- C. Anadiplosis
- D. Chain-repetition

6. **I know the world and the world knows me** illustrates the case of:

- A. Repetition
- B. Polysyndeton
- C. Anaphora
- D. Chiasmus

7. An example of **asyndeton** is found in:

- A. The coach was waiting, the horses were fresh,
the roads were good.
- B. Red shirts and green shirts and yellow shirts and pink shirts.
- C. You are going – or else –
- D. It was temper let him down.

8. **Failure meant poverty, poverty meant squalor, squalor led to stagnation** is an example of:

- A. Chiasmus
- B. Chain-repetition
- C. Anadiplosis
- D. Framing

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Seminar 7
STYLISTIC SYNTAX:
REDISTRIBUTION, TRANSPOSITION

SEMINAR OUTLINE

- Syntactical stylistic devices based on redistribution
- Syntactical stylistic devices based on transposition

Syntactical stylistic devices based on redistribution

In syntactical stylistic devices based on redistribution we deal with the unusual arrangement of the components of the utterance. The tolerably fixed word order in English is Subject – Predicate (Verb) – Object. Any change in this predominant structure becomes stylistically relevant and charged with meaning.

Inversion involves foregrounding certain sentence components to the front position in the sentence (*Out he hopped; Up you go; Very pleasant was their day*). **Secondary inversion** involves the direct word order in yes-no questions (*You know him? You remember me?*). **Detachment** is a seemingly independent part of a sentence separated graphically from the rest of the sentence by means of dashes, brackets, or commas (*He wasn't much of a business man – too emotional*). **Parcellation** consists in dividing the structurally complete sentence into autonomous parts by means of full stops (*I need to beg you for money. Daily!*). **Retardation** reflects the speaker's inability to express the idea coherently and logically. **Enumeration** is a syntactical stylistic device by means of which homogeneous parts of an utterance are made semantically heterogeneous. **Suspense** is a syntactical compositional stylistic device consisting in withholding the most important idea till the end of the sentence, passage, text (R. Kipling's poem "If"). **Gradation** is the arrangement of words, phrases, clauses, or sentences with gradual increase in their significance or emotional tension (*It's done – past – finished*). **Anti-climax** consists in sudden drop from a serious or elevated idea to a trivial and commonplace one (*This was appalling – and soon forgotten*).

Syntactical stylistic devices based on transposition

Syntactical transposition implies the shift of grammatical meaning. Syntactical forms and constructions are employed in the unusual function, in the meanings alien to them.

Rhetorical question is no longer a question (expecting an answer) but a statement expressed in the form of an interrogative sentence. **Quasi-affirmative sentences** are rhetorical questions containing a negative predicate but presupposing positive answer (*Don't I remember?* (implication: I do remember)). **Quasi-negative sentences** are rhetorical questions containing the affirmative predicate but implying the negative idea (*Did I say a word about money?* (implication: I did not say)). **Represented speech** presents the mixture of the author's words and the words of a character. It is the representation of the actual utterance through the author's language (uttered represented speech) or the representation of the thoughts and feelings of the character (inner represented speech).

QUESTIONS FOR DISCUSSION

1. Discuss syntactical stylistic devices based on redistribution. Give definitions, classifications, comment on the functions.
2. Enumerate syntactical stylistic devices based on transposition. Give definitions, classifications, comment on the functions.

PRACTICE TASKS

Exercise 1. Analyze the following cases of complete, partial and secondary inversion. Specify the order of the sentence components. Comment on the stylistic effect of the inverted sentences as compared to that produced by the standard – stylistically neutral – variants of their structure.

1. Out came the chaise – in went the horses – on sprung the boys – in got the travellers. (D.)

2. Up came the file and down sat the editor, with Mr. Pickwick at his side. (D.)

3. Women are not made for attack. Wait they must. (J. C.)

4. And she saw that Gopher Prairie was merely an enlargement of all the hamlets which they had been passing. Only to the eyes of a Kennicott was it exceptional. (S. L.)

5. Calm and quiet below me in the sun and shade lay the old house. (D.)

6. Then he said: "You think it's so? She was mixed up in this lousy business?" (J. H.)

7. Passage after passage did he explore; room after room did he peep into. (D.)

8. Talent Mr. Micawber has. Capital Mr. Micawber has not. (D.)

9. "Her sickness is only grief?" he asked, his difficult English lending the question an unintended irony. "She is grieving only?"... "She is only grieving?" insisted Jose. (T. C.)

10. 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. (D.)

Exercise 2. Classify the following isolated members into detached constructions or parcellation, speak on their syntactical functions, comment on the general stylistic effect.

1. Each of them carried a notebook, in which whenever the great man spoke, he desperately scribbled. Straight from the horse's mouth. (A. H.)

2. I have been accused of bad taste. This has disturbed me, not so much for my own sake (since I am used to the slights and arrows of outrageous fortune) as for the sake of criticism in general. (S. M.)

3. And life would move slowly and excitingly. With much laughter and much shouting and talking and much drinking and much fighting. (P. A.)

4. No one seemed to take proper pride in his work: from plumbers who were simply thieves to, say, newspapermen (he

seemed to think them a specially intellectual class) who never by any chance gave a correct version of the simplest affair. (J. C.)

5. She narrowed her eyes a trifle at me and said I looked exactly like Celia Briganza's boy. Around the mouth. (S.)

6. "How do you like the Army?" Mrs. Silsburn asked. Abruptly, conversationally. (S.)

7. The crooks and four-flushers and smart operators everywhere. On the docks. In the offices. Right up in battalion and company, right up next to you on the front line. (I. Sh.)

8. "Honestly. I don't feel anything. Except ashamed."

"Please. Are you sure? Tell me the truth. You might have been killed."

"But I wasn't. And thank you. For saving my life. You're wonderful. Unique. I love you." (T. C.)

9. A hawk, serene, flows in the narrowing circles above. (A. M.)

10. I have to beg you for money. Daily! (S. L.)

11. And Fleur – charming in her jade-green wrapper – tucked a corner of her lip behind a tooth, and went back to her room to finish dressing. (G.)

12. The crow I gave her went wild and flew away. All summer you could hear him. In the yard. In the garden. In the woods. (T. C.)

Exercise 3. Discuss the type of gradation used in the following sentences. Analyze the distribution and the meanings of the components of logical, emotive and quantitative gradation.

1. It was a mistake... a blunder... lunacy... (W. D.)

2. R: "I never told you about that letter Jane Crofut got from her minister when she was sick. He wrote Jane a letter and on the envelope the address was like this. It said: Jane Crofut; The Crofut Farm; Grover's Corners; 88 Sutton County; New Hampshire; United States of America."

G: "What's funny about it?"

R: "But listen, it's not finished: the United States of America; Continent of North America; Western Hemisphere; the Earth;

the Solar System; the Universe; the Mind of God – that’s what it said on the envelope.” (Th. W.)

3. Of course it’s important. Incredibly, urgently, desperately important. (D. S.)

4. “I have been so unhappy here, dear brother,” sobbed poor Kate; “so very, very miserable.” (D.)

5. That’s a nice girl; a very nice girl; a promising girl! (D.)

6. She felt better, immensely better, standing beside this big old man. (W. D.)

7. He who only five months before had sought her so eagerly with his eyes and intriguing smile. The liar! The brute! The monster! (Dr.)

8. I am a bad man, a wicked man, but she is worse. She is really bad. She is bad, she is badness. She is Evil. She not only is *evil*, but she *is* Evil. (J. O’H.)

9. He was numbed. He wanted to weep, to vomit, to die, to sink away. (A. B.)

10. It is done – past – finished! (D.)

11. “It must be a warm pursuit in such a climate,” observed Mr. Pickwick. “Warm! – red hot! – scorching! – glowing!” (D.)

12. A storm’s coming up. A hurricane. A deluge. (Th. W.)

13. You know – after so many kisses and promises, the lie given to her dreams, her words ... the lie given to kisses – hours, days, weeks, months of unspeakable bliss... (Dr.)

14. I was well inclined to him before I saw him. I liked him when I did see him; I admire him now. (Ch. Br.)

15. “Say yes. If you don’t, I’ll break into tears. I’ll sob. I’ll moan. I’ll growl.” (Th. S.)

16. “My nephew, I introduce to you a lady of strong force of character, like myself; a resolved lady, a stern lady, a lady who has a will that can break the weak to powder: a lady without pity, without love, implacable...” (D.)

17. “I designed them for each other; they were made for each other, sent into the world for each other, born for each other, Winkle”, said Mr. Ben Allen. (D.)

18. I don't attach any value to money. I don't care about it, I don't know about it, I don't want it, I don't keep it – it goes away from me directly. (D.)

19. "I abhor the subject. It is an odious subject, an offensive subject, a subject that makes me sick." (D.)

20. "Upon my word and honour, upon my life, upon my soul, Miss Summerson, as I am a living man, I'll act according to your wish!" (D.)

Exercise 4. Analyze the manner in which the following cases of back-gradation, anti-climax and suspense are organized. Specify the foregrounded sentence components. Discuss the stylistic effect achieved due to the unusual distribution of the structural elements.

1. No tree, no shrub, no blade of grass, not a bird or beast, not even a fish that was not owned! (G.)

2. Women have a wonderful instinct about things. They can discover everything – except the obvious. (O. W.)

3. All this Mrs. Snagsby, as an injured woman and the friend of Mrs. Chadband, and the follower of Mr. Chadband, and the mourner of the late Mr. Tulkinghorn, is here to certify. (D.)

4. "Not a word, Sam – not a syllable!" (D.)

5. "In moments of utter crises my nerves act in the most extraordinary way. When utter disaster seems imminent, my whole being is simultaneously braced to avoid it. I size up the situation in a flash, set my teeth, contract my muscles, take a firm grip of myself, and without a tremor, always do the wrong thing." (B. Sh.)

6. "Be careful," said Mr. Jingle – "not a look." "Not a wink," said Mr. Tupman. "Not a syllable. – Not a whisper." (D.)

7. "...The day on which I take the happiest and best step of my life – the day on which I shall be a man more exulting and more enviable than any other man in the world – the day on which I give Bleak House its little mistress – shall be next month, then," said my guardian. (D.)

8. How many sympathetic souls can you reckon on in the world? One in ten – one in a hundred – one in a thousand – in ten thousand? Ah! (J. C.)

9. Secretly, after 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.)

10. Through all the misery that followed this union; through all the cold neglect and undeserved reproach; through all the poverty he brought upon her; through all the struggles of their daily life... she toiled on. (D.)

11. This was appalling – and soon forgotten. (G.)

12. “If you had any part – I don’t say what – in this attack,” pursued the boy, “or if you know anything about it – I don’t say how much – or if you know who did it – I go no closer – you did an injury to me that’s never to be forgiven.” (D.)

13. Not a word, not a look, not a glance, did he bestow upon his heart’s pride of the evening before. (D.)

14. The expression of his face, the movement of his shoulders, the turn of his spine, the gesture of his hands, probably even the twiddle of his toes, all indicated a half-humorous apology. (S. M.)

15. “Fledgeby has not heard of anything.”

“No, there’s not a word of news,” says Lammle.

“Not a particle,” adds Boots.

“Not an atom,” chimes in Brewer. (D.)

16. ...they were absolutely quiet; eating no apples, cutting no names, inflicting no pinches, and making no grimaces, for full two minutes afterwards. (D.)

Exercise 5. Analyze the following rhetorical questions, discuss their structural types and stylistic functions, suggest their implications. Rephrase the rhetorical questions into the statements revealing their implied meaning.

1. Gentleness in passion! What could have been more seductive to the scared, starved heart of that girl? (J. C.)

2. What courage can withstand the everduring and all besetting terrors of a woman's tongue? (W. I.)

3. But what words shall describe the Mississippi, great father of rivers, who (praise be to Heaven) has no young children like him? (D.)

4. Dark Sappho! could not verse immortal save That breast imbued with such immortal fire? Could she not live who life eternal gave? (B.)

5. ... but who would scorn the month of June, because December, with his breath so hoary, must come? (B.)

6. Who will be open where there is no sympathy, or has call to speak to those who never can understand? (Th.)

7. Wouldn't we all do better not trying to understand, accepting the fact that no human being will ever understand another, not a wife a husband, a lover a mistress, nor a parent a child? (Gr. Gr.)

Exercise 6. Classify the following instances of represented speech into inner or uttered varieties. Indicate the emotional states which are rendered by means of using represented speech in these contexts.

1. He looked at the distant green wall. It would be a long walk in this rain, and a muddy one. He was tired and he was depressed. His toes squelched in his shoes. Anyway, what would they find? Lot of trees. (J.)

2. Angela, who was taking in every detail of Eugene's old friend, replied in what seemed an affected tone that no, she wasn't used to studio life: she was just from the country, you know – a regular farmer girl – Blackwood, Wisconsin, no less!.. (Dr.)

3. "...You ought to make a good mural decorator some day, if you have the inclination," Boyle went on, "You've got the sense of beauty." The roots of Eugene's hair tingled. So art was coming to him. This man saw his capacity. He really had art in him. (Dr.)

4. He kept thinking he would write to her – he had no other girl acquaintance now; and just before he entered art school

he did this, penning a little note saying that he remembered so pleasantly their ride; and when was she coming? (Dr.)

5. "... So I've come to be servant to you."

"How much do you want?"

"I don't know. My keep, I suppose." Yes, she could cook. Yes, she could wash. Yes, she could mend, she could darn. She knew how to shop a market. (D. du M.)

6. She hadn't wanted to marry him or anyone else, for that matter, unless it was someone like her father. But there was no one like her father. No one she had ever seen. So, oh, well, what's the diff! You have to get married some time. (E. F.)

7. ... the servants summoned by the passing maid without a bell being rung, and quick, quick, let all this luggage be taken down into the hall and let one of you call a cab. (J. C.)

8. I then found a couple of stale letters to reread, one from my wife and one from my mother-in-law, asking me to please send her some cashmere yarn. (S.)

9. Then he would bring her back with him to New York – he, Eugene Witla, already famous in the East. Already the lure of the big eastern city was in his mind, its palaces, its wealth, its fame. It was the great world he knew, this side of Paris and London. He would go to it now, shortly. What would he be there? How great? How soon? So he dreamed. (Dr.)

10. Rosita sniffed and in her well-bottom voice declared that yes, it was better that they stay out of the sun, as it seemed to be affecting Otilie's head. (T. C.)

11. Oh, love, love! Edward! Edward! Oh, he would not, could not remain away. She must see him – give him a chance to explain. She must make him understand that it was not want of love but fear of life – her father, everything, everybody – that kept her so sensitive, aloof, remote. (D.)

PROGRESS TEST

1. A case of **partial inversion** is observed in:
 - A. Down sat the editor.
 - B. You think it's so?
 - C. Room after room did he explore.
 - D. In the sun and shade lay the old house.
2. A case of **secondary inversion** is found in:
 - A. How have I begged that man to take some decisive step.
 - B. She was mixed up in this business?
 - C. Capital Mr. Micawber has not.
 - D. Out came the chaise.
3. **He looked exactly like Briganza's boy. Around the mouth** is an example of:
 - A. Detachment
 - B. Asyndeton
 - C. Parcellation
 - D. Inversion
4. **Emotive gradation** is used in:
 - A. It was a mistake, a blunder, lunacy.
 - B. It is incredibly, urgently, desperately important.
 - C. It's done – past – finished.
 - D. Hours, days, weeks, months of unspeakable bliss.
5. **Not a look. Not a wink** illustrates the case of:
 - A. Suspense
 - B. Quantitative gradation
 - C. Back-gradation
 - D. Retardation
6. **Anti-climax** is found in:
 - A. Through all the misery, through all the neglect, through all the poverty she toiled on.
 - B. Not a word, not a look, not a glance.
 - C. It's an odious subject, an offensive subject, a subject that makes me sick.
 - D. They were absolutely quiet, not eating apples, not cutting names, not making grimaces – for full two minutes afterwards.

7. **The expression of his face, the movement of his shoulders, the gesture of his hands, all indicated his apology** is an example of:

- A. Suspense
- B. Anti-climax
- C. Partial inversion
- D. Detachment

8. **But what words shall describe the Mississippi?** is an example of:

- A. Secondary inversion
- B. Represented speech
- C. Quasi-affirmative sentence
- D. Quasi-negative sentence

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Seminar 8

FUNCTIONAL STYLES

SEMINAR OUTLINE

- Classification of functional styles
- Features of the colloquial style
- Features of the belles-lettres style
- Features of the publicistic style
- Features of the newspaper style
- Features of the scientific prose style
- Features of the official-business style

Classification of functional styles

In different situations of communication people use different manners of expressing their thoughts, which are usually called *functional styles*, or *registers of speech*. A **functional style** can be defined as a system of coordinated, interrelated and interconditioned language means intended to fulfill a specific function of communication and aiming at a definite effect.

I.R. Galperin distinguishes five styles in present-day English: the belles-lettres style, publicistic style, newspaper style, scientific prose style, official-business style. I.V. Arnold singles out four styles: poetic, scientific, newspaper style, colloquial. All functional styles have their distinctive features on all levels of the language structure.

Features of the colloquial style

The colloquial style is the style of everyday informal (non-official), friendly oral communication. Colloquial speech is characterized by tendencies towards economy (implication) and towards redundancy (explication) of linguistic means.

On the phonetic level the colloquial style is characterized by indistinct articulation, use of onomatopoeic words, emphasis on intonation. Features on the morphological level include use of contracted forms, emphatic grammar forms, ungrammatical forms, use of evaluative suffixes and reduplication. Vocabulary level is characterized by the use of neutral and colloquial

vocabulary, emotionally coloured words, conversational clichés, abbreviations, use of words of general semantics, extensive use of intensifiers, repetitions, idioms, collocations, phrasal verbs, gap-fillers. Implication on the syntactical level is represented by simple short sentences, aposiopesis, ellipsis, asyndeton. Explication predominates over implication as the speaker might begin his utterance without knowing exactly how to finish up, hence, the use of prolepsis, repeated use of conjunction *and* (a sign of spontaneity), a lot of echo questions, parallel structures, repetitions.

Features of the belles-lettres style

The Belles-lettres style is the style of artistic literature the purpose of which is to suggest a possible interpretation of the phenomena of life. The indispensable features of the belles-lettres style are genuine imagery, use of words in contextual meaning, use of evaluative vocabulary, lexical and syntactical idiosyncrasy (individual selection of vocabulary and syntax), introduction of the typical features of colloquial speech.

The **poetry** substyle is characterized by rhythm and rhyme, visual and aural images, high volume of emotional colouring, and semantic entropy, which implies the careful choice of wording in the limited space of a poetic text. The substyle of **emotive prose** presents a combination of written and spoken varieties of the national language. Contemporary prose is characterized by complexity of the text structure, non-linear plot development, multiplicity of styles, as well as fragmentation of syntactical models. The language of the **drama** is a stylized type of the spoken variety of language. The author's speech is found in playwright's remarks and stage directions.

Features of the publicistic style

The function of the **publicistic style** is that of persuasion. The publicistic style is a combination of logical argumentation and emotional appeal.

Oratorical style is the oral subdivision of the publicistic style, which is modified by the oral form of the utterance, the use of gestures, eye contact, and facial expression in the course of direct

contact with the audience. **The essay** is a literary composition of moderate length on philosophical, social, aesthetic, or literary subjects. Any **article** (political, popular scientific, satirical) possesses all typical features of the publicistic style. The character of the magazine as well as the subject chosen affects the choice and use of stylistic devices.

The distinguishing features of the publicistic style are standard pronunciation (in oratory), the use of the 1st person singular, use of bookish and colloquial words, words with emotive meaning, conventional forms of address (*ladies and gentlemen, honorable members*). Syntactical level is represented by the frequent use of rhetorical questions and interrogatives, expanded system of connectives (in article), use of parallel constructions and lexicosyntactical repetition (in oratory). Text composition is marked by careful paragraphing, precision, logic, coherence, expressive and argumentative power.

Features of the newspaper style

English **newspaper style** is a system of interrelated lexical, phraseological and grammatical means which serves the purpose of informing and instructing the reader. The function of **brief news items** is to impart information, to state only facts without giving comment. **Advertisements and announcements** in the modern English newspaper are subdivided into non-classified and classified (in which information is arranged into sections). The function of **the headline** is to inform the reader briefly of what the news that follows is about. The function of **the editorial** is to influence the reader by giving the editor's opinion and interpretation of facts, to comment on the political and other events of the day.

Functional peculiarities of the newspaper style include: rhyme, rhythm, alliteration, pun, decomposition of idioms (in headlines); use of non-finite forms and verbal constructions, attributive noun groups, use of clichés, terms, proper names, neologisms, abbreviations, dates, figures. Syntactical features include: use of complex, nominative, elliptical sentences, omission of articles, link-verbs, auxiliaries. Compositional

level is characterized by strict content hierarchy, visual appeal (graphical, typographical means).

Features of the scientific prose style

The scientific prose style is employed in professional communication and is known for its precision, clarity, logical cohesion and interdependence of consecutive parts of the discourse. The aim of the scientific style is to prove a hypothesis, to create new concepts, to disclose the internal laws of existence, development, relations between phenomena, etc.

The language means are objective, precise, devoid of any emotions. The scientific prose style is characterized by the use of the author's we (instead of I), extensive use of bookish words, scientific terminology, neologisms, proper names, clichés, connective phrases, words used in their primary dictionary meaning (to avoid ambiguity). Syntactical features include standard syntactical mode of expression, avoidance of ellipsis, direct word order, lengthy compound and complex sentences, passive constructions (to achieve objectivity). Text composition depends on the scientific genre (monograph, abstracts, article) and is characterized by hierarchy of structure, logical and consistent narration, use of formulae, tables, diagrams, use of citation, references, foot-notes.

Features of the official-business style

The official-business style is represented in all kinds of official documents and papers and is characterized by objective, unemotional and impersonal style of narration. The main aim of this style is to state the conditions and to reach agreement between two contracting parties. The features of the style of official documents include: use of morphological archaisms, bookish vocabulary, absence of tropes, use of clichés, opening and conclusive phrases, terminology, foreign words, proper names, abbreviations, conventional symbols, long complex sentences, passive and participial constructions, numerous connectives, accurate use of punctuation. Every official document has its own conventional composition.

QUESTIONS FOR DISCUSSION

1. Explain the notion of a functional style, compare different approaches to style classification.
2. Characterize the features of the colloquial style.
3. Enumerate the substyles within the belles-lettres style, the publicistic style and the newspaper style, briefly characterize their features.
4. Discuss the functional peculiarities of the scientific prose and the official-business styles.

PRACTICE TASKS

Exercise 1. Read the fragment from the open letter written on April 16, 1963, by Martin Luther King, Jr., an American civil rights leader. King wrote the letter from the city jail in Birmingham, Alabama, where he was confined after being arrested for his part in a non-violent protest against segregation. Identify the functional style the open letter belongs to, comment on its lexical and syntactical peculiarities.

MY DEAR FELLOW CLERGYMEN:

While confined here in the Birmingham city jail, I came across your recent statement calling my present activities “unwise and untimely.” Seldom do I pause to answer criticism of my work and ideas. If I sought to answer all the criticisms that cross my desk, my secretaries would have little time for anything other than such correspondence in the course of the day, and I would have no time for constructive work. But since I feel that you are men of genuine good will and that your criticisms are sincerely set forth, I want to try to answer your statements in what I hope will be patient and reasonable terms. [...]

But more basically, I am in Birmingham because injustice is here. Just as the prophets of the eighth century B.C. left their villages and carried their “thus saith the Lord” far beyond the boundaries of their home towns, and just as the Apostle Paul left his village of Tarsus and carried the gospel of Jesus Christ

to the far corners of the Greco-Roman world, so am I compelled to carry the gospel of freedom beyond my own home town. Like Paul, I must constantly respond to the Macedonian call for aid.

Moreover, I am cognizant of the interrelatedness of all communities and states. I cannot sit idly by in Atlanta and not be concerned about what happens in Birmingham. Injustice anywhere is a threat to justice everywhere. We are caught in an inescapable network of mutuality, tied in a single garment of destiny. Whatever affects one directly, affects all indirectly. Never again can we afford to live with the narrow, provincial “outside agitator” idea. Anyone who lives inside the United States can never be considered an outsider anywhere within its bounds. [...]

I hope this letter finds you strong in the faith. I also hope that circumstances will soon make it possible for me to meet each of you, not as an integrationist or a civil rights leader but as a fellow clergyman and a Christian brother. Let us all hope that the dark clouds of racial prejudice will soon pass away and the deep fog of misunderstanding will be lifted from our fear-drenched communities, and in some not too distant tomorrow the radiant stars of love and brotherhood will shine over our great nation with all their scintillating beauty.

Yours for the cause of Peace and Brotherhood,
MARTIN LUTHER KING, JR.

Exercise 2. Read the sermon “On repentance” delivered by St. John of Shanghai and San Francisco. Analyze its structure, comment on the stylistic peculiarities of the oratorical style.

Open to me the doors of repentance, O Giver of Life!

Repentance is expressed by the Greek word, *metanoia*. In the literal sense, this means a change of mind. In other words, repentance is a change of one’s disposition, one’s way of thinking; a change of one’s inner self. Repentance is a reconsideration of one’s views, an alteration of one’s life.

How can this come about? In the same way that a dark room into which a man enters is illumined by the rays of the sun. Looking around the room in the dark, he can make out certain

things, but there is a great deal he does not see and does not even suspect is there. Many things are perceived quite differently from what they actually are. He has to move carefully, not knowing what obstacles he might encounter. When, however, the room becomes bright, he can see things clearly and move about freely.

The same thing happens in spiritual life.

When we are immersed in sins, and our mind is occupied solely with worldly cares, we do not notice the state of our soul. We are indifferent to who we are inwardly, and we persist along a false path without being aware of it.

But then a ray of God's Light penetrates our soul. And what filth we see in ourselves! How much untruth, how much falsehood! How hideous many of our actions prove to be, which we fancied to be so wonderful. And it becomes clear to us which is the true path.

If we then recognize our spiritual nothingness, our sinfulness, and earnestly desire our amendment – we are near to salvation. From the depths of our soul we shall cry out to God: "Have mercy on me, O God, have mercy according to Thy Great mercy!" "Forgive me and save me!" "Grant me to see my own faults and not to judge my brother!"

As Great Lent begins, let us hasten to forgive each other all hurts and offenses. May we always hear the words of the Gospel for Forgiveness Sunday: *If ye forgive men their debts, your heavenly Father will also forgive you; but if ye forgive not men their debts, neither will your Father forgive your debts* (Matt. 6:14-15).

Exercise 3. Read and analyze the fragment from the sermon delivered by Metropolitan Kallistos Ware on the Sunday of the Prodigal Son at the Sts. Constantine & Helen Greek Orthodox Church in Westland, Michigan (February 20, 2011). Discuss the characteristic features of this variety of the oratorical style, pick out stylistic devices which contribute to the general effect of the sermon.

God is seeking us far more than we are seeking Him. God does not just come out to meet us half way, He comes out far

more. If we take one step towards Him, He takes a hundred towards us. So, today's Gospel is not just a story of repentance. It is a story of the way in which our repentance is accepted. It is a story of the loving father and how He goes out in search of His child and how He loves both His children, both the one that went astray and returned and the one who remained at home. [...]

Let us notice in the story that the Father does not wait for the prodigal to say, "I am no longer worthy to be called your son, treat me like one of your hired servants." The Father will not let him finish the sentence. Immediately, unhesitatingly, He restores the exile to his sonship. Nor is this all. The Father not only accepts his son back, not only restores him to his inheritance, but He accepts him back with an unbounded all-embracing joy.

So what we see – vividly – in today's Gospel, is not just the repentance of the prodigal, but the love of the Father: love without limits. The meaning of today's parable, the message written on every page of Holy Scripture, is this: God loves us. It is said of the prodigal, "while he was yet far off" – is that not true of us? We are far off from our true home, but God runs out to meet us, He puts His arms round us, He unites us to our home, He invites us into the feast.

Exercise 4. Read the following headlines of the articles from The Economist magazine, discuss their syntactical structure. Specify the type of the decomposition of the phraseological unit (clipping, extension, substitution, double actualization, etc) used in each of the headlines. Provide the original idiom, proverb, set phrase, or cliché, explain its meaning. Comment on the overall stylistic effect achieved by the idiom transformation in the headline.

| № | Headline of the newspaper article | Type of idiom transformation | Original idiom and its meaning |
|---|-----------------------------------|------------------------------|--------------------------------|
| 1 | Storm in a precious tea-cup | | |
| 2 | A place like home | | |

| | | | |
|----|--------------------------------|--|--|
| 3 | Every cloud has a satin lining | | |
| 4 | All that glitters | | |
| 5 | Vote of low confident | | |
| 6 | Sheep or wolf? | | |
| 7 | Beating about the Bush | | |
| 8 | Food for fun | | |
| 9 | The dark side of the boom | | |
| 10 | Spilt milk | | |
| 11 | Much ado about openness | | |
| 12 | The Trojan box | | |
| 13 | Once burnt, still hopeful | | |
| 14 | Of clouds and silver lining | | |
| 15 | Running from president | | |
| 16 | Two sides to every coin | | |
| 17 | Passing round the medicine hat | | |
| 18 | No policy is the best policy | | |
| 19 | Czech media mount high horse | | |
| 20 | The fact of matter | | |

Exercise 5. Read the following brief news items from “The Guardian” (November 17, 2014), discuss the compositional, structural, lexical and morphological peculiarities of the corresponding functional style observed in the text.

Labour to impose £10 visitor charge

Party pledges to pay for 1,000 extra border guards by charging visitors from the US and 55 other countries.

Salmon gives resignation statement

Outgoing first minister gives statement in Scottish parliament having chaired his last cabinet meeting.

Shakeup of police disciplinary system

Theresa May unveils measures including ending payoffs for senior officers found guilty of misconduct.

Japan calls snap election

Japanese go to the polls in December as prime minister Shinzo Abe attempts to revive “Abenomics” growth strategy.

UK inflation rises to 1,3% in October

Economists say inflation may still fall back in coming months and interest rates are set to remain at record low until late 2015.

House prices slip from record highs

ONS data shows average UK house price in September was £273,000, down from a record £274,000 in August.

State of emergency over Ferguson

Missouri governor signs executive order activating national guard to help police “maintain peace and protect free speech”.

Band Aid song sells 206,000 copies

Do They Know It's Christmas? charity single in aid of Africa's Ebola crisis becomes fastest-selling single of 2014.

Exercise 6. Read the advertizing slogans in the table below. Discuss the implication of each slogan. Identify the stylistic devices on different text levels which serve to make a certain impact on the potential customer. Comment on the probable efficiency of these expressive means.

| № | Advertizing slogan | Stylistic device(s) |
|----------|--|----------------------------|
| 1 | “A Mars a day helps you work, rest and play” (Mars chocolate bar) | |
| 2 | “America spells cheese, K-R-A-F-T” (Kraft cheese) | |
| 3 | “The safest and prettiest way to get that just-spent-the-day-at-the-beach look” (Avon cosmetics) | |
| 4 | “Don't just take calls, take pictures!” (Vodafone) | |
| 5 | “ABC: America's Broadcasting Company” | |
| 6 | “Eat wise, drop a size” (candy) | |
| 7 | “It's more than a lipstick, it's Lipfinity” (MaxFactor) | |
| 8 | “Kid tested. Mother approved” (Kix cornflakes) | |
| 9 | “Taste the rainbow” (Skittles candy) | |
| 10 | “Let your fingers do the walking” (Yellow pages) | |
| 11 | “Crispety, crunchety, peanut-buttery Butterfinger” | |
| 12 | “Age less!” (Mary Kay) | |
| 13 | “Welcome to the World Wide Wow” (AOL) | |

| | | |
|----|---|--|
| 14 | “iThink, Therefore iMac” (Apple Computer) | |
| 15 | “Beanz Meanz Heinz”(Heinz beans) | |
| 16 | “Aren’t we all entitled to a moment of mild indulgence?” (Nescafe coffee) | |
| 17 | “Heavenly sound – Genuinely mechanical” (Ulysse Nardin wristwatch) | |
| 18 | “WotalotIgot!” (Smarties candy) | |
| 19 | “Pupa. Non Conventional Beauty” (Pupa cosmetics) | |
| 20 | “Unforgettably new. Unbelievably delicious” (candy) | |

Exercise 7. Read the calls for papers below (a, b), analyze the peculiar features of scientific style observed on different text levels. Pick out any clichés typical of this text genre, provide their Russian equivalents.

a) Call for Papers

**2015 International Symposium on Language,
Linguistics, Literature and Education
(ISLLLE 2015)**

August 25-27, 2015

www.isllle.org

To provide an access among many to rich ideas on educational excellence, ISLLLE starts holding conference in July at Hokkaido, Japan. ISLLLE Conference aims to bring together researchers, practitioners, and educators with interests in language, linguistics, literature, and education at all levels from around the world. The theme of the International Symposium on Language, Linguistics, Literature and Education is designed to attract the research communities to promote connections between theory and practice and explore different perspectives on the application of research findings into practice.

We are kindly welcoming scholars coming from the international and local regions as well as professors, scholars and prospective teachers to Hokkaido, Japan. The overarching theme of this annual conference reflects important trends and issues on language, linguistics, literature, and education. With

inclusive support and recognition from both its attendees, this conference will take effort in keeping its quality and hence making contribution to the field of language and education.

**b) Journal of Teaching English
for Specific and Academic Purposes**

Call Deadline: 20-Nov-2014

Call Information:

We invite scholarly contributions for the fourth issue of the Journal of Teaching English for Specific and Academic Purposes. The papers are to be in the fields and the related areas of English for Specific and Academic Purposes, General and Applied Linguistics, such as (but not limited to): language policy, assessment and evaluation, translation/interpretation, the place of ESP in language education, methodology of English language teaching, ESP and English as a lingua franca, material design, needs assessment, collecting ESP corpora, academic writing, the use of contemporary teaching and learning technologies, lexicography, language planning, stylistics, pragmatics, discourse analysis, blended learning, language pedagogy, conversation analysis, phonetics, morphology, syntax, semantics, sociolinguistics.

All papers are double blind peer reviewed in a process that is efficient and without delay.

There is no publication fee.

Sixth issue call deadline: 20-November-2014

Papers received after this date will be considered for publication in the forthcoming issue(s).

Exercise 8. Read the abstracts of two scientific articles (a, b). Specify the branches of science these abstracts relate to, comment on the features of the scientific prose style observed on the lexical, morphological, syntactical, compositional level of these texts.

**a) Data Envelopment Analysis in Estimation
of Technical Efficiency Change
of Regional Agriculture Production EU, 1989-2007**

Lucyna Błażejczyk-Majka, Radosław Kala
and Krzysztof Maciejewski

Abstract: Assessment of production efficiency in economic activity is a major issue focused on by economists since the middle of the 20th century. One of the methods suitable in this respect is data envelopment analysis (DEA) facilitating the estimation of technical efficiency based on results obtained by a specified set of producers. Dynamics of changes in efficiency in agricultural production may be assessed on the basis of time series of several years. In the study, one of the variants of DEA was applied to economic results recorded in the years 1989-2007 by average farms representing selected regions of the European Union. The resulting individual dynamics of technical efficiency changes were divided into four homogeneous groups to facilitate identification of differences in production technology. These differences were then explained by classical analysis of basic factors use in agricultural production.

Key words: DEA, technical efficiency, variable return to scale, output-efficiency.

b) Bond Paths Are Not Chemical Bonds

Richard F. W. Bader

Department of Chemistry, McMaster University, Hamilton, ON L7L 2T1, Canada Received: July 5, 2009; Revised Manuscript Received: August 14, 2009

This account takes to task papers that criticize the definition of a bond path as a criterion for the bonding between the atoms it links by mistakenly identifying it with a chemical bond. It is argued that the notion of a chemical bond is too restrictive to account for the physics underlying the broad spectrum of interactions between atoms and molecules that determine the properties of matter. A bond path on the other hand, as well as being accessible to experimental verification and subject to the theorems of quantum mechanics, is applicable to any and all of the interactions that account for the properties of matter. It is shown that one may define *a bond path operator as a Dirac observable, making the bond path the measurable expectation*

Value of aquantum mechanical operator. Particular attention is given to van der Waals interactions that traditionally are assumed to represent attractive interactions that are distinct from chemical bonding. They are assumed by some to act in concert with Pauli repulsions to account for the existence of condensed states of molecules. It is such dichotomies of interpretation that are resolved by the experimental detection of bond paths and the delineation of their properties in molecular crystals. Specific criticisms of the stabilization afforded by the presence of bond paths derived from spectroscopic measurements performed on dideuteriophenanthrene are shown to be physically unsound. The concept of a bond path as a “bridge of density” linking bonded atoms was introduced by London in 1928 following the definition of the electron density by Schrödinger in 1926. These papers marked the beginning of the theory of atoms in molecules linked by bond paths.

Exercise 9. Analyze the structural layout of three recipe cooking instructions (a, b, c). Comment on lexical and grammatical features of this text type. Supply Russian equivalents to the professionally marked lexical units.

a) Layered Pizza Dip

Ingredients:

- 8 ounce container fat-free cream cheese
- 1/2 cup chunky pizza sauce
- 1/4 cup chopped green pepper
- 1/3 cup thinly sliced mushrooms
- 1/4 cup minced onions
- 1 cup reduced fat shredded cheddar cheese

Method:

Heat oven to 350F. Using a 9” pie pan, layer all ingredients in order listed, starting by spreading cream cheese evenly over bottom of the pie pan. Bake 15 minutes or until dip is hot and cheese is melted. Serve warm with crackers or chips.

b) Zucchini Stuffed Chicken

Ingredients:

2 tablespoons margarine
2 medium zucchini, shredded
3 slices of bread
1 egg white
1 teaspoon butter oil
1/2 cup shredded low fat Swiss cheese
4 skinless, boneless chicken breasts
1/4 teaspoon garlic salt
dash of pepper
dash of paprika

Method:

Melt margarine in a skillet and saute zucchini several minutes over medium-high heat. Tear the bread into pieces and add to zucchini, along with egg white, butter oil, and cheese. Stir well and remove from heat. Season chicken breasts with spices. Put chicken breasts in casserole sprayed with cooking spray. Spread stuffing over all four. Cover casserole and bake at 400F for approximately 1 hour or until chicken is tender.

c) Potato Pancakes

Ingredients:

4 tablespoons cold pressed olive oil
4 Potatoes (1-1/2 pounds)
2-1/2 cups water
1 onion or 3 cloves garlic, chopped
1-1/2 cups wheat/gluten-free pancake mix
1/2 teaspoon sea salt
1/4 teaspoon black pepper

Method:

Wash the potatoes and wrap them loosely in waxed paper. Bake in a microwave oven for 11 minutes. Place potatoes in a large bowl and mash with a potato masher. Add liquid ingredients and beat mixture. Add the remaining ingredients and mix well. Heat skillet (medium-high). Place a small amount of oil on the skillet and distribute evenly. Add mixture and cook until small holes begin to show. Flip over and cook other side.

Exercise 10. Read the following business letters (a, b), study their structure. Specify the subject matter of these letters. Pick out any clichés used in the letters, suggest their Russian equivalents.

a) 1435 Lincoln Ave
Charleston IL 61920
November 12, 2002

Ms. Mary Lou Nelson
Manager of Human Resources
XYZ Corporation
2901 Glenwood Ave
Chicago IL 60429

Dear Ms. Nelson:

Thank you very much for offering me the position of Accountant with XYZ Corporation. I appreciate your discussing the details of the position with me and giving me time to consider your offer.

You have a fine organization and there are many aspects of the position that are very appealing to me. However, I believe it is in our mutual best interests that I decline your kind offer. This has been a difficult decision for me, but I believe it is the appropriate one for my career at this time.

I want to thank you for the consideration and courtesy given to me. It was a pleasure meeting you and your fine staff.

Sincerely,
Sarah B. Student

b) Dear Applicant:

We regret that the volume of resumes that we receive does not allow us to respond individually to each one.

We do, however, review each one individually. This means that your resume was reviewed here in Human Resources and then sent to managers in the areas of our organization where could be a match between your background and our needs.

At this time, unfortunately, there does not appear to be such a match. We will keep your resume on file and contact you should a potential need for your services arise.

Thank you for your interest in Amalgamated Industries.

Sincerely,

Paul Markham

Director, Human Resources

Exercise 11. Read the first page of the exhibitor information manual of the Weldex Rossvarka International Exhibition 2011 (on welding materials, equipment and technologies). Discuss its compositional layout, pick out any clichés typical of the information text type, and provide their Russian equivalents.

WELCOME

**to International Exhibition
Weldex 2011**

Dear Ladies and Gentlemen!

We are glad you've made a decision to take part in our exhibition. MVK, as the Organiser of this event, will use its best efforts for your exposition to be presented in the most efficient way. Please contact us in regard to any issues you may have in the course of your preparation for the exhibition.

This Part of the Exhibitor Manual gives you an opportunity to order **technical services and additional equipment**.

Procedures for taking in/out equipment and execution of passes for builders are described in details on page 10 (**Procedures for Entering ECC Sokolniki**).

Please note that some forms comprising this Manual **must** be filled out and returned to the organisers **no later** than 18 of August 2011. Such forms include:

► **Stand layout plan, Form T3 and Application T, List of large-size and heavy equipment to be brought in** (for equipped stands)

OR

► **Form T2.1 and Application T, List of large-size and heavy equipment to be brought in** (for non-equipped stands).

The rest of the Forms should be filled in if necessary, but orders made in such forms must be confirmed in Application T, which, when received by the Organisers, is the basis for issuing an invoice to you.

For companies, which ordered space only:

Procedures for provision of documents for mandatory Technical Expertise are described in details on Pages 3 - 5 (**Your Stand Section**).

Stand layout and electrical connection scheme (specifying capacity of each electrical item) – mandatory documents to be sent by you for approval to Technical Service Department of MVK no later than one month before the exhibition.

Please pay special attention to **Fire safety Rules** Section. These Rules are mandatory for all exhibitors. Observation of these rules is controlled by local fire safety bodies.

In case you want to cancel orders made earlier as per the forms contained in this Exhibitor Manual, you should send to us (**not later than 1 month before the build-up of the exhibition**) an official letter sealed and signed by the General Director of your company. Otherwise your order will be considered to be accepted for fulfillment and the relevant invoice issues will be subject to payment.

Please follow the set **deadline and procedures for submission of Forms**, as late orders will be extra charged in accordance with the existing rules at Crocus Expo. In case you have any questions when filling out the Forms, please do not hesitate to contact us:

+7 (495) 935 8100

+7 (495) 935 8101

We wish you every success and looking forward to seeing you at the exhibition!

Best regards,

MVK Technical Service Department

PROGRESS TEST

1. Which classification of functional styles belongs to I.R. Galperin?

- A. Belles-lettres, publicistic, newspaper, scientific prose, official-business.
- B. Colloquial, belles-lettres, publicistic, newspaper, scientific prose, official-business.
- C. Poetic, scientific, newspaper, colloquial.
- D. Official-business, scientific-professional, publicistic, literary colloquial, familiar colloquial.

2. Implicative tendency in colloquial speech can be illustrated by:

- A. Do come in, will you?
- B. Johnny-boy
- C. Good job!
- D. Thanks a million!

3. The belles-lettres style includes:

- A. Open letter, reference letter, essay
- B. Emotive prose, essay, drama, poetry
- C. Sermon, emotive prose, drama
- D. Poetry, drama, emotive prose

4. The oratory, the essay, the article belong to:

- A. Publicistic style
- B. Newspaper style
- C. Belles-lettres style
- D. Newspaper style

5. The editorial is characterized by the features of:

- A. Belles-lettres style and publicistic style
- B. Publicistic style and newspaper style
- C. Official-business style
- D. Newspaper style

6. What is the major function of scientific prose style?

- A. To suggest a possible interpretation of the phenomena of life
- B. To prove a hypothesis, to disclose laws

- C. To state the conditions and to reach the agreement
between two parties
- D. To influence public opinion
7. **Which type of text refers to the official-business style?**
- A. Open letter
- B. Reference letter
- C. Sermon
- D. Call for papers

LITERATURE

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3. Гуревич В.В. English Stylistics. Стилистика английского языка. – М., 2008. – Р. II.
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6. Скребнев Ю.М. Основы стилистики английского языка. – М., 2003. – Ch. I – IV (p. 167-212).
7. **Степанова И.В. Стилистика английского языка. – ЧелГУ, 2012. – Ch. 6.**

SELF-STUDY AND REVISION

Exercise 1. Read and translate the following literary extracts. Pick out lexical, phonetic and morphological expressive means and stylistic devices, comment on their structural and semantic peculiarities, discuss their stylistic functions.

1. He leaned his elbows on the porch ledge and stood looking down through the screens at the familiar scene of the barracks square laid out below with the tiers of porches dark in the faces of the three-story concrete barracks fronting on the square. He was feeling a half-sheepish affection for his vantage point that he was leaving.

Below him under the blows of the February Hawaiian sun the quadrangle gasped defencelessly, like an exhausted fighter. Through the heat haze and the thin midmorning film of the parched red dust came up a muted orchestra of sounds: the clanking of steel-wheeled carts bouncing over brick, the slappings of oiled leather sling-straps, the shuffling beat of scorched shoesoles, the hoarse expletive of irritated noncoms. (J.)

2. He might almost have been some other man dreaming recurrently that he was an electrical engineer. On the other side of the edge, waiting for him to peer into it late at night or whenever he was alone and the show of work had stopped, was illimitable unpopulated darkness, a green-land night; and only his continuing heart beats kept him from disappearing into it. Moving along this edge, doing whatever the day demanded, or the night offered, grimly observant (for he was not without fortitude), he noticed much that has escaped him before. He found he was attending a comedy, a show that would have been very funny indeed if there had been life outside the theatre instead of darkness and dissolution. (P.)

3. 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.)

4. School was all talk, of course, but in a different way. Being told, not telling. You were listening, but a part of you was just sleeping through it, waiting. Not entirely, of course, because it was not without drama: you could, within the compass of a single day, go the whole way from despair to exaltation. (P. L.)

5. I spent the next three days there, in Margaret's house, oscillating between a temperature and a temper. When my temperature came down, my temper rose. This was partly due to the fact that I objected to staying in bed. But the nurse they installed had something to do with it. She may have been a good nurse, but as a companion she was poison. She was a large red-haired woman with a lot of teeth and freckles, and she treated me as if I was a spoilt darling about ten years old. With the least encouragement she'd have read some jolly tale for the bairns to me. She tried to stop me smoking but I won the Battle. But with the help of Margaret, she did prevent anybody getting in there to see me and offer me a little adult conversation. Then, again, Margaret was now just the doctor in charge of the case. So when the temperature came down, I thrashed about and growled, and was told not to be naughty by that red-headed monster. (P.)

6. Gopher Prairie was digging in for the winter. Through late November and all December it snowed daily; the thermometer was at a zero and might drop to twenty below, or thirty. Winter is not a season in North Middle-west; it is an industry. Storm sheds were erected at every door. In every block the householders, Sam Clark, the wealthy Mr. Dawson, all save asthmatic Ezra Stowbody, who extravagantly hired a boy, were seen perilously staggering up ladders, carrying storm windows and screwing them to second-story jambs. While Kennicott put

up his windows Carol danced inside the bedrooms and begged him not to swallow the screws, which he held in his mouth like an extraordinary set of false teeth.

The universal sign of winter was the town handyman – Miles Bjornstam, a tall, thick, red-moustached bachelor, opinionated atheist, general-store arguer, cynical Santa Claus. Children loved him, and he sneaked away from work to tell them improbable stories of sea-faring and horse-trading and bears. The children's parents either laughed at him or hated him. He was the one democrat in town. (S. L.)

Exercise 2. Read and translate the following sentences. Pick out syntactical stylistic devices used in them, comment on their stylistic functions.

1. What with the dust and the oil, and the darkness, and the clanking of the rails and the spitting of the sparks and the muffled screams above, it was enough to drive a man crazy. (B. N.)

2. Badgworthy was in seventh heaven. A murder! At Chimneys! Inspector Badgworthy in charge of the case. The police have a clue. Sensational arrest. Promotion and Kudos for the aforementioned Inspector. (Ch.)

3. Daily she determined, "But I must have a stated amount – be business-like. System. I must do something about it." And daily she didn't do anything about it. (S. L.)

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

5. A solemn silence: Mr. Pickwick humorous, the old lady serious, the fat gentleman cautious and Mr. Miller timorous. (D.)

6. She stopped, and seemed to catch the distant sound of knocking. Abandoning the traveller, she hurried towards the parlour, in the passage she assuredly did hear knocking, angry and impatient knocking, the knocking of someone who thinks he has knocked too long. (A. B.)

7. He, and the falling light and the dying fire, the time-worn room, the solitude, the wasted life, and gloom, – were all in fellowship. Ashes, and dust, and ruin! (D.)

8. It was not the monotonous days unchecked by variety and uncheered by pleasant companionship, it was not the dark dreary evenings or the long solitary nights, it was not the absence of every slight and easy pleasure for which young hearts beat high or the knowing nothing of childhood but its weakness and its easily wounded spirit, that had wrung such tears from Nell. (D.)

9. There were many skies. The sky was invaded by great white clouds, flat on the bottom but round and billowy on top. The sky was completely cloudless, of a blue quite shattering to the senses. The sky was a heavy, suffocating blanket of grey cloud, but without promise of rain. The sky was thinly overcast. The sky was dappled with small, white, fleecy clouds. The sky was streaked with high, thin clouds that looked like a cotton ball stretched apart. The sky was a featureless milky haze. The sky was a density of dark and blustery rain clouds that passed by without delivering rain. The sky was painted with a small number of flat clouds that looked like sandbars. The sky was a mere block to allow a visual effect on the horizon: sunlight flooding the ocean, the vertical edges between light and shadow perfectly distinct. The sky was a distant black curtain of falling rain. The sky was many clouds at many levels, some thick and opaque, others looking like smoke. The sky was black and spitting rain on my face. The sky was nothing but falling water, a ceaseless deluge that wrinkled and bloated my skin and froze me stiff. (Y. M.)

10. If it had not been for these things, I might have lived out my life, talking at street corners to scorning men. I might have died, unmarked, unknown, a failure. Now we are not a failure. This is our career and our triumph. Never in our full can we hope to do such work for tolerance, for justice, for man's understanding of man, as now we do by an accident. Our words – our lives – our pains – nothing! The taking of our lives – lives of a good shoe-maker and a poor fish-peddler – all! That last moment belongs to us – that agony is our triumph! (H. R.)

11. However, there was no time to think more about the matter, for the fiddles and harp began in real earnest. Away went

Mr. Pickwick – hands across, down the middle to the very end of the room, and halfway up the chimney, back again to the door – poussette everywhere – loud stamp on the ground – ready for the next couple – off again – all the figure over once more – another stamp to beat out the time – next couple, and the next, and the next again – never was such going! (D.)

Exercise 3. Read the following car review taken from a popular automobile magazine “Road and Track”. Discuss the compositional structure of the review. Comment on the stylistic devices which contribute to the emotional impact of the review on potential customers.

First Drive Review: 2010 Acura TL SH-AWD 6MT

By Shaun Bailey of Road & Track

We reviewed the new 2009 Acura TL in October. Although the new car was equipped with optional Super Handling-All Wheel Drive there was a feature noticeably missing from that car – a manual transmission. How could Acura finally embrace something other than front-wheel drive in a sports sedan and then do so without a sporting manual transmission? It turns out there was an internal debate as to the necessity of a manual. Only about 8 percent of the previous TLs sold were equipped with one, thus the extra cost to develop the car was deemed borderline profitable. Well, we’re happy to say that Acura has looked past sales numbers and green-lighted the manual. The new TL with the 6-speed manual arrives in the fall of 2010.

Why do we care? Because the 6-speed manual in the SH-AWD-equipped car works wonders. The shift lever has short and tight throws like those of a Civic Si, and SH-AWD puts power down like the AWD system of the fearsome Nissan GT-R. The automatic simply does not do it justice. The manual provides an immediacy the automatic can’t. The 6-speed manual is superior to the automatic dynamically and will only be available in the top of the line SH-AWD model, thus it’s likely to be the most expensive, but worth it.

For the money there is little changed aside from the addition of a clutch pedal and retuning of various components to work with the manual gearbox. The engineers had to stiffen the engine mounts, thicken up driveline components and change spring rates, but all-in-all the car isn't much different. The TL was already sporting enough. With the optional 19-in. wheels shod with gummy summer tires, the 305-bhp TL really rips around corners. It's the most powerful Acura ever. For the record, the NSX made less than 300 in the U.S. market.

At Honda's Ohio test track, I sampled a TL against its competitors. The TL was easily the fastest car around their test track; the closest competitors were the Audi S4 and BMW 335i. But almost all the cars lacked the sensitivity, corner-exit speed and sporting character of the Acura.

Gone are the days of burning up the front tires. The Acura TL is a real performance sedan. What used to be a nice, sporting sedan, is now a serious bear-your-teeth sports sedan.

Exercise 4. Read the football match report, analyze its compositional peculiarities. Pick out the typical features of the reporter's style on the lexical, syntactical, morphological levels. Comment on the abundant use of metaphor, periphrasis, irony. Supply Russian equivalents for the professional lexical units.

Man Utd 2

Nani (22), Owen (76)

FC Barcelona 1

Thiago (70)

30 July 2011 FedEx Field | Attendance: 81,807

30/07/2011 21:00, Report by Nick Coppack in Washington DC

Barcelona 1 United 2

No Messi, no problem. Two months after Champions League final heartache, United fans finally had something to celebrate against Barcelona, as the Reds beat the European Champions 2-1 at FedEx Field in Washington DC.

Without their Argentinian playmaker (or Xavi, Dani Alves, Javier Mascherano, Gerard Pique and Carles Puyol), Barcelona

lacked much of the creativity and movement that tore the Reds apart in May's Champions League final.

Of course, this game didn't matter quite so much, despite local media billing the game as a Wembley rematch and a chance for United, apparently, to "exact revenge" for May's painful defeat.

In reality, though, this was merely a pre-season run-out for Sir Alex's men, albeit a vital one with the Community Shield clash against Manchester City just eight days away.

United, at the end of a three-week stint in the States, started brightly and Rooney should perhaps have opened the scoring on 10 minutes when Nani whipped a dangerous ball across the box from the right. Rooney edged in front of his marker at the near post but blasted his low shot wide of the post.

Barcelona – shorn of their South American stars, including Lionel Messi – enjoyed a spell of short dominance after Rooney's miss, although failed to test Reds goalkeeper David De Gea. One deep cross from the right did force Fabio, on as a substitute for his injured brother (knee) on 17 minutes, to head behind for a corner, however.

With the Catalan side committed forward, the Reds cleared the set-piece and broke quickly down the pitch. Danny Welbeck slipped a pass between two Barcelona defenders for Nani to chase and when the Portuguese wide-man collected the ball he kept his cool to steer home United's opener via the gap between Victor Valdes' legs.

It was classic counter-attacking football from the Reds, the sort of which United fans saw far too infrequently in the last two Champions League finals. Instead, those games will always be remembered for Barcelona's staggering possession play.

Here in DC, there was less of that on display, although admittedly the Catalans were missing keep-ball kings Xavi and Messi. The less savoury side to Barcelona's game remained, though. Ashley Young and Jonny Evans were caught by wild tackles in the first half, while Sergio Busquets and David Villa both made the most of tame challenges.

Sir Alex made three changes at the break (an interval that featured basketball superstar Kobe Bryant taking penalties on the pitch) but it was Nani, United's liveliest player in the first 45 minutes, who continued to pose problems for the Barcelona defence whenever the Reds pushed forward.

At the other end, David De Gea's first save came just after the restart when he smothered Pedro's angled shot. Otherwise, the former Atletico Madrid stopper had precious little to do until the 70th minute when Thiago rifled a swerving shot into the top corner from 20 yards. There was no stopping that thunderbolt and the goal gave Barca a noticeable shot of confidence.

Six minutes later, though, United were back in front when Cleverley intercepted a stray pass and fed Michael Owen through the middle. The former Real Madrid forward – Barcelona fans won't have forgotten that fact – is usually lethal in one-on-one situations, and he made no mistake here, dinking the ball over Valdes to restore the Reds' lead.

United's win doesn't erase the memories of May's Champions League final or even strike a significant psychological blow in the battle for European football supremacy. It did, however, ensure Sir Alex's men remained undefeated in all five US Tour fixtures (scoring 20, conceding three), and provide a high-intensity finish to pre-season preparations.

Next up: the Community Shield. Bring on the Blues!

United: *De Gea; Rafael (Fabio 17), Vidic (Jones 76), Evans, Evra (Smalling 46); Nani, Cleverley, Anderson (Giggs 46), Young (Obertan 62); Rooney (Owen 46), Welbeck (76)*

Subs not used: *Amos, Berbatov, Ferdinand, Carrick, Park, Macheda*

Exercise 5. Read the extract from the patent on chemical supply tube isolation system (inventors: Cords, Robert G. (Santa Cruz, CA), January 30, 1998) and comment on the typical features of the official-business style observed on different text levels.

Claims

What is claimed is:

1. An isolation system for isolating a supply container from a supply tube connecting said supply container to a manifold of an associated chemical delivery system, said isolation system comprising:

a feedback tube having a first end connected to said manifold and a second end connected to said supply tube at a junction thereof;

a valve arrangement proximate to said junction for selectively connecting a first portion of said supply tube to either a second portion of said supply tube or to said feedback tube, said first portion of said supply tube connected between said valve arrangement and said manifold, said second portion of said supply tube connected between said valve arrangement and said supply container; and

a pump located in-line along said first portion of said supply tube, between said valve arrangement and said manifold, for pumping in forward and reverse directions, where said valve arrangement is configured to be responsive to the pumping direction of the pump, such that in use said valve arrangement is either automatically adjusted when said pump is pumping in the forward direction to selectively connect said first portion of said supply tube to said second portion of said supply tube so as to supply a chemical fluid from the supply container to the pump to be delivered to the manifold, or automatically adjusted when said pump is pumping in the reverse direction to selectively connect said first portion of said supply tube with said feedback tube to draw water from the manifold through the pump to flush said chemical fluid therefrom into the manifold and out of said isolation system.

2. The isolation system of claim 1, wherein during a chemical delivery mode of operation said pump pumps in the forward direction and said valve arrangement connects said first portion of said supply tube to said second portion of said supply tube, thereby enabling delivery of said chemical from said container to one or more destinations within said chemical delivery system.

3. The isolation system of claim 2, wherein said valve arrangement prevents chemical flow through said feedback tube while said pump pumps in the forward direction.

4. The isolation system of claim 3, wherein during a flush mode of operation said pump pumps in the reverse direction and said valve arrangement connects said first portion of said supply tube to said feedback tube.

5. The isolation system of claim 4, wherein said valve arrangement prevents chemical flow through said second portion of said supply tube when said delivery system is flushed with water by running said pump in the reverse direction thereby flushing said first portion of said supply line and said pump with water and preventing water from entering said supply container. [...]

Description

BACKGROUND

1. Field of Invention

This invention relates generally to chemical dispensing systems and specifically to a method and system for flushing chemicals from a liquid chemical delivery system.

2. Description of Related Art

Liquid chemical delivery systems are used to automatically deliver a plurality of viscous chemicals to one or more destinations. Examples of a liquid chemical delivery system having a single manifold and a single distribution tube and the advantages thereof are described in commonly owned U.S. Pat. No. 5,014,211, incorporated herein by reference. FIG. 1 shows a chemical delivery system 100 of the type disclosed in U.S. Pat. No. 5,014,211. When it is desired to deliver a chemical stored within the container 102 to, for instance, the washer 110, the chemical pump 142 is operated in a forward direction so as to pump the chemical from the container 102 into the manifold 130. The transport pump 132 pumps the chemical from the manifold 130 to the destination washer 110 via the feed tube 150. In some embodiments, the transport pump 132 has a larger pumping capacity than the chemical pump 142 and therefore draws water into the manifold 130 from the break tank 116 while pumping the chemical from the manifold 130 to the

feed tube 150. In this manner, chemicals from the container 102 are diluted before being delivered to the washers 110-112.

After one or more chemicals are successfully delivered to the washers 110-112, it is desirable to flush the chemical pumps 142-146 with water to remove residual chemicals therein. Thus, after delivery of a chemical from the container 102 to the washer 110, the corresponding chemical pump 142 is operated in a reverse direction to pull water from the manifold into the chemical pump 142 and thereby remove any chemical residual within the pump 142. Minimizing the time that the pump 142 is exposed to chemicals sourced from the container 102 maximizes the useful life of both the chemical pump 142 and its associated pump tube. In an industrial laundry system such as, for instance, system 100 of FIG. 1, it is desirable to use highly concentrated detergents in order to minimize storage and transportation costs. However, high concentration detergents such as, for instance, the commercially available detergent “CLAX Ultima”, are non-ionic surfactant chemicals that tend to thicken or “gel” when exposed to water. Thus, flushing the chemical delivery system 100 with water immediately after a non-ionic surfactant detergent is delivered using the system 100 may be problematic. Specifically, water is likely to flow into the chemical supply containers 102-106, and therefore likely to come into contact with the detergent therein, while respective pumps 142-146 are operated in the reverse direction. The resultant gelling of a non-ionic surfactant detergent at or near the outlet of the containers 102-106 may not only compromise the proper concentration of the detergents therein but also lead to a blockage of that outlet and, thus, disrupt subsequent detergent flow from the supply containers 102.

Prior “solutions” to problems resulting from this “gelling” of non-ionic detergents are not entirely satisfactory. Some solutions simply avoid the use of chemicals that gel upon contact with water. This approach, however, undesirably limits the range of chemicals that may be used with the delivery system 100. Other solutions include using a non-flushed chemical injection system, or using steam injection systems, to flush the chemical

pumps 142-146. These approaches, however, are complicated and expensive. [...]

BRIEF DESCRIPTION OF THE DRAWINGS

FIG. 1 is a block diagram of a chemical delivery system in accordance with the above-referenced U.S. Patent;

FIG. 2 is a block diagram of a supply tube isolation system in accordance with one embodiment of the present invention; and

FIGS. 3A and 3B are block diagrams of a supply tube isolation system in accordance with another embodiment of the present invention. [...]

Exercise 6. Read and analyze the structure of the following reference letter. Specify the purpose of such text type. Comment on the use of evaluative and emotive vocabulary. Provide Russian equivalents for any clichés typical of reference and recommendation letters.

To Whom It May Concern,

I've had the privilege to hire Carl Markley as a grip on two film productions over the past two years. I first worked with Carl on my award-winning feature film "Fray" which shot in Oregon's Coastal Mountains and surrounding area over a five week span, and more recently on a three day commercial shoot for Nautica which shot in the Columbia Gorge and on Mt. Hood.

On our feature film we had a small crew and having someone of Carl's skill set, as well as his professionalism and dedication was incredibly valuable to our production. He was often the first person on location and would voluntarily help out in tasks where we were under-staffed. As a grip, his attention to detail and time allowed us to work fast and effectively, while allowing myself and our director of photography, Jarin Blaschke, to focus on getting the shots we needed. We literally could not have pulled off that film without someone of Carl's caliber on set every day.

Because of that experience with him, when my client Nautica was planning on shooting their Holiday campaign in Oregon, Carl was the first person I reached out to. Once again, he was my

right-hand man. As both director and D.P. on the shoot, I really relied on Carl for guiding the shoot along in some challenging environments, from night shots, boats out on the water, and high-altitude scenes on Mt. Hood in the snow. He allowed me to focus on working with our child actors and still achieve some of my favorite footage to this day. On top of that, many people from Nautica and the production team told me personally how much of a joy it was to have Carl on set.

Carl Markley is an amazing talent and great person to work with. His calm demeanor and focus never wavered in all the time I worked with him (even when mine did) which is a rare and admirable asset for anyone on a film shoot. I can recommend him with the fullest confidence to any production.

Yours Sincerely,

Geoff Ryan

director

Spork Productions

50 Lexington Avenue, Suite #250

New York City, NY 10010

917-312-2030

PRACTICE TESTS

TEST 1

Phonetic and lexical stylistic devices

Fill in the following table, identifying the stylistic devices on the phonetic and lexical levels used in the given examples. Only one answer out of six options is correct.

| № | Example of a stylistic device | Ox | Ep | H | Pr | All | On |
|----|---|----|----|---|----|-----|----|
| 1 | Ding-dong, buzz, whisper | | | | | | |
| 2 | Betwixt and between | | | | | | |
| 3 | Silent early morning | | | | | | |
| 4 | There are millions of dresses, skirts, coats. | | | | | | |
| 5 | These I-told-you eyes | | | | | | |
| 6 | The weaker sex | | | | | | |
| 7 | Cry silently | | | | | | |
| 8 | Peter piper picked a peck of pickled pepper. | | | | | | |
| 9 | Radiantly bright eyes | | | | | | |
| 10 | We urgently need this blindfolded figure with scales. | | | | | | |
| 11 | She was like a cold fire. | | | | | | |
| 12 | With a clink and a clink and a clinky-clink | | | | | | |
| 13 | Charming and instructive sight | | | | | | |
| 14 | He was ready to kiss her shoe-strings. | | | | | | |
| 15 | O brawling love! O loving hate! | | | | | | |

Legend: **Ox** – oxymoron, **Ep** – epithet, **H** – hyperbole, **Pr** – periphrasis, **All** – alliteration, **On** – onomatopoeia.

TEST 2

Lexical stylistic devices

Fill in the following table, identifying the lexical stylistic devices used in the given examples. Only one answer out of six options is correct.

| № | Example of a stylistic device | Mt | Lt | Sn | Mn | Z | Ant |
|----|--|----|----|----|----|---|-----|
| 1 | A flame of anger passed over her face. | | | | | | |
| 2 | She married money. | | | | | | |
| 3 | The conversation wasn't dissociated with the subject of fruit trees. | | | | | | |
| 4 | Don't play with a poor animal! | | | | | | |
| 5 | "Time flies," she said. | | | | | | |
| 6 | It was not too hopeless. | | | | | | |
| 7 | He was wearing Ralph Lauren. | | | | | | |
| 8 | Imagination is the blood of art. | | | | | | |
| 9 | Hands wanted! | | | | | | |
| 10 | He took his hat and his leave. | | | | | | |
| 11 | A fleet of 50 sails | | | | | | |
| 12 | He found that this was no easy task. | | | | | | |
| 13 | I was in the seventh heaven of delight. | | | | | | |
| 14 | Either you or your head must be off. | | | | | | |
| 15 | She is the Gioconda in sables. | | | | | | |

Legend: **Mt** – metaphor, **Lt** – litotes, **Sn** – synecdoche, **Mn** – metonymy, **Z** – zeugma, **Ant** – antonomasia.

TEST 3

Syntactical stylistic devices

Fill in the following table, identifying the syntactical stylistic devices used in the given examples. Only one answer out of six options is correct.

| № | Example of a stylistic device | El | In | Ch | Gr | Pr | An |
|---|---|----|----|----|----|----|----|
| 1 | Little by little, bit by bit, day by day, year by year. | | | | | | |
| 2 | He opens his eyes, and his eyes tell him... | | | | | | |
| 3 | Poetry of Grammar and Grammar of Poetry. | | | | | | |
| 4 | Haven't looked it up on the map yet. | | | | | | |

| | | | | | | | | |
|----|--|--|--|--|--|--|--|--|
| 5 | He did anything, everything, and without help. | | | | | | | |
| 6 | Mr. Johnson, he hesitated. | | | | | | | |
| 7 | She lost her friends, her love, everything. | | | | | | | |
| 8 | Down dropped the breeze. | | | | | | | |
| 9 | Stopped at last. | | | | | | | |
| 10 | I was happy then, happy in my own way. | | | | | | | |
| 11 | You remember him? | | | | | | | |
| 12 | Little Jack Horner, he sat in a corner. | | | | | | | |
| 13 | Hours, days, weeks, months of unspeakable bliss. | | | | | | | |
| 14 | So to Spain she went. | | | | | | | |
| 15 | Always did think it looked like a little car. | | | | | | | |

Legend: **El** – ellipsis, **In** – inversion, **Ch** – chiasmus, **Gr** – gradation, **Pr** – prolepsis, **An** – anadiplosis.

TEST 4

Stylistic devices

Identify the stylistic devices used in the following phrases and sentences by choosing one correct answer out of the choice of four.

VARIANT I

1. Ricks defied the allegation, but he couldn't deny alligators.

- A. Indirect onomatopoeia
- B. Assonance
- C. Direct onomatopoeia
- D. Paronomasia

2. She burst into floods of tears.

- A. Transferred epithet
- B. Simile
- C. Irony
- D. Metaphor

- 3. *Land of the Rising Sun***
A. Trite periphrasis
B. Syntactical epithet
C. Speaking name
D. Metonymy
- 4. *Presently a soft, melting, ravishing tune began.***
A. Sentence-epithet
B. Phrase-epithet
C. Compound epithet
D. A chain of epithets
- 5. *He looked anxious and puzzled.***
A. Trite metaphor
B. A pair of epithets
C. Hyperbole
D. Simile
- 6. *That's a pretty kettle of fish!***
A. Personification
B. Irony
C. Metaphor
D. Meiosis
- 7. *Let's meet at fourish.***
A. Diminutive suffix demonstrating a small degree
B. Diminutive suffix revealing uncertainty
C. Diminutive suffix with derogatory connotation
D. Diminutive suffix showing positive evaluation
- 8. *A respectable-looking woman opened the door to me.***
A. Understatement
B. Simile
C. Compound epithet
D. Periphrasis
- 9. *He drank two cups.***
A. Metaphor
B. Overstatement
C. Periphrasis
D. Metonymy

10. *A angel of a girl*
A. Syntactical epithet
B. Simile
C. Synecdoche
D. Allusion
11. *The strange panorama of pride and poverty.*
A. Periphrasis
B. Meiosis
C. Antithesis
D. Oxymoron
12. *There are a few lights on Broadway.*
A. Hyperbole
B. Meiosis
C. Litotes
D. Personification
13. *She floated away like a flower that is tossed into a pool.*
A. Understatement
B. Trite metaphor
C. Simile
D. Depersonification
14. *The knocking became a slapping-banging.*
A. Euphony
B. Alliteration
C. Paronymic attraction
D. Onomatopoeia
15. *She grew dreadfully white.*
A. Phrase-epithet
B. A pair of epithets
C. Two-step epithet
D. Compound epithet
16. *“Wha’s it matter to yo’ what time I come whoam?” he shouted.*
A. Permanent graphon
B. Folk etymology
C. Temporary graphon
D. Malopropism

17. *He prayed mutely to his guardian angel to drive away the demon that was whispering to his brain.*

- A. Metonymy
- B. Antithesis
- C. Antonomasia
- D. Hyperbole

18. *He is a living Velasquez.*

- A. Antonomasia
- B. Trite metaphor
- C. Trite hyperbole
- D. Personification

19. *His wit and wine are both of sparkling brands.*

- A. Simile
- B. Logical comparison
- C. Zeugma
- D. Hyperbole

20. *Strange voice answered.*

- A. Periphrasis
- B. Personification
- C. Antithesis
- D. Metonymy

21. *The mystery troubled me, maddened me.*

- A. Semantically false chain
- B. Pair of epithets
- C. Gradation
- D. Enumeration

22. *She is under my wing.*

- A. Metonymy
- B. Metaphor
- C. Hyperbole
- D. Synecdoche

23. *Was he always to be burdened by his past?*

- A. Periphrasis
- B. Secondary inversion
- C. Rhetorical question
- D. Pleonasm

24. *She was mostly neat and natty and nice.*
A. Alliteration
B. A pair of epithets
C. Cacophony
D. Direct onomatopoeia
25. *The rain had been a Niagara.*
A. Simile
B. Pun
C. Allusion
D. Periphrasis
26. *Youth is fiery, age is frosty.*
A. Metonymy
B. A pair of epithets
C. Antithesis
D. Oxymoron
27. *But, my child, how too weird – .*
A. Logical gradation
B. Aposiopesis
C. Enumeration
D. Suspense
28. *How marvellous to have a brother!*
A. Ellipsis
B. Back-gradation
C. Inversion
D. Chiasmus
29. *It was the very perfection of good living, good feeling, and good talking.*
A. Anaphora
B. Inversion
C. Syntactical tautology
D. Pleonasm
30. *Very stiffly she walked into the middle.*
A. Parallelism
B. Suspense
C. Asyndeton
D. Inversion

VARIANT II

1. *They waited and watched.*
 - A. Alliteration
 - B. Assonance
 - C. Onomatopoeia
 - D. Paronomasia
2. *His soul within was a living mass of corruption.*
 - A. Transferred epithet
 - B. Synonymous replacement
 - C. Irony
 - D. Metaphor
3. *The kitten of a woman.*
 - A. Trite periphrasis
 - B. Syntactical epithet
 - C. Speaking name
 - D. Metonymy
4. *He was tossed away on a great wave of music.*
 - A. Metaphor
 - B. Personification
 - C. Metonymy
 - D. Simile
5. *I felt passionately, stupidly in love.*
 - A. Compound epithet
 - B. Sentence-epithet
 - C. Phrase-epithet
 - D. A pair of epithets
6. *The green bushes bowed down as though they had been visited by archangels.*
 - A. Trite metaphor
 - B. Simile
 - C. Understatement
 - D. A chain of epithets
7. *You've already told me this millions of times!*
 - A. Hyperbole
 - B. Irony

- C. Metaphor
D. Meiosis
8. *She is fortyish.*
A. Diminutive suffix demonstrating a small degree of a quality
B. Diminutive suffix revealing uncertainty
C. Diminutive suffix with derogatory connotation
D. Diminutive suffix showing positive evaluation
9. *Differently-sized people.*
A. Meiosis
B. Transferred epithet
C. Trite hyperbole
D. Euphemistic periphrasis
10. *The meaning of that story of Narcissus who plunged into the fountain.*
A. Syntactical epithet
B. Simile
C. Synecdoche
D. Allusion
11. *It will cost you a pretty penny.*
A. Hyperbole
B. Meiosis
C. Litotes
D. Personification
12. *She came in, looking like a moonbeam.*
A. Understatement
B. Trite metaphor
C. Depersonification
D. Simile
13. *Bow-wow, says the dog; mew-mew, says the cat.*
A. Direct onomatopoeia
B. Assonance
C. Paronomasia
D. Colloquial coinage
14. *She contemplated a ghostly parallel life.*
A. Phrase-epithet

- B. A pair of epithets
 - C. Compound epithet
 - D. Two-step epithet
15. ***“What do you want to say?” “I dunno.”***
- A. Folk etymology
 - B. Permanent graphon
 - C. Ellipsis
 - D. Absence of auxiliary elements
16. ***The world is no less interesting a place.***
- A. Metaphor
 - B. Antithesis
 - C. Litotes
 - D. Oxymoron
17. ***She was reading Milton.***
- A. Trite metaphor
 - B. Metonymic antonomasia
 - C. Trite hyperbole
 - D. Personification
18. ***Expression is as necessary to me as leaf and blossoms are to the black branches of the trees.***
- A. Simile
 - B. Logical comparison
 - C. Zeugma
 - D. Antithesis
19. ***She felt her arms shaking, her body shaking, her legs shaking.***
- A. Personification
 - B. Periphrasis
 - C. Epiphora
 - D. Chiasmus
20. ***He was so handsome, so high-spirited, and so honorable.***
- A. Semantically false chain
 - B. Enumeration
 - C. Chain of epithets
 - D. Pair of epithets

21. *The sword is the worst argument.*
A. Metonymy
B. Metaphor
C. Hyperbole
D. Synecdoche
22. *She doesn't seem to displease the optic nerve.*
A. Hyperbole
B. Quasi-interrogative sentence
C. Litotes
D. Pleonasm
23. *Pride and Prejudice.*
A. Alliteration
B. A pair of epithets
C. Cacophony
D. Indirect onomatopoeia
24. *He knocked the ball through the window and two spectators off their chairs.*
A. Enumeration
B. Semantically false chain
C. Antithesis
D. Zeugma
25. *Grab life by the horns.*
A. Hyperbole
B. Decomposition of a phraseological unit
C. Metonymy
D. Periphrasis
26. *Strange crystals which are at one moment clear and at another clouded.*
A. A chain of epithets
B. Antithesis
C. Asyndeton
D. Anaphora
27. *The portrait was still loathsome – more loathsome, if possible, than before.*
A. Enumeration
B. Frame repetition

- C. Gradation
D. Suspense
28. *Nevertheless, the name remains, and the nominal society, and the ancient grounds, and some of the ancient edifices.*
- A. Ellipsis
B. Polysyndeton
C. Syntactical tautology
D. Chiasmus
29. *Sweet are the oases in Sahara.*
- A. Back-gradation
B. Suspense
C. Inversion
D. Pleonasm
30. *“Doesn’t time fly?”*
- A. Quasi-negative sentence
B. Absence of auxiliary elements
C. Quasi-affirmative sentence
D. Secondary inversion

VARIANT III

1. *Laura took a big bite of her bread-and-butter.*
- A. Syntactical epithet
B. Alliteration
C. Compound epithet
D. Paronomasia
2. *A faint smile played across her lips.*
- A. Transferred epithet
B. Irony
C. Personification
D. Synecdoche
3. *He introduced to us as Mr. Mumble.*
- A. Trite periphrasis
B. Allusion
C. Speaking name
D. Metonymy

4. *He kept his studio as neat as a pin.*
A. Metaphor
B. Periphrasis
C. Metonymy
D. Simile
5. *Sunshine-in-the-breakfast-room smell.*
A. Sentence-epithet
B. Phrase-epithet
C. Compound epithet
D. Reversed epithet
6. *A fine friend you are!*
A. Hyperbole
B. Irony
C. Metaphor
D. Meiosis
7. *Whenever it is a damp, drizzly November in my soul, it is high time to get to sea.*
A. Metaphor
B. Simile
C. Euphemism
D. Metonymy
8. *Surely all this is not without meaning.*
A. Metaphor
B. Antithesis
C. Meiosis
D. Litotes
9. *The lady at the piano dashed into the loveliest Haydn's Symphonies.*
A. Antonomasia
B. Allusion
C. Simile
D. Periphrasis
10. *Who can calculate the orbit of his own soul?*
A. Metaphor
B. Hyperbole
C. Syntactical epithet

- D. Metonymy
11. *A palace of a bird cage.*
A. Syntactical epithet
B. Simile
C. Synecdoche
D. Allusion
12. *She cried silently.*
A. Periphrasis
B. Meiosis
C. Oxymoron
D. Pun
13. *They make me jump, like a grasshopper in a May meadow.*
A. Hyperbole
B. Simile
C. Metaphor
D. Personification
14. *I abominate all toils, trials, and tribulations.*
A. Euphony
B. Alliteration
C. Assonance
D. Onomatopoeia
15. *A marvelously radiant smile.*
A. Phrase-epithet
B. A pair of epithets
C. Two-step epithet
D. Compound epithet
16. *“’Tis love that makes the bit go ‘round”.*
A. Graphon
B. Apokoinu construction
C. Parallelism
D. Meiosis
17. *At history lessons wars were chalked up on the blackboard and disposed of in a shower of chalk dust.*
A. Metonymy
B. Metaphor

- C. Hyperbole
D. Personification
18. ***They are terribly old, these aunts.***
A. Prolepsis
B. Ellipsis
C. Logical comparison
D. Anticipatory use of the personal pronoun
19. ***The wards emptied, but the work intensified.***
A. Periphrasis
B. Personification
C. Antithesis
D. Metaphor
20. ***He was joking, smiling, nipping back and forth.***
A. Semantically false chain
B. Lexical repetition
C. Morphological repetition
D. Gradation
21. ***The kettle is boiling.***
A. Metonymy
B. Metaphor
C. Hyperbole
D. Synecdoche
22. ***We are on an uninhabited island with no other people on it.***
A. Circumlocution
B. Quasi-interrogative sentence
C. Litotes
D. Pleonasm
23. ***He opens his eyes, and his eyes tell him...***
A. Inversion
B. Anadiplosis
C. Framing
D. Chiasmus
24. ***“Well, you know. Do you... I don’t know... do you miss him?”***
A. Enumeration

- B. Gradation
 - C. Retardation
 - D. Antithesis
25. *Seven days without pizza makes one weak.*
- A. Hyperbole
 - B. Pun
 - C. Allusion
 - D. Periphrasis
26. *He was a middle-aged child.*
- A. Metonymy
 - B. A pair of epithets
 - C. Antithesis
 - D. Oxymoron
27. *The knocking became a slapping-banging, and then there began a firm kicking at the bottom of the door.*
- A. Logical gradation
 - B. Quantitative gradation
 - C. Enumeration
 - D. Suspense
28. *There stood a wide, shallow tray full of pots of pink lilies.*
- A. Ellipsis
 - B. Back-gradation
 - C. Inversion
 - D. Chiasmus
29. *He laughed at first. He looked thoughtful. He started to scribble.*
- A. Asyndeton
 - B. Framing
 - C. Epiphora
 - D. Pleonasm
30. *“You discovered it then?”*
- A. Rhetorical question
 - B. Absence of auxiliary elements
 - C. Secondary inversion
 - D. Asyndeton

GLOSSARY

Absence of auxiliary elements – an incomplete syntactical structure of a sentence from which auxiliary words, link-verbs, articles, prepositions, conjunctions are omitted (*I been waiting here all morning*).

Alliteration – a phonetic stylistic device consisting in repetition of similar consonant sound(s) at the beginning of words or stressed syllables (*Many men, many minds*).

Allusion – a lexical stylistic device (a figure of quality), a short informal reference to some literary, historical, mythological, biblical, etc character or event commonly known (*Monty flung down his napkin with a Byronic gesture*).

Anadiplosis – a lexico-syntactical type of repetition, the repetition of the last word(s) of one phrase, clause, or sentence at the beginning of the next (...*a, a...*).

Anaphora – a lexico-syntactical type of repetition, the repetition of the same word or a group of words at the beginning of successive phrases, clauses or sentences (*a..., a..., a...*).

Anticipatory use of the personal pronoun – a redundant syntactical structure which implies the use of the corresponding personal pronoun before the noun subject (*It's beautiful, that purse*).

Anti-climax – a syntactical stylistic device (based on redistribution) which consists in the sudden drop in discourse from a serious, elevated idea to a trivial, commonplace or ludicrous one (*This was appalling – and soon forgotten*).

Antithesis – a lexical stylistic device (a figure of contrast) consisting in an active confrontation of ideas or notions – in the parts of one sentence or in different sentences – used to demonstrate the contradictory nature of the referent (*That's one small step for a man, one giant leap for mankind*).

Antonomasia – a lexical stylistic device (a figure of quality) based on the interaction of logical and nominal meanings of a word, i.e. the proper noun is used in place of the common one, and vice versa (*He is an Einstein*).

Apokoinu construction – a syntactical stylistic device (based on compression) which consists in the omission of the relative pronoun between the main clause and the subordinate clause (*I'm the first one saw her*).

Aposiopesis – a syntactical stylistic device (based on compression) consisting in a sudden intentional break in the middle or towards the end of the utterance in the narration or dialogue (*Surely you can't wish...*).

Assonance – a phonetic stylistic device which consists in repeating similar stressed vowel sounds in successive words for euphonic effect (*The rain in Spain falls mainly on the plain*).

Asyndeton – a syntactical stylistic device based on compression which implies the absence of conjunctions between parts of the sentence or between sentences (*He came. He saw. He conquered*).

Chain-repetition – a lexico-syntactical type of repetition; a chain of catch-repetitions, giving a sense of logical progression to the utterance (...*a, a...b, b...c, c...*).

Chiasmus – a lexico-syntactical type of repetition consisting of two sentences, the second repeating the structure of the first sentence in reversed manner (*I love my love, my love loves me*).

Detachment – a syntactical stylistic device (based on redistribution) by means of which a seemingly independent part of a sentence is separated graphically from the rest of the sentence (by means of dashes, brackets, or commas), is given prominence by intonation, and thus assumes a greater degree of significance (*He wasn't much of a business man – too emotional*).

Decomposition of phraseological units – a lexical stylistic device (a figure of inequality) consisting in transforming the original structure and meaning of an idiom, a proverb, or any other set phrase mostly by means of changing the word order or the number of its components (*It was raining cats and dogs, and two kittens and a puppy landed on my window-sill*).

Ellipsis – a syntactical stylistic device (based on economy) consisting in the omission from the sentence of a subject, or a predicate, or both major sentence components (*Don't know. Haven't read them*).

Enumeration – a syntactical stylistic device (based on redistribution) by means of which homogeneous parts of an utterance are made semantically heterogeneous; it involves a clash of concepts, a clash of different layers of vocabulary, a clash of logical semantic centers.

Epiphora – a lexico-syntactical type of repetition, the use of the same word or words at the end of successive phrases, clauses or sentences (...*a*, ...*a*, ...*a*).

Epithet – a lexical stylistic device based on the interplay of emotive and logical meaning in an attributive word or phrase, used to characterize the object and give an individual evaluation of its features or properties (*laughing valleys*).

Euphemism – a lexical stylistic device (a figure of quality) which consists in replacing an unpleasant, tabooed word or expression by a conventionally more acceptable one (*undernourishment, differently-sized*).

Framing – a lexico-syntactical type of repetition, the recurrence of one and the same unit at the beginning and at the end of the sentence, stanza or paragraph (*We will do it, I tell you; we will do it*).

Gradation – a syntactical stylistic device (based on redistribution) involving the arrangement of words, phrases, or sentences with gradual increase in their significance, importance, or emotional tension (*It was a lovely city, a beautiful city, a fair city, a veritable gem of a city*).

Graphon – a graphical expressive means, a deliberate change of the accepted spelling of the word used to reflect its authentic pronunciation (*Apppeeee Nooooooyeeeeerrr!*).

Hyperbole – a lexical stylistic device (a figure of quantity), which consists in deliberate exaggeration of a feature essential to the object or phenomenon, and which is not meant to be taken literally (*I've told you twenty million times*).

Inversion – a syntactical stylistic device (based on redistribution) which involves upsetting of the logical word order of sentence components (*Down dropped the breeze*).

Irony – a lexical stylistic device (a figure of quality) based on contrast between what is said and what is meant: the contextual meaning of a word is directly opposite to its dictionary meaning (*You are so **early*** (said to a latecomer)).

Litotes – a lexical stylistic device (a figure of quantity), a two-component structure in which two negatives give a positive evaluation (*not bad; not without his help*).

Meiosis – a lexical stylistic device (a figure of quantity) consisting in intentional underestimation of the size, shape, dimensions, or characteristic features of an object (*He knows a thing or two*).

Metaphor – a lexical stylistic device (a figure of quality) in which two different objects or concepts are simultaneously brought to mind (are compared) as a result of transference of some feature from one object to another (*Time flies*).

Metonymy – a lexical stylistic device (a figure of quality) which implies referring to a concept by its feature, quality, or characteristic. What is named is closely associated with or related to the subject implied (*The heat is unbearable. Just look how the mercury is rising*).

Nominative sentence – a syntactical structure of a sentence comprising only one principal part expressed by a noun or a noun equivalent (*Silence!; Nonsense!; Strange, indeed!*).

Onomatopoeia – a phonetic stylistic device, a combination of speech sounds which imitates the real sounds produced by different things, people, or animals (*ding-dong, bow-wow*).

Oxymoron – a lexical stylistic device (a figure of contrast), a combination of two words in which their meanings clash, being opposite or contradictory in sense (*a gorgeous mess, strangely familiar*).

Parallelism – a syntactical stylistic device (based on redundancy) implying the identity of syntactical constructions of two or more neighboring sentences (*John kept silent. Mary was thinking*).

Parcellation – a syntactical stylistic device (based on redistribution) which consists in dividing a structurally complete sentence into autonomous parts by means of full stops (*I need to beg you for money. Daily!*).

Paronomasia – a phonetic stylistic device which consists in co-occurrence of paronyms, which due to the proximity of phonetic image and positional closeness become contextually semantically connected and charged with one another's connotations (*Shorten the distance between imagination and image. You can. Canon*).

Periphrasis – a lexical stylistic device (a figure of quality), a descriptive phrase or sentence, substituting a one-word denomination of an object, phenomenon, or concept (*the fair sex, my better half*).

Personification – a lexical stylistic device (a figure of quality), a variety of metaphor which consists in attributing human qualities to inanimate objects or abstract notions (*We bought this house instead of that one because it is more friendly*).

Pleonasm, or lexical tautology – a type of semantic repetition which implies the use of more words than necessary to express an idea (*I myself personally*).

Polysyndeton – a type of repetition which implies connecting sentences, phrases, words by using connectives (mostly

conjunctions or prepositions) before each component part (*They looked conspicuous and cheap and charming*).

Prolepsis, or syntactical tautology – a syntactical stylistic device (based on redundancy) which implies recurrence of the noun subject in the form of the corresponding personal pronoun (*My maid Mary, she minds her dairy*).

Pun – a lexical stylistic device (a figure of inequality) which is based on the interaction of two meanings of a word or phrase (*Who wants to be a million heir?*).

Quasi-affirmative sentence – a syntactical stylistic device based on transposition; a rhetorical question containing a negative predicate but presupposing the affirmative statement (*What bank manager doesn't earn a lot?*).

Quasi-negative sentence – a rhetorical question containing the affirmative predicate but implying the negative idea (*Did I say a word about money?*).

Represented speech – a syntactical stylistic device based on redistribution; the representation of the actual utterance through the author's language (uttered represented speech) or the representation of the thoughts and feelings of the character (inner represented speech).

Retardation – a syntactical stylistic device (based on redistribution) which implies the use of time-fillers, pauses, and lexical repetitions making the whole sentence non-coherent (*Er – I – er – am seeking your daughter's hand – er – have you any objection, sir?*).

Rhetorical question – a syntactical stylistic device based on transposition; a statement expressed in the form of an interrogative sentence (*Don't I remember?*).

Semantically false chain – a lexical stylistic device (a figure of inequality) similar to zeugma, a chain of (more than two) homogeneous members belonging to non-relating semantic

fields linked to the same kernel (*My grandfather was English, military and long-nosed*).

Simile – a lexical stylistic device (a figure of identity) in which two unlike things are explicitly compared by the use of *like, as, resemble*, etc (*as fresh as a daisy, to run like a wind*).

Suspense – a syntactical compositional device (based on redistribution) which implies using less significant components at the beginning of the utterance while placing the main idea at the end of the utterance (*R. Kipling's "If"*).

Synecdoche – a lexical stylistic device (a figure of quality), the most primitive kind of metonymy which is based on the relations between the part and the whole, between the class and the individual (*Hands wanted!; Reading books instead of working!*).

Transposition, grammatical – the usage of certain forms of different parts of speech in non-conventional grammatical or lexical meanings (e.g.: historical present; the plural of majesty).

Zeugma – a lexical stylistic device (a figure of inequality) in which a single word, usually a verb or an adjective, is syntactically related to two words (different subjects or objects), though having a different sense in relation to each (*Time and her aunt moved slowly*).

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Вёрстка: А. А. Селютин

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