МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РФ
ФЕДЕРАЛЬНОЕ ГОСУДАРСТВЕННОЕ БЮДЖЕТНОЕ
ОБРАЗОВАТЕЛЬНОЕ УЧРЕЖДЕНИЕ ВЫСШЕГО
ПРОФЕССИОНАЛЬНОГО ОБРАЗОВАНИЯ ВЛАДИМИРСКИЙ
ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
имени Александра Григорьевича и Николая Григорьевича
Столетовых
(ВлГУ)

М.В. Цветкова

УЧЕБНО-МЕТОДИЧЕСКАЯ РАЗРАБОТКА ДЛЯ САМОСТОЯТЕЛЬНОЙ РАБОТЫ СТУДЕНТОВ III КУРСА ИСТОРИЧЕСКОГО ФАКУЛЬТЕТА (АНГЛИЙСКИЙ ЯЗЫК КАК ВТОРАЯ СПЕЦИАЛЬНОСТЬ) ПО СТИЛИСТИКЕ АНГЛИЙСКОГО ЯЗЫКА

Владимир
2014

УДК 44/46
ББК 81.432.1
Ц 27

Учебно-методическая разработка для самостоятельной работы студентов III курса исторического факультета по стилистике английского языка. – Владимир: ВлГУ, 2014. – 87 с.

Учебно-методическая разработка предназначена для студентов 3 курса исторического факультета. Она включает теоретический материал, описывающий разные функциональные стили, основные экспрессивные средства, и материал для практических занятий. Приложения содержат материалы, которые могут быть использованы для самостоятельного стилистического анализа текста.

Составители: Цветкова М.В. к.п.н., доцент кафедры второго иностранного языка и методики обучения иностранным языкам ВлГУ им. А.Г. и Н.Г. Столетовых (Педагогический институт ВлГУ)

Рецензент:
кандидат педагогических наук,
доцент кафедры иностранных языков
для неязыковых факультетов ВлГУ
Писарева Л.Н.

Expressive Means of Language (Stylistic Devices)

As expressive means, language uses various stylistic devices (SDs) which make use either of the meaning or of the structure of language units.

Unit I. LEXICAL LEVEL

Lexical Stylistic Devices (Figures of speech)

The term Figures of speech (фигуры речи, тропы, образные средства) is frequently used for stylistic devices that make use of a figurative meaning of the language elements and thus create a vivid image (образ).

Metaphor (метафора)

The most frequently used, well known and elaborated among them is a *metaphor* – transference of names based on the associated likeness between two objects, as in the "pancake", or "ball", or "volcano" for the "sun"; "silver dust", "sequins" for "stars"; "vault", "blanket", "veil" for the "sky".

The expressiveness of the metaphor is promoted by the implicit simultaneous presence of images of both objects – the one which is actually named and the one which supplies its own "legal" name. So that formally we deal with the name transference based on the similarity of one feature common to two different entities, while in fact each one enters a phrase in the complexity of its other characteristics. The wider is the gap between the associated objects the more striking and unexpected – the more expressive – is the metaphor.

If a metaphor involves likeness between inanimate and animate objects, we deal with *personification,* as in "the face of London", or "the pain of the ocean".

Metaphor, as all other SDs, is *fresh, original, genuine* when first used, and *trite, hackneyed, stale* when often repeated. In the latter case it gradually loses its expressiveness becoming just another entry in the dictionary, as in the

"*leg* of a table" or the "*sunrise*", thus serving a very important source of enriching the vocabulary of the language.

Metaphor can be expressed by all notional parts of speech, and functions in the sentence as any of its members.

When the speaker (writer) in his desire to present an elaborated image does not limit its creation to a single metaphor but offers a group of them, each supplying another feature of the described phenomenon, this cluster creates a *sustained (prolonged)* metaphor.

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

1. She looked down on Gopher Prairie. The snow stretching without break from street to devouring prairie beyond, wiped out the town's pretence of being a shelter. The houses were black specks on a white sheet. (S.L.)

2. And the skirts! What a sight were those skirts! They were nothing but vast decorated pyramids; on the summit of each was stuck the upper half of a princess. (A.B.)

3. I was staring directly in front of me, at the back of the driver's neck, which was a relief map of boil scars. (S.)

4. She was handsome in a rather leonine way. Where this girl was a lioness, the other was a panther – lithe and quick. (Ch.)

5. His voice was a dagger of corroded brass. (S.L.)

6. He smelled the ever – beautiful smell of coffee imprisoned in the can. (J. St.)

7. We talked and talked and talked, easily, sympathetically, wedding her experience with my articulation. (Jn.B.)

8. Geneva, mother of the Red Cross, hostess of humanitarian congresses for the civilizing of warfare! (J.R.)

9. Autumn comes

And trees are shedding their leaves,

And Mother Nature blushes Before disrobing. (N. W.)

10. Notre Dame squats in the dusk. (H.)

Metonymy (метонимия)

Metonymy, another lexical SD, – like metaphor – on losing its originality also becomes instrumental in enriching the vocabulary of the language, though metonymy is created by a different semantic process and is based on contiguity (nearness) of objects or phenomena. Transference of names in metonymy does not involve a necessity for two different words to have a common component in their semantic structures, as is the case of metaphor, but proceeds from the fact that two objects (phenomena) have common grounds of existence in reality. Such words as "cup" and "tea" have no linguistic semantic nearness, but the first one may serve the container of the second, hence – the conversational cliché "Will you have another cup?", which is a case of metonymy, once original, but due to long use, no more accepted as a fresh SD.

"My brass will call your brass," says one of the characters of A. Hailey's *Airport* to another, meaning "My boss will call your boss." The transference of names is caused by both bosses being officers, wearing uniform caps with brass cockades.

The scope of transference in metonymy is much more limited than that of metaphor. This is why metonymy, on the whole, is a less frequently observed SD, than metaphor.

In cases of metonymy, the name of one object is used instead of another, closely connected with it. This may include:

1. The name of a part instead of the name of a whole (synecdoche, *синекдоха):*

Washington *and* ***London*** *(= USA and UK) agree on most issues; He was followed into the room by* ***a pair of heavy boots*** *(=* ***by a man*** *in heavy boots); cf. the Russian: "Да, да", ответили рыжие панталоны (Чехов).* In a similar way, the word *crown (to fight for the crown)* may denote "the royal power/the king"; the word *colours* in the phrase *to defend the colours of a school* denotes the organization itself.

2. The name of a container instead of the contents:

He drank a whole ***glass*** *of whiskey (= drank the liquid contained in a glass).* This is such a frequent type of transference of meaning in the language system that in many cases (like the latter example), it is not perceived as a stylistic device. Sometimes, however, the stylistic use of this change of meaning can be still felt, and then it is perceived as a figure of speech: *The whole* ***town*** *was out in the streets (= the people of the town).*

3. The name of a characteristic feature of an object instead of the object:

The massacre of the ***innocents*** (*=children;* this biblical phrase is related to the killing of Jewish male children by King Herod in Bethlehem).

4. The name of an instrument instead of an action or the doer of an action:

All they that take the **sword,** shall perish with the **sword** (= war, fighting).

Let us turn **swords** into **ploughs** (=Let us replace fighting by peaceful work; Перекуем мечи на орала).

As a rule, metonymy is expressed by nouns (less frequently – by substantivized numerals) and is used in syntactical functions characteristic of nouns (subject, object, predicative).

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

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

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

3. The man looked a rather old forty-five, for he was already going grey. (K. P.)

4. The delicatessen owner was a spry and jolly fifty. (T. R.)

5. "It was easier to assume a character without having to tell too many lies and you brought a fresh eye and mind to the job." (P.)

6. "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.)

7. You have nobody to blame but yourself. The saddest words of tongue or pen. (I.Sh.)

8. There you are at your tricks again. The rest of them do earn their bread; you live on my charity. (E.Br.)

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

10. His mind was alert and people asked him to dinner not for old times' sake, but because he was worth his salt. (S.M.)

Zeugma (зевгма, каламбур)

This is a stylistic device that plays upon two different meanings of the word — the direct and the figurative meanings, thus creating a *pun (игра слов).* The effect comes from the use of a word in the same formal (grammatical) relations, but in different semantic relations with the surrounding words in the

phrase or sentence, due to the simultaneous realization (in one text) of the literal and figurative meaning of a word:

A leopard changes his spots, as often as he goes from one spot to another (*spot* = 1. пятно; 2. место).

Dora plunged at once into privileged intimacy and into the middle of the room. (B. Sh.)

The title of O. Wilde's comedy *The importance of being Earnest* plays upon the fact that the word *earnest* (= serious) and the male name *Ernest* sound in the same way: one of the female characters in the play wished to marry a man with the name of Ernest, as it seemed to her to guarantee his serious intentions.

A similar effect may result from the **decomposition** of **a set-phrase,** when the direct and figurative meanings of the words within the set-phrase are realized at the same time:

May's mother always stood on her gentility, and Dot's mother never stood on anything but her active little feet. (D.)

One of the characters of L. Carrol's book 'Alice in Wonderland' is called *Mock Turtle (Фальшивая черепаха);* this name has been coined from the phrase "mock turtle soup" (*суп из телятины*, дословно – «как бы черепаший суп»).

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

1. After a while and a cake he crept nervously to the door of the parlour. (A. T.)
2. There are two things I look for in a man. A sympathetic character and full lips. (I.Sh.)
3. She possessed two false teeth and a sympathetic heart. (O. H.)
4. She dropped a tear and her pocket handkerchief (D.)
5. At noon Mrs. Turpin would get out of bed and humor,

put on kimono, airs, and water to boil for coffee. (O. H.)

6. ' When Bishop Berkley said: 'there is no matter'

And proved it — it was no matter what he said'. (B.)

Irony

Irony, like the stylistic device of zeugma, is based on the simultaneous realization of two opposite meanings: the permanent, "direct" meaning (the dictionary meaning) of words and their contextual (covert, implied) meaning. Usually the direct meaning in such cases expresses a positive evaluation of the situation, while the context contains the opposite, negative evaluation:

How delightful – to find yourself in a foreign country without a penny in your pocket!

Aren't you a hero – running away from a mouse!

I like a parliamentary debate,

Particularly when it is not too late. (B.)

The Holy Alliance (Russia, Prussia, Austria) was minded to stretch the arm of its Christian charity across the Atlantic and put republicanism down in the western hemisphere as well as in its own. (G.S.).

I do not consult physicians, for I hope to die without their help. (W.T.).

In the stylistic device of irony it is always possible to indicate the exact word whose contextual meaning diametrically opposes its dictionary meaning. This is why this type of irony is called *verbal* irony. There are very many cases, though, which we regard as irony, intuitively feeling the reversal of the evaluation, but unable to put our finger on the exact word in whose meaning we can trace the contradiction between the said and the implied. The effect of irony in such cases is created by a number of statements, by the whole of the text. This type of irony is called *sustained,* and it is formed by the contradiction of the speaker's (writer's) considerations and the generally accepted moral and ethical

codes. Many examples of sustained irony are supplied by D. Defoe, J. Swift or by such XX-ieth c. writers as S. Lewis, K. Vonnegut, E. Waugh and others.

Exercise IV. In the following excerpts you will find mainly examples of verbal irony. Explain what conditions made the realization of the opposite evaluation possible. Pay attention to the part of speech which is used in irony, also its syntactical function:

1. When the, war broke out she took down the signed photograph of the Kaiser and, with some solemnity, hung it in the men-servants' lavatory; it was her one combative action. (E.W.)

2. The lift held two people and rose slowly, groaning with diffidence. (I.M.)

3. She's a charming middle-aged lady with a face like a bucket of mud and if she has washed her hair since Coolidge's second term, I'll eat my spare tire, rim and all. (R.Ch.)

4. With all the expressiveness of a stone Welsh stared at him another twenty seconds apparently hoping to see him gag. (R.Ch.)

5. "Well. It's shaping up into a lovely evening, isn't it?" "Great," he said.

"And if I may say so, you're doing everything to make it harder, you little sweet." (D. P.)

6. Last time it was a nice, simple, European-style war. (I.Sh.)

7. He spent two years in prison, making a number of valuable contacts among other upstanding embezzlers, frauds and confidence men whilst inside. (An.C.)

Antonomasia (антономасия, переименование)

Antonomasia is a lexical SD in which a proper name is used instead of a common noun or vice versa, i.e. a SD, in which the nominal meaning of a proper name is suppressed by its logical meaning or the logical meaning acquires the

new – nominal – component. Logical meaning, as you know, serves to denote concepts and thus to classify individual objects into groups (classes). Nominal meaning has no classifying power for it applies to one single individual object with the aim not of classifying it as just another of a number of objects constituting a definite group, but, on the contrary, with the aim of singling it out of the group of similar objects, of individualizing one particular object. Indeed, the word "Mary" does not indicate whether the denoted object refers to the class of women, girls, boats, cats, etc., for it singles out without denotational classification. But in Th. Dreiser we read: "He took little satisfaction in telling each Mary, shortly after she arrived, something...." The attribute "each", used with the name, turns it into a common noun denoting any female. Here we deal with a case of antonomasia of the first type.

Another type of antonomasia we meet when a common noun serves as an individualizing name, as in D. Cusack: "There are three doctors in an illness like yours. 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."

Still another type of antonomasia is presented by the so-called "speaking names" – names whose origin from common nouns is still clearly perceived. So, in such popular English surnames as Mr. Smith or Mr. Brown the etymology can be restored but no speaker of English today has it in his mind that the first one used to mean occupation and the second one – color. While such names from Sheridan's *School for Scandal* as Lady Teazle or Mr. Surface immediately raise associations with certain human qualities due to the denotational meaning of the words "to tease" and "surface". The double role of the speaking names, both to name and to qualify, is sometimes preserved in translation. Cf. the list of names from another of Sheridan's plays, *The Rivals:* Miss Languish – Мисс Томней; Mr. Backbite – М-р Клевентаун; Mr. Credulous – М-р Доверч; Mr. Snake – М-р Гад, etc. Or from F. Cooper: Lord Chatterino – Лорд Балаболо; John Jaw – Джон Брех; Island Leap – High – Остров Высокопрыгия.

Antonomasia is created mainly by nouns, more seldom by attributive combinations (as in "Dr. Fresh Air") or phrases (as in "Mr. What's-his name"). Common nouns used in the second type of antonomasia are in most cases abstract, though there are instances of concrete ones being used too.

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

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

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

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

4. I keep six honest serving-men
(They taught me all I know);
Their names are What and Why and When
And How and Where and Who.
I send them over land and sea,
I send them east and west;
But after they have worked for me
I give them all a rest.
I let them rest from nine till five,
For I am busy then,
As well as breakfast, lunch, and tea,
For they are hungry men.

But different folk have different views.

I know a person small –

She keeps ten million serving-men,

Who get no rest at all.

She sends 'em abroad on her own affairs,

From the second she opens her eyes –

One million Hows, two million Wheres,

And seven million Whys. (R. K.)

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

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

7. 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.)

Epithet (эпитет)

This is a word or phrase containing an expressive characteristic of the object, based on some metaphor and thus creating an image:

*O **dreamy, gloomy, friendly** trees!* (Tr.)

Note that in phrases like *an iron (silver) spoon*, the adjective is just a grammatical attribute to noun, not an epithet, as no figurative meaning is implied; on the other hand, in *a man of iron will* the adjective is already an epithet, as this is an expressive description, based on covert comparison (metaphor).

An epithet may be used in the sentence as an attribute: *a silvery laugh; a thrilling story/film; Alexander the Great; a cutting smile*, or as an adverbial modifier: *to smile cuttingly*. It may also be expressed by a syntactic construction (a syntactic epithet): *Just **a ghost of a smile** appeared on his face; she is **a doll of a***

baby; *a little man with a* ***Say-nothing-to-me, or - I'll- contradict- you*** *expression on his face.*

Fixed epithets *(устойчивые)* are often found in folklore: *my true love; a sweet heart; the green wood; a dark forest; brave cavaliers; merry old England.* Epithets are used singly *(single epithets)*, in pairs, in chains, in two-step structures, and in inverted constructions, also as phrase-attributes. *Pairs* are represented by two epithets joined by a conjunction or asyndetically as in *"wonderful and incomparable beauty"* (O.W.) or *"a tired old town"* (H.L.). *Chains* (also called *strings***)** of epithets present a group of homogeneous attributes varying in number from three up to sometimes twenty and even more. E.g. "You're a scolding, unjust, abusive, aggravating, bad old creature." (D.)

Two-step epithets are so called because the process of qualifying seemingly passes two stages: the qualification of the object and the qualification of the qualification itself, as in "an unnaturally mild day" (Hut.), or "a pompously majestic female". (D.) As you see from the examples, two-step epithets have a fixed structure of Adv + Adj model.

Phrase-epithets always produce an original impression Cf.: *"the sunshine-in-the-breakfast-room smell"* (J.B.), or *"a move-if-you-dare expression"*. (Gr.) Their originality proceeds from the fact of the rare repetition of the once coined phrase-epithet which, in its turn, is explained by the fact that into a phrase-epithet is turned a semantically self-sufficient word combination or even a whole sentence, which loses some of its independence and self-sufficiency, becoming a member of another sentence, and strives to return to normality.

A different linguistic mechanism is responsible for the emergence of one more structural type of epithets, namely, *inverted epithets.* They are based on the contradiction between the logical and the syntactical: logically defining becomes syntactically defined and vice versa. E.g. instead of *"this devilish woman"*, where "devilish" is both logically and syntactically defining, and "woman" also both logically and syntactically defined, W. Thackeray says *"this devil of a*

woman". Here "of a woman" is syntactically an attribute, i.e. the defining, and "devil" the defined, while the logical relations between the two remain the same as in the previous example – "a woman" is defined by "the devil".

All inverted epithets are easily transformed into epithets of a more habitual structure where there is no logico-syntactical contradiction. Cf.: *"the giant of a man"* (a gigantic man); *"the prude of a woman"* (a prudish woman), etc.

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

1. He has that unmistakable tall lanky "rangy" loose-jointed graceful closecropped formidably clean American look. (I.M.)

2. Across the ditch Doll was having an entirely different reaction. With all his heart and soul, furiously, jealously, vindictively, he was hoping Queen would not win. (J.)

3. He sat with Daisy in his arms for a long silent time. (Sc.F.)

4. He's a proud, haughty, consequential, turned-nosed peacock. (D.)

5. "What a picture!" cried the ladies. "Oh! The lambs! Oh, the sweets! Oh, the ducks! Oh, the pets!" (K.M.)

6. He loved the afterswim salt-and-sunshine smell of her hair. (Jn.B.)

7. I was to secretly record, with the help of a powerful long-range movie-camera lens, the walking-along-the-Battery-in-the-sunshine meeting between Ken and Jerry. (D.U.)

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

9. She spent hausfrau afternoons hopping about in the sweatbox of her midget kitchen. (T.C.)

10. He acknowledged an early-afternoon customer with a be-with-you-in-a-minute nod. (D.U.)

Hyperbole and **Understatement** (гипербола и приуменьшение)

Hyperbole – a stylistic device in which emphasis is achieved through deliberate exaggeration, – like epithet, relies on the foregrounding of the emotive meaning. The feelings and emotions of the speaker are so raffled that he resorts in his speech to intensifying the quantitative or the qualitative aspect of the mentioned object. E.g.: In his famous poem "To His Coy Mistress" Andrew Marvell writes about love: *"My vegetable love should grow faster than empires."*

Hyperbole is one of the most common expressive means of our everyday speech. When we describe our admiration or anger and say *"I would gladly see this film a hundred times"*, or *"I have told it to you a thousand times"* – we use trite language hyperboles which, through long and repeated use, have lost their originality and remained signals of the speaker's roused emotions.

Hyperbole may be the final effect of another SD – metaphor, simile, irony, as we have in the cases "He has the tread of a rhinoceros" or "The man was like the Rock of Gibraltar".

Hyperbole can be expressed by all notional parts of speech. There are words though, which are used in this SD more often than others. They are such pronouns as "all", "every", "everybody" and the like. Cf.: *"Calpurnia was all angles and bones"* (H. L.); also numerical nouns ("a million", "a thousand"), as was shown above; and adverbs of time ("ever", "never").

Hyperbole is aimed at exaggerating quantity or quality. When it is directed the opposite way, when the size, shape, dimensions, characteristic features of the object are hot overrated, but intentionally underrated, we deal with ***understatement.*** The mechanism of its creation and functioning is identical with that of hyperbole. They differ only in the direction of the flow of roused emotions. English is well known for its preference for understatement in everyday speech – "I am rather annoyed" instead of "I'm infuriated", "The wind is rather strong" instead of "There's a gale blowing outside" are typical of British polite speech, but are less characteristic of American English.

Some hyperboles and understatements have become fixed, as we have in "Snow White", or "Liliput", or "Gargantua".

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

1. I was scared to death when he entered the room. (S.)

2. The girls were dressed to kill. (J.Br.)

3. Newspapers are the organs of individual men who have jockeyed themselves to be party leaders, in countries where a new party is born every hour over a glass of beer in the nearest cafe. (J.R.)

4. I was violently sympathetic, as usual. (Jn.B.)

5. Four loudspeakers attached to the flagpole emitted a shattering roar of what Benjamin could hardly call music, as if it were played by a collection of brass bands, a few hundred fire engines, a thousand blacksmiths' hammers and the amplified reproduction of a force-twelve wind. (A. S.)

6. The car which picked me up on that particular guilty evening was a Cadillac limousine about seventy-three blocks long. (J.B.)

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

8. He didn't appear like the same man; then he was all milk and honey – now he was all starch and vinegar. (D.)

9. The rain had thickened, fish could have swum through the air. (T.C.)

10. She wore a pink hat, the size of a button. (J.R.)

Oxymoron (оксюморон)

This is a device which combines, in one phrase, two words (usually: noun + adjective) whose meanings are opposite and incompatible *(несовместимы): a*

living corpse; sweet sorrow; a nice rascal; awfully (terribly) nice; a deafening silence; a low skyscraper.

In Shakespearian definitions of love, much quoted from his *Romeo and Juliet,* perfectly correct syntactically, attributive combinations present a strong semantic discrepancy between their members. Cf.: *"O brawling love! O loving hate! O heavy lightness! Serious vanity! Feather of lead, bright smoke, cold fire, sick health!"*

The most widely known structure of oxymoron is attributive, so it is easy to believe that the subjective part of the oxymoron is embodied in the attribute-epithet, especially because the latter also proceeds from the foregrounding of the emotive meaning. But there are also others, in which verbs are employed: *"to shout mutely"* (I.Sh.) or *"to cry silently"* (M.W.)

Originality and specificity of oxymoron becomes especially evident in non-attributive structures which also, not infrequently, are used to express semantic contradiction, as in *"the street damaged by improvements"* (O. H.) or *"silence was louder than thunder"* (U.).

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

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

2. Sprinting towards the elevator he felt amazed at his own cowardly courage. (G. M.)

3. They were a bloody miserable lot – the miserablest lot of men I ever saw. But they were good to me. Bloody good. (J. St.)

4. He behaved pretty busily to Jan. (D. C.)

5. Well might he perceive the hanging of her hair in fairest quantity in locks, some curled and some as if it were forgotten, with such a careless care and an art so hiding art that it seemed she would lay them for a pattern. (Ph. S.)

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

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

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

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

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

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

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

Euphemisms (эвфемизмы)

This term denotes the use of a different, more gentle or favourable name for an object or phenomenon so as to avoid undesirable or unpleasant associations. Thus, the verb *to die* may be replaced by euphemisms like *to expire, to be no more, to join the majority, to be gone, to depart; a madhouse* may be called *a lunatic asylum* or *a mental hospital;* euphemisms for *toilet, lavatory* are *ladies' (men's) room; rest-room; bathroom.*

Euphemistic expressions may have the structure of a sentence:

China is a country where you often get different accounts of the same thing (= where many lies are told) (from Lord Salisbury's Speech).

There are euphemisms replacing taboo-words (taboos), i.e. words forbidden in use in a community: *The Prince of darkness* or *The Evil One (=the Devil); the kingdom of darkness* or *the place of no return (= Hell).*

Allegory (аллегория)

Allegory is a device by which the names of objects or characters of a story are used in a figurative sense, representing some more general things, good or bad qualities. This is often found in fables and parables. It is also a typical feature of proverbs, which contain generalizations (express some general moral truths): *All is not gold that glitters* (= impressive words or people are not always really so good as they seem); *Every cloud has a silver lining* (= even in bad situations we may find positive elements); *There is no rose without a thorn* (= there are always disadvantages in the choice that we make); *Make the hay while the sun shines* (= hurry to achieve your aim while there is a suitable situation).

Allusion (аллюзия)

This is indirect reference to (a hint at) some historical or literary fact (or personage) expressed in the text. Allusion presupposes the knowledge of such a fact on the part of the reader or listener, so no particular explanation is given (although this is sometimes really needed). Very often the interpretation of the fact or person alluded to is generalized or even symbolized. See the following examples:

Hers was a forceful clarity and a colourful simplicity and a bold use of metaphor that Demosphenes would have envied. (Faulkner) (allusion to the widely-known ancient Greek orator).

*He felt as **Balaam** must give felt when his ass broke into speech* (Maugham) (allusion to the biblical parable of an ass that spoke the human language when its master, the heathen prophet Balaam, intended to punish it).

In B. Shaw's play "Pygmalion", the following remark of Mr. Higgins *"Eliza: you are an idiot, waste the treasures of my **Miltonic** mind by spreading them before you* alludes to the English poet of the 17th century John Milton, the author of the poem "Paradise Lost"; apart from that, the words *spreading the treasures of my mind before you* contain an allusion to the biblical expression *to*

cast pearls before swine (метать бисер перед свиньями). In A. Christie's book of stories' ***The Labours*** *of Hercules'* the name of the famous detective Hercule Poirot is an allusion to the name of *Hercules* and the twelve heroic deeds (labours) of this hero of the ancient Greek myths.

After you had learnt individual lexical stylistic devices and the linguistic mechanism which operates in each of them, we may pass on to the general stylistic analysis on the lexical level. Your main task is to indicate how and through what lexical means additional logical, emotive, expressive information is created. In many cases you will see a number of lexical units used *in convergence* to still more enhance the expressiveness and emphasis of the utterance.

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

1. Constantinople is noisy, hot, hilly, dirty and beautiful. It is packed with uniforms and rumors. (H.)

2. At Archie Schwert's party the fifteenth Marquess of Vanburgh, Earl Vanburgh de Brendon, Baron Brendon, Lord of the Five Isles and Hereditary Grand Falconer to the Kingdom of Connaught, said to the eighth Earl of Balcairn, Viscount Erdinge, Baron Cairn of Balcairn, Red Knight of Lancaster, Count of the Holy Roman Empire and Chenonceaux Herald to the Duchy of Aquitaine, "Hullo," he said. "Isn't it a repulsive party? What are you going to say about it?" for they were both of them as it happened, gossip writers for the daily papers. (E. W.)

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

4. "I guess," said Mr. Hiram Fish *sotto voce* to himself and the world at large, "that this has been a great little old week." (Ch.)

5. An enormous grand piano grinned savagely at the curtains as if it would grab them, given the chance. (W.G1.)

6. They were both wearing hats like nothing on earth, which bobbed and nodded as they spoke. (E.W.)

7. Some say the world will end in fire,

Some say in ice,

From what I've tasted of desire

I hold with those who favor fire.

But if it had to perish twice

I think I know enough of hate

To say that for destruction ice

Is also great

And would suffice. (R. Fr.)

8. Outside the narrow street fumed, the sidewalks swarmed with fat stomachs. (J.R.)

9. His fingertips seemed to caress the wheel as he nursed it over the dark winding roads at a mere whispering sixty. (L. Ch.)

Unit II. SYNTACTICAL LEVEL

1. Main Characteristics of the Sentence. Syntactal SDs

Stylistic study of the syntax begins with the study of the length and the structure of a sentence. It appears, the length of any language unit is a very important factor in information exchange, for the human brain can receive and transmit information only if the latter is punctuated by pauses.

Unable to specify the upper limit of sentence length we definitely know its lower mark to be one word. ***One-word sentences*** possess a very strong emphatic impact, for their only word obtains both the word- and the sentence-stress. The word constituting a sentence also obtains its own sentence-intonation which, too, helps to foreground the content. Cf.: "They could keep the Minden

Street Shop going until they got the notice to quit; which mightn't be for two years. Or they could wait and see what kind of alternative premises were offered. If the site was good. – *If. Or.* And, quite inevitably, borrowing money." (J.Br.) As you see, even such conjunctions, receiving the status of sentences, are noticeably promoted in their semantic and expressive value.

Abrupt changes from short sentences to long ones and then back again, create a very strong effect of tension and suspense for they serve to arrange a nervous, uneven, ragged rhythm of the utterance.

To convey pausation and intonation in the written form of speech ***order of words and punctuation*** are used.

The possibilities of intonation are much richer than those of punctuation. Indeed, intonation alone may create, add, change, reverse both the logical and the emotional information of an utterance. Punctuation is much poorer and it is used not alone, but emphasizing and substantiating the lexical and syntactical meanings of sentence-components. *Points of exclamation* and *of interrogation, dots, dashes* help to specify the meaning of the written sentence which in oral speech would be conveyed by the intonation. It is not only the *emphatic types of punctuation* listed above that may serve as an additional source of information, but also more conventional *commas, semicolons and full stops.* E.g.: *"What's your name?" "John Lewis." "Mine's Liza. Watkin."* (K.K.) The full stop between the name and the surname shows there was a pause between them and the surname came as a response to the reaction (surprise, amusement, roused interest) of John Lewis at such an informal self-introduction.

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

1. Now, although we were little and I certainly couldn't be dreaming of taking Fonny from her or anything like that, and although she didn't really love

Fonny, only thought mat she was supposed to because she had spasmed him into this world, already, Penny's mother didn't like me. (J.B.)

2. Soldiers with their cartridges gone wandered aimlessly out of the chaparral, dragging their rifles and plunged into the brush again on the other side of the railroad, black with powder, streaked with sweat, their eyes vacantly on the ground. (J.R.)

3. I like people. Not just empty streets and dead buildings. People. People. (P. A.)

4. "You know so much. Where is she?" "Dead. Or in a crazy house. Or married. I think she's married and quieted down." (T.C.)

5. "Jesus Christ! Look at her face!" Surprise. "Her eyes is closed!" Astonishment. "She likes it!" Amazement.

"Nobody could take my picture doing that!" Moral disgust. "Them goddam white folks!" Fascinated fear. (Wr.)

6. What courage can withstand the ever-enduring and all-besetting terrors of a woman's tongue? (W. I.)

7. Jonathan Livingstone Seagull narrowed his eyes in fierce concentration, held his breath, forced one... single – more... inch... of... curve – Then his feathers raffled, he stalled and fell. (Rch. B.)

8. A boy and a girt sat on stools drinking pop. An elderly man alone – someone John knew vaguely by sight – the town clerk? – sat behind an empty Coca-Cola bottle. (P. Q.)

9. The neon lights in the heart of the city flashed on and off. On and off. On. Off. On. Off. Continuously. (P. A.)

10. What is the opposite of faith? Not disbelief. Too final, certain, closed. Itself a kind of belief. Doubt. (S.R.)

Rhetorical Question

Rhetorical question. Unlike an ordinary question, the rhetorical question does not demand any information but serves to express the emotions of the speaker and also to call the attention of listeners. Rhetorical questions make an indispensable part of oratoric speech for they very successfully emphasize the orator's ideas. In fact the speaker knows the answer himself and gives it immediately after the question is asked. The interrogative intonation and / or punctuation draw the attention of listeners (readers) to the focus of the utterance.

Having the form of an interrogative sentence, a rhetorical question contains not a question but a covert statement of the opposite: *Who does not know Shakespeare?* (the implication is *"everybody knows"*); *Is there not blood enough ... that more must be poured forth?* (Byron) (= *there certainly is enough blood*). *This king, Shakespeare, does not he shine over us all, as the noblest, gentlest, yet strongest, indestructible?* (Carlyle) (= *he certainly does*).

The effect of the majority of syntactical stylistic devices depends on either the *completeness of the structure* or on the *arrangement of its members.* The order in which words (clauses) follow each other is of extreme importance not only for the logical coherence of the sentence but also for its connotational meanings. The following sprawling rambling sentence from E. Waugh's novel *Vile Bodies*, with clauses heaping one over another, testifies to the carelessness, talkativeness and emotionality of the speaker: "Well, Tony rang up Michael and told him that I'd said that William, thought Michael had written the review because of the reviews I had written of Michael's book last November, though, as a matter of fact, it was Tony himself who wrote it." (E.W.) More examples showing the validity of the syntactical pattern were shown in Exercise I on the previous page.

Types of Repetition

One of the most prominent places among the SDs dealing with the arrangement of members of the sentence decidedly belongs *to repetition.* We

have already seen the repetition of a phoneme (as in *alliteration*), of a morpheme (as in *rhyming*, or *plain morphemic repetition*). As a syntactical SD repetition is recurrence of the same word, word combination, phrase for two and more times. According to the place which the repeated unit occupies in a sentence (utterance), repetition is classified into several types:

1. *anaphora:* the beginning of two or more successive sentences (clauses) is repeated – *a...*, *a...*, *a...* . The main stylistic function of anaphora is hot so much to emphasize the repeated unit as to create the background textile nonrepeated unit, which, through its novelty, becomes foregrounded. The background-forming function of anaphora is also evident from the kind of words which are repeated anaphorically. Pay attention to their semantics and syntactical function in the sentence when working with Exercise II.

2. *epiphora:* the end of successive sentences (clauses) is repeated – ...*a*, ...*a*, ...*a*. The main function of epiphora is to add stress to the final words of the sentence.

3. *framing:* the beginning of the sentence is repeated in the end, thus forming the "frame" for the non-repeated part of the sentence (utterance) – *a... a*. The function of framing is to elucidate the notion mentioned in the beginning of the sentence. Between two appearances of the repeated unit there comes the developing middle part of the sentence which explains and clarifies what was introduced in the beginning, so that by the time it is used for the second time its semantics is concretized and specified.

4. *catch repetition (anadiplosis):* the end of one clause (sentence) is repeated in the beginning of the following one – ...*a*, *a*.... Specification of the semantics occurs here too, but on a 'more modest level.

5. *chain repetition* presents several successive anadiploses: ...*a*, *a*...*b*, *b*...*c*, *c*. The effect is that of the smoothly developing logical reasoning.

6. *ordinary repetition* has no definite place in the sentence and the repeated unit occurs in various positions: ...*a*, ...*a*..., *a*.. . Ordinary repetition

emphasizes both the logical and the emotional meanings of the reiterated word (phrase).

7. *successive repetition* is a string of closely following each other reiterated units: ...*a, a, a*... This is the most emphatic type of repetition which signifies the peak of emotions of the speaker.

Parallel Constructions. Chiasmus (хиазм)

As you must have seen from the brief description, repetition is a powerful means of emphasis. Besides, repetition adds rhythm and balance to the utterance. The latter function is the major one in *parallel constructions* which may be viewed as a purely syntactical type of repetition for here we deal with the reiteration of the structure of several successive sentences (clauses), and not of their lexical "flesh". True enough, parallel constructions almost always include some type of lexical repetition too, and such a convergence produces a very strong effect, foregrounding at one go logical, rhythmic, emotive and expressive aspects of the utterance.

Reversed parallelism is called *chiasmus.* The second part of a chiasmus is, in fact, inversion of the first construction. Thus, if the first sentence (clause) has a direct word order – SPO, the second one will have it inverted – OPS.

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

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

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

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

4. I really don't see anything romantic in proposing. It is very romantic to be in love. But there is nothing romantic about a definite proposal. (O.W.)

5. I wanted to knock over the table and hit him until my arm had no more strength in it, then give him the boot, give him the boot, give him the boot – I drew a deep breath. (J.Br.)

6. Now he understood. He understood many things. One can be a person first. A man first and then a black man or a white man. (P. A.)

7. Obviously – this is a streptococcal infection. Obviously. (W.D.)

8. And a great desire for peace, peace of no matter what kind, swept through her. (A.B.)

9. When he blinks, a parrot-like look appears, the look of some heavily blinking tropical bird. (A. M.)

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

11. Then there was something between them. There was. There was. (Dr.)

12. 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.)

13. "Secret Love", "Autumn Leaves", and something whose title he missed. Supper music. Music to cook by. (U.)

14. Living is the art of loving.

Loving is the art of caring.

Caring is the art of sharing.

Sharing is the art of living. (W.H.D.)

Inversion

Inversion which was briefly mentioned in the definition of chiasmus is very often used as an independent SD in which the direct word order is changed either completely so that the predicate (predicative) precedes the subject; or partially so that the object precedes the subject-predicate pair. Correspondingly, we differentiate between *partial* and a *complete inversion.*

The stylistic device of inversion should not be confused with grammatical inversion which is a norm in interrogative constructions. Stylistic inversion deals with the rearrangement of the normative word order. Questions may also be rearranged: *"Your mother is at home?"* asks one of the characters of J. Baldwin's novel. The inverted question presupposes the answer with more certainty than the normative one. It is the assuredness of the speaker of the positive answer that constitutes additional information which is brought into the question by the inverted word order. Interrogative constructions with the direct word order may be viewed as cases of two-step (double) inversion: direct w/o – grammatical inversion – direct w/o.

Suspense (Retardation)

This is a compositional device by which the less important part of the message is in some way separated from the main part, and the latter is given only at the end of the sentence, so that the reader is kept in suspense.

"Mankind", says a Chinese manuscript, which my friend was obliging enough to read and explain to me," for the first seventy thousand ages ate their meat raw". (Ch. L.)

Detachment (обособление)

A specific arrangement of sentence members is observed in *detachment,* a stylistic device based on singling out a secondary member of the sentence with the help of punctuation (intonation). The word-order here is not violated, but

secondary members obtain their own stress and intonation because they are detached from the rest of the sentence by commas, dashes or even a full stop as in the following cases: *"He had been nearly killed, ingloriously, in a jeep accident."* (I.Sh.) *"I have to beg you for money. Daily."* (S.L.) Both "ingloriously" and "daily" remain adverbial modifiers, occupy their proper normative places, following the modified verbs, but – due to detachment and the ensuing additional pause and stress – are foregrounded into the focus of the reader's attention.

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

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

2. He observes it all with a keen quick glance, not unkindly, and full rather of amusement than of censure. (V.W.)

3. She was crazy about you. In the beginning. (R.W.)

4. How many pictures of new journeys over pleasant country, of resting places under the free broad sky, of rambles in the fields and woods, and paths not often trodden-how many tones of that one well-remembered voice, how many glimpses of the form, the fluttering dress, the hair that waved so gaily in the wind – how many visions of what had been and what he hoped was yet to be – rose up before him in the old, dull, silent church! (D.)

5. It was not the monotonous days uncheckered 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.)

6. Of all my old association, of all my old pursuits and hopes, of all the living and the dead world, this one poor soul alone comes natural to me. (D.)

7. Corruption could not spread with so much success, though reduced into a system, and though some ministers, with equal impudence and folly, avowed it by themselves and their advocates, to be the principal expedient by which they governed; if a long and almost unobserved progression of causes and effects did not prepare the conjuncture. (Bol.)

8. 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.)

9. On, on he wandered, night and day, beneath the blazing sun, and the cold pale moon; through the dry heat of noon, and the damp cold of night; in the grey light of morn, and the red, glare of eve. (D.)

10. Benny Collan, a respected guy, Benny Collan wants to marry her. An agent could ask for more? (T.C.)

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

12. Out came the chase – in went the horses – on sprang the boys – in got the travellers. (D.)

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

14. 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 Kennicot was it exceptional. (S.L.)

Types of connection

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

asyndeton. Both polysyndeton and asyndeton, have a strong rhythmic impact. Besides, the function of polysyndeton is to strengthen the idea of equal logical (emotive) importance of connected sentences, while asyndeton, cutting off connecting words, helps to create the effect of terse, energetic, active prose.

These two types of connection are more characteristic of the author's speech. The third type – *attachment (gap-sentence, leaning sentence, link)* on the contrary,' is mainly to be found in various representations of the voice of the personage – dialogue, reported speech, entrusted narrative. In the attachment the second part of the utterance is separated from the first one by a full stop though their semantic and grammatical ties remain very strong. The second part appears as an afterthought and is often connected with the beginning of the utterance with the help of a conjunction. Cf: *"It wasn't his fault. It was yours. And mine. I now humbly beg you to give me the money with which to buy meals for you to eat. And hereafter do remember it: the next time I shan't beg. I shall simply starve."* (S.L.); *"Prison is where she belongs. And my husband agrees one thousand per cent."* (T.C.)

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

1. Then from the town pour Wops and Chinamen and Polaks, men and women in trousers and rubber coats and oilcloth aprons. They come running to clean and cut and pack and cook and can the fish. The whole street rumbles and groans and screams and rattles while the silver rivers of fish pour in out of the boats and the boats rise higher and higher in the water until they are empty. The canneries rumble and rattle and squeak until the last fish is cleaned and cut and cooked and canned and then the whistles scream again and the dripping smelly tired Wops and Chinamen and Polaks, men and women struggle out and droop their ways up the hill into the town and Cannery Row becomes itself again – quiet and magical. (J. St.)

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

"A lot of mills. And a chemical factory. And a Grammar school and a war memorial and a river that runs different colours each day. And a cinema and fourteen pubs. That's really all one can say about it." (J.Br.)

3. By the time he had got all the bottles and dishes and knives and forks and glasses and plates and spoons and things piled up on big trays, he was getting very hot, and red in the face, and annoyed. (A. T.)

4. Bella soaped his face and rubbed his face, and soaped his hands and rubbed his hands, and splashed him, and rinsed him, and toweled him, until he was as red as beetroot. (D.)

5. Secretly, after the nightfall, he visited the home of the Prime Minister. He examined it from top to bottom. He measured all the doors and windows. He took up the flooring. He inspected the plumbing. He examined the furniture. He found nothing. (L.)

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

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

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

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

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

2. Lexico-Syntactical Stylistic Devices

Antithesis is a good example of them: syntactically, antithesis is just another case of parallel constructions. But unlike parallelism, which is indifferent to the semantics of its components, the two parts of an antithesis must be semantically opposite to each other, as in the sad maxim of O.Wilde: *"Some people have much to live on, and little to live for"*, where "much" and "little" present a pair of antonyms, supported by the ' contextual opposition of postpositions "on" and "for". Another example: *"If we don't know who gains by his death we do know who loses by it."* (Ch.) Here, too, we have the leading antonymous pair "gain – lose" and the supporting one, made stronger by the emphatic form of the affirmative construction – "don't know / do know".

Antithesis as a semantic opposition emphasized by its realization in similar structures, is often observed on the morphemic level where two antonymous affixes create a powerful effect of contrast: *"Their pre-money wives did not go together with their post-money daughters."* (H.)

The main function of antithesis is to stress the heterogeneity of the described phenomenon, to show that the latter is a dialectical unity of two (or more) opposing features.

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

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

6. Such a scene as there was when Kit came in! Such a confusion of tongues, before the circumstances were related and the proofs disclosed! Such a dead silence when all was told! (D.)

7. Rup wished he could be swift, accurate, compassionate and stern instead of clumsy and vague and sentimental. (I.M.)

8. His coat-sleeves being a great deal too long, and his trousers a great deal too short, he appeared ill at ease in his clothes. (D.)

9. There was something eery about the apartment house, an unearthly quiet that was a combination of overcarpeting and underoccupancy. (H.St.)

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

11. Then came running down stairs a gentleman with whiskers, out of breath. (D.)

Climax (Gradation, градация) and **Anticlimax**

Another type of semantically complicated parallelism is presented by *climax***,** in which each next word combination (clause, sentence) is logically more important or emotionally stronger and more explicit: "Better to borrow, better to beg, better to die!" (D.) "I am firm, thou art obstinate, he is pig-headed." (B.Ch.) If to create antithesis we use antonyms (or their contextual equivalents), in climax we deal with strings of synonyms or at least semantically related words belonging to the same thematic group.

The opposite device is called anticlimax**,** in which case the final element is obviously weaker in degree, of lower in status than the previous; it usually creates a humorous effect:

Music makes one feel so romantic – at least it gets on one's nerves, which is the same thing nowadays. (O.W.)

People that have tried it tell me that a clean conscience makes you very happy and contented. But a full stomach does the thing just as well. (Jerome)

The autocrat of Russia possesses more power than any other man on earth, but he cannot stop a sneeze. (M. T.)

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

1. He saw clearly that the best thing was a cover story or camouflage. As he wondered and wondered what to do, he first rejected a stop as impossible, then as improbable, then as quite dreadful. (W.G.)

2. "Is it shark?" said Brody. The possibility that he at last was going to confront the fish – the beast, the monster, the nightmare – made Brody's heart pound. (P.B.)

3. If he had got into the gubernatorial primary on his own hook, he would have taken a realistic view. But this was different. He had been called. He had been touched. He had been summoned. (R.W.)

4. We were all in all to one another, it was the morning of life, it was bliss, it was frenzy, it was everything else of that sort in the highest degree. (D.)

5. Like a well, like a vault, like a tomb, the prison had no knowledge of the brightness outside. (D.)

6. "I shall be sorry, I shall be truly sorry to leave you, my friend." (D.)

7. "Of course it's important. Incredibly, urgently, desperately important." (D.S.)

8. "You have heard of Jefferson Brick, I see. Sir," quoth the Colonel with a smile. "England has heard of Jefferson Brick. Europe has heard of Jefferson Brick." (D.)

9. 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.)

Simile (сравнение) **Litotes**

A structure of three components is presented in a stylistic device *simile.* This is a comparison creating a vivid image due to the fact that the object with which we compare is well-known as an example of the quality in question. The characteristic itself may be named in the simile, e.g. when the conjunction "as" is used: *(as) beautiful as a rose; stupid as an ass; stubborn as a mule; fresh as a rose; fat as a pig; white as snow; proud as a peacock; drunk as a lord. S*imiles, often repeated, becomes *trite* and often turn into clichés. In some idiomatic similes the image is already impossible to distinguish: as *dead as a doornail, as thick as thieves.*

The characteristic on the basis of which the comparison is made, may only be implied, not named, as when the preposition "like" is used: *to drink **like a fish** (= very much);*

*Oh, my love is **like a red, red** rose*

That's newly sprung in June. (R.B.);

Similes may contain no special connector expressing comparison, as in: *She climbed with the quickness of a cat; He reminded me of a hungry cat.*

Comparative constructions are not regarded as simile if no image is created, viz., when the object with which something is compared, is not accepted as a generally known example of the quality: *John skates as beautifully as Kate does; She is not so clever as her brother; John is very much like his brother.*

Note that, unlike a simile, a metaphor contains a covert (not expressed openly) comparison, which is already included in the figurative meaning of a word: cf. a metaphor in *What an ass he is!* with the simile *He is stupid as an ass.* Metaphors are usually more expressive and more emotionally coloured than similes just because they do not express the comparison openly.

Similes in which the link is expressed by notional verbs such as "to resemble", "to seem", "to recollect", "to remember", "to look like", "to appear", etc. are called *disguised.*

Litotes is a two-component structure in which two negations are joined to give a positive evaluation. Thus "not unkindly" actually means "kindly", though the positive effect is weakened and some lack of the speaker's confidence in his statement is implied. The first component of a litotes is always the negative particle "not", while the second, always negative in semantics, varies in form from a negatively affixed word (as above) to a negative phrase.

The function of litotes has much in common with that of understatement – both weaken the effect of the utterance. The uniqueness of litotes lies in its specific "double negative" structure and in its weakening only the positive evaluation. The Russian term "литота" corresponds only to the English "understatement" as it has no structural or semantic limitations.

Exercise III. Discuss the following cases of simile and litotes. Indicate the foundation of the simile, both explicit and implicit. Find examples of disguised similes, do not miss the link word joining the two parts of the structure: Analyse the structure, the semantics and the functions of litotes:

1. I was quiet, but not uncommunicative; reserved, but not reclusive; energetic at times, but seldom enthusiastic. (Jn.B.)

2. The topic of the Younger Generation spread through the company like a yawn. (E.W.)

3. 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.)

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

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

6. He had all the confidence in the world, and not without reason. (J.O'H.)

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

8. Six o'clock still found him in indecision. He had had no appetite for lunch and the muscles of his stomach fluttered as though a flock of sparrows was beating their wings against his insides. (Wr.)

9. On the wall hung an amateur oil painting of what appeared to be a blind man's conception of fourteen whistling swan landing simultaneously in the Atlantic during a half-gale. (Jn.B.)

10. "Yeah, what the hell," Anne said and looking at me, gave that not unsour smile. (R.W.)

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

Periphrasis (перифраз, перифраза)

This is a device by which a longer phrase is used instead of a shorter and plainer one; it is a case of circumlocution (a roundabout way of description), which is used in literary descriptions for greater expressiveness:

The little boy has been deprived of what can never be replaced (D.) (= deprived of his mother);

An addition to the little party now made its appearance (= another person came in).

The notion of *king* may be poetically represented as *the protector of earls; the victor lord; the giver of lands; a battle* may be called *a play of swords;* a *saddle = a battle-seat; a soldier = a shield-bearer; God = Our Lord, Almighty, Goodness, Heavens, the Skies.*

Periphrasis may have a poetic colouring: *a pensive warbler of the ruddy breast* (– a bullfinch, *снегирь;* A. P.); *The sightless couriers of the air* (= the winds; W.Sh.), or a humorous colouring: *a disturber of the piano keys* (= a pianist; O. H.).

Depending on the mechanism of this substitution, periphrases are classified into *figurative* (metonymic and metaphoric), and *logical.* The first

group is made, in fact, of phrase-metonymies and phrase-metaphors, as you may well see from the following example: *"The hospital was crowded with the surgically interesting products of the fighting in Africa"* (I.Sh.) where the extended metonymy stands for "the wounded".

Logical periphrases are phrases synonymic with the words which were substituted by periphrases: *"Mr. Du Pont was dressed in the conventional disguise with which Brooks Brothers cover the shame of American millionaires."* (M.St.) "The conventional disguise" stands here for "the suit" and "the shame of American millionaires" – for "the paunch (the belly)". Because the direct nomination of the not too elegant feature of appearance was substituted by a roundabout description this periphrasis may be also considered *euphemistic,* as it offers a more polite qualification instead of a coarser one.

The often repeated periphrases become trite and serve as universally accepted periphrastic synonyms: *"the gentle / soft / weak sex"* (women); *"my better half"* (my spouse); *"minions of Law"* (police), etc.

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

1. Gargantuan soldier named Dahoud picked Ploy by the head and scrutinized this convulsion of dungarees and despair whose feet thrashed a yard above the deck. (M.St.)

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

3. His huge leather chairs were kind to the femurs. (R.W.)

4. "But Pickwick, gentlemen, Pickwick, this ruthless destroyer of this domestic oasis in the desert of Goswell street!" (D.)

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

6. The villages were full of women who did nothing but fight against dirt and hunger and repair the effects of friction on clothes. (A.B.)

7. The habit of saluting the dawn with a bend of the elbow was a hangover from college fraternity days. (Jn.B.)

8. I took my obedient feet away from him. (W.G.)

9. I got away on my hot adolescent feet as quickly as I could. (W.G.)

10. I am thinking an unmentionable thing about your mother. (I.Sh.)

Unit III. TYPES OF NARRATION

Author's Narrative. Dialogue. Interior Speech. Represented Speech

A work of creative prose is never homogeneous as to the form and essence of the information it carries. Both very much depend on the viewpoint of the addresser, as the author and his personages may offer different angles of perception of the same object. The writer's views and emotions are most explicitly expressed in the author's speech ***(or the author's narrative).***

In contemporary prose, in an effort to make his writing more plausible, to impress the reader with the effect of authenticity of the described events, the writer entrusts some fictitious character (who might also participate in the narrated events) with the task of story-telling. The writer himself thus hides behind the figure of the narrator, presents all the events of the story from the latter's viewpoint. This form of the author's speech is called ***entrusted narrative.*** The structure of the entrusted narrative is much more complicated than that of the author's narrative proper, because, we have the hierarchy of the narrator's image seemingly arranging the pros and cons of the related problem.

Entrusted narrative can be carried out in the 1st person singular, when the narrator proceeds with his story openly and explicitly, from his own name, as, e.g., in *The Catcher in the Rye* by J.D. Salinger, or *The Great Gatsby* by Sc. Fitzgerald, *or All the King's Men* by R.F. Warren.

Entrusted narrative may also be *anonymous.* The narrator does not openly claim responsibility for the views and evaluations but the manner of

presentation, the angle of description very strongly suggest that the story is told not by the author himself but by some of his factotums, which we see, e.g., in the prose of Fl. O'Connor, C. McCullers, E. Hemingway, E. Caldwell.

The narrative, both the author's and the entrusted, is not the only type of narration observed in creative prose. A very important place in the narrative is occupied by ***dialogue,*** where personages express their minds in the form of uttered speech. So dialogue is one of the most significant forms of the personage's self-characterization, which allows the author to seemingly eliminate himself from the process.

Another form, which obtained a position of utmost significance in contemporary prose, is ***interior speech of the personage,*** which allows the author (and the readers) to peep into the inner world of the character, to observe his ideas and views in the making. Interior speech is best known in the form *of interior monologue.*

To separate and individualize the sphere of the personage, language means employed in the dialogue and interior speech differ from those used in the author's narrative and, in their unity and combination, they constitute the personage's *speech characteristic* which is indispensable in the creation of his image in the novel.

The last – the fourth – type of narration observed in artistic prose is a peculiar blend of the viewpoints and language spheres of both the author and the character. It was first observed and analysed almost a hundred years ago, with the term ***represented (reported) speech –*** attached to it. Represented speech serves to show either the mental reproduction of a once uttered remark, or the character's thinking. The first case is known as *represented uttered speech,* the second one as *represented inner speech.*

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

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

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

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

"May I come in?"

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

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

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

Wind pressed the boughs, the withered leaves were shaking. A star was shaking. A light was waking. Wind was quaking. The star was far. The night, the light. The light was bright. A chant, a song, the slow dance of the little things within him. The star over the town, the light over the hill, the sod over Ben, night all over. His mind fumbled with little things. Over us all is something. Star

night, earth, light... light... O lost!... a stone... a leaf... a door... O ghost!... a light... a song... a light... a light... a light awnings over the hill... over us all... a star shines over the town... over us all... a light.

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

A light swings over the hill. (We shall not come again.) And over the town a star. (Over us all, over us all that shall not come again.) And over the day the dark. But over the darkness – what?

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

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

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

6. The girl noted the change for what she deemed the better. He was so nice now, she thought, so white-skinned and clear-eyed and keen. (Dr.)

7. But in any case, in her loving she was also re-creating herself, and she had gone upstairs to be in the dark. While downstairs Adam and I sat in the swing on the gallery, not saying a word. That was the evening Adam got counted out for all the other evenings, and out you go, you dirty dishrag, you. (R. W.)

8. And then he laughed at himself. He was getting nervy and het up like everybody else m the house. (Ch.)

9. Sometimes he wondered if he'd ever really known his father. Then out of the past would come that picture of a lithe, active young feller who was always good for an argument, always ready to bring company home, especially the kind of company that gives food for thought in return for a cup of tea and something to go with it. (St.B.)

Unit IV. Matching exercises

Exercise I. Match the definition and the name of the stylistic device (SD) given below.

1. Stressing the importance of a statement usually by using the "to do – structure" in positive sentences.
2. The use of more polite expression for something the writer considers shocking, or unpleasant.
3. To make something greater or bigger than it really is.
4. Expressing the opposite of one's real opinion.
5. A poetical comparison that does not use the "like" or – as". It indicates resemblance but does not express it directly.
6. A statement that seems impossible at first glance as it contains two contradictory or strange assertions, but is intended to be true all the same.
7. The use of corresponding grammatical form and structures in a sequence.
8. Things, animals or abstraction, which are given human qualities or are presented as persons
9. A play on words: sometimes on different meanings of the same word (homonyms: the bear – to bear), sometimes on the same sound of two words (homophones: new – knew).
10. Mentioning the same word or phrase several times.
11. A question where no answer is expected as the answer is believed to be too obvious.
12. A form of irony which is mocking, contemptuous, or aggressive.
13. A poetical comparison using the words like, or as (unlike the metaphor).

---

(1) paradox, 2) simile, 3) exaggeration / hyperbole / overstatement, 4) irony, 5) metaphor , 6) emphasis, 7) repetition, 8) sarcasm, 9) pun, 10) parallelism, 11) rhetorical question, 12) personification, 13) euphemism.)

Exercise II. Match the phrase or quotation and the name of a SD.

1. You look as if your name was Earnest. You are the most earnest looking person I ever saw. (O.W., The Importance of Being Earnest)
2. (A diary) is simply a very young girl's record of her own thoughts and impressions, and consequently meant for publication. (O.W.)
3. … the way you flirt with Gwendolyn is perfectly disgraceful. It is almost as bad as the way Gwendolyn flirts with you. (O.W.)
4. If I am occasionally a little over-dressed. I make up for it by being always immensely over-educated. (O.W.)
5. Your vanity is ridiculous, your conduct all outrage, all your presence in my garden utterly absurd. (O.W.)
6. … a momentary separation from anyone to whom one has just been introduced is almost unbearable. (O.W.)
7. I have dared to love You wildly, passionately, devotedly, hopelessly. (O.W.)
8. Today I broke off my engagement with Earnest … the weather still continues charming. (O.W.)
9. Oh, do let me read them, Cecily! (O.W.)
10. Did this in Caesar seem ambitious. … was this ambition? (W.Sh., Julius Caesar)
11. There is tears for his love, joy for his fortune, honour for his valour and death for his ambition.
12. Believe me for mine honour and have respect to mine honour. (W.Sh.)
13. The uncertain road he had yet to go. (M.L.K.)
14. After the last glass of Pommard with blue cheese, it is not wise to rise too rapidly from the chair. That might be too strenuous. (T., 1968)

15. (The House of Lords) has given the impression of being preserved somehow in aspic. (O.)

16. I think my father is like the Holy Trinity … (F.MC.)

17. Death pays all debts.

18. It is in outrage to bind a Roman citizen; it is a crime to scourge him; it is almost parricide to kill him, but to crucify him …?

19. Let us go forth to lead the land we love. (K.)

20. We shall not flag or fail. We shall go on to the end. We shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills. We shall never surrender. (Ch.)

21. Extremism in defense of liberty is no vice, moderation in the pursuit of justice is no virtue.

22. England expects every man to do his duty. (N.)

23. My love is as a fever, longing still.

24. ... tall chimneys, out of which serpents of smoke trailed themselves and never got uncoiled.

25. I cried my eyes out.

26. When the battle is lost and won.

27. Since you are dear bought, I'll love you dear.

28. Brutus: Not that I loved Caesar less, but that I loved Rome more.

(W.Sh., Julius Caesar)

29. One equal temper of heroic hearts,

Made weak by time and fate, but strong in will

To strive, to seek, to find, and not to yield.

(A.L.T.)

(1) personification, 2) sarcasm, 3) rhetorical question, 4) metaphor,5) climax, 6) paradox, 7) emphasis, 8) simile, 9) parallelism 10) pun (dear = teuer / lieb), 11) anticlimax, 12) repetition, 13) accumulation, 14) irony, 15) paradox, 16) simile, 17) pun, 18) exaggeration, 19) climax, 20) antithesis, 21) anaphora, parallelism, repetition, 22) extended metaphor ("serpent" – "trail" – "uncoil"), 23) accumulation, 24) anticlimax, 25) antithesis, 26) personification, 27) exaggeration, 28) alliteration, 29) antithesis.)

Unit V. Some Samples of Stylistic Analysis and Practical Assignments for Stylistic Analysis

1. Samples of Stylistic Analysis

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

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

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

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

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

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

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

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

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

Here we deal with the change "of the type of narration: from the author's narrative, starting the paragraph, to represented inner speech of the character. The transition tells on the vocabulary which becomes more colloquial (cf. "guts") and more emotional (cf. the hyperbole "all the bandages in the world");

on the syntax brimming with parallelisms; on the punctuation passing on to the emphatic points of exclamation and dashes; on the morphology. "Naive" periphrases are used to describe the act of firing and its deadly effect. Third person pronouns give way to the second person ("you", "your") embracing both communicants – the personage (author) and the reader, establishing close links between them, involving the reader into the feelings and sentiments of the character.

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

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

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

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

politician in the end of this road.

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

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

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

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

The paragraph abounds in epithets – single (e.g. "serpentine smoke"), pairs (e.g. "farflung, gleaming rails"), strings ("hurtling, sleek, black monsters"), expressed not only by the traditional adjectives and participles but also by

qualitative adverbs ("brutally", "yammeringly"). Many epithets, as it was mentioned before, are metaphorical, included into the formation of the sustained metaphor. The latter, besides the developed central image of the monstrous train, consists of at least two minor ones – "red-eyed locomotives", "limp and convulsive halts".

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

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

2. Extracts for comprehensive stylistic analysis

1. As various aids to recovery were removed from him and he began to speak more, it was observed that his relationship to language was unusual. He mouthed. Not only did he clench his fists with the effort of speaking, he squinted. It seemed that a word was an object, a material object, round and smooth sometimes, a golf-ball of a thing that he could just about manage to get through his mouth, though it deformed his face in the passage. Some words were jagged and these became awful passages of pain and struggle that made the other children laugh. Patience and silence seemed the greater part of his nature. Bit by bit he learnt to control the anguish of speaking until the golf-balls and

jagged stones, the toads and jewels passed through his mouth with not much more than the normal effort. (W.G1.)

2. As the women unfolded the convolutions of their stories together he felt more and more like a kitten tangling up in a ball of wool it had never intended to unravel in the first place; or a sultan faced with not one but two Scheherezades, both intent on impacting a thousand stories into the single night. (An.C.)

3. "Is anything wrong?" asked the tall well-muscled manager with menacing inscrutability, arriving to ensure that nothing in his restaurant ever would go amiss. A second contender for the world karate championship glided noiselessly up alongside in formidable allegiance. (Js.H.)

4. As Prew listened the mobile face before him melted to a battle-blackened skull as though a flamethrower had passed over it, kissed it lightly, and moved on. The skull talked on to him about his health. (J.)

5. Scobie turned up James Street past the Secretariat. With its long balconies it has always reminded him of a hospital. For fifteen years he had watched the arrival of a succession of patients; periodically, at the end of eighteen months certain patients were sent home, yellow and nervy and others took their place – Colonial Secretaries, Secretaries of Agriculture, Treasurers and Directors of Public Works. He watched their temperature charts every one – the first outbreak of unreasonable temper, the drink too many, the sudden attack for principle after a year of acquiescence. The black clerks carried their bedside manner like doctors down the corridors; cheerful and respectful they put up with any insult. The patient was always right. (Gr.Gr.)

6. Her voice. It was as if he became a prisoner of her voice, her cavernous, sombre voice, a voice made for shouting about the tempest, her voice of a celestial fishwife. Musical as it strangely was, yet not a voice for singing with; it comprised discords, her scale contained twelve tones. Her voice, with its

warped, homely, Cockney vowels and random aspirates. Her dark, rusty, dipping, swooping voice, imperious as a siren's. (An.C.)

7. In a very few minutes an ambulance came, the team was told all the nothing that was known about the child and he was driven away, the ambulance bell ringing, unnecessarily. (W.G1.)

8. This area took Matty and absorbed him. He received pocket money. He slept in a long attic. He ate well. He wore a thick dark-grey suit and grey overalls. He carried things. He became the Boy. (W.G1.)

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

Unite VI. A chapter from "The Moon and Sixpence" by W.S. Maugham with commentary and questions for discussion

Assignment: Study the information about the author, read the chapter and the commentary given below. Then get ready for the discussion of the chapter.

THE MOON AND SIXPENCE

By William Somerset Maugham (1874—1965)

The name of Somerset Maugham is connected with critical realism in the English literature of the first decades of the present century.

He possessed a keen and observant eye and in his best works he ridiculed philistinism, narrow-mindedness, hypocrisy, self-interest, utilitarian approach to art.

His links with realistic art, however, were not so solid as to place him among the best English writers of this period. His work is marred by cynicism and disbelief in human nature. Maugham thinks that it is not in the power of man to reform the world. In his works he compares life to the theatre where human comedy, as old as the world itself, is being staged. As the course of human life cannot be altered, Maugham believes in the wisdom of those who see the failings of this world but learn to accept it as it is.

W. S. Maugham was a prolific writer. Numerous novels, short stories and plays came from his pen. His best novels are "Of Human Bondage", "The Moon and Sixpence", "Cakes and Ale".

Many critics praised Maugham's clear-cut prose. At his best he is an incomparable storyteller. He writes with lucidity and almost ostentatious simplicity. His acid irony and brilliant style helped him win a huge audience of readers.

"The Moon and Sixpence" appeared in 1919. The narrative was suggested by the life of the French painter Paul Gauguin. The main character of the novel Strickland is a middle-aged stockbroker, who takes up painting, throws over his family, goes to Tahiti and in the few years before his death paints highly original pictures with strange haunting colours.

The novel is an illustration of one of Maugham's favourite convictions that human nature is knit of contradictions, that the workings of the human mind are unpredictable. Strickland is concentrated on his art. He is indifferent to love, friendship and kindness, misanthropic and inconsiderate to others. His pictures fall flat on the public and recognition comes to him only after death.

Maugham borrowed the title of the novel from a review of his book "Of Human Bondage". Speaking of the principal character of the book, the reviewer remarks: "Like so many young men he was so busy yearning for the moon that he never saw the sixpence at his feet."

The title served to Maugham as a symbol for two opposing worlds — the material world quit by Strickland, where everything is thought of in terms of money, and the world of pure artistry craving for beauty.

Chapter XLVIII

...Strickland made no particular impression on the people who came in contact with him in Tahiti. To them he was no more than a beach-comber[1] in constant need of money, remarkable only for the peculiarity that he painted pictures which seemed to them absurd; and it was not till he had been dead for some years and agents came from the dealers in Paris and Berlin to look for any pictures which might still remain on the island, that they had any idea that among them had dwelt a man of consequence. They remembered then that' they could have bought for a song canvases which now were worth large sums, and they could not forgive themselves for the opportunity which had escaped them. There was a Jewish trader called Cohen, who had come by one of Strickland's pictures in a singular way. He was a little old Frenchman, with soft kind eyes and a pleasant smile, half trader and half seaman, who owned a cutter in which he wandered boldly among the Paumotus and the Marquesas, taking out trade goods and bringing back copra, shell and pearls[2]. I went to see him because I

was told he had a large black pearl which he was willing to sell cheaply, and when I discovered that it was beyond my means I began to talk to him about Strickland. He had known him well. "You see, I was interested in him because he was a painter," he told me. "We don't get many painters in the islands[3], and I was sorry for him because he was such a bad one. I gave him his first job. I had a plantation on the peninsula, and I wanted a white overseer. You never get any work out of the natives unless you have a white man over them. I said to him: 'You'll have plenty of time for painting, and you can earn a bit of money.' I knew he was starving, but I offered him good wages[4]."

"I can't imagine that he was a very satisfactory overseer," I said, smiling.

"I made allowances. I have always had a sympathy for artists. It is in our blood, you know. But he only remained a few months."

When he had enough money to buy paints and canvases he left me. The place had got hold of him by then[5], and he wanted to get away into the bush[3]. But I continued to see him now and then. He would turn up in Papeete every few months and stay a little while; he'd get money out of someone or other[3] and then disappear again. It was on one of these visits that he came to me and asked for the loan of two hundred francs. He looked as if he hadn't had a meal for a week and I hadn't the heart to refuse him. Of course, I never expected to see my money again. Well, a year later he came to see me once more, and he brought a picture with him. He did not mention the money owed me, but he said: 'Here is a picture of your plantation that I've painted for you.' I looked at it. I did not know what to say, but of course I thanked him, and when he had gone away I showed it to my wife." "What was it like?" I asked. "Do not ask me. I could not make head or tail of it[5]. I never saw such a thing in my life. 'What shall we do with it?' I said to my wife. 'We can never hang it up,' she said. 'People would laugh at us.' So she took it into an attic and put it away with all sorts of rubbish,

for my wife can never throw anything away. It is her mania. Then, imagine to yourself, just before the war my brother wrote to me from Paris and said: 'Do you know anything about an English painter who lived in Tahiti? It appears that he was a genius[6], and his pictures fetch large prices. See if you can lay your hands on anything and send it to me. There's money to be made.' So I said to my wife: 'What about that picture that Strickland gave me? Is it possible that it is still in the attic?' 'Without doubt,' she answered, 'for you know that I never throw anything away. It is my mania.' We went up to the attic, and there, among I know not what rubbish that had been gathered during the thirty years we have inhabited that house, was the picture I looked at it again, and I said: 'Who would have thought that the overseer of my plantation on the peninsula, to whom I lent two hundred francs, had genius? Do you see anything in the picture?' 'No,' she said, 'it does not resemble the plantation and I have never seen cocoa-nuts with blue leaves; but they are mad in Paris, and it may be that your brother will be able to sell it for the two hundred francs you lent Strickland.' Well, we packed it up and we sent it to my brother. And at last I received a letter from him. What do you think he said? 'I received your picture,' he said, 'and I confess I thought it was a joke that you had played on me. I would not have given the cost of postage for the picture. I was half afraid to show it to the gentleman who had spoken to me about it. Imagine my surprise when he said it was a masterpiece, and offered me thirty thousand francs. I dare say he would have paid more, but frankly I was so taken aback that I lost my head[5]; I accepted the offer before I was able to collect myself."

Then Monsieur Cohen said an admirable thing.

"I wish that poor Strickland had been still alive. I wonder what he would have said when I gave him twenty-nine thousand eight hundred francs for his picture."

COMMENTARY

1. *To them he was no more than a beach-comber... They remembered then that they could have bought for a song canvases which now were worth large sums...*

S. Maugham selects his words with great precision. The use of the slang expression "beach-comber" and the colloquial expression "buy for a song", more fit for casual discourse than for the author's narration, turn the passage from an unemotional account of facts into a vividly drawn picture. The lines are suggestive of the disappointment of those who had known Strickland, might have got his pictures but failed to do it. The author subtly shows that they regretted not the loss of a work of art, but the loss of money.

2. *He was a little old Frenchman, with soft kind eyes and a pleasant smile, half trader and half seaman, who owned a cutter in which he wandered boldly among the Paumotus and the Marquesas, taking out trade goods and bringing back copra, shell and pearls.*

The words "copra", "shell", "pearls" and some others give an idea of the occupation of the people of the island. These words as well as the proper names "the Paumotus" and "the Marquesas" help create a local colour, the atmosphere of the place that was the setting for the events described.

3. *We don't get many painters in the islands...*

The place had got hold of him by then, and he wanted to get away into the bush.

...he'd get money out of someone or other...

Maugham's vocabulary is highly colloquial, which means alongside with other things a repetitive use of a small number of words conveying different meanings. To these belong such words as "get", "fix", "do", "go", "thing", "business", "jolly", "lovely", "nice", etc.

The selection under study is illustrative of the use of the verb "get".

4. *I knew he was starving, but I offered him good wages.*

The use of the conjunction "but", which contrasts one statement with another, is of interest here. It seems that "and" would be more logical. However, "but" here is expressive of the psychology of a bourgeois who takes it for granted that if his fellow-citizen is in need, he should be exploited and not helped.

5. *The place had got hold of him by then... I could not make head or tail of it. I was so taken aback that I lost my head, etc.*

An abundant use of colloquial expressions and idioms is a feature of Maugham's style. They serve to make the dialogue "natural" and the characters "living" as the author himself put it. Maugham is considered to be a perfect storyteller who usually has a firm grip on the reader's interest. This is partly achieved through the language, which is lively and emotional.

The narration assumes the character of an informal talk between the writer and the reader. The phraseological combinations lend an additional expressiveness to the language since they are usually more emotional than a mere stating of facts in plain terms.

6. *It appears that he was a genius...*

Note a matter-of-fact tone in which the statement is made. It would be more appropriate to a statement of a different kind — something like "It appears he was an Englishman"; "It appears he was a doctor".

As it is, it subtly underlines Maugham's amusement with the ways of the world, his irony at the way talent is regarded.

DISCUSSION OF THE TEXT

1. In what tenor is the extract written (dry, matter-of-fact, ironical, pathetic)?

2. What clue to Strickland's character does the extract contain? Did he value the material well-being or was he possessed by his passion for painting to the exclusion of everything else? What was his attitude towards the people he came in contact with? What impression did he produce on them? Was he very scrupulous in his dealings with them?

3. How does the author sketch the old trader's portrait? What elements enter into its composition? What is the author's attitude towards the old man? How is it revealed, in the epithets employed to characterize him?

4. How does the author project himself into the narration?

5. What created a change in public opinion of Strickland's pictures in Tahiti? Was it the realization of their artistic merits or the money that they could fetch?

6. What did the old trader and his wife think of the picture before Strickland died and became renowned? Did they think much of the picture afterwards? Did they try to conceal their feelings?

7. Where can we feel the subtle undercurrent of the author's irony? What was the primary demerit of the picture as set forth by M. Cohen's wife? Why could they not hang up the picture? What makes the author's attitude towards such narrow approach to art evident?

8. Note the choice of words in which the characters of the book qualify Strickland's pictures. How do they accentuate the contrast between the real value of the canvases and their evaluation by the man — in — the — street?

9. How many times is the word "money" reiterated? How could you account for the repeated use of this word, which acquires the character of a refrain in the selection under study?

10. How does the syntactical pattern of sentences assist the author in expressing his sarcasm at the short-sightedness, at the limitation of the public understanding of art? Note the use of emphatic constructions.

11. Give a summary of your comments on the extract. State it message.

12. Prepare the analysis of the extract, using word combinations and sentences from Part III and according to a given scheme from Appendix 1.

Unite VII. Word combinations and sentences for stylistic analysis

Assignments:

1. Translate the word combinations and sentences suggested below and learn them.
2. Make use of these word combinations and sentences when fulfilling the assignments on the scheme of stylistic analysis.

The suggested extract represents a 3rd Person Narration (a 1st Person Narration)

interlaced (interwoven, intermingled) with a dialogue, character drawings, a description, a satirical portrayal of society, a historical event, the inner monologue of the leading character, with the author's digression where he speculates upon the problem of...

The author's digression reveals his vision of life...

The writer digresses from the plot of the story to reveal (convey) his attitude to... (his view on...)

The narration is done in the 1st (the 3rd) person.

The main character is the narrator of his own feelings, thoughts and intentions.

The story-teller portrays his characters by means of a convergence of SDs, such as...

The portrayal of literary personages is done skillfully (masterfully, with great skill).

The description (portrait, narration) may be vivid, convincing, powerful, meaningful. Highly emotional, unemotional, suggestive etc.

The 1st part is focused on ...

The author focuses (his attention) on the character's inner world.

The author depicts the life of...

The subject of depiction in the 2nd part is...

The passage opens with the atmosphere of growing suspense (excitement, nervousness, fright etc.)

The paragraph abounds in (is abundant in) slang set-phrases.

The writer makes an abundant use of...

The compositional structure of the extract (fragment) is based on parallelism.

Parallelism (parallel constructions are) is accompanied by anaphora (framing etc.)

These paragraphs stand in sharp contrast to each other.

The paragraph is built in sharp contrast to the following one. The contrast is reflected (manifested) in the language, both in syntactical and lexical means.

The paragraph is in full accord (accordance) with the preceding one as far as its idea goes.

The author (story-teller) draws a gloomy (majestic, miserable etc.) picture.

The writer uses (makes use of, employs, resorts to) common /colloquial vocabulary/ juridical terminology (law terms) to give the narration (to lend) more authenticity and objectivity/ to lend the story a humorous ring / to make the story sound melodramatic (sentimental etc.) It testifies to the writer's mastery (skill).

This detail (fact, expression, device) is suggestive of .../ is highly informative.

It suggests that...

It helps the reader guess (realize, come to the conclusion etc.)

It leaves much for the reader's guesswork.

The syntactical pattern of the sentence (paragraph) is suggestive (informative, meaningful).

The syntactical pattern (structure, design) is peculiar (is broken, is violated...)

He resorts to high-flown (elevated) words to convey the inner tragedy of his personage.

There is a discrepancy between the bookish, elevated vocabulary and the trivial (banal) situation with ordinary men doing everyday things (or the daily routine of ordinary men).

It usually produces a humorous (ironical) effect. It reveals the writer's ironical attitude to... It is used as a means of irony.

The writer makes use of various language means to depict (portray, convey, reveal etc.)...

The author digresses from the thread of narration (the topic of story).

To pursue his aim the author employs (resorts to, adheres to, uses)...

The author converses with the reader as if he has an interlocutor before him. (The reader is involved into the events of the text.) The author lays bare

(exposes, unmasks, condemns, touches upon, dwells on, delineates, highlights, stresses, underlines, ridicules, mocks at, accentuates)...

The author lays (puts, places) emphasis (stress) on...

The writer carries the idea to the mind of the reader through...

The SD is the indicator (signal) of the character's emotions (emotional tension, mixed feelings).

The SD stresses (underlines, discloses, accentuates, emphasizes, is meant to point out, throws light on, highlights, adds to, contributes to, lightens, enhances, intensifies, gives an insight into, explains and clarifies, serves to provide the text with additional emphases)...

The satirical (humorous, ironical) effect is hightened (enhanced, intensified, augmented) by a convergence of SD and EM in the paragraph. The SD contributes (adds) to the same effect (the effect desired by the author, the effect the author strives for, a more colourful and emotional presentation of the scene).

The SD adds importance to the indication of the place (time, manner) of action.

The SD is suggestive (illustrative, expressive, explicit, implicit) of... It indicates where and when the scene is laid.

The SD and EM (expressive means) are linked and interwoven to produce a joint impression (are aimed at achieving the desired effect). The SD wants (needs) interpreting, decoding. It prepares the ground for the next sentence (paragraph). The SD makes explicit what has been implied before (lends an additional expressiveness). It is implicit in nature, makes the utterance arresting, enables the author to convey the feelings and emotions of the character, reveals the character's low (high) social position, indicates the step the character occupies in the social ladder, serves best to specify the author's (character's) attitude to... There is no direct indication of that. It is understood indirectly through (perceived through)... The title (SD) is highly informative (symbolic, emotive, emotionally coloured, emphatic).

The SD suggests a definite kind of informational design. It is to the word "..." that prominence must be given. If we analyse the intonational pattern of the sentence we see that to the word "..." is given a strong (heavy) stress. Looking deeper into the arrangement of the utterance we come to the conclusion that... The reader traces the marked partiality of the writer for his personage. In order to impose (impress) on the reader his attitude towards the character the author employs...

Leading gradually up to the hidden idea that he is pursuing the writer makes the reader feel... The most convincing proof of the idea is...

We'll discuss the implication the following sentence suggests... Hints and suggestive remarks (implications and suggestions) are scattered all over the text.

On a more careful observation it becomes obvious that...

It is worthwhile going a little deeper in (to) the language texture.

The idea is hidden between the lines in order to grasp the author's idea.

The word (sentence) is charged (loaded, burdened) with implication (connotation).

The SD suggests a touch of authenticity (plausibility) to the narrated events (it makes the reader believe that the narrated events have actually taken place in real life).

The episode is presented through the perception of the character (this type of presenting a picture of life as if perceived by a character that creates the so-called effect of immediate presence). The SD serves as a clue to the further development of the action. The plot unfolds (itself) dynamically (slowly).

Words and word combinations suggested for reproducing dialogues in narrative form.

- to think that

- to believe that
- to wonder why (when, how, where)
- to understand
- to point out
- to admit
- to persist
- to doubt
- to stress
- to confirm
- to insist
- to reassure
- to suggest
- to wish
- to know
- to reject
- to assure
- to expect that
- to reproach
- to deny
- to consider (regard)
- to suppose that

- to urge
- to be certain that
- to object to

Appendix 1.

The scheme of stylistic analysis

1. Speak of the author in brief.

– the facts of his biography relevant for his creative activities;

– the epoch (historical and social background);

– the literary trend he belongs to;

– the main literary pieces (works);

2. Give a summary of the extract (or the story) under consideration (the gist, the content of the story in a nutshell).

3. State the problem raised (tackled) by the author.

4. Formulate the main idea conveyed by the author (the main line of the thought, the author's message).

5. Give a general definition of the text under study:

– a 3d-person narration

– a 1st-person narration (an I-story)

– narration interlaced with descriptive passages and dialogues of the personages

– narration broken by digressions (philosophical, psychological, lyrical, etc);

– an account of events interwoven with a humorous (ironical, satirical) portrayal of society, or the personage, etc.

6. Define the prevailing mood (tone, slant) of the extract.

It may be lyrical, dramatic, tragic, optimistic/pessimistic, melodramatic, sentimental, emotional/unemotional, pathetic, dry and matter-of-fact, gloomy, bitter, sarcastic, cheerful, etc.

7. The composition of the extract (or the story).

Divide the text into logically complete parts and entitle them. If possible choose the key-sentence (the topic sentence) in each part that reveals its essence. The compositional pattern of a complete story (chapter, episode) may be as follows:

– the exposition (introduction);

– the development of the plot (an account of events);

– the climax (the culminating point);

– the denouement (the outcome of the story).

8. Give a detailed analysis of each logically complete part.

Follow the formula – matter – the form. It implies that, firstly, you should dwell upon the content of the part and, second, comment upon the language means (EM and SD) employed by the author to achieve desired effect, to render his thoughts and feelings.

NB! Sum up your observations and draw conclusions. Point out the author's language means which make up the essential properties of his individual style.

Appendix 2.

Main Notions

When discussing stories or extracts there are certain aspects which are supposed to regard. It's useful to know them and to be able to use them. They can make it easier for you to talk about novels, stories and other literary work.

If you deal with an extract, begin your discussion with a few words about its origin, naming the writer and the title of the story or the novel it's taken from.

Plot refers to the sequence of events or actions in a story.

Conflict is at the heart of the plot. It's the up position of the characters or groups of characters to each other or something.

Plot plus conflict comprise ***theme.*** The theme of the story is its ***central idea or message.***

Tone of a story shouldn't be forgotten while speaking on characters or objects. Tone shows the author's attitude and helps us to understand if the writer takes it seriously, ironically, comically, bitterly, humorously or otherwise.

Mood is the dominant impression the story makes on you. It can be gloom, sad, optimistic, pathetic, cheerful, melancholic and so on. Mood like tone may be revealed through the choice of words, figures of speech, dialogues, short or long sentences and even phonetic devices.

Appendix 3.

Summary

1. A summary is a clear concise orderly retelling of the contents of a passage or a text and is ordinarily about 1/3 or 1/4 as long as the original. The student who is in the habit of searching for the main points, understanding them, learning them, and reviewing them is educating himself. The ability to get at the essence of a matter is important.

The first and most important step in making a summary is reading the passage thoroughly. After it a) write out clearly in your own words the main points of the selection. Subordinate or eliminate minor points. b) Retain the paragraphing of the original unless the summary is extremely short. Preserve the proportion of the original. c) Change direct narration to indirect whenever it is possible, use words instead of word combinations and word combinations instead of sentences. d) Omit figures of speech, repetitions, and most examples. e) Don't use personal pronouns, use proper names. f) Do not introduce any extra material by way of opinion, interpretation or appreciation. Read the selection again and criticize and revise your words.

2. Give a summary of the text. For this and similar assignments the following phrases may be helpful. Try and use the ones that are most suitable for the occasion.

a) At the beginning of the story (in the beginning) the author describes (depicts, dwells on, touches upon, explains, introduces, mentions, recalls, characterizes, criticizes, analyses, comments on, enumerates, points out, generalizes, makes a few critical remarks, reveals, exposes, accuses, blames, condemns, mocks, ridicules, praises, sings somebody's praises, sympathizes with, gives a summary of, gives his account of, makes an excursus into, digresses from the subject to describe the scenery, to enumerate, etc.).

The story (the author) begins with a/the description of, the mention of, the analysis of a/the comment on, a review of, an account of, a summary of, the characterization of, his opinion of, his recollection of, the enumeration of, the criticism of some/a few critical remarks about, the accusation of the/his praises of, the ridicule of, the generalization of, an excursus into.

The story opens with...

The scene is laid in...

The opening scene shows...

We first meet him (her...) as a student of... (a girl of 15)

b) Then (after that, further, further on, next) the author passes on to... (goes on to say that..., gives a detailed description (analysis, etc.), digresses from the subject, etc.). For the rest see the verbs in list a.

c) In conclusion the author describes...

The author concludes with...

The story ends with...

To finish with the author describes...

At the end of the story the author draws the conclusion that... (comes to the conclusion that...)

At the end of the story the author sums it all up (by saying...)

The concluding words are...

Appendix 4.

How to write a Summary

Information can be:

1. Content-factual (содержательно-фактуальная);
   e.g. *rendering, retelling.* You focus on facts.
2. Content-conceptual (содержательно-концептуальная);
   e.g. *summary, gist; annotation.* You focus on facts, their meaning.
3. Content-implicative (содержательно-подтекстовая);
   e.g. *interpretation.* You focus on facts and their meaning, symbols and implications.

	Dos	Donts
General Approach	Be selective. Single out major facts. Follow the sequence	Don't focus on details. Don't focus on minor facts. Don't be sporadic
Lexic	proper names neutral lexic synonyms	pronouns colloquial, literary lexic repetitions
Grammar	simple sentences Present Indefinite, Present Perfect indirect speech	composite sentences with clauses, gerundial or participial constructions Past Indefinite, Past Perfect direct speech

Style	no more than 3 — 5 quotations with quotation marks neutral style laconic style, clear point of view	more than 3 — 5 examples from the text EMs and SDs (metaphors, epithets, etc.) lengthy sentences

Appendix 5.

The Frame of a Summary

Introduction: 1 paragraph (1 – 2 sentences) Facts to be mentioned: *the author, the title, the genre and the theme of the text, its appreciation.*

The body: 2 – 6 paragraphs.

Conclusion: 1 paragraph.

In all: 250 words, 10 – 15 logical connectors

Connectors and Sequence Markers

1. Logical connectors and sequence markers

a) Cause:

therefore so accordingly consequently as a consequence/result hence (formal) *thus* (formal) because *of this that's why* (informal)

b) Contrast:

yet however nevertheless still but even so all the same (informal)

c) Condition:

then in that case

d) Comparison:

similarly in the same way

e) Concession:

anyway at any rate

i) Contradiction:

in fact actually as a matter of fact indeed

g) Alternation:

instead alternatively

2. Textual connectors and sequence markers

a) Addition:

also in addition moreover furthermore besides too overall what's more (informal) *in brief/short*

b) Summary:

to sum up then overall in brief/short

c) Conclusion:

in conclusion finally lastly to conclude

d) Equivalence:

in other words that means namely that is to say or rather

e) Inclusion:

for example for instance say such as as follows (written) *e. g.* (formal and written)

f) Highlight:

in particular in detail especially notably chiefly mainly

g) Generalisation:

usually normally as a rule in general for the most part in most cases on the whole

h) Stating the obvious:

obviously naturally of course clearly

Appendix 6.

Stylistic devices

1. Repetition and Variation

stylistic device	definition	example	effect

alliteration	recurrence of initial sound	"The fair breeze blew, the white foam flew."	to convey auditory images
accumulation	series of expressions (adjectives, cliches, examples, images) that contribute increasingly to meaning	"He came, saw, fought and won"	to make the language livelier
Anaphora	repetition of first word(s) of line/clause	In every town, in every house, in every man, in every woman and in every child	• to stress the main point • often used in speeches
Leitmotif	a dominant recurrent theme (word, phrase, emotion, idea) associated with a certain idea, person or situation and accompanying its/his/her reappearance throughout the text		gives the text a structure and stresses the theme by repeating it
climax	the point of highest dramatic tension or a major turning point in the action of the text or the point of greatest		• climatic text structuring means arranging material in order of importance, with

	dramatic interest in a play		the most important arguments coming last

2. Contrast

stylistic device	definition	example	effect
euphemism	figure of speech intended to hide the real nature of something unpleasant or taboo by using a mild or indirect expression	"He passed away" for "he died", "... the underprivileged" for "... the poor"	it may be necessary to spare a person´s feelings but it often originates in prudery or a false sense of refinement
oxymoron	combination of two terms which are contradictory in meaning	"eloquent silence"	to express complex things or to unite contrasting things
Paradox	seemingly self-contradictory or absurd statement which in fact establishes a more complex level of meaning by way of association	"I see it feelingly" "So fair and foul a day I have not seen" (W.Sh., Macbeth)	it may be found to contain some truth on closer examination
antithesis	a rhetorical figure which denotes the opposing of ideas by means of grammatical parallel	"**God** made the country and **man** made the towns"	produce an effective contrast

	arrangements of words, clauses or sentences		
anticlimax	a sudden transition from the idea of significance or dignity to an idea trivial or ludicrous by comparison	“The love of God, justice and sports cars .....”	produce a humorous effect
rhetorical question	an assertion in the form of a question which strongly suggests a particular response	“Who does not love this country?” (= of course everybody loves his country)	give the listener the false impression of taking part in a debate used to bring liveliness into a speech

3.Imagery and Analogy

stylistic device	definition	example	effect
Onomatopoeia	sound(s) imitative of thing(s) they refer to	"engines roar"	imagination
Metaphor	a reduced or implied comparison between phenomena not normally associated with each other Not a simile (with *like*)	"... the sand of time... " "All the world´s a stage And all the men and woman merely players... " (W.Sh.)	enriches the language (good style)

Symbol	denotes a concrete thing that stands for s.th. immaterial, invisible or abstract	*rose* as a symbol of *love* *white* as a symbol of *innocence*	
connotation implication	implies additional meaning(s) of a word or phrase along with or apart from what it explicitly names or describes	the word "hearth" which literally means "the floor of a fireplace" suggests in addition "the fireside, warmth, safety"	gives the reader an association
metonymy [-`- - -]	the object meant is not explicitly named but rather substituted by a closely associated feature, a characteristic part or a proper name	"He could feel the steel going right through him" *steel* instead of *dagger* or *knife* *aristocracy* instead of the *aristocrats*	
personification	figure of speech in which inanimate object, abstract concepts or living things (plants, animals) are referred to as if they were human beings	"Justice is blind" "Necessity is the mother of invention" "The sun stepped out of the clouds and smiled momentarily"	gives things life or some similarity with human beings

Pun	a humorous play of words which are either identical or similar in sound but are very different in meaning	"Is life worth living? It depends on the **liver**!" (1) liver as the organ, (2) liver as one who lives	• humorous • to make the reader laugh
Simile	an explicit comparison (using *as* or *like*) between two distinctly different things which have at least one feature in common	... as dead as a mutton ... ... as fit as a fiddle ... ... like a bull in a china shop ... "I wandered lonely as a cloud... " (W.W.)	the reader´s imagination must be stirred by a simile
Example	serves to illustrate an abstract rule or acts as an exercise in the application of this rule		• often used in speeches • a special case is given to serve for a general statement

4. Other stylistic devices

stylistic device	definition	example	effect
hyperbole	a figure of speech using	"I loved Ophelia:	not to persuade or

	exaggeration	forty thousand brothers could not, with all their quantity of love make up my sum." (W.Sh.)	to deceive, but to emphasize a feeling or to produce a humorous effect. It is not to be taken literally.
understatement, litotes	understatement is the reverse of exaggeration. It is a statement below the truth litotes is a type of understatement which expresses an affirmative idea by negation of its opposites	"That's rather nice" =great It is pouring with rain and the streets are flooded: "Bit wet today, isn't it?" It was not a bad party at all = it was an excellent party.	• to give special emphasis to a situation or idea • humorous
Irony	figure of speech by which the writer says the opposite of what he means	I do not consult physicians, for I hope to die without their help. (W.T.)	• is often used to blame, • will draw attention to its actual meaning
tone	denotes the accent or inflection of the voice as adapted to the emotion or passion expressed, also used for the style or		it reflects the mood of the author and his attitude towards his subject

	manner of approach in speaking or writing in general; the tone can be: colloquial, ironical, serious, earnest, humorous etc.		
Ambiguity	in deceptive rhetoric it is the deliberate wording of a phrase or passage in such a way that it can be taken in two ways		to hide the truth or to leave the reader uncertain about the author's real attitude
flash-back	a literary or theatrical technique that involves the interruption of the chronological sequence of events. At this point earlier scenes or events are interjected		to give a vivid picture of the (hero's) past
anticipation	the reverse of the flashback. The author interrupts the chronological sequence of events to present or allude to events which will happen in the relative future		the author's aim is to make developments transparent, quite often with emotional overtones
ellipsis	shortening of a sentence by the omission of one or	Poor boy ... . No father, no mother,	used to avoid repetition but also

	more words that may be easily understood from the context	no anyone	used for artistic effect
Allusion	an implied indication. It denotes an indirect reference to people or things outside the text without mentioning them in a straightforward way	"'Pie in the sky' for Railmen" means nothing but promises (a line from the well-known workers' song: "You'll get pie in the sky when you die")	a reader is expected to think about the situation himself and to have a certain knowledge
satire	a piece or form of writing based on the use of humour, irony or sarcasm		used to expose and discourage vice and to ridicule foolish ideas or habits. Satirical writing is always didactic.

Keys. Unit 1. Matching exercises.

Exercise I:

1) emphasis, 2) euphemism, 3) exaggeration / hyperbole / overstatement, 4) irony, 5) metaphor, 6) paradox, 7) parallelism, 8) personification, 9) pun, 10) repetition, 11) rhetorical question, 12) sarcasm, 13) simile.

Exercise II:

1) pun, 2) paradox, 3) antithesis, 4) parallelism, 5) accumulation, 6) exaggeration, 7) accumulation, 8) anticlimax, 9) emphasis, 10) rhetorical question, 11) anticlimax, 12) repetition, 13) metaphor, 14) irony, 15) sarcasm, 16) simile, 17) personification, 8) climax, 19) alliteration, 20) anaphora, parallelism, repetition, 21) antithesis,22) personification, 23) simile,24) extended metaphor ("serpent" – "trail" – "uncoil"), 25) exaggeration,26) paradox,27) pun (dear = teuer / lieb), 28) antithesis, 29) climax.

List of materials used

1. Гуревич В.В. English Stylistics. Стилистика английского языка: учебное пособие. – М.: Флинта: Наука, 2007.
2. Кухаренко В.А. Практикум по стилистике английского языка. Seminars in Stylistics: учеб. пособие. – М.: Флинта: Наука, 2009.
3. Новикова И.А. Практикум к курсу английского языка. 4 курс. – 2-е изд., испр. и доп. – М.: Гуманитар. изд. центр ВЛАДОС, 2008.
4. http://www.classes.ru/grammar/123.Gilyanova-Ossovskaya-Turaeva/html/lesson8themoonandsixpencebywilliamsomersetmaugham18741965.html PP.103-107.

List of authors whose texts were used in exercises

A. C. – A. Cronin

A. M. – A. Miller

A. P. – A. Pope

A. T. – A. Tolkien

A.H. – A. Huxley

A.L.T. – Alfred Lord Tennyson

An.C. – Angela Carter

B. – G.G. Byron

B. Sh. – B. Shaw

B.Ch. – B. Charlestone

Bol. – D. Bolingbroke

Ch. – A. Christie

C.H. – C. Holmes

Ch. – Churchill

Ch. L. – Ch. Lamb

D. – Dickens

D. C. – D. Cusack

D.P. – D. Parker

D.S. – D. Sayers

D.U. – D. Uhnak

Dr. – Th. Dreiser

E.Br. – E. Bronte

E.W. – E. Waugh

Ev. – S. Evans

G. M. – G. Markey

G. S. – Goldwin Smith

Gr. – J. Greenwood

Gr.Gr. – Gr.Green

H. – E. Hemingway

H.L. – H. Lee

H.St. – H. Stezar

Hut. – A. Hutchinson

I.M. – I. Murdoch

I.Sh. – I. Shaw

J. – J. Jones

J. C. – J. Conrad

J. Car. – J. Cary

J.B. – J. Baldwin

J.Br. – J. Braine

J.F. – J. Fowles

J.O'H. – J. O'Hara

J.R. – J. Reed

J.St. – J. Steinbeck

Jn.B. – J. Barth

Jn.H. – J. Hawkes

Js.H. – J.Heller

K. – Kennedy

K. P. – K.S. Prichard

K.K. – K. Kesey

K.M. – K. Mansfield

L. – St. Leacock

L. Ch. – L. Charteris

M. T. – M. Twain

M.L.K. – Martin Luther King

M.W. – M. Wilson

N. – Lord Nelson

N. W. – N. West

N.T. – N. Travis

O. H. – O. Henry

O.W. – O. Wild

O'N. – E. O'Neill

P. – J.B. Priestley

P. A. – P. Abrahams

P. Q. – P. Quentin

P.B. – P. Benchley

P.G.W. – P.G. Wodehouse

Ph. R. – Ph. Roth

Ph. S. – P.H. Sydney

R. Fr. – R. Frost

R.B. – Robert Burns

R.Ch. – R. Chendler

R.W. – R.P. Warren

Rch. B. – R. Bach

S. – J.D. Salinger

S.L. – S. Lewis

S.M. – S. Maugham

S.R. – S. Rushdie

Sc. F. – Sc. Fitzgerald

Sh. D. – Sh. Delaney

St.H. – St. Heym

T. – Trench

T. R. – T. Rawson

T.C. – T. Capote

T.W. – Th. Wolfe

Th.W. – Th. Wilder

U. – J. Updike

V.W. – V. Woolf

W. I. – W. Irving

W. Sh. – W. Shakespeare

W. T. – W. Temple

W.D. – W. Deeping

W.G. – W.S. Gilbert

W.G1. – W. Golding

W.H.D. – W.H. Davies

W.W. – William Wordsworth

Wr. – R. Wright

Newspapers:

M.St. – Morning Star

O. – The Observer T. – Times

Contents

Учебно-методическая разработка для самостоятельной работы студентов III курса исторического факультета по стилистике английского языка.