

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС  
ТАЪЛИМ ВАЗИРЛИГИ**

**ЎЗБЕКИСТОН ДАВЛАТ ЖАҲОН ТИЛЛАРИ  
УНИВЕРСИТЕТИ**

**ИНГЛИЗ ТИЛИ НАЗАРИЙ АСПЕКТЛАРИ КАФЕДРАСИ**



**СТИЛИСТИКА ВА МАТН ТАҲЛИЛИ  
ФАНИДАН ЎҚУВ-УСЛУБИЙ  
МАЖМУА**

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Фаннинг ишчи ўқув дастури ўқув, ишчи ўқув режа ва ўқув дастурига мувофиқ ишлаб чиқилди.

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**ТАЪЛИМ ТЕХНОЛОГИЯСИ**  
**СТИЛИСТИКА ВА МАТН ТАҲЛИЛИ ФАНИ БЎЙИЧА**  
**МАЪРУЗАЛАР ТЕХНОЛОГИЯСИ**

## LECTURE 1

### SUBJECT MATTER OF STYLISTICS. THE MAIN TRENDS IN STYLE STUDY.

#### *Technology of the lecture*

<i>The number of students: 63</i>	<i>Time: (2 hours)</i>
<i>Form of the lesson</i>	Introductory Lecture.
<i>Plan of the lecture</i>	<ol style="list-style-type: none"> <li>1. The Subject of Stylistics and Language System. General Scientific Fundamentals of Stylistics. The Aim and Objectives (tasks). The Main Problems of Stylistics as a Linguistic Discipline.</li> <li>2. The Main Aspects and Trends of Stylistics. Functional Stylistics, Structural Stylistics, Decoding Stylistics, Practical Stylistics, Individual Style Study, Comparative Stylistics, Communicative Stylistics, Cognitive Stylistics.</li> <li>3. Stylistic Devices and Expressive Means of the Language.</li> </ol>
<i>The aim of the lesson:</i> Providing students with the fundamental information on stylistics as a linguistic discipline	
<i>Pedagogical objectives:</i>	<i>The results of training activity:</i>
<ul style="list-style-type: none"> <li>• Presenting the general information on Stylistics in relation to language hierarchy.</li> <li>• Presenting information on the general scientific fundamentals of Stylistics;</li> <li>• Giving data on the aim and objectives of the academic course;</li> <li>• Providing a brief information on the main problems of Stylistics;</li> <li>• Giving the basic information on functional and structural aspects of Stylistics;</li> <li>• Describing the topical trends of Stylistics (Decoding Stylistics. Practical Stylistics, Individual Style Study. Comparative Stylistics, Cognitive Stylistics);</li> </ul>	<ul style="list-style-type: none"> <li>• Characterizing the linguistic nature of stylistics on the basis of the language structure;</li> <li>• Outlining the scientific fundamentals of Stylistics;</li> <li>• Telling the aim of the scientific discipline and enumerating its key objectives;</li> <li>• Enumerating and characterizing the main problems of Stylistics;</li> <li>• Identifying the differences between functional and structural aspects of Stylistics;</li> <li>• Clarifying the topical trends of Modern Stylistics;</li> <li>• Determining the nature of stylistic</li> </ul>

• Giving data on the issues of stylistic devices and expressive means of the language	devices and expressive means of the language.
<i>The ways of teaching and technique</i>	Lecture, Presentation, Brain Storming, Quizzing, Discussion.
<i>Means of teaching</i>	Text of the lecture, computer, slide projector, blackboard, chalk, scotch tape, A3 format paper.
<i>Teaching forms</i>	Interactive teaching
<i>Teaching conditions</i>	Lecture hall
<i>Monitoring and evaluating</i>	Oral speech controlling, quiz, self-controlling, Rating system evaluation

## LECTURE I

### SUBJECT MATTER OF STYLISTICS. THE MAIN TRENDS IN STYLE STUDY.

#### Issues to be discussed:

- 1) The subject of stylistics
- 2) The main trends in style study.
  - a) functional stylistics
  - b) decoding stylistics
  - c) individual style study
  - d) practical stylistics
- 3) Expressive means and stylistic devices.
- 4) The procedure of stylistic analysis.

**Key Words:** Stylistics, Functional Style, Decoding Stylistics, Practical Stylistics, stylistic analysis, Expressive Means, Stylistic Devices.

### THE SUBJECT OF STYLISTICS

Stylistics is a branch of General Linguistics. It studies language means on all the language levels from the point of view of their expressiveness, emotiveness, imagery, evaluation. In other words it studies the effects of the message, its impact on the reader or listener. The subject of stylistics can also be outlined as the study of the nature, functions and structure of stylistic devices (SD), on the one hand, and, on the other – the study of language styles (functional style), its aim, its structure, its characteristic features.

Thus the main problems under consideration in stylistics are as follows:

1. Functional styles.
2. Stylistic Differentiation of the English Vocabulary.
3. Types of Speech.

#### 4. Stylistic Devices (SD) and Expressive Means (EM) of the language.

Depending on the approach and the final aim of investigation we distinguish the following trends of stylistics

1. functional stylistics
2. decoding stylistics
3. individual style study
4. practical stylistics

Functional stylistics is the most all-embracing “global” trend in style study. It studies functional styles of the language. Functional style is a system of language means intended to fulfil a specific function of communication and aiming at a definite effect. It is possible to say that the attention of functional stylistics is focused on the message in its correlation with the communicative situation.

The problem of functional styles cannot avoid discussion of such most general linguistic issues as oral and written varieties of language, the notion of the literary (standard) language, the constituents of texts larger than the sentences, the generative aspect of literary texts, and some others.

Decoding stylistics studies problems connected with adequate reception of the message without any informational losses or deformations. It is called decoding because a writer or a speaker (the addresser) sends an information (a code) and the addressee (a reader or a listener) decodes it.

In the centre of attention of the individual style study are the problems of an individual author’s style, looking for correlation’s between the creative concepts of the author and the language of his works. Individual style is a unique combination of language units, expressive means and stylistics devices peculiar to a given writer, which makes that writer’s works or even utterances easily recognisable.

Practical stylistics is the stylistics that proceeds from the norms of language usage at a given period and teaches these norms to language speakers, especially the ones, dealing with the language professionally (editors, publishers, writers, journalists, teachers, etc.).

From practical point of view stylistics is a science which provides a guide and recommendations aimed at ensuring that speech is not only correct, precise and clear, but at the same time expressive and addressed not only to the hearer’s intellect but to his feelings as well.

This practical emphasis in stylistics presupposes the existence of definite norms that have taken shape as the result of the selection from the whole range of language means of definite patterns recognised by the majority of native speakers as the most suitable for a particular situation of verbal communication.

The norm, therefore, should be regarded as the invariant of the phonetic, morphological, lexical and syntactical patterns circulating in language-in-action at a given period of time.

In stylistics they distinguish expressive means of a language and stylistics devices.

The expressive means of a language are those phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in

language-as-a-system for the purpose of logical and/or emotional intensification of the utterance.

The most powerful expressive means of any language are phonetic. Pitch, whispering, a singsong manner and other ways of using the voice are much more effective than any other means in intensifying an utterance emotionally and logically.

Among the morphological expressive means of the English language we must point out the use of *she* in the second and third person, the use of some demonstrative pronoun with an emphatic meaning as *those*, *then* and *other*. "Those gold candles fixed in heaven's air" - Shakespeare.

Among word-building means we find a great many forms, which serve to make the utterance more expressive by intensifying some of their semantic and or grammatical properties. The diminutive suffixes *-y* (*-ie*), *-let*, e.g. "dearie", "Sonny", "daddy", "auntie", "Mummy", "pussy" "streamlet». Compare, "dear", "Son", "Father", "aunt", "Mother", "cat", "stream".

At the lexical level there are a great many words, which due to their inner expressiveness constitute a special layer. There are words with emotive meaning only (interjection), words which have both referential and emotional meaning (epithets), words which still retain a twofold meaning: denotative and connotative (love, hate, sympathy), words belonging to the layers of slang and vulgar words, or to poetic or archaic layers. The expressive power of these words cannot be doubted, especially when they compared with the neutral vocabulary.

All kind of phraseological units (set phrases, catch words, proverbs, sayings) comprise a considerable number of language units, which serve to make speech emphatic, mainly from the emotional point of view. Their use in everyday speech is remarkable for the subjective emotional colouring they produce. The everyday speech one often can hear such phrases as: "Well, it will only add fuel to the fire" and the like, which in fact is synonymous to the neutral: "It will only make the situation worse".

Finally, at the syntactical level there are many constructions which, when set against synonymous neutral one, will reveal a certain degree of logical and emotional emphasis.

Stylistics studies the expressive means of language, but from a special angle. It takes into account the modifications of meanings which various expressive means undergo when they are used in different functional styles.

Stylistic device is a conscious and intentional intensification of some typical structural or semantic language unit that becomes a generative model. It follows then that a stylistics device is an abstract pattern into which any content can be poured.

According to the structural hierarchy of language levels, suggested by a well-known Belgian linguist E. Bienveniste in 1962 we distinguish the following groups of SD:

1. phonetic SD,
2. morphemic SD,

3. lexical SD,
4. syntactical SD,
5. lexico-syntactical SD.

The ability of verbal element to obtain extra significance in a definite context is called foregrounding. Stylistic analysis involved subtle procedures of founding foregrounded element and teach the reader the skill of competent reading. Prof. Galperin I.R. suggested the following procedures in stylistic analysis:

The first procedure - to get a clear idea to what functional style the text belong. (taxonomic)

The second procedure - an approximate understanding of the content of the given text. (content grasping)

The third procedure - its purpose is the close observation of the meanings of separate words and word combinations as well as of the signification of the various sentences. It is advisable at this stage of analysis to consult dictionaries that will show the polysemy of the word. (semantic)

The fourth procedure - aims at finding out what additional information might be imparted by the author's use of various stylistic devices. (stylistic)

The fifth procedure - aims at investigating the conceptual information contained in whole of the text. (functional)

### **Study Questions:**

1. What is the subject matter of stylistics?
2. What angle are the language means studied from in stylistics?
3. What are the main trends in stylistics?
4. What do we understand under expressive means?
5. What is a stylistic device?
6. How are stylistic devices grouped?
7. What is the procedure of stylistic analysis?

### **Recommended literature:**

1. Galperin I.R. English Stylistics. M., 2010
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9. Молчанова Г.Г. Английский как неродной: текст, стиль, культура, коммуникация. – М., 2007.
10. Мороховский А.Н., Воробьёва О.П. и др. «Стилистика английского языка» - Киев, 1984.
11. Essays on Modern Stylistics” Ed. by D.C. Freeman. L – N.Y. 1981.

## GLOSSARY

### **style of language**

is a system of co-ordinated, interrelated and inter-conditioned language means intended to fulfil a specific function of communication and aiming at a definite effect; (I.R.G.)

### **expressive means**

**Ems** are those phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in language-as-a-system for the purpose of logical and/or emotional intensification of the utterance (I.R.G.:27)

### **stylistic device**

**SD** is a conscious and intentional intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) promoted to a generalised status and thus becoming a generative model

### **practical stylistics**

the stylistics, proceeding from the norms of language usage at a given period and teaching these norms to language speakers, especially the ones, dealing with the language professionally (editors, publishers, writers, journalists, teachers, etc.). (V.A.K.:10)

### **stylistic norm**

the invariant of the phonemic, morphological, lexical and syntactical patterns circulating in language-in-action at a given period of time (I.R.G.)

### **individual style**

1) a unique combination of language units, <expressive means> and <stylistic device>s peculiar to a given writer, which makes that writer’s works or even utterances easily recognisable (I.R.G.:17);

2) deals with problems, concerning the choice of the most appropriate language means and their organisation into a message, from the viewpoint of the addresser (V.A.K.:10);

### **stylistic norm**

the invariant of the phonemic, morphological, lexical and syntactical patterns circulating in language-in-action at a given period of time (I.R.G.)

### **individual style**

1) a unique combination of language units, <expressive means> and <stylistic device>s peculiar to a given writer, which makes that writer’s works or even utterances easily recognisable (I.R.G.:17);

### **functional stylistics**

- deals with sets, “paradigms” (known as <functional style>s) of language units of all levels of language hierarchy serving to accommodate the needs of certain typified communicative situations (Prague School);

- dealing in fact with all the subdivisions of the language and all its possible usages, is the most all-embracing “global” trend in style study

- at large and its specified directions proceed from the situationally stipulated language “paradigms” and concentrate primarily on the analysis of the latter.

## LECTURE 2

### TYPES OF SPEECH AND THEIR MAIN PECULIARITIES. STYLISTIC DIFFERENTIATION OF THE VOCABULARY

#### *Technology of the lecture*

<i>The number of students: 63</i>	<i>Time: (2 hours) (80 minutes)</i>
<i>The form of lesson</i>	Lecture.
<i>The plan of lecture</i>	<ol style="list-style-type: none"> <li>1. Types of speech. <ol style="list-style-type: none"> <li>a. Linguistic features of oral type of speech</li> <li>b. Linguistic features of written type of speech</li> </ol> </li> <li>2. The general stratum of the English vocabulary.</li> <li>3. Special Literary-bookish words. Special Colloquial words.</li> </ol>
<i>The aim of lesson: Providing basic information on the fundamentals of stylistic differentiation of the vocabulary</i>	
<i>Pedagogical objectives</i>	<i>The results of training activity</i>
<ul style="list-style-type: none"> <li>• Providing basic information on the problem of types of speech;</li> <li>• Describing linguistic features of oral type of speech;</li> <li>• Describing linguistic features of written type of speech</li> <li>• Presenting general information on the layers of the English vocabulary;</li> <li>• Providing data on the literary-bookish words (general literary and special literary words)</li> <li>• Describing the stylistic features of special literary words (neologisms, archaisms, terms, barbarisms);</li> <li>• Providing data on the</li> </ul>	<ul style="list-style-type: none"> <li>• Clarifying general information on the problem of types of speech;</li> <li>• Identifying and determining linguistic features of oral type of speech;</li> <li>• Identifying and determining linguistic features of written type of speech</li> <li>• Systematizing data on the layers of the English vocabulary;</li> <li>• Clarifying the data on division of the group of literary-bookish words into general literary and special literary words;</li> <li>• Revealing and summarizing the stylistic features of special literary words (neologisms, archaisms, terms, barbarisms);</li> <li>• Clarifying the data on division of the group of colloquial words into general colloquial and special colloquial words;</li> <li>• Revealing and summarizing stylistic features of special colloquial words (slang,</li> </ul>

colloquial words (general colloquial and special colloquial); • Describing the stylistic features of special colloquial words (slang, social and professional jargonisms, vulgarisms, dialectal words)	social and professional jargonisms, vulgarisms, dialectal words)
<i>The ways of teaching and technique</i>	Lecture, Presentation, Brain Storming, Quizzing, Discussion.
<i>Means of teaching</i>	Text of the lecture, computer, slide projector, blackboard, chalk, scotch tape, A3 format paper.
<i>Teaching forms</i>	Lecture, mapping, slideshow
<i>Teaching conditions</i>	Interactive teaching
<i>Teaching conditions</i>	Lecture hall
<i>Monitoring and evaluating</i>	Oral speech controlling, quiz, self-controlling, Rating system evaluation

## **LECTURE II**

### **Problems for discussion:**

1. Types of speech. The linguistic peculiarities of oral type of speech
2. The linguistic peculiarities of written type of speech
3. The general stratum of the English language.
4. Literary-bookish words.
5. Colloquial words.

### **TYPES OF SPEECH**

The communication takes place in different forms and situations. According to the situation in which the communication proceeds we distinguish two types of speech: oral and written which are characterised by a number of typical features. The oral communication proceeds in the presence of interlocutor, the main form of it is a dialogue. The written communication, does not require any interlocutor, its main form is a monologue.

The oral type of speech is more expressive and emotional. It involves such powerful means of expressiveness as gestures, mimicry, intonation, pitch, melody, stress and the others, which apart from language means can express much: joy or sorrow, hate or love, consent or denial. As Bernard Shaw said: There are 500 ways of saying "no" but only one way to put it down.

The oral types of speech differs from the written language phonetically, morphologically, lexically and syntactically.

1. Of morphological forms the spoken language commonly uses contracted forms: can't, shan't. I'll, don't, won't and so on, which are dictated by a quick tempo of the oral type of speech.

2. At the lexical there is a number of peculiarities typical of the oral type:

1) a great number of words and phrases typically colloquial: kid, chap, daddy are used in colloquial speech to introduce statements.

2) the use of special words and phrases which are used in colloquial speech to introduce statements. For example the use of interjection why, which can express objection, reflection, impatience, surprise. Why, his just being in a lab is a prayer.

"Say", "I say", "Look here" are also used at the beginning of a sentence to call attention to what is about to follow, sometimes it is used as an exclamation, thus tending to become an interjection.

Say, if you don't like the way we study medicine. Look here! We don't tell you how you ought to work.

3. The use of cut words - curtails: phone, lab, gent, prof, doc, dele, bike, exam and so on.

4. There is another characteristic feature of colloquial language, that is, the insertion into the utterance of words without any meaning which are called "fill ups" or empty words. To some extent they give a touch of completing to the sentence if used at the end of it, or if used in the middle, help the speaker to fill the gap when unable to find the proper word. Such words and set expressions as: well, so to say, you know, you understand, you see belong to the category of "fill ups".

The syntactical peculiarities of the spoken language are the following:

1) Elliptical sentences i. e. sentences in which one or several parts of a sentence are felt as missing. Elliptical sentences are considered to be the norm of oral intercourse. The missing parts are easily guessed because the situation in which the conversation takes place suggests them. Many elliptical sentences, being widely used in the language, have become set expressions such as:

See you tomorrow Happy to meet you Pity you didn't come Ready ? Most proper and others. However, when elliptical sentences are used in the written type of speech they become special stylistic devices aimed at making the utterance emphatic.

With such purpose elliptical sentences are frequently used in poetry and are therefore regarded as a peculiarity of poetical syntax.

2) Typical feature of colloquial excited speech is the use of two subjects, a tautological subject. It is a construction in which two subjects are used, where one is sufficient, one is a noun and the other - a pronoun, for the same verb. Usually the pronoun is placed at the beginning, and the proper noun at the end, thus framing the whole sentence: He is a brute of a man, is John. She is a queer girl, is Mary. Oh, that man, he is so poor.

It should be noted that taught to logical subject when used in narrative, in the written type of speech, assumes a new quality - that of a stylistic device.

3) The use of unfinished sentences: if you don't come Fit - the end is understood from the situation.

4) Another characteristic feature of the oral type of speech is the use of questions in the form of a statement: You have been to school ? You go to the institute ? The question is understood as such only by the intonation which in its turn is implied by the question mark.

As it has been mentioned the spoken language is far more emotional than the written. This emotionless is manifested in:

1. intonation.

2. structural design of the utterances, the use of exclamatory sentences, which are a signal of emotional tension, one-member sentences, elliptical sentences.

3. the use of interjections, which are charged with emotive meaning. Any sentence that contains interjections will be marked as emotionally coloured.

The peculiarities of the written type of speech are predetermined by the conditions in which this type of communication takes place. The written type of speech is not spontaneous. It is directed to a full and detailed expression of the thought, which is achieved by different lexical and syntactical means:

1) the written type of speech is characterised by logically completed sentences, with all kinds of attribute, and adverbial clauses, by complicated sentence-units, long periods;

2) the words and word combinations of the written language belong to a special layer of the English vocabulary, which is called "space wasters". These are: despite the/act, in the matter of, a long period of time, on the one hand, and on the other hand, met with the approval and so on.

## STYLISTIC DIFFERENTIATION OF THE VOCABULARY

All the words comprising the English vocabulary may be divided into three groups from the stylistic point of view: neutral, which is the bulkiest, literary-bookish and colloquial. Let us compare the following words: kid-child-infant; chap – fellow - associate ; dad (daddy) – father - parent; to get out - to go away - to retire ; to go on - to continue – proceed. The difference between all these words is very clearly seen.

Literary-bookish words. All the words classified as literary can be divided into general literary and special literary words. General literary words which are also called high-flown words, appearing in the text or oral utterance create the effect of elevated official, learned: concord, ornament, harmony, morosity, partaking, muse, couplewnt, rondure, in accordance with, alacrity, to render assistance.

Special literary words are subdivided into four groups:

1. neologisms
2. archaisms

3. terms
4. barbarisms
5. poetic words

**Neologisms** are new words usually appearing as names of new phenomena and thus enriching the vocabulary. But not all neologisms are accepted by the dictionary. A great number of them remain individual creations and do not appear outside the pages of the book. They must be called individual or stylistic neologisms. For example, taking the model to dress - to undress to do - to undo English writer T. Howard in the sentence creates his own neologism:

1. She was waiting/or smth, to happen or for everything to unhappen.
2. She was a young and unbeautiful woman.

Many stylistic neologisms are created through conversion: Being an affectionate soul she liked somebody, whom she could "motherland "my dear"

Neologisms are usually appear in the belles-lettres style and newspaper style. The main stylistic function of neologism in the belles - lettres is to create a humorous effect.

- "I love you mucher.
- Plenty mucher? Me tooer"

The linguistic nature of humour in these neologisms lies in violating the laws of word - building.

**Archaisms.** To this group of words we refer archaisms proper, i.e. obsolete words replaced by new ones: hither - here, thee, thou - you, haply -perhaps, historical words, i.e. words denoting such concepts and phenomena that have gone out of use in Modern times ( te. knight, spear, lance, lord, goblet. }

Archaisms are mainly used in works developing historical themes. Their main stylistic function is to create the true – to- life background in historical works.

In English poetical style there exists a special group of words, so called **poetical** words, which also belong to archaisms. They are not used in ordinary literary English and are preserved in the English vocabulary for special poetic purposes, producing elevated effect:

woe – sorrow; hapless – unlucky; staunch – firm; barken – hear.

**Terms** are words denoting various scientific and technical objects, phenomena, processes etc. Terms abound in special texts, in the scientific style. In this case their function is merely that of communication. But when terms appear in the belles-lettres style, their function changes. Their main stylistic function is to create the true-to life atmosphere. Terms are used to create a historical background, local colouring, elevation, humorous atmosphere of the narration. For example, medical terms which appear in the literary text help to create a true to life atmosphere of a hospital, ward, laboratory. Likewise, educational terms would hint at teaching process.

When used in the direct speech of personages terms become a means of their speech- characteristic and indicator of their profession. In the belles-lettres style terms can also be used with a parodying function, thus creating humorous effect

**Barbarisms.** In the course of its development the English language has borrowed a considerable number of words from foreign languages, which have greatly enlarged the English vocabulary. The largest group of borrowed words are of French, Spanish, Arab origin.

Many borrowed words undergo phonetic and morphological changes in accordance with the laws of development of the English vocabulary. Some retain their native spelling and pronunciation: tete -a- tete (face- to- face French).

The stylistic function of barbarism is to create the local colouring, to stress that the action takes place in a strange country, to characterise the speaker - to show through his speech his foreign origin.

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

### **Colloquial words**

Colloquial words as well as literary - bookish are divided into two-groups: general colloquial and special colloquial. General colloquial are included into Standard English words: -chap, chummy, lad, lass, dad, kid; expressions: He is seeing things- I'm hearing bells. It's apicknic to you. Less of your lip and more of the facts. The different forms of address: I beg your pardon, say. Look here.

Special colloquial words or non-literary words are such highly colloquial words which are considered to be on the out side of the literary language. Non-literary words are subdivided into four groups:

1. slang
2. social and professional jargonisms
3. vulgarisms
4. dialectical words.

**Slang-** words and phrases in common colloquial use, being outside of the literary language. It is opposed to Standard English. Slang is often humorous, witty and adds to the picturesqueness of the language. They are highly emotional.

dirt – в значении деньги; sleeper в значении курс лекций

Slang is used for emotional intensification of the utterance:

shark (акула ) – в значении студент-отличник ; rabbit heart - в значении трус ; big shot - important person. Besides separate words it includes also highly figurative phraseology:

the hell of a life  
a hell of a long way  
a devil of a night  
that's a good one

Occurring mainly in dialogues, slang serves to create speech characteristics of personages.

**Jargonisms** are words and word-combinations used by particular social classes and groups to conceal or disguise the meaning or to make the speech emotive. Professional jargonisms, professionalism's, circulate within communities

joined by professional interests and are emotive synonyms to terms. Professionalism's from the military vocabulary: tin fish – подводная лодка, tin hat – стальной шлем.

Social jargonisms are to be found within groups characterised by social integrity. In the following extract from "The Forsyte Saga" Galsworthy uses jargonism to characterise the personage.

*"No real sportsman cares/or money", he would say, borrowing a "pony" if it was no use trying/or a "monkey". There was something delicious about Montague Dastie. He was, as George Forsyte said, a daisy. (Pony - 25 pounds, Monkey - 50 pounds, Daisy - first-rate thing or person.)*

**Vulgarism** are words and word combinations with emotive colouring of coarseness and rudeness. Among vulgarism we should differentiate those, which through long usage, have lost their abusive character and became mere signals of emotions, such as:

damn't; devil; son of a bitch; hang it; to hell; zounds and those which serve to insult and humiliate the addressee of the remark - curse words.

Vulgarisms are used to emphasise the coarseness and lack of education of certain characters.

**Dialectal** words are words and expressions which have come from dialectal character. A great number of former dialectal words have lost their dialectal characteristics as a result of frequent use and enter the stratum of commonly used colloquial words; -lass (girl), pet (darling) .

Dialectal words are used in the belles - lettres style to create a personage through his speech. They can indicate the origin, the educational and cultural level of the speaker.

Colloquial and literary words have no stylistic function if they are used in oral or written types of speech respectively. But when they interfere into other fields (literary into the oral type of speech, and colloquial into the written ) they assume stylistic functions.

There is a special stylistic device based on the mixture of words belonging to different spheres. This stylistic device is always aimed at producing humorous, satiric effect.

### Study Questions

1. What are lexical peculiarities of the oral type of speech?
2. What are lexical peculiarities of the written type of speech?
3. What are syntactical peculiarities of the oral type of speech?
4. What are syntactical peculiarities of the written type of speech?
5. What are the main layers of the English vocabulary? Characterize each of them.
6. What spheres of communication are reflected in the stylistic differentiation of the vocabulary?
7. Speak about general literary words illustrating with the examples from your reading material.

8. What are the main subgroups of the special literary words?
9. What do you know about terms, archaisms, neologisms and barbarisms, their meaning, their function?
10. Where do general colloquial words mainly occur?
11. What are the main characteristics of slang, jargonisms, vulgarisms and dialectal words?

## **GLOSSARY**

### **literary words (learned words, bookish words, high-flown words)**

- serve to satisfy communicative demands of official, scientific, high poetry and poetic messages, authorial speech of creative prose;

### **colloquial words**

the words employed in non-official everyday communication;

### **neutral words**

the overwhelming majority of lexis (V.A.K.)

### **occasional words, nonce-words**

extension of the normative valency which results in the formation of new words

### **slang**

such <special colloquial words> which

- used by most speakers in very and highly informal, substandard communication

- are highly emotive and expressive and as such

- lose their originality rather fast and

- are replaced by newer formations, unstable, fluctuating, tending to expanded synonymy within certain lexico-semantic groups

### **Jargonisms (special slang)**

such <special colloquial words> which

- stand close to <slang>, also being substandard, expressive and emotive, but, unlike slang

- are used by limited groups of people, united either professionally

### **vulgarisms**

coarse <special colloquial words> with a strong <emotive meaning>, mostly derogatory, normally avoided in polite conversation (V.A.K.)

### **dialectal words**

such <special colloquial words> which are normative and devoid of any <stylistic meaning> in regional dialects, but used outside of them, carry a strong flavour of the locality where they belong;

## barbarisms

foreign words or phrases.

### LECTURE 3

#### FUNCTIONAL STYLES. TYPES OF FUNCTIONAL STYLES IN ENGLISH AND THEIR STYLE FORMING LINGUISTIC FEATURES.

##### *Technology of the lecture*

<i>The number of students: 63</i>	<i>Time: (2 hours) (80 minutes)</i>
<i>The form of lesson</i>	Lecture.
<i>The plan of lecture</i>	<ol style="list-style-type: none"><li>1. The notion of functional style. The problem of functional style classification</li><li>2. Linguistic features of functional styles Linguistic features of belles-lettres style Linguistic features of publicist style Linguistic features of newspaper style Linguistic features of scientific style Linguistic features of official style</li></ol>
<i>The aim of lesson: Providing basic information on the problems of functional styles and types of speech</i>	
<i>Pedagogical objectives</i>	<i>The results of training activity</i>
<ul style="list-style-type: none"><li>• Presenting general information on the different interpretations of the notion of functional style.</li><li>• Providing data on the various approaches to the classification of functional styles;</li><li>• Describing style-forming linguistic features of belles-lettres style;</li><li>• Describing style-forming linguistic features of publicist style;</li><li>• Describing style-forming linguistic features of newspaper style</li><li>• Describing style-forming linguistic features of scientific style;</li><li>• Describing style-forming</li></ul>	<ul style="list-style-type: none"><li>• Explaining and systematizing different definitions of the notion of functional style;</li><li>• Systematizing data on the problems of functional style classification;</li><li>• Revealing and summarizing linguistic features of belles-lettres style;</li><li>• Revealing and summarizing linguistic features of publicist style;</li><li>• Revealing and summarizing linguistic features of newspaper style;</li><li>• Revealing and summarizing linguistic features of scientific style;</li><li>• Revealing and summarizing linguistic features of official style;</li></ul>

linguistic features of official style;	
<i>The ways of teaching and technique</i>	Lecture, Presentation, Brain Storming, Quizzing, Discussion.
<i>Means of teaching</i>	Text of the lecture, computer, slide projector, blackboard, chalk, scotch tape, A3 format paper.
<i>Teaching forms</i>	Interactive teaching
<i>Teaching conditions</i>	Lecture hall
<i>Monitoring and evaluating</i>	Oral speech controlling, quiz, self-controlling, Rating system evaluation

### LECTURE III

#### PROBLEMS FOR DISCUSSION:

1. The definition of the functional style.
2. Style-forming linguistic feature of:
  - belles-lettres style
  - publicistic style
  - newspaper style
  - scientific style
  - the style of official documents
3. Types of speech. The linguistic peculiarities of oral type of speech
4. The linguistic peculiarities of written type of speech

#### KEY WORDS:

Functional style, belles-lettres style, publicist style, newspaper style, scientific style, the style of official documents.

Style is depth, deviation, choice, context style restricted linguistic variation, style is a man himself (Buffon). In philology the word style is applied for the following:

- the norm as the invariant of phonetic, morphological, lexical, syntactical patterns circulating in language-in-action at a given period of time;
- technique of expression, that is ability to write correctly;
- individual style;
- literary genre;
- functional style.

Functional style can be defined as a system of language means intended to fulfil a specific function (aim) of communication. The linguists do not hold the unanimous view as to the types of functional styles. I.V.Arnold's classification includes 4 style:

1. Poetic style

2. Scientific style
3. Newspaper style
4. Colloquial style.

A.M.Morokhovsky gives the following classification of style: 1) official business style; 2) scientific-professional style; 3) publicistic style; 4) literary colloquial style; 5) familiar colloquial style.

M.N.Kozhina suggests

(Galperin) distinguish 5 styles in the English language, each of which is characterised by specific linguistic features.

### **The belles-lettres style**

The main function - is aesthetic impact on the reader. It is subdivided into:

1. The language of poetry (verse)
2. Emotive prose (fiction)
3. Drama

The linguistic characteristics of the belles-lettres styles are the following:

1. Genuine, not trite imagery;
2. The use of words in contextual meaning;
3. The use of expressive means of the language and stylistic devices.

Each substyle of the belles-lettres style is also characterised by its typical features. Thus the language of poetry is character-ized by rhyme and rhythm.

The distinguishing feature of emotive prose is the combination of literary language with colloquial, because there are always two forms of communication - monologue (the writer's speech) and dialogue (the speech of the characters).

The language of drama is entirely dialogue. The author's speech is almost entirely excluded except for the playwright's remarks and stage directives.

### **Publicistic style**

Publicistic style. The general aim of publicistic style - is to exert a constant and deep influence on public opinion, so that to convince the reader or the listener.

It also falls into three varieties: 1. Essay (moral, philosophical, literary) 2. Articles (political, social, economic) in newspapers, journals, magazines. 3. Oratorical style, which is a spoken variety of the publicistic style. The development of radio and television has brought into being a new spoken variety the radio commentary.

The publicistic style has features in common with the scientific style and emotive prose. The features similar to scientific prose-coherent and logical syntactical structure, an expended system of connectives, careful paragraphing. Features in common with emotive prose - the use of words with emotive meaning, the use of imagery and other SD. But the stylistic devices used in publicistic style are not fresh or genuine, they are trite.

**The newspaper style** is a system of language means that serves the purpose of informing the reader. It is subdivided into:

1. Brief news items and communiqués

2. Press reports
3. Articles purely informational in character
4. Advertisements and announcements

This style is characterised by the use of:

1. Special political and economic terms (president, General Assembly, constitution, market economy, negotiations)
2. Newspaper clichés (danger of war, vital issue, to pay a visit)
3. Abbreviation: UNO, NATO, NIS, P.M.
4. Neologisms - sputnik, lunik.

Thus the newspaper functional style falls into:

1. The language style of brief news items and communiqués
2. The language style of newspaper headings
3. The language style of notices and advertisements

**Scientific style.** Its function is to prove, creation of new concepts, to disclose the internal laws of development, existence, relations between different phenomena, etc.

It is subdivided into: 1) humanitarian sciences; 2) exact sciences; 3) popular scientific prose.

The most typical linguistic features are as following: logical sequence of utterances, the use of terms, the use of words in their primary meaning.

The language features: logical sequence of utterances, the use of terms, the use of words in their primary direct meaning.

**The style of official documents** function is to reach agreement between two contracting parties. It is subdivided into:

1. The language of business documents;
2. The language of local documents;
3. That of diplomacy;
4. That of military documents.

Its language features:

1. Absence of emotiveness
2. Abbreviations
3. Specific words and expressions.

### Study Questions

1. What is the functional style?
2. What functional styles do you know?
3. What are the substyles of the Belles-lettres style and their distinguishing features?
4. What do you know about the scientific style?
5. What are the peculiarities of the newspaper style?
6. What are the main features of the publicistic style?

## GLOSSARY

### functional stylistics

- deals with sets, “paradigms” (known as <functional style>s) of language units of all levels of language hierarchy serving to accommodate the needs of certain typified communicative situations (Prague School);

- dealing in fact with all the subdivisions of the language and all its possible usages, is the most all-embracing “global” trend in style study

- at large and its specified directions proceed from the situationally stipulated language “paradigms” and concentrate primarily on the analysis of the latter.

## LECTURE 4

### CLASSIFICATION OF STYLISTIC DEVICES. LEXICAL STYLISTIC DEVICES: METAPHOR, METONYMY

#### *Technology of the lecture*

<i>The number of students: 63</i>	<i>Time: (2 hours) (80 minutes)</i>
<i>The form of lesson</i>	Lecture.
<i>The plan of lecture</i>	<ol style="list-style-type: none"> <li>1. Classification of Stylistic Devices.</li> <li>2. The nature of lexical stylistic devices. Types of lexical meanings.</li> <li>3. Metaphor: definition, semantics, types and functions.</li> <li>4. Metonymy: definition, semantics and functions.</li> </ol>
<i>The aim of lesson: Providing information on the nature of lexical stylistic devices and describing the linguistic features of metaphor and metonymy.</i>	
<i>Pedagogical objectives</i>	<i>The results of training activity</i>
<ul style="list-style-type: none"> <li>• Presenting general information on the classification of stylistic devices (based on the language hierarchy).</li> <li>• Providing data on the types of lexical meanings as the basis for characterizing the nature of lexical stylistic devices;</li> <li>• Providing definition and describing general structural semantic features of metaphor;</li> <li>• Describing types and outlining the main stylistic functions of metaphor;</li> <li>• Providing definition,</li> </ul>	<ul style="list-style-type: none"> <li>• Summarizing the groups of stylistic devices and clarifying their basic features;</li> <li>• Outlining and identifying main types of lexical meanings;</li> <li>• Formulating the definition and revealing the general structural semantic features of metaphor;</li> <li>• Revealing and identifying main types and functions of metaphor;</li> <li>• Formulating the definition and</li> </ul>

describing types and outlining stylistic functions of metonymy; • Presenting the basic differences between metaphor and metonymy;	identifying the types and functions of metonymy; • Identifying the basic differences between metaphor and metonymy;
<i>The ways of teaching and technique</i>	Lecture, Presentation, Brain Storming, Quizzing, Discussion.
<i>Means of teaching</i>	Text of the lecture, computer, slide projector, blackboard, chalk, scotch tape, A3 format paper.
<i>Teaching forms</i>	Interactive teaching
<i>Teaching conditions</i>	Lecture hall
<i>Monitoring and evaluating</i>	Oral speech controlling, quiz, self-controlling, Rating system evaluation

## LECTURE IV

### Problems for discussion:

1. Classification of stylistic devices.
2. The nature of Lexical Stylistic Devices. Types of lexical meanings.
3. Definition, structure, semantics and functions of Metaphor.
4. Definition, semantics and functions of Metonymy.

### CLASSIFICATION OF STYLISTIC DEVICES

<b>Lexical Stylistic Devices</b>	<b>Lexico-syntactical Stylistic Devices</b>	<b>Syntactical Stylistic Devices</b>	<b>Phonetic Stylistic Devices</b>
Metaphor Metonymy Irony Epithet Oxymoron Hyperbole Antonomasia Zeugma Pun	Simile Periphrasis Litotes Gradation Antithesis Represented Speech	One member sentence Ellipsis Detachment Inversion Repetition Parallelism Rhetorical question	Alliteration Onomatopoeia

The most essential feature of the word is that it expresses the concept of a word or a phenomena through its form and meanings. There are 3 types of lexical meanings:

1. Logical meaning (dictionary);
2. Nominative meaning;
3. Emotive meaning.

Logical meaning is an expression of the concept of the given thing or phenomenon. One word is capable to have more than one meaning and this capacity is called polysemy. All the meanings of a word form its semantic structure. Within the semantic structure of a polysemantic word we differentiate primary logical meaning and secondary logical meaning. Logical meanings are further divided into: 1) independent logical meaning; 2) dependent logical meaning. Dependent logical meaning can be understood only in a context. This meaning is called contextual.

Emotive meaning serves to express one's individual attitude to the thing or idea. In English there are certain words which have only emotive meaning. They are: Alas, By god, goodness, fine, beautiful, nasty, awful etc..

The third type of meaning is called nominal meaning. There is a great difference between common nouns and proper nouns. Common nouns not only name the thing but signify them. Proper nouns only name things or human beings. Sometimes common nouns can become proper nouns. Sometimes the reverse process takes place. (smith - Mr Smith; hooligan). Nominal meaning is frequently used by writers as a special stylistic device, which is based on a peculiar interplay of two meanings: logical and nominal.

Thus, Lexical Stylistic Devices are based on a peculiar use or interaction of lexical meanings within a word or word combination.

The interplay of the primary dictionary meaning and a meaning which is imposed on the word by a micro-context may be traced along different lines.

One line is when the author identifies two objects which have nothing in common, but he subjectively sees a function, or a property, or a feature, or a quality that may make the reader perceive these two objects as identical.

Another line when the author finds it possible to substitute one object for another on the grounds that there is some kind of interrelation between the two corresponding objects.

The first case is the mechanism of creation of metaphors, the second – metonymies.

### **Metaphor**

Metaphor is a relation between the dictionary and contextual meanings based on resemblance of two objects, ideas, actions:

e.g.; She is a fox.

The word «fox» denoting one object is transferred to another /she/ in order to indicate a resemblance between them, their common feature is «cunning». The metaphor is based on a common features of two objects. The common feature is never mentioned. In other words, in metaphor we are given A and C and the problem is to see B - a common feature. The reader has to come to it by himself. It is important .to remember that the metaphor does not identify, the two notions are brought together on the basis of only one feature, other features being quite different.

Metaphor can be expressed by all the parts of speech: nouns, adjectives, verbs

- e.g. 1. She is a machine in her husband's house. (noun)  
 2. Money burns a hole in my pocket. (verb)  
 3. People are afraid of themselves nowadays. They have forgotten the highest of all duties, the duty that one owes to oneself. Of course they are charitable. They feed the hungry, and clothe the beggar. But their own souls starve, and are nake (adjective)

Metaphors expressed by one word are called simple.

There are metaphors which are expressed by several words, a group of words. We call it metaphorical periphrasis.

- e.g. Oh let me, true in love, but truly write,  
 And then believe me, my love is as fair  
 As any mother child, though not so bright  
 As those gold candles fixed in heaven's air.        /Shakespeare W./

When likeness is observed between inanimate objects and human qualities we speak of personification.

- e.g. The face of London was now strangely altered.

So, personification is a variety of metaphor.

- e.g. A car came one way, a bus advanced with calm assurance from another.

Shelley's poem «The Cloud» is built on Personification.

- e.g. I bring fresh showers for the thirsting flowers  
 From the seas and the streams.  
 I bear light shade for the leaves when laid  
 In the noonday dreams  
 From my wings are shaken the dews that waken,  
 The sweet buds every one  
 When rocked to rest on their mother's breast,  
 As she danced about the sun I wield the flail of the lashing hail  
 And whiten the green plains under  
 And then again I dissolve in rain  
 And laugh as I pass in thunder.

Metaphors like all stylistic devices can be classified according to their degree of unexpectedness. Thus, the metaphors which are absolutely unexpected are called genuine metaphors or individual metaphors /original, fresh/. The genuine metaphor aims at expressing speaker's or writer's feelings, and at impressing the hearer or reader in a definite way.

Those metaphors which are called trite (traditional, hackneyed) are commonly used in speech and therefore are sometimes even fixed in dictionaries - a ray of hope, floods of tears, a storm of indignation, a flight of fancy, a shadow of a smile. Trite metaphors are not stylistic devices. They are considered to be expressive means of the language, which also serve the purpose of expressiveness.

The metaphor is one the most powerful means of creating images. This is its main stylistic function. Sometimes metaphors express not only one image, but

several of them. Such metaphors are called prolonged metaphors or sustained, or developed.

*e.g.* The one charm of the past is that it is the past. But women never know when the curtain has fallen. They always want a sixth act, and as soon as the interest of the play is entirely over they propose to continue it. If they were allowed their own way, every comedy would have a tragic ending, and every tragedy would culminate in a farce.

### Metonymy

Metonymy is a stylistic device which is like metaphor based on interaction of logical and contextual meanings. But it is based on a different from metaphor type of relations, a relation based not on comparison, but on associations, contiguity

Metonymy, like all stylistic devices can be genuine and trite

Trite metonymy belongs to expressive means of the language. They are not stylistic devices. They are widely used in speech and therefore are sometimes even fixed in dictionaries. Due to trite metonymies new meanings appear in the language.

Thus the word «crown» may stand for a «king» or «queen»; «cup» or «glass» for the drink it contains. *e.g. the press - the personnel connected with publishing establishment; a hand - a worker; the cradle - infancy.*

These are trite metonymies:

Genuine metonymy is a SD. It reveals a quite unexpected substitution of one word for another, of one concept for another.

*e.g.* Then they came in. Two of them a man with long fair moustache and a silent dark man... Definitely, the moustache and I had nothing in common, / *D. Lessing* /

*In this example man's facial appearance- «the moustache stands for the man himself.*

Many attempts have been made to pinpoint the types of relations which genuine metonymy is based on. Among them the following are most common:

**I.** A concrete thing is used instead of an abstract notion. In this case the thing becomes a symbol of the notion:

1. *He supported his family by the pen.*
2. *The pen is stronger than the sword.*
3. *What the head had left undone could not do the heart may have been doing silently.*

4. *Wherefore feed, and clothe and save,  
From the cradle to the grave /from early childhood to death /  
/W.Shakespeare/*

5. *Those ungrateful drones who would  
Drain your sweat - nay, drink your blood./ Shelley /*

**II.** The container instead of the thing contained:

1. *the hall applauded*
2. *the kettle boils*
3. *Tell him our home cries out for him*

### III. The relation of proximity as in:

The round game table was boisterous and happy.

IV. The next type of relation reveals the relation between the whole and a part. This type of metonymy is called **synecdoche**. In this case a part is used for the whole, or the individual for a definite one, or singular for plural.

e.g. *Return to her?*

*No rather abjure all roofs and choose...*

*To be a comrade with the wolf and owl...*

Here the word «roofs» stands for «houses» or a place to live in, or a «shelter».

«Wolf» for «wolves» or even for «wild beasts», owl for «owls» or rather for «birds» in the woods.

*Other examples:*

She has no roof over her head

You 've got a nice fox on you

### V. The sign for the thing signified:

1. *The messenger was not long in returning followed by a pair of heavy boots that came bumping along the passage. / Dickens /*

2. *The one in brown suit gaped at her. Blue suit grinned, might even have winked But big nose in the grey suit still stared - and he had small angry eyes and did not even smile.*

### VI. A relation between a thing and the material out of which it is made.

e.g. *The steel shines to defend*

*Never in her life had she worn any gold.*

Here «gold» stands for rings, bracelets, and other adornments made of gold.

VII. The instrument which the doer uses in performing the action instead of the action or the doer himself.

1. *As the sword is the worst argument that can be used, so should it be the last. / Byron/*

2. *Give every man thine ear and few thy voice./ Shakespeare /*

3. *His pen knows no compromise.*

### VIII. Author for his work

e.g. I read Shakespeare. He reads Byron.

Metonymy is expressed by nouns or substantives numerals

e.g. *She was a pale and fresh eighteen, The man looked a rather old forty-five.*

The function of the metonymy here is to indicate that the speaker knows nothing of the man in question, moreover there is a definite implication that this is the first time the speaker has seen him.

## Study Questions

1. What types of lexical meaning do you know?
2. Meaning from the stylistic point of view.
3. The linguistics nature of stylistics device.
4. Principles of classification of stylistics devices.
5. What is metaphor?
6. Semantic structure of metaphor.
7. What types of metaphor do you know?
8. What is metonymy?
9. What is the difference between metaphor and metonymy?
10. Classification of metonymies from the semantic point of view.

## GLOSSARY

### meaning

- representation of a concept;
- takes one of the properties, by which a concept is characterised and makes it represent the concept as a whole;
- in reference to concept becomes, as it were, a kind of <metonymy>;
- a component (the inner form) of the word through which a concept is communicated (Antrushina)
- presents a structure which is called the *semantic structure* of the word.

### contextual meaning

a meaning imposed by and depends on the context;

### lexical meaning

- refers the mind to some concrete concept, phenomenon, or thing of objective reality, whether real or imaginary;
- a means by which a word-form is made to express a definite concept;
- are closely related to a concept;
- are sometimes identified with a concept;

### grammatical meaning (structural meaning)

- refers our mind to relations between words or to some forms of words or constructions bearing upon their structural functions in the language-as-a-system

### emotive meaning

- also materialises a concept in the word, but, unlike logical meaning, it has reference not directly to things or phenomena of objective reality, but to the feelings and emotions of the speaker towards these things or to his emotions as such;
- bears reference to things, phenomena or ideas through a kind of evaluation of them.

### contextual emotive meaning

- an emotive meaning, acquired by a word only in a definite context  
*e.g.* liberty, justice, stunning, smart

### **metaphor**

<transference> of names based on the associated likeness between two objects, on the similarity of one feature common to two different entities, on possessing one common characteristic, on linguistic semantic nearness, on a common component in their semantic structures. *e.g.* "pancake" for the "sun" (round, hot, yellow)

### **mixed metaphor**

two or more metaphors that sound strange or funny when you use them together

*e.g.* This is a great headache lifted off my shoulders.

### **metonymy**

<transference> of names based on contiguity (nearness), on extralinguistic, actually existing relations between the phenomena (objects), denoted by the words, on common grounds of existence in reality but different semantic (V.A.K.) *e.g.* "cup" and "tea" in "Will you have another cup?"

## **LECTURE 5**

### **THE NATURE, TYPES AND FUNCTIONS OF LEXICAL STYLISTIC DEVICES: IRONY, EPITHET, OXYMORON**

#### *Technology of the lecture*

<i>The number of students:</i> 63	<i>Time:</i> (2 hours) (80 minutes)
<i>The form of lesson</i>	Lecture.
<i>The plan of lecture</i>	1. Irony: definition, semantics, types and functions. 2. Epithet: definition, semantics, types and functions. 3. Oxymoron: definition, semantics, types and functions.
<i>The aim of lesson:</i> Providing information on the nature of lexical stylistic devices and describing the linguistic features of metaphor and metonymy.	
<i>Pedagogical objectives</i>	<i>The results of training activity</i>
<ul style="list-style-type: none"> <li>• Providing definition and describing general structural semantic features of irony, epithet, oxymoron;</li> <li>• Describing types and outlining the main stylistic functions of irony, epithet,</li> </ul>	<ul style="list-style-type: none"> <li>• Summarizing the groups of stylistic devices and clarifying their basic features;</li> <li>• Outlining and identifying main types of lexical meanings;</li> </ul>

oxymoron; • Providing definition, describing types and outlining stylistic functions of irony, epithet, and oxymoron.	• Formulating the definition and revealing the general structural semantic features of irony, epithet, oxymoron; • Revealing and identifying main types and functions of irony, epithet, oxymoron; • Formulating the definition and identifying the types and functions of irony, epithet, oxymoron;
<i>The ways of teaching and technique</i>	Lecture, Presentation, Brain Storming, Quizzing, Discussion.
<i>Means of teaching</i>	Text of the lecture, computer, slide projector, blackboard, chalk, scotch tape, A3 format paper.
<i>Teaching forms</i>	Interactive teaching
<i>Teaching conditions</i>	Lecture hall
<i>Monitoring and evaluating</i>	Oral speech controlling, quiz, self-controlling, Rating system evaluation

## LECTURE V

### Problems for discussion:

1. Definition, structure, semantics and functions of Irony.
2. Definition, semantics and functions of Epithet.
3. Definition, semantics and functions of Oxymoron.

### Irony

Irony is a stylistic device also based on simultaneous realisation of two meanings: dictionary and contextual, but the two meanings stand in opposition to each other. In other words it is a stylistic device in which the opposite of what is said is meant.

e.g. *What a happy woman was Rose to be Lady Crawly. Her husband used to drink every night and beat his Rose sometimes. /Thackeray/*

Irony generally is used to convey a negative meaning, an expression of praise is used where the blame is meant.

e.g. *How clever it is not to take an umbrella when it is raining hard. /Jerome K Jerome/*

Irony as a linguistic means must not be confused with irony and humour as a stylistic effect, produced by different stylistic devices or even by a description of a funny incident or an odd feature which we laugh at. Irony as a SD is interaction of two types of meanings in one and the same word. Let's compare:

*She jumps as an elephant She jumps gracefully as an elephant.*

Irony is realised only in the context. The context may be one sentence, two sentences, several sentences. It may extend as far as a paragraph, chapter or even the whole book.

e.g. *Stoney smiled the sweet smile of an alligator.*

Here irony in the word «sweet» is realised within a sentence. In Galsworthy's book «The Man of Property» Soames and Irene are called «the happy». In order to understand this irony we must read the whole book at least a half of the book. The main stylistic function of irony is to produce a humorous or satiric effect. And it mostly appears in the belles-lettres style.

### Epithet

Epithet is a stylistic device based on interaction of emotive and logical meanings in an attributive word, phrase or sentence. Thus in «charming smile» besides logical meaning, there is also an emotive meaning. Care should be taken not to mix epithet with the logical attribute. The epithet is subjective and evaluative. The logical attribute is purely objective, non-evaluative.

**E.g.** Thus in, green leaves, little girl, round table, blue skies-the adjectives are logical attributes. They indicate those qualities of the object which may be regarded as generally recognised.

If we compare: *a golden watch - a golden heart; a green leaf - a green youth* the difference between logical attribute and epithet is clearly seen. Epithets make a strong impact on the reader, so much that the reader begins to see and evaluate things as the writer wants him to.

Epithet like all stylistic devices can be trite and genuine. In trite epithet the ties between the attribute and the noun are very close. Combination of this type appears as a result of the frequent use of certain definite epithets with definite nouns: e.g. *bright face, true love, sweet smile, golden heart, unearthly beauty, wild-wind*. Trite epithets belong to expressive means of the language.

Genuine epithet is a stylistic device which characterises the object by adding a feature not inherent in the object, a feature which may be so unexpected as to strike the reader by its novelty: *a heart-burning smile, voiceless sand's, a -watery smile, sullen earth, destructive charms*.

One of the varieties of genuine epithets are personified epithets. An attribute which modifies a living being is shifted to modify an inanimate thing. E.g. 1. They felt quite happy on that unbreakfasted morning. 2. He lay all night on his sleepless pillow. 3. Dancing thoughts, laughing wrinkles,

Epithets are mainly expressed by adjective in the function of an attribute. But it also can be expressed by adjective in the function of an attribute:

e.g. With lips of flame and heart of stone /Shelley/.

Another structural variety of the epithet expressed by an of-phrase is a reversed epithet.

e.g. a devil of sea, a shadow of smile, a devil of a job a dog of a fellow.

Here the subjective, evaluating, emotional element is embodied not in the noun attribute but in the noun described. It should be noted that epithets, expressed by an «of-phrase» are metaphorical.

From the point of view of their compositional structure, epithet may be divided into simple and phrase epithets.

The tendency to cram into one language unit as much information as possible has led to new compositional models of epithets - phrase epithets.

*the never-to-be-forgotten day*

*the don't-touch-me-or-I-ll-kill-you expression*

*do-it-yourself, go-it-alone attitude*

The stylistic function of the epithet is to reveal the subjective, evaluating attitude of the writer to the thing or events spoken of.

### **Oxymoron**

Oxymoron is a combination of two words in which meanings of the two clash, being opposite in sense, for example:

*sweet sorrow, nice rascal, pleasantly ugly face, horribly beautiful, horrible delight, stormy silence.*

Oxymoron is such a combination of words in which the meaning of the word describing the thing and the word denoting the thing are contradictory in sense. As in epithet there is also the interaction of two meanings in one of the components of oxymoron /sweet, sorrow, horrible, delight. But in most cases emotive meaning prevails. Thus, in combinations: a pleasantly ugly face, beautiful tyrant - the first component is losing its logical meaning and serves as a means of expressing subjective evaluative attitude. It is clearly seen in: «littlest great men» - «low skyscraper», where the words «littlest great men» - «low sky scraper» have no logical meaning. They only serve as a means of expressing the author's attitude. It should be noted that the logical meaning in oxymoron being suppressed is not lost completely. If the logical meaning lost, there is no SD. We call it trite oxymoron:

*awfully nice, awfully glad, terribly sorry.*

The words «awfully» and «terribly» have lost their primary logical meanings and are now used with emotive meaning only as intensifiers.

Genuine oxymoron is a SD, it is an individual creation and mainly used in the belles-lettres style.

I am changed, and the mere touch of Sibyl Vane's hand makes me forget you and all your wrong fascinating, poisonous, delightful theories. /O. Wilde/

Beautiful sins, like beautiful things, are the privilege of the rich. /O. Wilde/

Beautiful tyrant. Fiend angelica

Dove-feathered raven.

Wolfish-ravening lamb.

Despised substance of divines show.

Just opposite to what thou justly seem's,

A damned saint, an honourable villain. /Shakespeare/

I have but one simile, and that's a blunder

For wordless woman, which is silent thunder. /Byron/

Oxymoron as a rule has two structural models:

#### **1. Adj+N**

e.g. careful carelessness, the peopled desert, a living corpse, an honest traitor, a beautiful tyrant, speaking silence, dumb confession, humble ambition, proud humility, a damned saint

## **2. Adv + Adj**

pleasantly ugly, horribly beautiful, falsely true, detestably cheerful.

These are the most common structural models of oxymoron. But it can be expressed by other parts of speech too:

## **3. N-of-N**

e.g. paradise of our despair, vitality of poison.

## **4. V + Adv.**

e.g. It was you who made me a liar»-she cried silently.

Sometimes oxymoron is given not in combination of words, but expressed by a phrase.

1. You are wrong. You are wrong in the right way.
2. She was free in her prison of passion. /O. Wilde/
3. Women defend themselves by attacking, just as they attack by sudden and strange surrenders. /O. Wilde/
4. His honour rooted in dishonour and faith unfaithful kept him falsely true. /Tennyson/

The main stylistic function of oxymoron is to express the author's attitude to the things and phenomenon described. Thus in O'Henry's story «The Duel» the author's impression of New-York is given with the help of Oxymoron's:

e.g. I despise its very vastness and power. It has the poorest millionaires, the Uttest great men, the haughtiest beggars, the plainest beauties, the lowest skyscrapers, the dolfulest pleasures of any town! Saw.

### **Questions for self-control:**

1. What lexical meaning is instrumental in the formation of epithet?
2. What semantic types of epithet do you know?
3. What structural types of epithet do you know?
4. What is irony, what lexical meaning is employed in its formation?
5. What is the length of the context needed for the realisation of irony?
6. What are the most frequently observed mechanisms of irony formation?
7. What is an oxymoron and what meanings are foregrounded in its formation?
8. What are the structural patterns of oxymoron?
9. What are trite oxymorons and where are they mainly used?
10. What meaning is foregrounded in a hyperbole?
11. What make a hyperbole trite and where are trite hyperbolas predominantly used?

### **List of recommended literature:**

1. Galperin I.R. "Stylistics" M., 1977
2. Kukharenko V.A. "A book of practice in stylistics" M., 1986
3. Арнольд И.В. «Стилистика современного английского языка» М., 1990
4. Бобохонова Л.Т. «Инглиз тили стилистикаси» Тошкент, «Укитувчи» 1995

**LECTURE 6**  
**THE NATURE, TYPES AND FUNCTIONS OF LEXICAL STYLISTIC DEVICES: HYPERBOLE, ANTONOMASIA, ZEUGMA, PUN.**

*Technology of the lecture*

<i>The number of students: 63</i>	<i>Time: (2 hours) (80 minutes)</i>
<i>The form of lesson</i>	Lecture.
<i>The plan of lecture</i>	1. Hyperbole: definition, semantics, types and functions. 2. Antonomasia: definition, semantics, types and functions. 3. Zeugma: definition, semantics, types and functions. 4. Pun: definition, semantics, types and functions.
<i>The aim of lesson: Providing information on the nature of lexical stylistic devices and describing the linguistic features of metaphor and metonymy.</i>	
<i>Pedagogical objectives</i>	<i>The results of training activity</i>
<ul style="list-style-type: none"> <li>• Providing definition and describing general structural semantic features of hyperbole, antonomasia, zeugma, pun;</li> <li>• Describing types and outlining the main stylistic functions of hyperbole, antonomasia, zeugma, pun;</li> <li>• Providing definition, describing types and outlining stylistic functions of hyperbole, antonomasia, zeugma, pun.</li> </ul>	<ul style="list-style-type: none"> <li>• Formulating the definition and revealing the general structural semantic features of hyperbole, antonomasia, zeugma, pun;</li> <li>• Revealing and identifying main types and functions of hyperbole, antonomasia, zeugma, pun;</li> <li>• Formulating the definition and identifying the types and functions of hyperbole, antonomasia, zeugma, pun;</li> </ul>
<i>The ways of teaching and technique</i>	Lecture, Presentation, Brain Storming, Quizzing, Discussion.
<i>Means of teaching</i>	Text of the lecture, computer, slide projector, blackboard, chalk, scotch tape, A3 format paper.
<i>Teaching forms</i>	Interactive teaching
<i>Teaching conditions</i>	Lecture hall
<i>Monitoring and evaluating</i>	Oral speech controlling, quiz, self-controlling, Rating system evaluation

**Problems for discussion:**

1. Definition, structure, semantics and functions of Hyperbole.
2. Definition, semantics and functions of Antonomasia.
3. Definition, semantics and functions of Zeugma.
4. Definition, semantics and functions of Pun.

**HYPERBOLE**

Hyperbole is stylistic device which is also based on the interaction of logical and emotive meaning. It gives a deliberate exaggeration: million –coloured rainbow (Shelley)

There are actually seven colours in the spectrum. Shelley's hyperbole emphasizes the beauty of that rainbow .

“Look deep into your soul and ponder on my words:

To you I am a puzzle, my person and verse .

My life has been a struggle, a thousand foes I braved

Don't judge me too severely –for you the way I paved.”

So hyperbole is a statement fancifully exaggerated through excitement or for effect. By such overstatement something is represented as much greater or less, better or worse:

When people say ”I've told fifty times “,

They mean to scold and very often do.

Hyperbole can be trite and genuine:

I beg you a thousand pardons to be scared , t be tickled to death.

Hyperbole can be expressed by a word , combination of words, a sentence or several sentences.

“The earth was made for Dombey and Son to trade in and the sun and moon were made to give them light .Rivers and seas were formed to float their ships ,rainbows gave them promise of fair weather ,winds blew for or against their enterprises; stars and planets circled in their orbits to preserve a system of which they were the centre”. The notions expressed by hyperboles generally do not correspond to reality but both writer and the reader are fully aware of this fact. The notions expressed by hyperboles convey the idea of Mr Dombey's life.

The main stylistic function of hyperbole is to express emotions .In hyperbole the emotive meaning usually dominates over the logical one.

e.g. I would give worlds to see you

I would give the world to find you a pin.

Hyperbole is widely used in the oral type of speech .The speaker uses hyperbole to make his speech vivid and convincing:

e. g. I had to drag it out of him .

It seems ages since we had a real talk.

**ANTONOMASIA**

Antonomasia is a SD based on interaction of logical and nominal meanings of the word. *We called him Mr. Know-all and he took it as a compliment*

Two types of Antonomasia can be distinguished:

1) Proper nouns are used as notional words:

*Every Caesar has his Brutus. Shakespeare of our days.*

This type of Antonomasia is usually trite because the proper noun here has fixed logical associations between the name itself and the qualities of its bearer, which may occur only as a result of long and frequent usage. (*He is a Don Juan*)

2) A common noun or a word-combination of a descriptive character instead of a proper noun. The second type of Antonomasia is a unique creation.

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

This type of Antonomasia is very widely used in so called nicknames. Antonomasia is a much favoured device in the belles-lettres style. Sometimes the author gives the character a name which defines the personality of the character Mr. Murdstone, Scrooge, Miss Sharp.

Antonomasia can be expressed by almost all parts of speech, even by interjection.

The use of antonomasia is now not confined to the belles-lettres style. It is often found in the publicistic style and newspapers style.

“I suspect that the Noes and Don't Knows would far outnumber the Yesses”

Antonomasia is intended to point out the leading, most characteristic feature of a person or event

## ZEUGMA

*There are special stylistic devices which use a word in two dictionary meanings: primary and secondary, connected and independent. They are Zeugma and Pun. Zeugma is the use of a word in the same grammatical but different semantic relations to the words in the context. She lost her purse, head and reputation.*

*There are two types of Zeugma*

1) zeugma, based interaction of independent and connected meanings of the word:

*1)He paid him a visit and a fee. 2) He took his hat and his leave. 3) He fell into a chair and fainting fit simultaneously.*

2)zeugma based on interaction of primary and secondary meanings of the word.

*Oh men with sister dear*

*Oh men with mothers and wives!*

*It is not **linen** you are **wearing out**,  
But human creatures **lives** !*

The main structural models of zeugma is V+ 2N

*So Juan, following honour and his nose,  
Rushed where the thickest fire announced most foes.* (Byron. Don.Juan)

There are other structures of zeugma too: Adj.+ 2N

- 1) *Clara was not a narrow woman either in mind or body.*
- 2) *"Sally", said Mr. Bently in a voice almost as low as his intentions, "Let's go out to the kitchen"*

### PUN

Pun is another stylistic devices based on interaction of two dictionary meanings in the word .It is difficult sometimes to distinguish zeugma and pun . The only distinguishing feature is a structural one. Zeugma usually consists of three or more components. It is realisation of two meanings in the word with the help of other words in the context.

Pun is more independent. There need not necessarily be a word in the sentence to which the pun-word refers. Thus the title of one of Oscar Wilde's plays: *"The importance of Being Earnest"* has a pun in it, as the name of the hero and adjective meaning "seriously- minded".

"You know"-she (June) said. «I saw you drop your handkerchief .Is there anything between you and John? Because, if so, you'd better drop that too. (Galsworthy)

*Zeugma and pun are used mainly in the belles-lettres style. The stylistic function of this devices is to produce a humorous effect.*

"I was such a lonesome girl until! you came" - she said. «There is not a **single** man in all this hotel that's half alive». «But I'm not a **single** man»- Mr. Topper replied cautiously. "Oh, I don't mean that" she laugh. «And anyway, I hate **single** men. They always propose marriage' ( Th. Smith )

### QUESTIONS FOR SELF-CONTROL:

1. What is antonomasia? What meanings interact in its formation?
2. What types of antonomasia do you know?
3. What is the mechanism of formation zeugma?
4. What are structural patterns of zeugma?
5. Describe the difference between pun and zeugma?
6. What is the basic effect achieved by the play on words?

### LIST OF RECOMMENDED LITERATURE:

1. Galperin I.R. "Stylistics" M., 1977
2. Kukharenko V.A. "A book of practice in stylistics" M., 1986
3. Арнольд И.В. «Стилистика современного английского языка» М., 1990
4. Бобохонова Л.Т. «Инглиз тили стилистикаси» Тошкент, «Укитувчи» 1995

**LECTURE 7**  
**TYPES AND FUNCTIONS OF LEXICO-SYNTACTICAL STYLISTIC DEVICES: SIMILE, LITOTES.**

*Technology of the lecture*

<i>The number of students: 63</i>	<i>Time: (2 hours) (80 minutes)</i>
<i>The form of lesson</i>	Lecture.
<i>The plan of lecture</i>	1. The nature of lexico-syntactical stylistic devices. 2. Simile: definition, semantics, types and functions. 3. Litotes: definition, semantics and functions.
<i>The aim of lesson:</i> Providing information on the nature of lexico-syntactical stylistic devices and describing the linguistic features of simile and litotes.	
<i>Pedagogical objectives</i>	<i>The results of training activity</i>
<ul style="list-style-type: none"> <li>• Providing data on the types of lexical meanings as the basis for characterizing the nature of lexico-syntactical stylistic devices;</li> <li>• Providing definition and describing general structural semantic features of simile;</li> <li>• Describing types and outlining the main stylistic functions of simile;</li> <li>• Providing definition and outlining stylistic functions of litotes;</li> </ul>	<ul style="list-style-type: none"> <li>• Outlining and identifying main types of lexical meanings;</li> <li>• Formulating the definition and revealing the general structural semantic features of simile;</li> <li>• Revealing and identifying main types and functions of simile;</li> <li>• Formulating the definition and identifying the functions of litotes;</li> </ul>
<i>The ways of teaching and technique</i>	Lecture, Presentation, Brain Storming, Quizzing, Discussion.
<i>Means of teaching</i>	Text of the lecture, computer, slide projector, blackboard, chalk, scotch tape, A3 format paper.
<i>Teaching forms</i>	Interactive teaching
<i>Teaching conditions</i>	Lecture hall
<i>Monitoring and evaluating</i>	Oral speech controlling, quiz, self-controlling, Rating system evaluation

**Problems for discussion:**

1. The nature of Lexico-Syntactical Stylistic Devices.
2. Definition, structure, semantics and functions of Simile.
3. Definition, semantics and functions of Litotes.

The following stylistic devices belong to lexico-syntactical: simile, litotes, periphrasis, antithesis, and gradation, represented speech. While in lexical SD the stylistic effect is achieved through the interaction of lexical meanings of words and in syntactical SDs through the syntactical arrangement of elements, the third group of SD (lexico- syntactical) is based on the both- syntactical structure and interaction of lexical meanings.

**SIMILE**

Simile is based on comparison of different objects

e.g. *She is beautiful like a flower.*

*She is cunning like a fox.*

*We must distinguish simile from logical comparison. The main criterion for this differentiation is the fact that in simile the objects compared belong to different spheres, while logical comparison compare things of the same kind:*

e.g. *She is beautiful like her mother. He is taller than his brother.*

*But this criterion being very important is not a decisive factor in many cases. Sometimes it is very difficult to determine whether the objects compared belong to one sphere or different spheres:*

e.g. *Soames turned away, he had an utter disinclination/or talk like one standing before an open grave, watching a coffin slowly lowered ( Galsworthy ).*

*In this example Soames's feelings are compared to the feelings of another man. In spite of this fact it is not a logical comparison. The information included here is not of logical but emotional character. So the decisive factor for the differentiation of the logical comparison and simile is the character of the information they carry.*

*Similes like all stylistic devices can be trite and genuine. Trité similes belong to expressive means and serve the purpose of expressiveness. From the point of view of the content trite similes can be classified into the following groups:*

**1. Similes, describing the appearance:**

e.g. *fair as a lily, fat as a pig, bright as a button.*

**2. Similes, describing the features of the character:**

e.g. *cheerful as a lark, industrious as an ant, faithful as a dog.*

**3. Similes describing the actions:**

e.g. *busy as a bee, fleet as a deer, slow as a tortoise*

**4. Similes describing the inner state:**

e.g. *feel like a fish out of water, black as a sin, blush like a rose.*

*From the point of view of the connections between the components of trite similes we can divide them into associated and non-associated:*

- 1) *cunning as a fox, harmless as a dove*

2) *fit as a fiddle, dead as a door-nail, right as a rain.*

*The connection between the components of similes of this group are not understandable. A very interesting confirmation of it is an example from Dicken's «Christmas Carol».*

Old Maley was **dead as a door-nail**.

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

Genuine similes are always original and unexpected. From the semantic point of view we distinguish the following types of similes:

**1. Similes of quality:**

The **difference** between the two ideas is **as deep as the sea**.

**2. Similes of action:**

The clerks in the office jumped about like sailors during a storm.

**3. Similes of relation.**

As the dew to the blossom, the bud to the bee.

As the scent to the rose, are those memories to me. ( *E.B. Webby* ).

**4. Similes-analogies. Two ideas are compared:**

*As on the fingers of a thronged queen.*

*The basest jewel will be well esteemed.*

*So are those errors that in the are seen.*

*To truth translated and for true things deemed.* (W.Shakespeare. Sonnet 96).

*Similes as a rule are grammatically formed with the help of special words: link - words. There are several ways of expressing this link - word:*

1. Morphological way with the help of a comparative degree.

*The human heart can suffer. It can hold more tears than the ocean holds waters*

(Ch. Bronte)

2. Lexical way, with the help of conjunctions: like, as, as if, as though.

*The man said yes, as they passed in, looked at Paul as if he were a little mouse and the house were a trap.* / Dickens /

3. Similes formed with the help of adverbs - so, thus.

4. With the help of words: resemble, seem, compare, remind.

*Her hands seemed to be made of cool ivory.*

Every component of simile can be expressed by one word, a group of words. It can extend as far as a complex sentence with many subordinate clauses. From the point of view of compositional structure there are two types of similes:

1. Simile within a sentence

2. Simile within a syntactical unit which may extend as far as the whole paragraph.

*As an imperfect actor on the stage  
Who with his fear is put besides his part,  
Or some fierce thing replaced with too much rage  
So I, for fear of trust, forget to say  
The perfect ceremony of love's rite,  
And in my own love's strength seem to decay,  
Overcharged with burden of mine own love's might*  
( W. Shakespeare. Sonnet 23)

*The main stylistic function of simile is to create images, to express emotions and to stress this or that feature of an object or phenomenon. Sometimes simile produces humorous and satiric effect.*

*And he is about as beautiful as a cab leaning against Opera House at 12.30 dreaming of the plains of Arabic. (O'Henry)*

### **LITOTES**

Litotes is a stylistic device on peculiar use of negative construction. In litotes a negative syntactical form is used to convey a positive assertion. E.G. He is not a silly man. (for He is not a clever man). He is no coward. (for he is not a brave man). So the negative in litotes should not be regarded as a mere denial of the quality mentioned/

The following main structural types of litotes may be pointed out:

1. A negative particle plus a word with a negative prefix.  
e.g. It is not uncommon - common  
He is not unwilling - willing  
She is not unaware - aware  
He was laughing at Lottie but not unkindly - kindly
2. A negative particle plus a word with an implied negative meaning: he is no fool, no coward.
3. A negative particle plus a word combination having an implied negative meaning:  
Not without doubt  
Not without vanity  
Not for nothing

In litotes there are two negatives and these two negatives establish a positive feature in a person or thing. But the results in litotes differ from the expression of the same idea in an affirmative sentence. Thus "not without doubt" is not exactly the same as "with out".

Thus the litotes does not only express a positive statement in a negative form, but it produces a certain stylistic effect, making the utterance either less categorical or more ironical:

Soames, with his lips and his squared chin, was not unlike a bull dog.  
(Galsworthy)

Litotes is used in the belles-letters style, publicistic and newspaper style.

### QUESTIONS FOR SELF-CONTROL:

1. What is a simile and what is logical comparison?
2. What is foundation of the simile?
3. What is trite simile? Give examples?
4. What is semantic groupings of simile?
5. What are the main functions of a simile?
6. What are the main functions of litotes?

### LIST OF RECOMMENDED LITERATURE:

1. Galperin I.R. "Stylistics" M., 1977
2. Kukhareno V.A. "A book of practice in stylistics" M., 1986
3. Арнольд И.В. «Стилистика современного английского языка» М., 1990
4. Бобохонова Л.Т. «Инглиз тили стилистикаси» Тошкент, «Укитувчи», 1995

### LECTURE 8

#### TYPES AND FUNCTIONS OF LEXICO-SYNTACTICAL STYLISTIC DEVICES: PERIPHRAISIS, ANTITHESIS, GRADATION, REPRESENTED SPEECH

#### *Technology of the lecture*

<i>The number of students: 63</i>	<i>Time: (2 hours) (80 minutes)</i>
<i>The form of lesson</i>	Lecture.
<i>The plan of lecture</i>	<ol style="list-style-type: none"><li>1. Periphrasis: definition, semantics and functions.</li><li>2. Antithesis: definition, semantics and functions.</li><li>3. Gradation: definition, semantics and functions.</li><li>4. Represented speech: definition, semantics and functions.</li></ol>
<i>The aim of lesson:</i> Providing information on the nature of lexico-syntactical stylistic devices and describing the linguistic features of periphrasis, antithesis, gradation, represented speech.	
<i>Pedagogical objectives</i>	<i>The results of training activity</i>
<ul style="list-style-type: none"><li>• Providing definition and describing general structural semantic features of periphrasis;</li><li>• Describing types and outlining the main stylistic functions of periphrasis;</li><li>• Providing definition and outlining stylistic functions of</li></ul>	<ul style="list-style-type: none"><li>• Formulating the definition and revealing the general structural semantic features of periphrasis;</li><li>• Revealing and identifying main types and functions of periphrasis;</li><li>• Formulating the definition and revealing the general structural semantic features of antithesis;</li></ul>

antithesis; <ul style="list-style-type: none"> <li>• Describing types and outlining the main stylistic functions of antithesis;</li> <li>• Providing definition and outlining stylistic functions of gradation;</li> <li>• Describing types and outlining the main stylistic functions of gradation;</li> <li>• Providing definition and outlining stylistic functions of represented speech;</li> <li>• Describing types and outlining the main stylistic functions of represented speech;</li> </ul>	<ul style="list-style-type: none"> <li>• Revealing and identifying main types and functions of antithesis;</li> <li>• Formulating the definition and identifying the functions gradation;</li> <li>• Revealing and identifying main types and functions of gradation;</li> <li>• Formulating the definition and identifying the functions of represented speech;</li> <li>• Revealing and identifying main types and functions of represented speech;</li> </ul>
<i>The ways of teaching and technique</i>	Lecture, Presentation, Brain Storming, Quizzing, Discussion.
<i>Means of teaching</i>	Text of the lecture, computer, slide projector, blackboard, chalk, scotch tape, A3 format paper.
<i>Teaching forms</i>	Interactive teaching
<i>Teaching conditions</i>	Lecture hall
<i>Monitoring and evaluating</i>	Oral speech controlling, quiz, self-controlling, Rating system evaluation

## LECTURE VIII

### Problems for discussion:

1. The nature of Lexico-Syntactical Stylistic Devices.
2. Definition, structure, semantics and functions of Periphrasis.
3. Definition, semantics and functions of Antithesis.
4. Definition, structure, semantics and functions of Gradation.
5. Definition, semantics and functions of Represented Speech.

### PERIPHRAISIS

Periphrasis is the use of a longer phrase instead of a possible shorter one. Periphrasis is always a word combination and it is used instead of a generally accepted word.

I understood you are poor, and wish to earn money by nursing the little boy, my son, who has been deprived of what can never be replaced  
(Dickens «Dombey and son»)

Every periphrasis indicates a new feature of a phenomenon which occurred to the writer. For this reason periphrasis is used to convey a purely individual perception of a given phenomenon. If you are successful in cribbing your way through the nursery games known here as examinations, I prophesy for you great and shining future. Periphrasis like all stylistic devices can be traditional (trite) and genuine (individual).

Traditional periphrasis as a result of frequent repetition may become established in the language.

Cap and gown – student; the fair sex - women

a gentleman of the long robe - a lawyer; my better half- my wife

Genuine periphrasis is an individual creation which often contains in itself metaphor or metonymy.

### **1. Metaphorical periphrasis**

e.g. the sky – lamp of the night

His studio is probably full of mute evidence of his failure

### **2. Metonymical periphrasis**

e.g. He marries a good deal of money

He fell in love married and surrounded himself with little rosy cheeks

Another type of periphrasis is a euphemistic periphrasis. Euphemistic periphrasis substitutes a mild neutral expression for one which seems to be coarse or unpleasant.

I would not leave a gold cigarette – case about when he is in the neighbourhood.

Euphemisms have appeared in the language as a result of so-called “taboo”. Superstitious people are used to avoid mentioning objects and notions which signify disaster: - to die – to pass away, to join the majority, to go west, to kick the bucket.

Periphrasis has different functions:

1. The function of creating elevated, high flown speech;
2. The function of additional characteristic of objects and phenomena;
3. The function of creating humorous or satiric effect.

## **ANTITHESIS**

Antithesis is a lexico-syntactical stylistic device based on opposition or contrast of ideas, expressed by parallel constructions. For example: They speak like saints and act like devils. It should be noted that antithesis is based on relative opposition which appears in the context:

From the point of view of a compositional design there are two types of antithesis:

1. Antithesis, expressed by a sentence. It can be expressed by all kinds of the sentence: by a simple, extended sentence, by a compound sentence, by a complex sentence. You are a giver, John, she is a taker /Galsworthy. To Let/

When antithesis is expressed by a simple sentence it usually has the character of an epigram: A negative action must have positive results /G. Greene/

2. The second type of antithesis is a prolonged one expressed by the whole syntactical unit:

Grabbed age and youth  
Cannot live together:  
Youth is full of pleasance,  
Age is full of care,  
Youth like summer brave,  
Age like winter bare:  
Youth is full of sport,  
Age's breath is short  
Youth is nimble, Age is lame  
Youth is hot and bold  
Age is weak and cold  
Youth is wild and Age is tame:  
Age, I do abhor thee,  
Youth, I do adore thee,  
O my Love, my Love is young.  
(Shakespeare "A madrigal")

Very often antithesis is combined with other stylistic devices.

The main stylistic function of antithesis is to create a contrast in description and thus to emphasize the idea given in the contrast.

### **GRADATION**

Gradation is a syntactical stylistic device based on the arrangement of a number of statements or a group of words in an ascending order of importance to show growing emotional tension.

Threaten him, imprison him, torture him, kill him, you will not induce him to betray his country.

Gradation is based on a gradual increase in significance, each successive unit is perceived as stronger than the preceding one.

I don't attach any value to money I don't care about it, I don't know about it, I don't want it, I don't keep it - it goes away from me directly.

Gradation can be expressed by a simple sentence. // was a mistake, a blunder lunacy.

In this case gradation is realized with the help of synonyms. More often gradation is expressed by compound sentences, or longer syntactical units. Gradation of this type is always based on parallel construction which is frequently accompanied by lexical repetition.

e.g. Say yes. If you don't, I'll break into tears. I'll sob, I'll moan, I'll grawl.

Very often antithesis is combined with other stylistic devices:

That was a blow, a terrible blow; it was like a death sentence. I stood turned to stone.

Gradation like many other stylistic devices is a means by which the author expresses his evaluation of facts and phenomena. It may be used in different styles

of speech. In essays it is used for the purpose of arranging the ideas in an ascending order of importance. In oratory as well as in the belles-lettres style it is used for emotional emphasis.

**1. With a simile**

e.g. Man is harsher than iron, harder than stone and more delicate than a rose. /R. Christy. Proverbs and Phrases /

**2. With a repetition**

e.g. The way of the soldier is the way of death, but the way of the Gods is the way of life. /B. Shaw/

The main stylistic function of antithesis is to create a contrast in description and thus to emphasize the ideas given in the contrast.

### **REPRESENTED SPEECH**

There are three ways of rendering speech in the belles-lettres style: direct, indirect and represented

Direct speech is the speech of personages and that's why it is given in the inverted commas. Direct speech usually reflects main peculiarities of the type of speech.

Indirect speech is the speech of the personages of a book given by the author. It has typical features of the written type of speech.

Represented speech is a unification of the author's and a character's speech, a combination of the author's narration and a character's speech. It combines lexical and syntactical peculiarities of colloquial and literary speech.

Represented speech exists in two varieties:

1. Uttered represented speech.
2. Unuttered or inner represented speech.

Represented uttered speech is used to reproduce the words pronounced by the character.

She asked after old Jolyon's health. A wonderful man for his age, so upright young-looking, and old was she? Eighty-one! She would never have thought it! They were at the sae! Very nice for them. (Galsworthy)

Here the author represents the questions and words actually pronounced by the character. But it is not an absolute reproduction of the words used by the speaker. Uttered represented speech demands that the tense should be switched from present to past and that the personal pronouns should be changed from 1<sup>st</sup> and 2<sup>nd</sup> person to 3<sup>rd</sup> person as in indirect speech but the syntactical structure of the utterance does not change.

e.g. Again and again he was asking himself: what did she think of him? Did she think of him?

Unlike uttered represented speech inner RS expresses feelings and thoughts of the character which are not materialised in spoken or written language. That is why it abounds in interjections, exclamatory words and phrases, one-member sentences, breaks.

e.g. He flung out the in a fury, Damn it, he raged, wincing, what kind of man is he to behave like God ill-mighty! It's as if he had done me the favour, allowing me to do his work! (Cronin)

Inner represented speech is usually introduced by verbs of mental perception as to think, to meditate, to feel, to occur, to wonder, to understand and the like. The syntactical peculiarities of direct speech. This is reflected in the word order, variety of the types of sentences: elliptical, one-member, exclamatory, interrogative, incomplete.

Inner represented speech is a powerful means of expressing feeling and thoughts of the character, it allows the writer to lead the reader into the inner state of human mind.

This stylistic device is used only in the belles-lettres style and is very popular in the works of the writers of the last two centuries, especially in the works of Thackeray, Dickens, London, Galsworthy, Dreiser, Maugham and many others,

### **QUESTIONS FOR SELF-CONTROL:**

1. What are semantic types of periphrasis?
2. What are the main stylistic functions of periphrasis?
3. What is a Litotes?
4. What are most frequently used structures of Litotes?
5. What do you know about antithesis?
6. What is gradation and its types?
7. In what way does the structure of an emotive gradation differ from that of other types?
8. Comment on linguistic properties of sentences which are foregrounded in Lexico-Syntactical stylistic devices?

### **LIST OF RECOMMENDED LITERATURE:**

1. Galperin I.R. "Stylistics" M., 1977
2. Kukhareno V.A. "A book of practice in stylistics" M., 1986
3. Арнольд И.В. «Стилистика современного английского языка» М., 1990
4. Бобохонова Л.Т. «Инглиз тили стилистикаси» Тошкент, «Укитувчи» 1995

**LECTURE 9**  
**TYPES AND FUNCTIONS OF SYNTACTICAL STYLISTIC DEVICES:**  
**ELLIPSIS, INVERSION, RHETORICAL QUESTION**

*Technology of the lecture*

<i>The number of students: 63</i>	<i>Time: (2 hours) (80 minutes)</i>
<i>The form of lesson</i>	Lecture.
<i>The plan of lecture</i>	1. Ellipsis: definition, semantics and functions. 2. Inversion: definition, semantics and functions. 3. Rhetorical question: definition, semantics and functions.
<i>The aim of lesson: Providing information on the nature of syntactical stylistic devices and describing the linguistic features of Ellipsis, Inversion, Rhetorical question.</i>	
<i>Pedagogical objectives</i>	<i>The results of training activity</i>
<ul style="list-style-type: none"> <li>• Providing definition and outlining stylistic functions of Ellipsis;</li> <li>• Describing types and outlining the main stylistic functions of Ellipsis;</li> <li>• Providing definition and outlining stylistic functions of Inversion;</li> <li>• Describing types and outlining the main stylistic functions of Inversion;</li> <li>• Providing definition and outlining stylistic functions of Rhetorical Question;</li> <li>• Describing types and outlining the main stylistic functions of Rhetorical Question;</li> </ul>	<ul style="list-style-type: none"> <li>• Formulating the definition and revealing the general structural semantic features of Ellipsis;</li> <li>• Revealing and identifying main types and functions of Ellipsis;</li> <li>• Formulating the definition and identifying the functions Inversion;</li> <li>• Revealing and identifying main types and functions of Inversion;</li> <li>• Formulating the definition and identifying the functions of Rhetorical Question;</li> <li>• Revealing and identifying main types and functions of Rhetorical Question;</li> </ul>
<i>The ways of teaching and technique</i>	Lecture, Presentation, Brain Storming, Quizzing, Discussion.
<i>Means of teaching</i>	Text of the lecture, computer, slide projector, blackboard, chalk, scotch tape, A3 format paper.
<i>Teaching forms</i>	Interactive teaching
<i>Teaching conditions</i>	Lecture hall
<i>Monitoring and evaluating</i>	Oral speech controlling, quiz, self-controlling, Rating system evaluation

**Problems for discussion:**

1. The nature of Syntactical Stylistic Devices.
2. Definition, semantics and functions of Ellipsis.
3. Definition, structure, semantics and functions of Inversion.
4. Definition, semantics and functions of Rhetorical Question.

**SYNTACTICAL STYLISTIC DEVICES**

Syntactical SD deal with syntactical arrangement of the utterance which creates the emphasis of the latter irrespective of the lexical meanings of the employed units.

**ELLIPSIS**

Ellipsis is a typical phenomenon in conversation, arising out of the situation. We mentioned this peculiar feature of the spoken language when we characterized its essential qualities and properties. But this typical feature of the spoken language assumes a new quality when used in the written language. It becomes a stylistic device inasmuch as it supplies suprasegmental information. An elliptical sentence in direct intercourse is not a stylistic device. It is simply a norm of the spoken language.

Let us take a few examples.

“So Justice Oberwaltzer—solemnly and didactically from his high seat to the jury.” (Dreiser)

One feels very acutely the absence of the predicate in this sentence. Why was it omitted? Did the author pursue any special purpose in leaving out a primary member of the sentence? Or is it just due to carelessness?

The answer is obvious: it is a deliberate device. This particular model of sentence suggests the author’s personal state of mind, viz. His indignation at the shameless speech of the Justice. It is a common fact that any excited state of mind will manifest itself in some kind of violation of the recognized literary sentence structure.

Ellipsis, when used as a stylistic device, always imitates the common features of colloquial language, where the situation predetermines not the omission of certain members of the sentence, but their absence.

It would perhaps be adequate to call sentences lacking certain members “incomplete sentences”, leaving the term ellipsis to specify structures where we recognize a digression from the traditional literary sentence structure.

Thus the sentences ‘See you to-morrow.’, ‘Had a good time?’, ‘Won’t do.’, ‘You say that?’ are typical of the colloquial language. Nothing is omitted here. These are normal syntactical structures in the spoken language and to call them elliptical, means to judge every sentence structure according to the structural models of the written language.

Likewise, such sentences as the following can hardly be called elliptical.

“There’s somebody wants to speak to you.”

“There was no breeze came through the open window.” (Hemingway)

“There's many a man in this Borough would be glad to have the blood that runs in my veins.” (Cronin)

The relative pronouns who, which, who after ‘somebody’, ‘breeze’, ‘a man in this Borough’ could not be regarded as “omitted”—this is the norm of colloquial language, though now not in frequent use except, perhaps, with the there is (are) constructions as above. This is due, perhaps, to the standardizing power of the literary language. O. Jespersen, in his analysis of such structures, writes:

“If we speak here of ‘omission’ or ‘subaudition’ or ‘ellipsis’, the reader is apt to get the false impression that the fuller expression is the better one as being complete, and that the shorter expression is to some extent faulty or defective, or something that has come into existence in recent times out of slovenliness. This is wrong: the constructions are very old in the language and have not come into existence through the dropping of a previously necessary relative pronoun.”

Here are some examples quoted by Jespersen:

“/ bring him news will raise his drooping spirits.”

“...or like the snow falls in the river.”

“...when at her door arose a clatter might awake the dead.

However, when the reader encounters such structures in literary texts, even though they aim at representing the lively norms of the spoken language, he is apt to regard them as bearing some definite stylistics function. This is due to a psychological effect produced by the relative rarity of the construction, on the one hand, and the non-expectancy of any strikingly colloquial expression in literary narrative.

It must be repeated here that the most characteristic feature of the written variety of language is amplification, which by its very nature is opposite to ellipsis. Amplification generally demands expansion of the ideas with as full and as exact relations between the parts of the utterance as possible. Ellipsis, on the contrary, being the property of colloquial language, does not express what can easily be supplied by the situation.

This is perhaps the reason that elliptical sentences are rarely used as stylistic devices. Sometimes the omission of a link-verb adds emotional colouring and makes the sentence sound more emphatic, as in these lines from Byron:

“Thrice happy he who, after survey of the good company, can win a corner.”

“Nothing so difficult as a beginning.”

“Denotes how soft the chin which bears his touch.”

It is wrong to suppose that the omission of the link-verbs in these sentences is due to the requirements of the rhythm.

## INVERSION

Inversion is change of natural or recognized order of words or phases in a sentence. The traditional word order of the English sentence is subject - predicate - object -secondary parts of the sentence. This word order is generally neutral. However it may be altered in accordance with aims pursued by the speaker or

writer. Such change of traditional word order of the English sentence gives additional emotional colouring to the utterance. It is called syntactic inversion. It is used for the purpose of placing the most important words in the most prominent places - the beginning and the end of the line. There are the following types of inversion:

1. The object is placed at the beginning of the sentence.

Talent Mr. Micawber has, captain Mr. Micawber has not. (Dickens)

2. The predicate or predicative are placed before the subject of the sentence.

Woman are not made for attack. Wait they must.

3. The adverbial modifier is placed at the beginning of the sentence.

Eagerly I wished the morrow.

Another variety of inversion is when the secondary part of a sentence are syntactically isolated from other members of a sentence with which there are logically connected. It is isolation. (Isolated members of the sentence, detachment, detached constructions)

"I want to go", he said, miserable.

I have to bed you for money. Daily!

Here the word is emphasized by breaking its customary connection with another word or words.

The violation of the usual traditional connections between the members of the sentence creates a specific sentence pattern which is reflected in the intonation of the sentence.

An intonational pause generally precedes or follows isolated members of the sentence thus giving them greater prominence.

With fingers weary and word

With eyelids heavy and red

A woman sat in unwomanly rags

Flying her needle and thread.

In written speech isolated members are separated from the main part of the sentence by graphic means - a comma, dash, brackets, fill stop. Isolated members usually serve the purpose to single out certain secondary members of a sentence and so attracting the reader's attention to certain details. A variant of detached constructions is parenthesis. Parenthesis is a qualifying, explanatory, appositive word, phrase or sentence which interrupts a syntactical construction.

### **RHETORICAL QUESTION**

Rhetorical question is syntactical SD which contains a statement made in the form of a question. In other words, the sentences which is affirmative statement in it's logical sense has the form of interrogative sentence.

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

Can we fly, my friends? We cannot.

Why can we not fly? As if because we are born to walk?

It is known that an interrogative sentence is more emotional than affirmative. Thus, when the statement gets the form of a question it becomes more emotional and emphatic.

Another example:

Can't you see, that you are cutting your own throat as well as breaking my heart in turning your back on me? (B. Shaw. Mrs. Warren's Profession)

Only the context and the intonation can show whether a question is rhetorical or not. Rhetorical questions are usually expressed by complex sentences, in which the subordinate clauses serve as the context.

Who is here so vile that will not love his country? (Shakespeare)

Sometimes the rhetorical question occurs in a simple sentence. The sentence itself forms the context which helps to show that the question is a rhetorical one.

What deep wounds ever closed without scar? (Byron. Childe Harold)

Rhetorical question may have either positive or negative forms: the positive form of the rhetorical question predicts the negative answer, the negative form the positive answer.

e.g Who will be open where is no sympathy, or has call to speak to those who never can understand?

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

Have I not suffered things to be forgotten? (Byron)

Rhetorical questions are often very close to exclamatory sentences and sometimes it is rather difficult to distinguish between them.

Rhetorical question is a question asked not for information but to produce some stylistic effect. It expresses various kinds of modal shades of meaning, such as doubts, challenges, scorn and so on. It expresses emotions.

Rhetorical questions, being more emotional than statements, are most often used in publicist style and particularly in oratory which aims at the elevations.

### **QUESTIONS FOR SELF-CONTROL:**

1. What are the main stylistic functions of Ellipsis?
2. What is a Inversion?
3. What are most frequently used structures of Inversion?
4. What do you know about Rhetorical Question?

### **LIST OF RECOMMENDED LITERATURE:**

1. Galperin I.R. "Stylistics" M., 1977
2. Kukhareno V.A. "A book of practice in stylistics" M., 1986
3. Арнольд И.В. «Стилистика современного английского языка» М., 1990
4. Бобохонова Л.Т. «Инглиз тили стилистикаси» Тошкент, «Укитувчи» 1995

**LECTURE 10**  
**TYPES AND FUNCTIONS OF SYNTACTICAL STYLISTIC DEVICES:**  
**REPETITION**

*Technology of the lecture*

<i>The number of students: 63</i>	<i>Time: (2 hours) (80 minutes)</i>
<i>The form of lesson</i>	Lecture.
<i>The plan of lecture</i>	1. Repetition: definition, semantics, types and functions.
<i>The aim of lesson: Providing information on the nature of syntactical stylistic devices and describing the linguistic features of Repetition.</i>	
<i>Pedagogical objectives</i>	<i>The results of training activity</i>
<ul style="list-style-type: none"> <li>• Providing definition and outlining stylistic functions of Repetition;</li> <li>• Describing types and outlining the main stylistic functions of Repetition;</li> </ul>	<ul style="list-style-type: none"> <li>• Formulating the definition and revealing the general structural semantic features of Repetition;</li> <li>• Revealing and identifying main types and functions of Repetition;</li> </ul>
<i>The ways of teaching and technique</i>	Lecture, Presentation, Brain Storming, Quizzing, Discussion.
<i>Means of teaching</i>	Text of the lecture, computer, slide projector, blackboard, chalk, scotch tape, A3 format paper.
<i>Teaching forms</i>	Interactive teaching
<i>Teaching conditions</i>	Lecture hall
<i>Monitoring and evaluating</i>	Oral speech controlling, quiz, self-controlling, Rating system evaluation

**LECTURE X**

**Problems for discussion:**

1. The nature of Syntactical Stylistic Devices.
2. Definition, language mechanism of Repetition.
3. Semantics, types and stylistic functions of Repetition.

**REPETITION**

Repetition is SD which gives the repetition of the same word or phrase with the view of expressiveness. Very often repetition in the oral type of speech shows the excitement of a speaker. When a person under the stress of strong emotion, he can't but repeats some words or phrases.

*E.g. «Stop»-she cried, «Don't tell me. I don't want to hear, I don't want to hear what you've come for. I don't want to hear».*

In this case repetition is not a SD it is an expressive means of the language, showing the excitement of the speaker.

When used a SD, repetition is a deliberate, intentional use of the same words. It has quite different stylistic functions. It does not aim at making a direct emotional impact. On the contrary, the SD of repetition aims at logical emphasis, it calls the attention of the reader to the key words of the utterance.

*E.g. Scrooge went to bed again, and thought, and thought and thought it over and over.*

From the point of view of compositional design there are many types of repetition:

**1. Anaphora - the repetition of the same word at the beginning of utterance:**

My heart is in the Highland, my heart is not here,  
My heart is in the Highlands a-chasing the dear  
Chasing the wild deer and following the roe  
My heart's in the Highlands, wherever I go.

Work - work - work  
Till the brain begins to swim  
Work - work - work  
Till the eyes are heavy and dim.

**2. Epiphora - the repetition of the same words at the end of the utterance:**

*e.g. «I'm exactly the man to be placed in a superior position in such a case as that. I'm above the rest of mankind, in such a cases that, lean act with philosophy in such a case as that.»*

*/Dickens/*

**3. Anadiplosis - linking repetition, reduplication. The same words are used at the end of one sentence and at the beginning of the following:**

*Then hate me when thou wilt, if ever, now  
Now while the world is bent my deeds to cross*

*/Shakespeare. Sonnet 90/*

*The old church was quite. So quite that Lanny could hear the tiding of his wrist watch.*

*/P. Abrahams/*

Sometimes this linking repetition is used several times in the utterance. Then it is called chain repetition.

*e.g. A smile would come into Mr. Pickwicks face: the smile extended into a laugh into a roar, and the roar became general. /Dickens/*

**4. Framing - is the repetition of the same words at the beginning and at the end of the same utterance:**

He ran away from the battle. He was an ordinary human being that did want to kill or be killed, so he ran away from the battle.(St. Heym )

The day is cold and dark and dreary  
It rains and the wind is never weary  
The vines still cling to the mouldering wall  
But at every gust the dead leaves fall  
*And the day is cold and dark and dreary*  
/Longfellow "The Rainy Day"/

*Coming down! After all. Then he was not deserted. Coming down! A glow ran through his limbs: his cheeks and forehead felt hot. He drank his soup, and pushed the tray-table away, lying very quite until they had removed lunch and felt him alone; but every now and then eyes twinkled. Coming down!*

/Galsworthy/

**5. Pure repetition of the words met at any place:**

For want of a nail, the shoe was lost,  
For want of the shoe, the horse was lost  
For want of horse, the rider was lost  
For want of the rider, the battle was lost  
For want of the battle, the kingdom was lost  
And all from the want of a horseshoe nail.

*Another variety of repetition is a synonymous repetition. This is the repetition of the same idea by using synonymous words and phrases.*

E.g. Lord and master, clean and neat, act and deed.

The poetry of earth is never dead  
The poetry of earth is ceasing never  
/Keat/

*Another variety of repetition is tautology, which is the repetition of the same word in different grammatical forms;*

e.g. to dream a dream, to sin a sin, the darkest darkness and the like.

**QUESTIONS FOR SELF-CONTROL:**

1. What is a Repetition?
2. What are the main stylistic functions of Repetition?
3. What are most frequently used structures of Repetition?

**LIST OF RECOMMENDED LITERATURE:**

1. Galperin I.R. "Stylistics" M., 1977
2. Kukharensko V.A. "A book of practice in stylistics" M., 1986
3. Арнольд И.В. «Стилистика современного английского языка» М., 1990
4. Бобохонова Л.Т. «Инглиз тили стилистикаси» Тошкент, «Укитувчи» 1995

**LECTURE 11**  
**PHONETIC EXPRESSIVE MEANS AND THE NATURE OF STYLISTIC**  
**DEVICES: ALLITERATION, ONOMATOPOEIA**

*Technology of the lecture*

<i>The number of students: 63</i>	<i>Time: (2 hours) (80 minutes)</i>
<i>The form of lesson</i>	Lecture.
<i>The plan of lecture</i>	1. Alliteration: definition, semantics and functions. 2. Onomatopoeia: definition, semantics and functions.
<i>The aim of lesson: Providing information on the nature of phonetic expressive means and describing the linguistic features of Alliteration, Onomatopoeia.</i>	
<i>Pedagogical objectives</i>	<i>The results of training activity</i>
<ul style="list-style-type: none"> <li>• Providing definition and outlining stylistic functions of Alliteration;</li> <li>• Describing types and outlining the main stylistic functions of Alliteration;</li> <li>• Providing definition and outlining stylistic functions of Onomatopoeia;</li> <li>• Describing types and outlining the main stylistic functions of Onomatopoeia;</li> </ul>	<ul style="list-style-type: none"> <li>• Formulating the definition and revealing the general structural semantic features of Alliteration;</li> <li>• Revealing and identifying main types and functions of Alliteration;</li> <li>• Formulating the definition and identifying the functions Onomatopoeia;</li> <li>• Revealing and identifying main types and functions of Onomatopoeia;</li> </ul>
<i>The ways of teaching and technique</i>	Lecture, Presentation, Brain Storming, Quizzing, Discussion.
<i>Means of teaching</i>	Text of the lecture, computer, slide projector, blackboard, chalk, scotch tape, A3 format paper.
<i>Teaching forms</i>	Interactive teaching
<i>Teaching conditions</i>	Lecture hall
<i>Monitoring and evaluating</i>	Oral speech controlling, quiz, self-controlling, Rating system evaluation

**Problems for discussion:**

1. The nature of phonetic expressive means.
2. Definition, semantics and functions of Alliteration.
3. Definition, structure, semantics and functions of Onomatopoeia.

The stylistic use of phonemes and their graphical nature, i.e. it helps to differentiate meaningful lexemes but has no meaning of its own. E.g. we are unable to speak about the semantics of (ou, ju:), but we acknowledge their sense-differentiating significance in "sew" (sou) and "sew" (sju:).

A phoneme has a strong associative and sound-instrumenting power, that makes grounds for phonetic stylistic devices.

**ALLITERATION**

This term denotes recurrence of an initial consonant in two or more words which either follow one another, or appear close enough to be noticeable. Alliteration is widely used in English - more often than in other language (Russian, for one). We can see it in poetry and in prose, very often in title of books, in slogans, and set phrases. Take the well-known book title: *Posthumous Paper of the Pickwick Club* (Ch. Dickens), *Sense and Sensibility*, *Pride and prejudice* (Jane Austin). *Short story title: The Pimienta Pancake, The Clarion Call, The Last Leaf, Retrieved Reformation* ( J. Henry).

Set expression: last but not least, now or never, bag and baggage, forgive and forget, house and home, good or gold, dead as a doornail, cool as a cucumber, still as a stone.

Alliteration is so favoured in English that sometimes it is used to the detriment of the sense. For the sake of alliteration, the famous Marxist motto *Proletarier aller Lander, vereinigt euch!* Was translated as *Workers of the world, unite!* Moreover, the demand of the unemployed *Work or wages!* Is absurd, if one does not know that the alliteration word *wages* stand here for *the dole* (charitable gift of money claimable by the unemployed).

Alliteration is an ancient device of English poetry. In the Old English period there were no rhymes as today. See the recurrence of the initial *f*, *b* and *st* in *Beowulf*: The important role of alliteration in English is due (at least partially) to the fact that words in Old English were mostly stressed on the first syllable.

**ONOMATOPOEIA**

Onomatopoeia is a phonetic stylistic devices based on imitation of the sounds heard in nature, e.g. to mew, to buzz, to hiss, to murmur, to grumble, to sizzle, to borrow, etc. Stylistic function - to create a musical accompaniment to the utterance, to supply the vivid portrayal of the situation described.

In poetry some specific types of sound-instrumenting are used. The leading role belongs to alliteration - the repetition of consonants, usually in the beginning of the words, and assonance - the repetition of similar vowels, usually in stressed syllables. They both may produce the effect of euphony - a sense of ease and

comfort in pronouncing or hearing, or cacophony - a sense of strain and discomfort in pronouncing or hearing.

The example of euphony:...silken sad uncertain rustling of each purple curtain ...

An example of the cacophony is provided by the unspeakable combination of sounds found in R.Browning:

Nor soul helps flesh now  
More that flesh helps soul.

Stylistic function is the same as in case of onomatopoeia.

In contemporary advertising, mass media and prose sound is foreground mainly through the change of its accepted graphical representation. This international violation of the graphical shape of a word (or word combination) used to reflect.

One important way of foregrounding a morpheme is its repetition. Both root and affixational morphemes can be emphasised through repetition. When repeated affixes come into the focus of attention and stress either their logical. Or emotive and evaluation meaning. E.g. the meaning of contrast, negative, absence of a quality in prefixes like a-, anti-, mis-, the meaning of smallness in suffixes -ling and ette; emotive and evaluative meaning of suffixes forming degrees of comparison.

E.g. She unchained, unbolted and unlocked the door.

The second, even more effective way of using a morpheme for the creation of additional information is extension of new words. they are not neologisms in the true sense for they are created for special communicative situation only, and are not used beyond these occasions. That is why they are called occasional words. e.g. " I am an undersecretary in an under bureau."

The repetition of the prefix under- stressed the insignificance of the occupation of the personage.

Stylistic function - creation of additional logical, emotive, evaluative information.

### **Assonance**

This term is employed to signify recurrence of stressed vowels. I. V. Arnold mentions also the term "vocalic alliteration" (although the recurring vowels only seldom occupy the initial position in the word). in her book *Stylistic of Modern English* I.V. Arnold quotes three lines from *The Raven* by Edgar Allan Poe:

...Tell this soul with sorrow laden, if within the distant Aiden,  
I shall clasp a sainted maiden, whom the angels name Lenore-  
Clasp rare and radiant maiden, whom the angel name Lenore?

Assonance here consists in the recurrence of the diphthong [ei], which makes not only inner rhymes (laden-Aiden-maiden), but also occurs in the non-rhymes words: angels and name.

### **Paronomasia**

"Paronyms" are words similar (though not identical) in sound, and different in meaning. Co-occurrence of paronyms is called "paronomasia". Phonetically,

paronomasia produces stylistic effects analogous to these of alliteration and assonance. In addition, phonetic similarity and positional propinquity makes the listener (reader) search for semantic connection of the paronyms. This propensity of language users (both poet and reader) to establish imaginary sense correlations on the grounds of formal affinity is named by some linguists "paronymic attraction". In the above quoted book by Arnold two examples are analysed. The words *raven* and *never* in Poe's renowned poem (*And the raven, never flitting, still is sitting, still is sitting*), and the semantically incompatible words *poultry* and *politics* - their combination in Michael Mont's inner monologue (John Galsworthy) shows what he thinks of the situation.

### **Rhythm and metre**

The flow of speech presents an alternation of stressed and unstressed elements (syllables). The pattern of interchange of strong and weak segments is called rhythm.

If there is no regularity, no stable recurrence of stressed and unstressed segment, the text we perceive is an example of prose. If, on the contrary, rises and falls (strengthenings and weakenings) recur periodically at equal intervals, the text is classed as poetry (even if it is poor and primitive).

There can be no other way of distinguishing between prose and poetry from the purely linguistic (formally phonetic) viewpoint, which alone is relevant to linguistic. Any discussion of aesthetic value, frequent use of tropes and figure, or generally "elevated" vision of the world in poetry may be quite important by themselves, but they pertain to the hypersemantic plane of poetry: they are indispensable for a literary critic, but out of place in the treatment of phonetics of sequences. Besides, the semantic features mentioned are typical not only of vers libre (see below), but also of imaginative prose of high-flown type.

On the whole, the distinctive feature, the most important quality, of poetry is its regular rhythm-not the recurrence of rhyming words, as is presumed by many: rhymes are typical, but not indispensable (see below).

In a verse line, we observe recurrence of disyllabic or trisyllabic segments having identical prosodic structure. The pattern, the combination of stressed and unstressed syllable, is repeated. The smallest recurrent segment of the line, consisting of one stressed syllable and one or two unstressed ones is called the 'foot'. Since a foot consists of only two or three syllables, it is clear that there cannot be many possible combinations of stressed and unstressed syllables. In fact, there are only five. A foot of two syllables has either the first or the second syllable stressed; a foot of three syllables has either the first, the second, or the third syllable stressed. Thus we have two disyllabic varieties of feet and three trisyllabic ones - five in all.

The structure of the foot determines the metre, i.e. the type of poetic rhythm of the line. Disyllabic metres are trochee and iambus; trisyllabic are dactyl, amphibrach and anapaest.

1. Trochee. The foot consists of two syllables; the first is stressed:

Disyllabic words with the first syllable stressed demonstrate the trochaic metre: duty, evening, honey, pretty (and many others, including the word trochee itself).

2. Iambus. Two syllables. The first is unstressed: Examples of iambus words: mistake, prepare, enjoy, behind, again, etc.

3. Dactyl. The stress is upon the first syllable; the subsequent two are unstressed: Examples of dactylic words: wonderful, beautiful, certainly, dignity, etc.

4. Amphibrach. The stress falls on the second (medial) syllable of the foot; the first and the last are unstressed: Example: umbrella, returning, continue, pretending, etc.

5. Anapaest. The last (third) syllable is stressed: Examples: understand, interfere, disagree, etc.

A verse line - say, trochaic or iambic - does not necessarily consist of trochaic or iambus words only. A foot can be made up of more than one word - his life, take it. Moreover, certain words (or syllables) which are stressed in normal speech, should be considered unstressed, and vice versa. Scanning is often artificial as compared with usual reading. Let us again take a quotation from *The Raven*, by Edgar Allan Poe:

### **QUESTIONS FOR SELF-CONTROL:**

1. What is a Alliteration?
2. What are the main stylistic functions of Alliteration?
3. What are most frequently used structures of Alliteration?
4. What is a Onomatopoeia?
5. What are the main stylistic functions of Onomatopoeia?
6. What are most frequently used structures of Onomatopoeia?

### **LIST OF RECOMMENDED LITERATURE:**

1. Galperin I.R. "Stylistics" M., 1977
2. Kukhareno V.A. "A book of practice in stylistics" M., 1986
3. Арнольд И.В. «Стилистика современного английского языка» М., 1990
4. Бобохонова Л.Т. «Инглиз тили стилистикаси» Тошкент, «Укитувчи» 1995

**LECTURE 12**  
**THE SUBJECT-MATTER OF THE TEXT INTERPRETATION. SCHEME**  
**OF TEXT INTERPRETATION**

*Technology of the lecture*

<i>The number of students: 63</i>	<i>Time: (2 hours) (80 minutes)</i>
<i>The form of lesson</i>	Lecture.
<i>The plan of lecture</i>	1. The subject matter of Text interpretation. 2. Scheme of interpretation.
<i>The aim of lesson: Providing information on the subject matter of Text interpretation and scheme of interpretation.</i>	
<i>Pedagogical objectives</i>	<i>The results of training activity</i>
<ul style="list-style-type: none"> <li>• Presenting the general information on Text interpretation in relation to language hierarchy.</li> <li>• Presenting information on the general scientific fundamentals of Text interpretation;</li> <li>• Giving data on the aim and objectives of the academic course;</li> <li>• Providing a brief information on the main problems of Text interpretation;</li> <li>• Giving data on the issues of scheme of interpretation</li> </ul>	<ul style="list-style-type: none"> <li>• Characterizing the linguistic nature of Text interpretation on the basis of the language structure;</li> <li>• Outlining the scientific fundamentals of Text interpretation;</li> <li>• Telling the aim of the scientific discipline and enumerating its key objectives;</li> <li>• Enumerating and characterizing the main problems of Text interpretation;</li> <li>• Identifying the differences between functional and structural aspects of Text interpretation;</li> <li>• Determining the scheme of interpretation.</li> </ul>
<i>The ways of teaching and technique</i>	Lecture, Presentation, Brain Storming, Quizzing, Discussion.
<i>Means of teaching</i>	Text of the lecture, computer, slide projector, blackboard, chalk, scotch tape, A3 format paper.
<i>Teaching forms</i>	Interactive teaching
<i>Teaching conditions</i>	Lecture hall
<i>Monitoring and evaluating</i>	Oral speech controlling, quiz, self-controlling, Rating system evaluation

**Problems for discussion:**

1. The subject matter of Text interpretation.
2. Scheme of interpretation.

**SUBJECT - MATTER OF TEXT INTERPRETATION**

Interpretation of the text as a subject comprises a system of methods and devices for grasping the meaning of a belles-letters text.

Text interpretation is a branch of philology. It is based on Stylistics, Text Linguistics, Theory of literature, Philosophy, Ethics, Aesthetics, Hermeneutics.

The object of Text interpretation is a literary text. Text interpretation studies its frame point of view of its idea, structure, personages, plot, the author's outlook.

The aim of interpretation is to teach reading, penetrate into the main idea of the literary work, to understand the author's outlook, his comprehension of life. In other words, the aim of the text interpretation is to develop skills for penetrating into the concept of a literary work, for understanding the author's world picture and emotional impact on the reader.

A belles-lettres text is usually complex and consists of several layers. The task of interpretation is to extract maximum of information, thought and emotions conveyed by the author. The interpretation of a literary text as a rule undergoes two stages. At the first stage we learn the plot of a text and acquaint ourselves with characters. At the second stage we perform a thorough linguistic analysis, examining the main categories of the text, its title, poetic details and stylistic devices. The main text categories are: the category of informatively, modality, segmentation and wholeness (cohesion) of the text.

Informatively is the main category of the text. According to Prof. I.R.Galperin the following types of information are distinguished: a) content-factual; b) content-subtextual or implicit and c) content-conceptual.

Content-factual information contains reports about facts, events, processes which took place. In other words it's a plot of the text.

Content-subtextual information is not explicit, it is not expressed in the verbal layer of the text. The aim of an interpreter is to find the signals of implicit information and with their help analyse the concealed information.

Content-conceptual information conveys to the reader the author's individual perception of the events, his modality and outlook.

These three kinds of information are revealed with the help of some elements of foregrounding and poetic details.

The category of modality implies the author's attitude to his personages and the described reality. It can be explicit when the author describes the events and characters himself, or hidden when he entrusts his role of a narrator to one of the personages, an on-looker, or an eye-witness.

Modality can be expressed directly or indirectly. In the first case, the author himself reveals his attitude towards the personage through his evaluating epithets.

In the second case, it is the reader, who draws conclusions about the personage's positive and negative traits analysing the description of his actions by the author.

The category of segmentation presumes the division of the literary work into parts. Thus, a novel segmentation into a volume, a part, a chapter, paragraphs, syntactical wholes - is called volume pragmatic. The second kind of segmentation is called context-variantive. It takes into account the manner of communicating information. According to it we distinguish: narration, description, the author's meditations, dialogue, monologue, represented speech, stream of consciousness.

The category of cohesion deals with grammatical, lexical, logical stylistic - structural and associative means of connection which join separate parts of the text into total unity.

Literary work is a fragment of objective reality, based on the author's vision, his idea of the world. So, there exists the relationship: the author – the literary work – the reader. This relationship is ideal when the author's vision of life is identical to that of the reader's. But that is rarely. The reader provides his own interpretation of the literary work according to his aesthetic, psychological and emotional qualities. Interpretation is characterised by plurality. Thus, the understanding of the text, its interpretation depends on the reader, his knowledge, experience and cultural level, in other words, on the thesaurus of the reader.

The literary text is a complex whole, the elements constituting the text are arranged according to a definite system and in a special succession. The structure of the text is revealed by two levels: 1) literary {including a personage and a plot}, 2) language which includes a system of expressive means and stylistic devices.

A plot reflects events, episodes, the actions of the personages. Every plot has its conflict. A plot is a plan of a literary composition reflecting its immediate content. It is a scheme of connected events. By composition we mean elements of the plot.

Composition includes:

1. Prologue, exposition. Prologue is a preface of the literary work. Very often it has retrospective and prospective trend. An exposition is an outline of the environment, circumstances and conditions of the described event.

2. Beginning of the plot or the initial collision. It represents an event that starts action and causes subsequent development of events.

3. Development of the plot. The author shows the course of events. The development of events leads, finally, to the moment of great tension, to the decisive clash of interests – to the culmination or climax.

4. Climax is the highest point of the action. It is a moment of decisive importance for personages' destinies. The events following it take the already settled course of development. Very often it contains the most intensifying stylistic device – climax, or convergence of stylistic devices. Representing the summit part of the text composition, it supplies the most important facts for deriving conceptual information.

5. Denouement is the event that brings the action to an end.

6. The End.

7. Epilogue. It gives the author's conception of the literary work. It is in epilogue that the author expresses the main idea of his book.

Sometimes the exposition or the beginnings of the plot are absent. Then we say that the story begins from the middle. In such cases it has the implication of precedence, as if the reader is aware of the preceding events.

When the author does not give the end to the story, we say that it is a story with an open ending. In such cases the author only passes the problem for the reader to solve. Sometimes, there is no ending because the contemporary epoch cannot give a definite solution to the raised problem.

Poetic Details are used by the author to represent the whole picture through seemingly insignificant descriptions. Poetic details carry out different functions in the literary text. According to their functions they are divided into the following types:

a) depicting details; b) authenticity details; c) characterological details; d) implicit details.

Depicting details create visual images of description. They create the image of nature and appearance, landscape, and portraits and make the description vivid and emotional.

Authenticity detail creates the image of things. By authenticity detail the author depicts the personages' mode of life and indicate his place of residence.

Characterological detail creates the image of personage. This detail can be traced in the whole text and is used to give an all-sided characterisation of a personage or to underline one of his most essential features of character.

The implication detail creates the image of relation between personages and reality. It is the implication detail that reveal the current.

Title has a great importance for revealing conceptual information, conveyed in the text.

According to their form and information titles are classified into: a) a title symbol; b) a title Chests; c) a title quotation; d) a title report; e) a title-hint; f) a title narration.

Comprising the quintessence of the book's content, the title represent the nucleus of the conceptual information. The title can be metaphorically depicted as a wound up spiral revealing its potentialities in the process of unwinding.

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### **Scheme of Interpretation**

1. Say a few words about the author and the cultural context.
2. Give the factual information of the text, that is, briefly relate the plot of the story.
3. Speak on the pragmatic characteristics of the main personages. Extract additional implicit information from the individual speech habits of the characters concerning their educational qualifications, social status, age, origin (foreign or native), emotional state at the moment of speech and kind of general disposition (gay, sad, kind, cruel, restrained uncontrollable, self-confident, timid etc.), their property status, geographic locality etc., etc.
4. Characterize the composition of the story and its architectonics (proportional relations of the parts of the text). Point out in what way the composition deviates from the traditional model-'exposition, prologue; beginning of the plot (initial collision) development of the plot; climax; denouement; end; epilogue and what advantages result from it.
5. Comment on the category of time and locale of action. If the events in the story are related not in their chronological order and the locale is changed in the text, what retrospective analysis will you make to find the consistency of episodes, that is to trace the realization of the category of time and space in the text?
6. Comment on volume-pragmatic and context-variative segmentation of the text (the shape of prose: narration, description, commentary, dialogue, non-personal (represented) speech, autodiologue, stream of consciousness, monologue.).
7. Comment on the means of cohesion between separate syntactical wholes. Is it established through traditional lexical and grammatical signals or with the help of associations and logical conclusions?
8. Comment on the categories of wholeness in the text. What facts and missing links is it necessary [or the reader to conjecture in retrospective analysis in order to establish the sequence of events and the motives of actions, which will secure the continuity of the text?  
How should the reader accentuate different moments in the text in order to establish their mutual interrelation and synthesize all separate elements of the literary work into one united integrated text?
9. Characterize the category of modality in the text concentrating on the addressee's way of evaluation: Is the story told in the name of the author, or one of the personages, or an on-looker, eyewitness? Is the narrator's attitude explicit or hidden? How does the choice of words reveal the author's attitude? Is his attitude passionate or neutral? Does he avoid straight-forward evaluations and characterize his personages only through the depiction of their actions or does he characterize them directly?
10. Comment on the category of the implicitness. Find the main implicates of the text: 1) an implicit title; 2) implication of precedence; 3) implicit details. Say

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

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

a) poetic- details depicting details, characterological details, " authenticity details, implication details-and extract their subcurrent information;

b) stylistic. devices and comment on their functions in revealing the author's message and supplementing superlinear information,

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

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

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

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

### **QUESTIONS FOR SELF – CONTROL:**

1. Define the subject matter of Text Interpretation.
2. What is the aim of Text Interpretation?
3. What is the scheme of interpretation?:

### **OBLIGATORY LITERATURE:**

1. Galperin I.R. "Stylistics" M., 1977
2. Kukharenko V.A. "A book of practice in stylistics" M., 1986
3. Гальперин И.Р. Текст как объект лингвистического исследования. М.,1981
4. Бухбиндер В.А. Проблемы текстуральной лингвистики. Киев, 1983
5. Домашнев А.И., Шишкина И.П. и др. Интерпретация художественного текста. М., 1989.
6. Долинин К.А. Интерпретация текста. М., 1985.
7. Кухаренко В.В. Интерпретация текста. М., 1988
8. Новиков А.И. Семантика текста и ее формализация. М., 1983
9. Тураева З.Я. Лингвистика текста. М.,1986
10. Aznaurova E.S. Ashurova D.U. Interpretation of literary text. Tashkent, 1990
11. Current trends in Textlinguistics. – Ed. by W.U.Dressler. – Berlin, 1977

## LECTURE 13 TEXT AND ITS MAIN CATEGORIES

### *Technology of the lecture*

<i>The number of students: 63</i>	<i>Time: (2 hours) (80 minutes)</i>
<i>The form of lesson</i>	Lecture.
<i>The plan of lecture</i>	<ol style="list-style-type: none"> <li>1. Informativity of the text;</li> <li>2. Modality of the text;</li> <li>3. Implicitness of the text;</li> <li>4. Wholeness of the literary text (cohesion);</li> <li>5. Composition of the text;</li> <li>6. Segmentation of the text.</li> </ol>
<i>The aim of lesson: Providing students with the fundamental information on text and its main categories.</i>	
<i>Pedagogical objectives</i>	<i>The results of training activity</i>
<ul style="list-style-type: none"> <li>• Presenting the general information on informativity of the text.</li> <li>• Presenting information on modality of the text;</li> <li>• Giving data on implicitness of the text;</li> <li>• Providing a brief information on wholeness of the literary text (cohesion);</li> <li>• Providing a brief information on composition of the text;</li> <li>• Providing a brief information on segmentation of the text;</li> </ul>	<ul style="list-style-type: none"> <li>• Characterizing the linguistic nature of Text and its main characters;</li> <li>• Telling the aim of informativity of the text and enumerating its key objectives;</li> <li>• Telling the aim of implicitness of the text and enumerating its key objectives;</li> <li>• Telling the aim of wholeness of the literary text (cohesion) and enumerating its key objectives;</li> <li>• Telling the aim of composition of the text and enumerating its key objectives;</li> <li>• Telling the aim of segmentation of the text and enumerating its key objectives;</li> </ul>
<i>The ways of teaching and technique</i>	Lecture, Presentation, Brain Storming, Quizzing, Discussion.
<i>Means of teaching</i>	Text of the lecture, computer, slide projector, blackboard, chalk, scotch tape, A3 format paper.
<i>Teaching forms</i>	Interactive teaching
<i>Teaching conditions</i>	Lecture hall
<i>Monitoring and evaluating</i>	Oral speech controlling, quiz, self-controlling, Rating system evaluation

**Problems for discussion:**

1. The main categories of text:
  - informativity of the text;
  - modality of the text;
  - implicitness of the text;
  - wholeness of the literary text (cohesion);
  - composition of the text;
  - segmentation of the text.

The Interpretation of the text undergoes two stages. At the first stage we learn the plot of a book and acquaint ourselves with its characters. At the second we perform the analysis by examining the categories of the text and its language peculiarities. The main categories we shall deal with are: the categories of informativity, modality, implicitness, segmentation and wholeness (cohesion) of the text.

**INFORMATIVITY OF THE TEXT**

The category of Informativity is the main category of the text; it is the ability to convey information. We distinguish the following kinds of information: 1) factual (it contains reports about facts, events, processes which take place in the text. It discloses the plot of the text); 2) subtextual information (it is additional information that can be extracted from the text — subcurrent); 3) conceptual information (it reveals the idea of the text by the through out analyses of stylistic and pragmatic facts relevant for Interpretation).

These three kinds of information are revealed with the help of some elements of foregrounding and poetic details.

**MODALITY OF THE TEXT**

It implies the author's attitude to his personages and the described reality. It can be explicit when the author describes the events and characters himself or hidden when he entrusts his role to one of the personages, an on-looker, or an eye-witness.

Modality can be expressed directly or indirectly. In the first case the author himself shows his attitude to the personage through his evaluating epithets (e.g. Jack was a brave man and a true friend). In the second case it is the reader who draws conclusions, about the personage's positive and negative traits through the description of his actions by the author.

**IMPLICITNESS OF THE TEXT**

Language has two levels of expressing thoughts: explicit and implicit. The explicit is a superficial, obvious line of expressing a thought, the implicit is a concealed, secondary line.

Implicitness of the text is a concept of structural-semantic character, the implicit level has its own structural unit — an implicate. Among the most widespread types of implicates in belles-lettres text we distinguish the following:

a) an implicit title. It expresses in a concentrated form the main idea or theme of a literary production and requires for its realization the macrocontext of the whole work.

b) implication of precedence. It denotes such compositional structure of a literary text which gives the reader an impression that he is a witness of some continued story and the preceding events, facts and personages are supposed to be familiar. Implication of precedence is realized with the help of such implicates as the initial definite article opening the text, initial usage of personal and demonstrative pronouns and other synsemantic elements, producing the impression of "beginning from the middle", increasing the dynamism of narration and deep-hidden tension.

c) an implicit detail. This term unites a multitude of implicates, which mark the external characteristics of a phenomenon, in-intimating its deep—lying meaning.

### **WHOLENESS OF THE LITERARY TEXT. (COHESION)**

The text wholeness, the organic hitching of its parts is inherent both to separate spans of the text and to the entire speech production. Separate spans into which the text is fractioned are joined together preserving the unity, totality of the literary work, ensuring consecutiveness (continuum) of the related events, facts, actions,

The category of cohesion deals with grammatic, lexical, logical stylistic composition—structural and associative means of connection which join separate parts of the text into total unity.

### **COMPOSITION OF THE TEXT**

Composition of a literary work is a system of arranging its constituting parts used by the author. Composition depends on the plot. The basic elements of the plot construction are:

1) exposition (it is some information that preceded the depicted events); 2) the initial collision (it represents an event that starts action); 3) the development of the plot (it shows actions in their development); 4) culmination (it is the highest point of action); 5) denouement (it is the event that brings the action to the end); 6) end; 7) epilogue.

### **SEGMENTATION OF THE TEXT**

The category of segmentation implies the division of the literary work into parts. Thus, a novel is segmented into the following parts: a volume, a part, a chapter, paragraphs, syntactical wholes. This kind of segmentation is called volume-pragmatic, because it divides larger parts (volumes) into smaller ones for the convenience of the reader.

The second kind of segmentation is called context-variative. It classifies the manner of communicating information and according to it we distinguish: narration, description, the author's meditations (digression), dialogue, monologue, represented speech, stream of consciousness. Variation in the shape of prose gives a mental respite to the reader.

### QUESTIONS FOR SELF – CONTROL:

1. What are the main categories of text?
2. What is the aim of informativity of the text?
3. What is the aim of modality of the text?
4. What is the aim of implicitness of the text?
5. What is the aim of wholeness of the literary text (cohesion)?
6. What is the aim of composition of the text?
7. What is the aim of segmentation of the text?

### OBLIGATORY LITERATURE:

1. Galperin I.R. “Stylistics” M., 1977
2. Kukharenko V.A. “A book of practice in stylistics” M., 1986
3. Гальперин И.Р. Текст как объект лингвистического исследования. М., 1981
4. Бухбиндер В.А. Проблемы текстуральной лингвистики. Киев, 1983
5. Домашнев А.И., Шишкина И.П. и др. Интерпретация художественного текста. М., 1989.
6. Долинин К.А. Интерпретация текста. М., 1985.
7. Кухаренко В.В. Интерпретация текста. М., 1988
8. Новиков А.И. Семантика текста и ее формализация. М., 1983
9. Тураева З.Я. Лингвистика текста. М., 1986
10. Aznaurova E.S. Ashurova D.U. Interpretation of literary text. Tashkent, 1990
11. Current trends in Textlinguistics. – Ed. by W.U.Dressler. – Berlin, 1977

### LECTURE 14

### THE LITERARY LEVEL OF THE TEXT: PLOT, IMAGES, POETIC DETAILS

#### *Technology of the lecture*

<i>The number of students: 63</i>	<i>Time: (2 hours) (80 minutes)</i>
<i>The form of lesson</i>	Lecture.
<i>The plan of lecture</i>	1. The literary level of the text: a) plot, b) images, c) poetic details.
<i>The aim of lesson: Providing information on the literary level of the text: plot, images, poetic details.</i>	
<i>Pedagogical objectives</i>	<i>The results of training activity</i>
<ul style="list-style-type: none"><li>• Presenting the general information on the literary level of the text.</li><li>• Presenting information on plot;</li></ul>	<ul style="list-style-type: none"><li>• Characterizing the linguistic nature of the literary level of the text;</li><li>• Outlining the scientific fundamentals of plot;</li><li>• Enumerating and characterizing the main</li></ul>

<ul style="list-style-type: none"> <li>• Giving data on images;</li> <li>• Providing a brief information on the main issues of poetic details.</li> </ul>	<ul style="list-style-type: none"> <li>• issues of literary images;</li> <li>• Identifying the main issues of poetic details.</li> </ul>
<i>The ways of teaching and technique</i>	Lecture, Presentation, Brain Storming, Quizzing, Discussion.
<i>Means of teaching</i>	Text of the lecture, computer, slide projector, blackboard, chalk, scotch tape, A3 format paper.
<i>Teaching forms</i>	Interactive teaching
<i>Teaching conditions</i>	Lecture hall
<i>Monitoring and evaluating</i>	Oral speech controlling, quiz, self-controlling, Rating system evaluation

## LECTURE XIV

### Problems for discussion:

1. The literary level of the text:
  - a) plot,
  - b) images,
  - c) poetic details.

Recreating some phenomenon of objective reality in a literary work, the writer does not describe its minute peculiarities and numerous traits, he does not particularize its component parts and elements, but out of a multitude of feature pertaining to its nature and appearance he chooses those which he considers most informative, most suggestive. He usually does not strive to select the most prominent features, but on the contrary he chooses those, which seem rather inconspicuous, but at the same time help to recreate the inner connection of things and thus, perform the function of the most distinctive, characteristic traits. Here we can use a proverbial example from A. Chekhov's play "Chaika", in which one of the personages says that for the description of a moonlit night landscape it is sufficient to mention the neck of a broken bottle glittering on the dam and the black shadow of the millwheel.

Such details, which are selected by the author to represent the whole, which serve as a basis for recreating the complete picture by the reader, are called poetic details.'

When analyzing imaginative texts we may run the risk of mixing up a metonymy (synecdoche) with a poetic detail because they are based on a common trait: both of them denote the entire object through its part. That's why it is necessary to point out the difference between them. The decoding of metonymy has nothing in common with the unfolding of a poetic detail. The words representing metonymy are always preserved in the decoding phrase. For instance:

"The boy was followed by a pair of heavy boots". After decoding:

The boy was followed by a man wearing a pair of heavy boots.

The unfolding of a poetic detail doesn't require its presence in the recreated picture, it is usually omitted in the ensuing sentence, it is substituted by other words expressing logical connection of related things. Let's take an example.

"The touch of a cluster of leaves revolved it (the laden mattress) slowly, tracing, like the leg of transit, a thin red circle in the water". (F. Scott Fitzgerald "The Great Gatsby"). We see that, Fitzgerald doesn't explicitly describe the scene of Gatsby's murder by Wilson, but shows it through a small detail: a thin red circle in the water. That brings the reader to the conclusion that Gatsby was shot while bathing on his pneumatic mattress in the pool.

In the function of a poetic detail the word is always used in its direct meaning, but it is deautomatized, it is actualized and serves as a signal of imagery, it stirs up the reader's imagination, arouses his active thinking and urges him to join the co-creative process together with the author,

The visual pictures appearing in the readers' imagination on the basis of one and the same detail will be similar, but they won't quite coincide, because they will reflect their individual fancy. They can't be identical, as they depend on the personal qualities of the readers and their thesaurus. Let's take an example from "Arrowsmith" by Sinclair Lewis dealing with the initiation of new members into Digamma Pi, the chief medical fraternity:

"It was a noisy and rather painful performance, which included smelling asafetida. Martin was bored, but Fatty Pfaff was in squeaking, gasping terror!"

Smelling asafetida seems to be an item of secondary importance, it is not accentuated by the author, as if it were given in bypassing, but it is chosen by the author as a guiding detail which helps to supply all other rituals of the procedure. The word is unpredictable, thanks to that it is actualized and excites the readers' fancy. Each reader will imagine a number of other solemn ceremonies that could have possibly been included in the programme of the performance, such as: taking an oath, magic dancing, answering spirits' questions, mysterious frightening noises, piercing one's finger and squeezing out blood for signatures, cabalistic gestures and other transcendental rites of occult sciences.

Poetic details greatly contribute to the laconism and terseness of style because they give a great impulse to the reader's imagination. They make it possible to realize the principle of incomplete representation, which helps to avoid verbosity of style. If the writer tried to describe episodes, people, landscapes and situations in full details, the book would assume an enormous size and plot would dissolve in its innumerable pages. Verbiage is not conducive for maintaining the reader's interest. Truly talented books keep stirring up the reader's interest by stimulating his mental work. While supplying the missing facts the reader strains his perceptive abilities. Filling in the gaps in incompletely represented situations the reader visualizes the whole and derives aesthetic pleasure from the process of reading.

Poetic details carry out different functions in imaginative texts. According to their functions we distinguish the following kinds of details:

- 1) Depicting details.
- 2) Details of authenticity.
- 3) Characterological details.
- 4) Details of implicitness.

1) Depicting details are supposed to create the visual image of a described phenomenon. Most frequently we come across depicting details in the description of nature and personal appearance. Thanks to depicting details landscapes and portraits become more concrete and individual. Besides that depicting details very vividly reflect the author's point of view, because the choice of a detail is always subjective, it conveys the author's emotional and evaluating attitude. Let's take an example:

"In the centre of the room, under the chandelier, as became a host, stood the head of the family, old Jolyon himself. Eighty years of age, with his fine, white hair, his dome-like forehead, his little dark grey eyes, and an immense white moustache, which drooped and spread below the level of his strong jaw, he had a patriarchal look, and in spite of lean cheeks and hollows at his temples, seemed master of perennial youth. "The Man of Property" by J.Galsworthy. Jolyon's appearance is described by a number of features, but the most important one is his white drooping moustache, because it becomes a recurrent detail and even his grandchildren after his death had it firmly fixed in their memory:

"The room, not much used now, was still vaguely haunted for them both by a presence with which they associated tenderness, large drooping white moustaches, the scent of cigar smoke and laughter ("In Chancery" by J. Galsworthy).

2) Authentic details usually point at some facts which help to create the impression of authenticity. Chiefly they denote the names of countries, cities, towns, streets, avenues, numbers of houses and flats, as well as metro stations, railway stations, bridges and squares, where the described action takes place. Even if the reader never visited New York or London and knows about Brooklyn Bridge or Paddington station only from hearsay, the personages of a literary work acting in these geographically existing places will assume convincing reality. For instance A Conan-Doyle placed the residence of his famous detective in Baker street in the house N 221-B and the readers of his books visiting London always come to Baker Street to look at the house where Sherlock Holmes lived, although house 221-B never existed there. In 1954, the year of Sherlock Holmes' centenary, tourists wanted to fix a memorial plaque on the house where he lived. They examined many houses in Baker Street and finally agreed that house 109 answered the descriptions given by Conan-Doyle and put up the plaque there.

Sometimes writers invent the names of cities and streets, such names also perform the same function of authenticating the reality of a literary personage. For instance A. Coppard, a well-known English writer, placed the action of his pamphlet "Tribute" in the town of Braddle, non-existent place. But it sounds typically English and very plausible. That helped to create the impression that

similar events could have taken place in any little town and were very typical of that period.

The names of big shops, trade-marks of different articles of clothing, the names of clubs, public schools, Universities, Banks, theatres, the names of ships, the marks of cars, cigars<sup>1</sup> and cigarettes also belong to authentic details.

When the author mentions the exact time of some imaginary action, the exact date of some event, the exact sum of money etc, he also produces the impression of authenticity. Let's take an extract from the novel "Passionate year" by James Hilton:

"Speed was very nervous as he took his seat on the dais' at five to seven and watched the school straggling to their places. They *came* in quietly enough, but there was an atmosphere of subdued expectancy of which Speed was keenly conscious; the boys stared about them, grinned at each other, it seemed as if they were waiting for something to happen. Nevertheless, at five past seven all was perfectly quiet and orderly, although it was obvious that little work was being done. Speed felt rather as if he were sitting on a powder-magazine, and there was a sense in which he was eager for the storm to break. At about a quarter past seven a banging of desk-lids began at the far end of the hall".

In this example scrupulous marking of the exact time shows the teacher's nervous alertness, his fear of the ruffians, who might put their plan into execution and start ragging him. The reader easily visualizes the situation and believes in its reality.

3) Characterological details, denote individual traits of a personage, revealing his psychological and intellectual qualities. While depicting and authentic details shape the image of a character indirectly. Characterological details take an immediate part in modeling the character. As a rule characterological details make their appearance throughout the whole text. The author never concentrates Characterological details in one place, he usually uses them like landmarks at a distance from each other. They are mentioned in by-passing as something known. We can distinguish 2 cases in the usage of Characterological details:

a) all characterological details are used for the manifold description of the character, each successive detail describing a new trait of the personage.

b) all characterological details are used for the recurrent accentuation of the most essential feature of the personage, revealing his predominant merit or demerit.

As an example for the first case we shall pick out several phrases from different paragraphs, characterizing Fatty Pfaff in S. Lewis' novel "Arrow smith":

... "He was planned by nature to be a butt.... he \was magnificently imbecile..... Fatty's greatest beneficence was ... his belief in spiritualism. .. he went about in terror of spooks. . . Fatty was superstitious. It was Fatty himself who protested: "Gee, I don't like to cheat".

These characterological details scattered over the text show different sides of Fatty's nature: his defencelessness, his mental deficiency, his superstitiousness, his belief in spirits, his cowardice, his honesty.

As an example for the second case we shall pick out phrases from the same text which characterize one trait of Fatty's nature in a recurrent manner:

"... he was magnificently imbecile ..... he believed everything ... he was the person to whom to sell useless things... Fatty had failed in mid-year anatomical ..... they tried to thrust him through an examination ...

"Won't he never remember nothing about nothing?" ... he had forgotten everything he had learned.

"Maybe you can absorb a little information from it through your lungs, for God knows you can't take it in through your head".

All these characterological details testify to Fatty's mental deficiency, it is the most essential demerit of his nature, and it is recurrently marked in different situations.

4) The implication detail marks a surface trait of the phenomenon, which suggests deep-lying meaning. The main purpose of this detail is to create undercurrent information.

As an example we'll take the case of aposiopesis from the story that has been already quoted:

"But you care what happens to me, don't you, Vern?"

"Oh, God, yes!" he said "That's all I do care about now.

If anything happens—".

("Wild Flowers" by E. Caldwell).

The decoding of this case presents no difficulty. Vern's grief would be so great, that he fails to find words for it. Life would practically lose all meaning for him. Sometimes, when the author fears that the implication detail defies the readers' understanding he gives a hint to its decoding:

"Well", continued Soames, "that's a very expensive business. Your grandfather isn't likely to consent to it unless he can make sure that he's not got any other drain on him. And he paused to see whether the boy understood his meaning.

Val's dark thick lashes concealed his eyes, but a slight grimace appeared on his wide mouth, and he muttered:—

I suppose you mean my dad!"

(In Chancery by J. Galsworthy)

By the word "drain" Soames meant exhausting expenditure imposed on James by Dartie's constant losses in cards and the necessity of keeping up this family. With the help of Val's cue the author gives the reader a hint for guessing its meaning.

Summing up the chapter we again state that a poetic detail is a grain of concentrated information, which helps to convey much through little and in correlation with other elements of the text creates a harmonious picture of the imaginary object or phenomenon.

The more vivid a detail is, the greater is the impetus received by the reader's imagination and the greater is this aesthetic pleasure.

In certain conditions a poetic detail can become a poetic symbol. A symbol can develop any kind of poetic detail. The process of transforming a detail into a symbol is based on a numerous recurrence of the same detail in analogous situations. In the first stages of -the process the detail is always used in close proximity to the phenomenon which it will later on represent as a symbol. Gradually its connection with the concrete situation weakens, it becomes more independent and acquires the status of a symbol. Thus, for instance, in E.Hemingway's works "rain" becomes a symbol of a misfortune ("Farewell to Arms"), a "hyena" becomes a symbol of unhappiness ("The Snows of Kilimanjaro"), a "lion" becomes a symbol of facelessness ("The Short and Happy Life of Francis Macomber").

### **QUESTIONS FOR SELF – CONTROL:**

1. What are the main the literary level of the text?
2. What is the aim of plot?
3. What is the aim of poetic details?
4. What is the difference between a poetic detail and a poetic symbol?

### **OBLIGATORY LITERATURE:**

1. Galperin I.R. "Stylistics" M., 1977
2. Kukharenko V.A. "A book of practice in stylistics" M., 1986
3. Гальперин И.Р. Текст как объект лингвистического исследования. М.,1981
4. Бухбиндер В.А. Проблемы текстуральной лингвистики. Киев, 1983
5. Домашнев А.И., Шишкина И.П. и др. Интерпретация художественного текста. М., 1989.
6. Долинин К.А. Интерпретация текста. М., 1985.
7. Кухаренко В.В. Интерпретация текста. М., 1988
8. Новиков А.И. Семантика текста и ее формализация. М., 1983
9. Тураева З.Я. Лингвистика текста. М.,1986
10. Aznaurova E.S. Ashurova D.U. Interpretation of literary text. Tashkent, 1990
11. Current trends in Textlinguistics. – Ed. by W.U.Dressler. – Berlin, 1977

## LECTURE 15

### THE COMPOSITION OF THE LITERARY TEXT. THE ROLE OF THE TITLE

#### *Technology of the lecture*

<i>The number of students:</i> 63	<i>Time:</i> (2 hours) (80 minutes)
<i>The form of lesson</i>	Lecture.
<i>The plan of lecture</i>	1. The composition of the literary text. 2. The role of the title.
<i>The aim of lesson:</i> Providing information on the composition of the literary text and the role of the title.	
<i>Pedagogical objectives</i>	<i>The results of training activity</i>
<ul style="list-style-type: none"> <li>• Presenting the general information on the composition of the literary text;</li> <li>• Giving data on the aim and objectives of the composition of the literary text;</li> <li>• Providing a brief information on the role of the title;</li> <li>• Giving data on the issues of the role of the title.</li> </ul>	<ul style="list-style-type: none"> <li>• Characterizing the linguistic nature of the composition of the literary text on the basis of the language structure;</li> <li>• Telling the aim of the composition of the literary text and enumerating its key objectives;</li> <li>• Identifying the role of the title in literary text;</li> <li>• Determining the scheme of the title in literary text.</li> </ul>
<i>The ways of teaching and technique</i>	Lecture, Presentation, Brain Storming, Quizzing, Discussion.
<i>Means of teaching</i>	Text of the lecture, computer, slide projector, blackboard, chalk, scotch tape, A3 format paper.
<i>Teaching forms</i>	Interactive teaching
<i>Teaching conditions</i>	Lecture hall
<i>Monitoring and evaluating</i>	Oral speech controlling, quiz, self-controlling, Rating system evaluation

## LECTURE XV

### Problems for discussion:

1. The composition of the literary text.
2. The role of the title.
3. Classification of titles according to their form.

### Role of the Title

In virtue of its close interaction with the content of the text, the title has great importance for revealing conceptual information. Sometimes in explicit and concrete form, sometimes in veiled and implicit form, the title expresses the scheme, idea, concept incarnated by the author in the text. Comprising the

quintessence of the book's content, the title represents the nucleus of the content conceptual information. At first the title denotes a vague abstract notion, later on it fills with concrete meaning.

In the course of plot development, the words chosen by the author for the title begin to acquire some additional, connective shades of meaning, extend their semantic structure. The title can be metaphorically depicted as a wound up spiral, revealing its potentialities in the process of unwinding.<sup>1</sup>

As an example we can take the title of W.Saroyan's story "Laughter". The story describes a small episode from school life. Its content can be briefly reduced to the following: the teacher, Miss Wissig, makes her pupil Ben laugh for a whole hour, because he had laughed at the lesson. Laughter— a punishment! Laughter under coercion! The conceptions expressed by the word "laughter" in the aspect of the described concrete situation distinctively contradict the general conception of laughter, containing a positive emotional evaluation. The writer imparts quite a different shade of meaning to the word "laughter". It is associated with something doleful, sad, joyless and even tragic. This thought is getting its development alongside in line with the unfolding of the content-factual information.

Even the initial lines ("You want me to laugh?" He felt lonely and ill in the empty classroom ...) comprise the contrast of moods, rooting, on one. Side, in the word "laugh" and, on the other side, in the words "ill, lonely". This contrast is increased by the conveyance of feelings experienced by the boy: surprise, perplexity (it was strange), fear (it was frightening), disgust (it was disgusting), sorrow, sympathy (he felt sorry, he was sorry), shame (he was ashamed, shameful weeping in his voice). Revealing the child's inner struggle the writer shows how the text of the story is modifying the semantics of the title, which acquires the following implicit meanings: pity and sorrow, indignation and contempt, sympathy and support.

Very often the title of imaginative texts is connected with content-conceptual information only indirectly.

Sometimes the meaning of a title is veiled by a metaphor or metonymy. In E.Caldwell's story "Wild Flowers", the title, expressed by a metaphor, helps the reader to penetrate deeper into the content of the story, to understand its idea. The story shows tragic destiny of two young people dismissed and evicted by the landlord. The main idea of the story lies on the surface—it exposes the brutal foundation of bourgeois society. Using the example of the young family which for failing to pay the rent was turned out of the house in spite of the fact that the young woman was expecting a child, the author shows the calamitous position of the destitute working class and exposes cruelty and inhumanity of the exploitative class. The title of the story "Wild Flowers" prompts one more idea to us. Even before reading the story one can feel that the title presents a metaphor comprising a poetic image and this (act helps to create a certain emotional predisposition.

The character of the personages' mutual relations — their genuine love, care concern for each other — acquire special significance. In some of his stories Caldwell speaks about the influence of poverty in human soul, how poverty

instigates hungry people to treachery, to mean actions and crimes. However in this story we see the opposite —torment sufferings and hard conditions do not embitter the hearts of people, don't kill their love. If we retrospectively reconsider the whole story in this aspect we'll see the possibility of a new interpretation prompted by the title of the story. The poetic image of wild flowers which bloom irrespective of conditions and circumstances, irrespective of the soil, on which they grow, exhaling fragrance and giving pleasure for the eyes, helps the author to show courage, staunchness, strength of spirit and love of the two young people who preserved their tender feelings in spite of the hard human conditions in which they found themselves. "Wild Flowers" is not only a tragic story, it also symbolizes belief in kindness, love and beauty.

A title—symbol reflects the content-conceptual information in the most conspicuous manner. The title of J.Galsworthy's novel "The White Monkey" can serve as an example. The image of the white monkey, given in the title, symbolizes savageness of the younger generation of English bourgeoisie. It is an image of the white monkey from the Chinese picture, which Soames presented to his daughter.

The monkey is eating an orange and throws about its rind, her eyes reflecting deep yearning and dissatisfaction. In the yearning eyes of the monkey, in her troubled look and dissatisfaction Galsworthy incarnates the perception of life by the younger generation of English bourgeoisie. The representatives of this generation have no faith, no aim in life, no moral principles to guide their conduct by.

It is possible to classify titles according to their form and CGI or CFI reflected in them:

- 1) a title-symbol,
- 2) a title-thesis,
- 3) a title—quotation,
- 4) a title—report,
- 5) a title—hint,
- 6) a title—narration.

### **QUESTIONS FOR SELF – CONTROL:**

1. What is the composition of the literary text?
2. What is the role of the title?
3. What is the classification of titles according to their form?
4. What is a title-symbol?
5. What is a title-thesis?
6. What is a title—quotation?
7. What is a title—report?
8. What is a title—hint?
9. What is a title—narration?

### **OBLIGATORY LITERATURE:**

1. Galperin I.R. "Stylistics" M., 1977
2. Kukharenko V.A. "A book of practice in stylistics" M., 1986
3. Гальперин И.Р. Текст как объект лингвистического исследования. М., 1981
4. Бухбиндер В.А. Проблемы текстуральной лингвистики. Киев, 1983
5. Домашнев А.И., Шишкина И.П. и др. Интерпретация художественного текста. М., 1989.
6. Долинин К.А. Интерпретация текста. М., 1985.
7. Кухаренко В.В. Интерпретация текста. М., 1988
8. Новиков А.И. Семантика текста и ее формализация. М., 1983
9. Тураева З.Я. Лингвистика текста. М., 1986
10. Aznaurova E.S. Ashurova D.U. Interpretation of literary text. Tashkent, 1990
11. Current trends in Textlinguistics. – Ed. by W.U.Dressler. – Berlin, 1977

### **СЕМИНАР (АМАЛИЙ) МАШҒУЛОТЛАРИ ВА МУСТАҚИЛ ИШЛАР ТЕХНОЛОГИЯСИ**

#### **SEMINAR 1 THE SUBJECT OF STYLISTICS. STYLISTIC DIFFERENTIATION OF THE VOCABULARY**

##### *Technology of the seminar*

<i>The number of students:</i> 10 – 15	Time: 2 hours
<i>Form of the lesson</i>	Practical lesson. Round table discussion. Quizzing.
<i>Plan (Contents) of the lesson</i>	<ol style="list-style-type: none"><li>1. Stylistics in the Language System. Fundamentals of Stylistics. Basic Problems of Stylistics.</li><li>2. The Main Aspects of Stylistics: Functional Stylistics, Structural Stylistics. The Main Trends in Style Study: Decoding Stylistics, Practical Stylistics, Individual Style Study, Comparative Stylistics, Communicative Stylistics, Cognitive Stylistics.</li><li>3. Stylistic Devices. The groups of Stylistic Devices. Expressive Means of the Language.</li><li>4. The general stratum of the English language.<ol style="list-style-type: none"><li>a) Literary-bookish words.</li><li>b) Colloquial words.</li></ol></li></ol>
<i>The aim of the lesson:</i> Developing theoretical knowledge and practical skills in fundamentals of stylistics as a linguistic discipline, clarifying the essence of stylistics, its main objectives, topical problems and aspects of study; widening knowledge about the stylistic differentiation of the	

English vocabulary and developing skills needed to identify the types of words within the three layers of the language.	
<i>Pedagogical objectives</i>	<i>The results of training activity</i>
<ul style="list-style-type: none"> <li>• Deepening and systematizing knowledge of the subject;</li> <li>• Developing abilities needed to identify the fundamentals of stylistics and its role in linguistics;</li> <li>• Developing skills needed to make conclusions on the main theoretical problems of stylistics;</li> <li>• Widening knowledge about stylistic devices and expressive means of the language;</li>   <li>• Developing knowledge about the three layers of the English vocabulary;</li> <li>• Deepening knowledge about the subdivision of literary-bookish words;</li> <li>• Developing knowledge and skills in identification of the stylistic features of special literary words (neologisms, archaisms, terms, barbarisms);</li> <li>• Widening knowledge about the subdivision of colloquial words;</li> <li>• Developing knowledge and skills in identification of stylistic features of special colloquial words (slang, social and professional jargonisms, vulgarisms, dialectal words)</li> </ul>	<ul style="list-style-type: none"> <li>• Clarifying the basic notions of stylistics as an academic discipline;</li> <li>• Clarifying the role and main objectives of stylistics;</li>   <li>• Identifying the main problems and aspects of stylistics;</li>   <li>• Identifying the role of stylistic devices and expressive means in the language;</li>   <li>• Clarifying and outlining the basic points of stylistic differentiation of the vocabulary;</li>   <li>• Clarifying the subgroups of literary-bookish words;</li>   <li>• Identifying the stylistic features of special literary words (neologisms, archaisms, terms, barbarisms);</li>   <li>• Clarifying the subgroups of colloquial words;</li>   <li>• Identifying the stylistic features of special colloquial words (slang, social and professional jargonisms, vulgarisms, dialectal words)</li> </ul>
<i>The ways of teaching and technique</i>	Making presentation, round table discussion, brainstorming, quizzing, multiple choice test
<i>Means of teaching</i>	Text of the lecture, problem questions, multiple choice questions.
<i>Teaching forms</i>	Individual, frontal, group working
<i>Teaching conditions</i>	Classroom equipped with IT
<i>Monitoring and evaluating</i>	Oral speech control, quiz, self-control, Rating system evaluation

***Technological map of the seminar***

<i>Periods of the working process</i>	<i>Contents of the activity</i>	
	<i>Teacher (Trainer)</i>	<i>Student</i>
<b>I</b> I-stage Introduction to the course (20 minutes)	1.1. Presents the subject of the lesson, its aim and objectives; gives information on the main discussion points and types of activities	Listens, writes
	1.2. Asks the questions concerning the basic notions and categories of stylistics.	Gives answers to the questions
<b>II-stage</b> Basic (50 minutes)	2.1. Asks the questions concerning the main points of the subject (Appendix 1).	Gives answers to the questions
	2.2. Presents assignments with questions covering the subject of the introductory lecture (Appendix 2).	Find right answers to the questions and hands in the answer sheets
	2.1. Asks the questions concerning the main points of the lecture (Appendix 3).	Gives answers to the questions
	2.2. Presents the assignment with multiple choice questions (Appendix 4).	Find right answers to the questions and hands in the answer sheets
	2.3. Gives the exercises aimed at developing the skills in identifying the types of literary and colloquial words (Appendix 5).	Does the exercises in a written form and hands in the answer sheets
<b>III-stage</b> Final stage (10 minutes)	3.1. Makes conclusions on the assignments and types of activities used during the lesson.	Listen and express ideas
	3.2. Analyzes and evaluates the students' activity in developing knowledge and skills in basic information about the course of study.	Listens

**APPENDIX 1**

**Questions**

1. What are the main trends in style study?
2. What forms and types of speech do you know?
3. What is a functional style and what functional styles do you know?
4. What do you know of the studies in the domain of the style of artistic speech?
5. What do you know about individual style study? What authors most often attract the attention of style theoreticians?

6. What is foregrounding and how does it operate in the text?
7. What levels of linguistic analysis do you know and which of them are relevant for stylistic analysis?
8. What is decoding stylistics?
9. What is the main concern of practical stylistics?
10. What is the ultimate goal of stylistic analysis of a speech product?

## APPENDIX 2

1. The branch of Stylistics that focuses on the norms of language usage and works out recommendations for language speakers is .....
2. The unique combination of language units, expressive means and stylistics devices typical of a definite writer is called .....
3. The branch of Stylistics that focuses on the study of the system of language means which aim at fulfilling a specific function of communication and producing a definite effect is ....
4. The invariant of the phonetic, morphological, lexical and syntactical patterns functioning in the language at a given period of time is called .....
5. The branch of Stylistics that focuses on the study of the issues concerning the adequate reception of the message is .....
6. The intentional intensification of some typical structural or semantic features of a language unit which form a definite model is .....
7. Phonetic, morphological, lexical, phraseological and syntactical forms that function in the language system for the purpose of logical or emotional intensification of the utterance are called ....
8. Stylistics studies the language means from the point of view of their .....
9. The branch of Stylistics that focuses on the study of the problems of a definite author's style is ....
10. The four main problems of Stylistics are as follows.....

## APPENDIX 3

### Questions for discussion

1. What registers of communication are reflected in the stylistic-differentiation of the vocabulary?
2. Speak about general literary words illustrating your elaboration with examples from nineteenth- and twentieth-century prose.
3. What are the main subgroups of special literary words?
4. 8 What do you know of terms, their structure, meaning, functions?
5. What are the fields of application of archaic words and forms?
6. Can you recognize general colloquial words in a literary text? Where do they mainly occur?
7. What are the main characteristics of slang?
8. What do you know of professional and social jargonisms?
9. What connects the stock of vulgarisms and social history?
10. What is the place and the role of dialectal words in the national language? in the literary text?

## APPENDIX 4

### Multiple choice questions

1. If literary-bookish words are used in the colloquial context
  - a) they elevate the speech;
  - b) they produce humorous effect;

c) they characterize a speaker as a well-educated person.

2. Jargon words and slang words

a) are characterized by the same degree of "secretness";

b) differ in their degree of "secretness".

3. Jargon words are used within a certain professional group

a) to facilitate the communication;

b) to show that the speaker belongs to the same group;

c) to stress the informal character of communication.

4. Slang is used

a) to show that the speaker shares the same ideas as are possessed by his communicants;

b) to make speech more expressive;

c) to produce humorous effect.

5. Archaisms may be used in a literary text

a) to show that the speaker is attached to usage of unusual words;

b) to create the historic atmosphere;

c) to produce humorous effect.

Ivashkin, 2005

**APPENDIX 5**

### *Practical Assignments*

#### **Variant 1**

##### **I. Identify the type of literary words in the following examples:**

1. "I must decline to pursue this painful discussion. It is not pleasant to my feelings; it is repugnant to my feelings." (D.)

2. Isolde the Slender had suitors in plenty to do her lightest hest. Feats of arms were done daily for her sake. To win her love suitors were willing to vow themselves to perdition. But Isolde the Slender was heedless of the court thus paid to her. (L.)

3. If manners make the man, then manner and grooming make the poodle. (J. St.)

4. At noon the hooter and everything died. First, the pulley driving the punch and shears and emery wheels stopped its lick and slap. Simultaneously the compressor providing the blast for a dozen smith-fires went dead. (S. Ch.)

5. Riding back I saw the Greeks lined up in column of march. They were all still there. Also, all armed. On long marches when no action threatened, they had always piled their armour, helmets and weapons in their carts, keeping only their swords; wearing their short tunics (made from all kinds of stuff, they had been so long from home) and the wide straw hats Greeks travel in, their skins being tender to sun. Now they had on corselets or cuirasses, helmets, even grades if they owned them, and their round shields hung at their backs. (M.R.)

##### **II. Identify the type of general and special colloquial words:**

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

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

3. "There we were... in the hell of a country - pardon me - a country of raw metal. ...It's like a man of sixty looking down his nose at a youth of thirty and there's no such God-darned - pardon me - mistake as that. (G.)

4. "I thought of going to the flicks," she said. "Or we could go for a walk if it keeps

fine." (J.Br.)

5. There was a fearful mess in the room, and piles of unwashed crocks in the kitchen. (A. T.)
6. "Go in there, you slob. I hope you get a hell of a lot of fun out of it. He looks too damned sick." (H.)
7. "Never heard anything so bloody daft in all my life." (J.Br.)

### *Practical Assignments*

#### **Variant 2**

##### **I. Identify the type of literary words in the following examples:**

1. "I am not in favour of this modern mania for turning bad people into good people at a moment's notice. As a man sows so let him reap." (O.W.)
2. "He of the iron garment," said Daigety, entering, "is bounden unto you, MacEagh, and this noble lord shall be bounden also." (W.Sc.)
3. "Thou art the Man," cried Jabes, after a solemn pause, leaning over his cushion. "Seventy times didst thou gapingly contort thy visage - seventy times seven did I take council with my soul - Lo! this is human weakness: this also may be absolved. The first of the seventy first is come. Brethren - execute upon him the judgement written. Such honour have all His saints." (E. Br.)
4. "They're real!" he murmured. "My God, they are absolutely real!" Erik turned. "Didn't you believe that the neutron existed?" "Oh, I believed," Fabermacher shrugged away the praise. "To me neutrons were symbols with a mass of  $M_n = 1.008$ . But until now I never saw them." (M.W.)
5. There wasn't a man-boy on this ground tonight did not have a shield he cast, riveted or carved himself on his way to his first attack, compounded of remote but nonetheless firm and fiery family devotion, flag-blown patriotism and cocksure immortality strengthened by the touchstone of very real gunpowder, ramrod minnie-ball and flint. (R.Br.)

##### **II. Identify the type of general and special colloquial words:**

1. "You know Brooklyn?"  
"No. I was never there. But I had a buddy at Myer was from Brooklyn." (J.)
2. "What's the diff," he wanted to know. (Th.S.)
3. "All those medical bastards should go through the ops they put other people through. Then they wouldn't talk so much bloody nonsense or be so damnably unutterably smug." (D. C.)
4. "Goddamn sonofabitching stool," Fishbelly screamed, raining blows on Bert's head. "Lawd Gawd in heaven, I'll kill, kill every chink-chink goddamn chinaman white man on this sonofabitching bastard earth." (Wr.)
5. "Nix on that," said Roy. "I don't need a shyster quack to shoot me full of confidence juice. I want to go through on my own steam." (B. M.)
6. Just then Taylor comes down. "Shut up and eat," my mother says to him before he can open his mouth. In less than five minutes my father is back. "Keep the kids home," he says. "My God," my mother says wearily, "them under foot all day." (Sh. Gr.)
7. Thy slender stem:  
To spare thee now is past my pow'r  
Thou bonnie gem. (R. B.)

## SEMINAR 2

### FUNCTIONAL STYLES IN ENGLISH

#### *Technology of the seminar*

<i>The number of students:</i> 10 – 15	Time: 2 hours
<i>Form of the lesson</i>	Practical lesson. Round table discussion. Quizzing.
<i>Plan of the lesson</i>	<ol style="list-style-type: none"> <li>1. The notion of functional style. The problem of functional style classification</li> <li>2. Linguistic features of functional styles Linguistic features of belles-lettres style Linguistic features of publicist style Linguistic features of newspaper style Linguistic features of scientific style Linguistic features of official style</li> <li>3. Types of speech. Linguistic features of oral type of speech Linguistic features of written type of speech</li> </ol>
<i>The aim of the lesson:</i> Developing theoretical knowledge and practical skills in the general issues of functional styles and types of speech, identifying the linguistic features of functional styles and types of speech.	
<i>Pedagogical objectives</i>	<i>The results of training activity</i>
<ul style="list-style-type: none"> <li>• Summarizing data on different interpretations of the notion of functional style.</li> <li>• Deepening and systematizing knowledge on the classification of functional styles;</li> <li>• Developing knowledge and skills needed to identify the linguistic features of functional styles;</li> <li>• Deepening knowledge on the issues of written and oral types of speech;</li> <li>• Developing skills needed to identify the linguistic features of written and oral types of speech;</li> </ul>	<ul style="list-style-type: none"> <li>• Clarifying the notion of functional style and developing knowledge in systematizing different viewpoints concerning the interpretations of functional style;</li> <li>• Outlining and clarifying different viewpoints on the classification of functional styles;</li> <li>• Identifying the linguistic features of functional styles;</li> <li>• Systematizing knowledge on the issues of written and oral types of speech;</li> <li>• Identifying the linguistic features of written and oral types of speech;</li> </ul>
<i>The ways of teaching and technique</i>	Making presentation, round table discussion, brainstorming, quizzing, multiple choice test
<i>Means of teaching</i>	Text of the lecture, problem questions, multiple choice questions.

<i>Teaching forms</i>	Individual, frontal, group working
<i>Teaching conditions</i>	Classroom equipped with IT
<i>Monitoring and evaluating</i>	Oral speech control, quiz, self-control, Rating system evaluation

***Technological map of the seminar***

<i>Periods of the working process</i>	<i>Contents of the activity</i>	
	<i>Teacher (Trainer)</i>	<i>Student</i>
I I-stage Introduction to the course (20 minutes)	1.1. Presents the subject of the lesson, its aim and objectives; gives information on the main discussion points and types of activities.	Listens, writes
	1.2. Asks the questions about the main points of functional styles and types of speech (Appendix 1).	Gives answers to the questions
II-stage Basic (50 minutes)	2.1. Gives the practical assignments containing the passages belonging to different functional styles (Appendix 2).	Analyses the passages, determines the functional style of each passage and indicates the basic style-forming characteristics.
	2.2. Divide the students into three groups; raise a problem question for each group (Appendix 3).	Students are divided into three groups
	2.3. Gives instructions on the techniques of presenting the ideas about the problem questions.	Listen. The member of each group discusses the problem questions and present ideas
	2.4. Accumulates the ideas and makes conclusions.	Exchange ideas
III-stage Final stage (10 minutes)	3.1. Makes conclusions on the assignments and types of activities used during the lesson.	Listen and express ideas
	3.2. Analyzes and evaluates the students' activity in developing knowledge and skills in.	Listens

**APPENDIX 1**

1. Comment on the interpretations of the notion "style".
2. Point out the basic approaches to the classification of functional styles.
3. Enumerate functional styles of contemporary English.

4. What do you know about the scientific style?
5. Characterize the official style.
6. Discuss the peculiarities of the newspaper style.
7. What are the main features of the publicist style?
8. What are the main features of the belles-lettres style?
9. What types of language communication do you know?
10. What are the main characteristics of oral speech?
11. What are the main characteristics of written speech?

## APPENDIX 2

*Analyze the following passages; determine the functional style of each of them. Indicate the basic style-forming characteristics of each style and overlapping features.*

1. Impressed by a two-week test completed last month, Yahoo could firm up a long-term deal within a week, according to the Journal. Any alliance between Yahoo and Google would face intense antitrust scrutiny, however, because the two companies control more than 80 percent of the U.S. market for search advertising.

2. Technology partially conceals this actual neglect from anyone who composes directly onto an artificial memory device. Equipped with a pen, a typewriter, or digital editing tools, authors see their text unfolding from their minds as they manually encode it in alphanumeric symbols on screen or paper. Making sentences visibly explicit as composed, writers no longer worry about having to store mentally what they create.

3. Wind – air set in motion by natural causes, esp. when moving rapidly enough to be perceptible. Constant winds – blowing always in the same direction.

4. **Mrs. Higgins:** – Will it rain, do you think?

**Lisa:** The shallow depression in the west of these islands is likely to move slowly in an easterly direction. There are no indications of any great change in the barometrical situation

**Freddy:** Ha! Ha! How awfully funny!

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

6. Nothing could be more obvious, it seems to me, than that art should be moral and that the first business of criticism, at least some of the time, should be to judge works of literature (or painting or even music) on grounds of the production's moral worth. By "moral" I do not mean some such timid evasion as "not too blatantly immoral". It is not enough to say, with the support of mountains of documentation from sociologists, psychiatrists, and the New York City Police Department, that television is a bad influence when it actively encourages pouring gasoline on people and setting fire to them. On the contrary, television - or any other more or less artistic medium - is good (as opposed to pernicious or vacuous) only when it has a clear positive moral effect, presenting valid models for imitation, eternal verities worth keeping in mind, and a benevolent vision of the possible which can inspire and incite human beings towards virtue, towards life affirmation as opposed to destruction or indifference. This obviously does not mean that art should hold up cheap or cornball models of behaviour, though even those do more good in the short run than does, say, an attractive bad model like the quick-witted cynic so endlessly celebrated in light-hearted films about voluptuous women and international intrigue. In the long run, of course, cornball morality leads to rebellion and the loss of faith. (J.G.)

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

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

8. Techniques of comparison form a natural part of the literary critic's analytic and evaluative process: in discussing one work, critics frequently have in mind, and almost as frequently appeal to, works in the same or another language. Comparative literature systematically extends this latter tendency, aiming to enhance awareness of the qualities of one work by using the products of another linguistic culture as an illuminating context; or studying some broad topic or theme as it is realized ("transformed") in the literatures of different languages. It is worth insisting on comparative literature's kinship with criticism in general, for there is evidently a danger that its exponents may seek to argue an unnatural distinctiveness in their activities (this urge to establish a distinct identity is the source of many unfruitfully abstract justifications of comparative literature); and on the other hand a danger that its opponents may regard the discipline as nothing more than demonstration of "affinities" and "influences" among different literatures - an activity which is not critical at all, belonging rather to the categorizing spirit of literary history. (R.F.)

### APPENDIX 3

#### Problem questions

1. The status of the belles-lettres style among other functional styles.
2. Intermediate styles, containing qualities of two or even more "regular" styles.
3. Correlation of linguistic peculiarities of written and oral types of speech.

### SEMINAR 3

#### LEXICAL STYLISTIC DEVICES

##### *Technology of the seminar*

<i>The number of students:</i> 10 – 15	Time: 2 hours
<i>Form of the lesson</i>	Practical lesson. Round table discussion. Quizzing.
<i>Plan of the lesson</i>	<ol style="list-style-type: none"> <li>1. Classification of Stylistic Devices.</li> <li>2. The nature of lexical stylistic devices. Types of lexical meanings.</li> <li>3. Metaphor: definition, semantics, types and functions.</li> <li>4. Metonymy: definition, semantics and functions.</li> </ol>

	<p>5. Epithet: definition, semantics, types and functions.</p> <p>6. Irony: definition, semantics and functions.</p>
<p><i>The aim of the lesson:</i> Widening knowledge about the types of lexical meanings as a basis for formation of stylistic devices and developing skills needed to identify lexical stylistic devices of metaphor, metonymy, epithet and irony.</p>	
<i>Pedagogical objectives</i>	<i>The results of training activity</i>
<ul style="list-style-type: none"> <li>• Deepening and systematizing knowledge on the classification of stylistic devices;</li> <li>• Summarizing information on the types of lexical meanings as the basis for identifying linguistic nature of lexical stylistic devices;</li> <li>• Deepening knowledge in general semantic features of metaphor;</li> <li>• Developing knowledge and skills needed to identify the types and stylistic functions of metaphor;</li> <li>• Deepening knowledge and skills needed to identify semantic features, types and stylistic functions of metonymy;</li> <li>• Developing knowledge and skills needed to distinguish between metaphor and metonymy;</li> <li>• Deepening knowledge concerning the general semantic features and types of epithet; summarizing the main stylistic functions of epithet;</li> <li>• Expanding knowledge in semantic features of irony; developing practical skills in identification of irony in the context and outlining its main stylistic functions;</li> </ul>	<ul style="list-style-type: none"> <li>• Clarifying the basic principles for classification of stylistic devices;</li> <li>• Clarifying the types of lexical meanings in the formation of lexical stylistic devices;</li> <li>• Revealing and outlining the general semantic features of metaphor;</li> <li>• Identifying the main types and functions of metaphor;</li> <li>• Identifying the types and functions of metonymy;</li> <li>• Clarifying the basic differences between metaphor and metonymy;</li> <li>• Revealing and outlining the general semantic features of epithet; identifying the main types and functions of epithet;</li> <li>• Revealing semantic features of irony; identifying irony in the context and commenting on its main stylistic functions;</li> </ul>
<i>The ways of teaching and technique</i>	Making presentation, round table discussion, brainstorming, quizzing, multiple choice test, exercises
<i>Means of teaching</i>	Text of the lecture, problem questions, multiple choice questions.
<i>Teaching forms</i>	Individual, frontal, group working
<i>Teaching conditions</i>	Classroom equipped with IT
<i>Monitoring and evaluating</i>	Oral speech control, quiz, self-control, Rating system

	evaluation
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***Technological map of the seminar***

<i>Periods of the working process</i>	<i>Contents of the activity</i>	
	<i>Teacher (Trainer)</i>	<i>Student</i>
I I-stage Introduction to the course (20 minutes)	1.1. Presents the subject of the lesson, its aim and objectives; gives information on the main discussion points and types of activities.	Listens, writes
	1.2. Asks the questions about the classification of stylistic devices, types of lexical meaning and basic linguistic features of metaphor, metonymy, epithet and irony. (Appendix 1).	Gives answers to the questions
II-stage Basic (50 minutes)	2.1. Gives the practical assignments containing the examples of metaphor, metonymy, epithet and irony (Appendix 2).	Identifies lexical stylistic devices, state their types and pays attention to the degree of their originality.
	2.2. Divide the students into three groups; presents points for discussion for each group (Appendix 3).	Students are divided into three groups
	2.3. Gives instructions on the techniques of presenting the ideas about the problem questions.	Listen. The member of each group discusses the problem questions and present ideas
	2.4. Accumulates the ideas and makes conclusions.	Exchange ideas
III-stage Final stage (10 minutes)	3.1. Makes conclusions on the assignments and types of activities used during the lesson.	Listen and express ideas
	3.2. Analyzes and evaluates the students' activity in developing knowledge and skills in.	Listens

**APPENDIX 1**

1. What can you say about the meaning of a word and its relation to the concept of an object (entity)?
2. What types of lexical meaning do you know and what stipulates their existence and differentiation?

3. What is the role of the context in meaning actualization?
4. What lexical meanings of a word can you name? Which of them, in most cases, is the most important one?
5. What SDs are based on the use of the logical (denotational) meaning of a word?
6. What is a contextual meaning? How is it used in a SD?
7. What is the difference between the original and the hackneyed SDs?
8. What is a metaphor? What are its semantic, morphological, syntactical, structural, functional peculiarities?
9. What types of metaphor do you know?
10. What is a metonymy? Give a detailed description of the device.
11. What is irony, what lexical meaning is employed in its formation?
12. What types of irony do you know? What is the length of the context needed for the realization of each of them?
13. What are the most frequently observed mechanisms of irony formation? Can you explain the role of the repetition in creating irony?
14. What lexical meaning is instrumental in the formation of epithets?
15. What semantic types of epithets do you know?
16. What structural types of epithets do you know?
17. What parts of speech are predominantly used as epithets and why?

## APPENDIX 2

### **V - 1. Identify metaphors and metonymies, state their types and pay attention to the degree of their originality.**

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. The man stood there in the middle of the street with the deserted dawnlit boulevard telescoping out behind him. (T.H.)

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### **V - 2. Identify metaphors and metonymies, state their types and pay attention to the degree of their originality.**

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. "Evelyn Glasgow, get up out of that chair this minute." The girl looked up from her book. "What's the matter?" "Your satin. The skirt'll be a mass of wrinkles in the back." (E. F.)
  3. Except for a lack of youth, the guests had no common theme, they seemed strangers among strangers; indeed, each face, on entering, had straggled to conceal dismay at seeing others there. (T.C.)
  4. She saw around her, clustered about the white tables, multitudes of violently red lips, powdered cheeks, cold, hard eyes, self-possessed arrogant faces, and insolent bosoms. (A.B.)
  5. Leaving Daniel to his fate, she was conscious of joy springing in her heart. (A.B.)
-

### Irony.

**V - 1. In the following excerpts you will find mainly examples of verbal irony. Explain what conditions made the realization of the opposite evaluation possible. Pay attention to the part of speech which is used in irony, also its syntactical function:**

1. The book was entitled *Murder at Milbury Manor* and was a whodunit of the more abstruse type, in which everything turns on whether a certain character, by catching the three-forty-three train at Hilbury and changing into the four-sixteen at Milbury, could have reached Silbury by five-twenty-seven, which would have given him just time to disguise himself and be sticking knives into people at Bilbury by six-thirty-eight. (P.G.W.)

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

3. "I had a plot, a scheme, a little quiet piece of enjoyment afoot, of which the very cream and essence was that this old man and grandchild should be as poor as frozen rats," and Mr. Brass revealed the whole story, making himself out to be rather a saintlike holy character. (D.)

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

5. England has been in a dreadful state for some weeks. Lord Coodle would go out. Sir Thomas Doodle wouldn't come in, and there being nobody in Great Britain (to speak of) except Coodle and Doodle, there has been no Government (D.)

### Epithet.

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

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

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

3. During the past few weeks she had become most sharply conscious of the smiling interest of Hauptwanger. His straight lithe body - his quick, aggressive manner - his assertive, seeking eyes. (Dr.)

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

5. The Fascisti, or extreme Nationalists, which means black-shirted, knife-carrying, club-swinging, quick-stepping, nineteen-year-old-pot-shot patriots, have worn out their welcome in Italy. (H.)

## APPENDIX 3

### Points for discussion

1. **Types of Metaphor. Different Approaches.**
2. **Types of Metonymy.**
3. **Differences between metaphor and metonymy.**

## SEMINAR 4

### LEXICAL STYLISTIC DEVICES

#### *Technology of the seminar*

<i>The number of students:</i> 10 – 15	Time: 2 hours
<i>Form of the lesson</i>	Practical lesson. Round table discussion. Quizzing.
<i>Plan of the lesson</i>	<ol style="list-style-type: none"> <li>1. Oxymoron: definition, semantics, types and functions.</li> <li>2. Hyperbole: definition, semantics and functions.</li> <li>3. Antonomasia: definition, semantics, types and functions.</li> <li>4. Zeugma and Pun: definition, semantics, functions, distinctive features.</li> </ol>
<i>The aim of the lesson:</i> Widening knowledge about the basic characteristics of lexical stylistic devices and developing skills needed to identify lexical stylistic devices of oxymoron, hyperbole, antonomasia, zeugma and pun.	
<i>Pedagogical objectives</i>	<i>The results of training activity</i>
<ul style="list-style-type: none"> <li>• Deepening knowledge in general semantic features of oxymoron;</li> <li>• Developing knowledge and skills needed to identify the types and stylistic functions of oxymoron;</li> <li>• Expanding knowledge and developing skills needed to identify semantic features and stylistic functions of hyperbole;</li> <li>• Deepening knowledge concerning the general semantic features and types of antonomasia and summarizing its main stylistic functions;</li> <li>• Expanding knowledge in semantic features of zeugma and pun; developing practical skills in identification of zeugma and pun in the context and outlining their main stylistic functions;</li> <li>• Developing knowledge and skills needed to distinguish between zeugma and pun;</li> </ul>	<ul style="list-style-type: none"> <li>• Revealing and outlining the general semantic features of oxymoron;</li> <li>• Identifying the main types and functions of oxymoron in the context;</li> <li>• Identifying hyperbole and its stylistic functions in the context;</li> <li>• Revealing and outlining the general semantic features of antonomasia and identifying its main types and functions in the context;</li> <li>• Revealing semantic features of zeugma and pun and identifying them in the context;</li> <li>• Clarifying the basic differences between zeugma and pun;</li> </ul>
<i>The ways of teaching and technique</i>	Making presentation, round table discussion, brainstorming, quizzing, testing, exercises
<i>Means of teaching</i>	Text of the lecture, problem questions, multiple choice

	questions,
<i>Teaching forms</i>	Individual, frontal, group working
<i>Teaching conditions</i>	Classroom equipped with IT
<i>Monitoring and evaluating</i>	Oral speech control, quiz, self-control, Rating system evaluation

***Technological map of the seminar***

<i>Periods of the working process</i>	<i>Contents of the activity</i>	
	<i>Teacher (Trainer)</i>	<i>Student</i>
I I-stage Introduction to the course (20 minutes)	1.1. Presents the subject of the lesson, its aim and objectives; gives information on the main discussion points and types of activities.	Listens, writes
	1.2. Asks the questions about the basic linguistic features of lexical stylistic devices (oxymoron, hyperbole, antonomasia, zeugma and pun). (Appendix 1).	Gives answers to the questions
II-stage Basic (50 minutes)	2.1. Gives the practical assignments containing the examples of lexical stylistic devices (oxymoron, hyperbole, antonomasia, zeugma and pun). (Appendix 2).	Identifies oxymoron, hyperbole, antonomasia, zeugma and pun, state their types and pays attention to the degree of their originality.
	2.2. Divide the students into three groups; presents points for discussion for each group (Appendix 3).	Students are divided into three groups
	2.3. Gives instructions on the techniques of presenting the ideas about the problem questions.	Listen. The member of each group discusses the problem questions and present ideas
	2.4. Accumulates the ideas and makes conclusions.	Exchange ideas
III-stage Final stage (10 minutes)	3.1. Makes conclusions on the assignments and types of activities used during the lesson.	Listen and express ideas
	3.2. Analyzes and evaluates the students' activity in developing knowledge and skills in.	Listens

1. What is an oxymoron and what meanings are foregrounded in its formation?
2. Why are there comparatively few trite oxymorons and where are they mainly used?
3. What meaning is foregrounded in a hyperbole?
4. What types of hyperbole can you name?
5. What makes a hyperbole trite and where are trite hyperboles predominantly used?
6. What is antonomasia? What meanings interact in its formation?
7. What types of antonomasia do you know? Give examples of each.
8. Do you remember any speaking names from the books you have read?
9. Give examples of personages' names used as qualifying common nouns
10. What is included into the group of SDs known as "play on words"? Which ones of them are the most frequently used? What levels of language hierarchy are involved into their formation?
11. Describe the difference between pun and zeugma, zeugma and a semantically false chain, semantically false chain and nonsense of non-sequence.
12. What is the basic effect achieved by the play on words?

## APPENDIX 2

**Oxymoron.**

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

1. He caught a ride home to the crowded loneliness of the barracks. (J.)
2. Sprinting towards the elevator he felt amazed at his own cowardly courage. (G. M.)
3. They were a bloody miserable lot - the miserablest lot of men I ever saw. But they were good to me. Bloody good. (J. St.)
4. He behaved pretty busily to Jan. (D. C.)
5. Well might he perceive the hanging of her hair in fairest quantity in locks, some curled and some as if it were forgotten, with such a careless care and an art so hiding art that it seemed she would lay them for a pattern. (Ph. S.)
6. There were some bookcases of superbly unreadable books. (E.W.)
7. Absorbed as we were in the pleasures of travel - and I in my modest pride at being the only examinee to cause a commotion - we were over the old Bridge. (W.G.)
8. "Heaven must be the hell of a place. Nothing but repentant sinners up there, isn't it?" (Sh. D.)
9. Harriet turned back across the dim garden. The lightless light looked down from the night sky. (I.M.)
10. Sara was a menace and a tonic, my best enemy; Rozzie was a disease, my worst friend. (J. Car.)

**Hyperbole.****Assignment.**

**In the following examples concentrate on cases of hyperbole and understatement. Pay attention to their originality or stateness, 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. She was a giant of a woman. Her bulging figure was encased in a green crepe dress and her feet overflowed in red shoes. She carried a mammoth red pocketbook that bulged throughout as if it were stuffed with rocks. (Fl. O'C.)

### **Antonomasia.**

#### **Assignment.**

**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 Sncerface." (Ph. R.)
2. A stout middle-aged man, with enormous owl-eyed spectacles, was sitting on the edge of a great table. I turned to him.  
"Don't ask me," said Mr. Owl Eyes washing his hands of the whole matter. (Sc.F.)
3. To attend major sports event most parents have arrived. A Colonel Sidebotham was standing next to Prendergast, firmly holding the tape with "FINISH". "Capital," said Mr. Prendergast, and dropping his end of the tape, he sauntered to the Colonel. "I can see you are a fine judge of the race, sir. So was I once. So's Grimes. A capital fellow, Grimes; a bounder, you know, but a capital fellow. Bounders can be capital fellows; don't you agree. Colonel Slidebottom... I wish you'd stop pulling at my arm, Pennyfeather. Colonel Shybottom and I are just having a most interesting conversation." (E.W.)
4. I keep six honest serving-men  
(They taught me all I know);  
Their names are What and Why and When  
And How and Where and Who.
5. "Her mother is perfectly unbearable. Never met such a Gorgon." "I don't really know what a Gorgon is like, but I am quite sure, that  
Lady Bracknell is one. In any case, she is a monster without being a myth."(O.W.)

### **Zeugma and Pun.**

#### **Assignment.**

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

1. After a while and a cake he crept nervously to the door of the parlour. (A. T.)
- 2 There are two things I look for in a man. A sympathetic character and full lips. (I.Sh.)
3. Dorothy, at my statement, had clapped her hand over her mouth to hold down laughter and chewing gum. (Jn.B.)
4. I believed all men were brothers; she thought all men were husbands. I gave the whole mess up. (Jn.B.)

5. In December, 1960, *Naval Aviation News*, a well-known special publication, explained why "a ship" is referred to as "she": Because there's always a bustle around her; because there's usually a gang of men with her; because she has waist and stays; because it takes a good man to handle her right; because she shows her topsides, hides her bottom and when coming into port, always heads for the buyos." (N.)

## APPENDIX 3

### Points for discussion

1. Genuine and Trite hyperboles
2. Genuine and Trite Antonomasia
3. Differences between Zeugma and Pun.

### SEMINAR 5

#### LEXICO-SYNTACTICAL STYLISTIC DEVICES. STYLISTIC ANALYSIS OF THE TEXT

#### *Technology of the seminar*

<i>The number of students:</i> 10 – 15	Time: 2 hours
<i>Form of the lesson</i>	Practical lesson. Round table discussion. Quizzing.
<i>Plan of the lesson</i>	<ol style="list-style-type: none"> <li>1. Simile: semantics, types and functions.</li> <li>2. Periphrasis: types and functions.</li> <li>3. Stylistic analysis of the text</li> </ol>
<i>The aim of the lesson:</i> Expanding knowledge about the basic characteristic features of lexico-syntactical stylistic devices and developing practical skills needed to identify lexico-syntactical stylistic devices (simile and periphrasis) and analyze the literary text.	
<i>Pedagogical objectives</i>	<i>The results of training activity</i>
<ul style="list-style-type: none"> <li>• Deepening knowledge in general linguistic features of lexico-syntactical stylistic devices;</li> <li>• Expanding knowledge in general semantic features of simile;</li> <li>• Developing knowledge and skills needed to identify different types and stylistic functions of similes;</li> <li>• Expanding knowledge in general semantic features of periphrasis;</li> <li>• Expanding knowledge and developing skills needed to identify the types and stylistic functions of periphrasis;</li> <li>• Developing knowledge and skills</li> </ul>	<ul style="list-style-type: none"> <li>• Revealing and outlining the general semantic and structural features of lexico-syntactical stylistic devices;</li> <li>• Revealing and outlining the general semantic features of simile;</li> <li>• Identifying the main types and functions of similes in the context;</li> <li>• Revealing and outlining the general semantic features of periphrasis;</li> <li>• Identifying periphrasis and its stylistic functions in</li> </ul>

needed to identify lexico-syntactical stylistic devices in the process of the literary text analysis;	the context;  • Identifying lexico-syntactical stylistic devices in the literary text (simile, periphrasis);
<i>The ways of teaching and technique</i>	Making presentation, round table discussion, brainstorming, quizzing, testing, exercises
<i>Means of teaching</i>	Text of the lecture, problem questions, multiple choice questions,
<i>Teaching forms</i>	Individual, frontal, group working
<i>Teaching conditions</i>	Classroom equipped with IT
<i>Monitoring and evaluating</i>	Oral speech control, quiz, self-control, Rating system evaluation

***Technological map of the seminar***

<i>Periods of the working process</i>	<i>Contents of the activity</i>	
	<i>Teacher (Trainer)</i>	<i>Student</i>
I I-stage Introduction to the course (20 minutes)	1.1. Presents the subject of the lesson, its aim and objectives; gives information on the main discussion points and types of activities.	Listens, writes
	• 1.2. Asks the questions about the basic linguistic features of lexico-syntactical stylistic devices (simile, periphrasis); (Appendix 1).	Gives answers to the questions
II-stage Basic (50 minutes)	2.1. Gives the practical assignments containing the examples of lexico-syntactical stylistic devices (simile, periphrasis). (Appendix 2).	Identifies simile and periphrasis, state their types and pays attention to the degree of their originality.
	2.2 Gives the extracts from the literary works by British and American writers for stylistic analysis (containing lexico-syntactical stylistic devices). (Appendix 3).	Analyses the texts and identifies the types of lexico-syntactical stylistic devices and pays attention to the degree of their originality.

	2.3. Divide the students into three groups; presents points for discussion for each group (Appendix 4).	Students are divided into three groups
	2.4. Gives instructions on the techniques of presenting the ideas about the problem questions.	Listen. The member of each group discusses the problem questions and present ideas
	2.4. Accumulates the ideas and makes conclusions.	Exchange ideas
III-stage Final stage (10 minutes)	3.1. Makes conclusions on the assignments and types of activities used during the lesson.	Listen and express ideas
	3.2. Analyzes and evaluates the students' activity in developing knowledge and skills in.	Listens

## APPENDIX 1

1. Comment on linguistic properties of sentences which are foregrounded in lexico-syntactical stylistic devices.
2. What is a simile and what is a simple comparison?
3. What semantic poles of a simile do you know?
4. Which of the link words have you met most often?
5. What is the foundation of the simile?
6. What is the key of the simile?
7. What is a trite simile? Give examples.
8. What are the main functions of a simile?
9. Speak about semantic types of periphrasis.
10. In what cases can a logical or a figurative periphrasis also be qualified as euphemistic?
11. What are the main stylistic functions of periphrases?
12. Which type of periphrasis, in your opinion, is most favoured in contemporary prose and why?

## APPENDIX 2

### Simile.

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

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

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

4. As wet as a fish - as dry as a bone;

As live as a bird - as dead as a stone; As plump as a partridge - as crafty as a rat;

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

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

6. She was obstinate as a mule, always had been, from a child. (G.)

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

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. And the cat, released, leaped and perched on her shoulder: his tail swinging like a baton, conducting rhapsodic music. (T.C.)

10. He felt that his presence must, like a single drop of some stain, tincture the crystal liquid that was absolutely herself. (R.W.)

### **Periphrasis.**

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

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

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

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

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

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

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.)

## **APPENDIX 3**

### **EXTRACTS FOR 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.)

10. We marched on, fifteen miles a day, till we came to the maze of canals and streams which lead the Euphrates into the Babylonian cornfields. The bridges are built high for the floods of winter. Sometimes the ricefields spread their tassled lakes, off which the morning sun would glance to blind us. Then one noon, when the glare had shifted, we saw ahead the great black walls of Babylon, stretched on the low horizon against the heavy sky. Not that its walls were near; it was their height that let us see them. When at last we passed between the wheatfields yellowing for the second harvest, which fringed the moat, and stood below, it was like being

under mountain cliffs. One could see the bricks and bitumen; yet it seemed impossible this could be the work of human hands. Seventy-five feet stand the walls of Babylon; more than thirty thick; and each side of the square they form measure fifteen miles. We saw no sign of the royal army; there was room for it all to encamp within, some twenty thousand foot and fifty thousand horse.

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

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

## APPENDIX 4

### Points for discussion

1. Genuine and Trite similes
2. Genuine and Trite Periphrasis
3. The structure of simile.

## SEMINAR 6

### LEXICO-SYNTACTICAL STYLISTIC DEVICES. STYLISTIC ANALYSIS OF THE TEXT

#### *Technology of the seminar*

<i>The number of students:</i> 10 – 15	Time: 2 hours
<i>Form of the lesson</i>	Practical lesson. Round table discussion. Quizzing.
<i>Plan of the lesson</i>	<ol style="list-style-type: none"> <li>1. Litotes: structural types and functions.</li> <li>2. Antithesis: semantic properties and functions.</li> <li>3. Gradation (Climax): basic features and functions.</li> <li>4. Stylistic analysis of the text</li> </ol>
<i>The aim of the lesson:</i> Expanding knowledge about the basic characteristic features of lexico-syntactical stylistic devices and developing practical skills needed to identify lexico-syntactical stylistic devices (litotes, antithesis, gradation (climax)) and analyze the literary text.	
<i>Pedagogical objectives</i>	<i>The results of training activity</i>
<ul style="list-style-type: none"> <li>• Expanding knowledge concerning general semantic and structural features of litotes;</li> </ul>	<ul style="list-style-type: none"> <li>• Revealing and outlining the general semantic and structural features of litotes;</li> </ul>

<ul style="list-style-type: none"> <li>• Developing knowledge and skills needed to identify different types and stylistic functions of litotes;</li> <li>• Expanding knowledge regarding general semantic features of antithesis;</li> <li>• Expanding knowledge and developing skills needed to identify the semantic features and stylistic functions of antithesis;</li> <li>• Expanding knowledge regarding general semantic features of gradation;</li> <li>• Developing skills needed to identify the semantic features and stylistic functions of gradation;</li> <li>• Developing knowledge and skills needed to identify lexico-syntactical stylistic devices in the process of the literary text analysis;</li> </ul>	<ul style="list-style-type: none"> <li>• Identifying the main types and functions of litotes in the context;</li> <li>• Revealing and outlining the general semantic features of antithesis;</li> <li>• Identifying antithesis and its stylistic functions in the context;</li> <li>• Revealing and outlining the general semantic features of gradation;</li> <li>• Identifying gradation and its stylistic functions in the context;</li> <li>• Identifying lexico-syntactical stylistic devices in the literary text (litotes, antithesis, gradation);</li> </ul>
<i>The ways of teaching and technique</i>	Making presentation, round table discussion, brainstorming, quizzing, testing, exercises
<i>Means of teaching</i>	Text of the lecture, problem questions, multiple choice questions,
<i>Teaching forms</i>	Individual, frontal, group working
<i>Teaching conditions</i>	Classroom equipped with IT
<i>Monitoring and evaluating</i>	Oral speech control, quiz, self-control, Rating system evaluation

### ***Technological map of the seminar***

<i>Periods of the working process</i>	<i>Contents of the activity</i>	
	<i>Teacher (Trainer)</i>	<i>Student</i>
I I-stage Introduction to the course (20 minutes)	1.1. Presents the subject of the lesson, its aim and objectives; gives information on the main discussion points and types of activities.	Listens, writes
	<ul style="list-style-type: none"> <li>• 1.2. Asks the questions about the basic linguistic features of lexico-syntactical stylistic devices (litotes, antithesis, gradation (climax)); (Appendix 1).</li> </ul>	Gives answers to the questions

II-stage Basic (50 minutes)	2.1. Gives the practical assignments containing the examples of lexico-syntactical stylistic devices (litotes, antithesis, gradation (climax)). (Appendix 2).	Identifies litotes, antithesis, gradation (climax), state their types and pays attention to the degree of their originality.
	2.2 Gives the extracts from the literary works by British and American writers for stylistic analysis (containing lexico-syntactical stylistic devices). (Appendix 3).	Analyses the texts and identifies the types of lexico-syntactical stylistic devices and pays attention to the degree of their originality.
	2.3. Divide the students into three groups; presents points for discussion for each group (Appendix 4).	Students are divided into three groups
	2.4. Gives instructions on the techniques of presenting the ideas about the problem questions.	Listen. The member of each group discusses the problem questions and present ideas
	2.4. Accumulates the ideas and makes conclusions.	Exchange ideas
III-stage Final stage (10 minutes)	3.1. Makes conclusions on the assignments and types of activities used during the lesson.	Listen and express ideas
	3.2. Analyzes and evaluates the students' activity in developing knowledge and skills in.	Listens

## APPENDIX 1

1. What is a litotes?
2. What can you say about the stylistic function of litotes?
3. Describe most frequently used structures of litotes.
4. What is an antithesis?
5. What can you say about the stylistic function of antithesis?
6. Speak about the SD of climax and its types.
7. What can you say about the stylistic function of the climax?

## APPENDIX 2

### Litotes.

#### Assignment. Analyse the structure, the semantics and the functions of litotes:

1. "To be a good actress, she must always work for the truth in what she's playing," the man said in a voice not empty of self-love. (N.M.)
2. "Yeah, what the hell," Anne said and looking at me, gave that not unsour smile. (R.W.)
3. It was not unnatural if Gilbert felt a certain embarrassment. (E. W.)

4. The idea was not totally erroneous. The thought did not displease me. (I.M.)
5. I was quiet, but not uncommunicative; reserved, but not reclusive; energetic at times, but seldom enthusiastic. (Jn.B.)

### **Antithesis.**

**Assignment. 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.)

### **Gradation (Climax)**

**Assignment. Indicate the type of climax. Pay attention to its structure and the semantics of its components:**

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

## **APPENDIX 3**

### **EXTRACTS FOR STYLISTIC ANALYSIS**

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

army; there was room for it all to encamp within, some twenty thousand foot and fifty thousand horse.

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

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

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

3. "You're the last person I wanted to see. The sight of you dries up all my plans and hopes. I wish I were back at war still, because it's easier to fight you than to live with you. War's a pleasure do you hear me? -War's a pleasure compared to what faces us now: trying to build up a peacetime with you in the middle of it."

"I'm not going to be a part of any peacetime of yours. I'm going a long way from here and make my own world that's fit for a man to live in. Where a man can be free, and have a chance, and do what he wants to do in his own way," Henry said.

"Henry, let's try again."

"Try what? Living here? Speaking polite down to all the old men like you? Standing like sheep at the street corner until - the red light turns to green? Being a good boy and a good sheep, like all the stinking ideas you get out of your books? Oh, no! I'll make a world, and I'll show you." (Th.W.)

4. I began to think how little I had saved, how long a time it took to save at all, how short a time I might have at my age to live, and how she would be left to the rough mercies of the world. (D.)

5. She was sitting down with the "Good Earth" in front of her. She put it aside the moment she made her decision, got up and went to the closet where perched on things that looked like huge wooden collar-buttons. She took two hats, tried on both of them, and went back to the closet and took out a third, which she kept on. Gloves, purse, cigarette extinguished, and she was ready to go. (J.O'H.)

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

7. My appointment with the Charters Electrical Company wasn't until afternoon, so I spent the morning wandering round the town. There was a lot of dirty snow and slush about, and the sky was grey and sagging with another load of the stuff, but the morning was fine enough for a walk. Gretley in daylight provided no surprise. It was one of those English towns that seem to have been built simply to make money for people who don't even condescend to live in them. (P.)

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

9. Mr. Topper turned from the tree and wormed himself into the automobile. And the observer, had he been endowed with cattish curiosity would have noted by the laborings of Topper's body that he had not long been familiar with the driving seat of an automobile. Once in, he relaxed, then, collecting his scattered members, arranged his feet and hands as Mark had patiently instructed him. (Th.S.)

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

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

## APPENDIX 4

### Points for discussion

1. Structure and functions of litotes as a culture-relevant stylistic device.
2. Structural features and stylistic functions of antithesis.
3. Semantics and stylistic functions of gradation (climax)

### SEMINAR 7

#### SYNTACTICAL STYLISTIC DEVICES. STYLISTIC ANALYSIS OF THE TEXT

#### *Technology of the seminar*

<i>The number of students:</i> 10 – 15	Time: 2 hours
<i>Form of the lesson</i>	Practical lesson. Round table discussion. Quizzing.

<p><i>Plan of the lesson</i></p>	<ol style="list-style-type: none"> <li>1. Syntactical stylistic devices: general characteristics.</li> <li>2. Represented speech: structural types and functions.</li> <li>3. Stylistic Inversion (types and functions) and other stylistic devices dealing with the specific arrangement of members of the sentence (suspense, detachment).</li> <li>4. Stylistic devices dealing with the completeness of the sentence (one-member sentence, ellipsis).</li> <li>5. Stylistic analysis of the text.</li> </ol>
<p><i>The aim of the lesson:</i> Expanding knowledge about the basic characteristic features of syntactical stylistic devices and developing practical skills needed to identify syntactical stylistic devices (represented speech, stylistic inversion) and analyze the literary text.</p>	
<p><i>Pedagogical objectives</i></p> <ul style="list-style-type: none"> <li>• Expanding information on general linguistic features of syntactical stylistic devices;</li> <li>• Expanding knowledge concerning basic features of represented speech;</li> <li>• Developing knowledge and skills needed to identify the types and stylistic functions of represented speech;</li> <li>• Expanding knowledge regarding general linguistic features of stylistic inversion and other stylistic devices dealing with the specific arrangement of members of the sentence (suspense and detachment);</li> <li>• Developing skills needed to identify the stylistic inversion, suspense and detachment;</li> <li>• Expanding knowledge regarding general linguistic features of stylistic devices dealing with the completeness of the sentence (one-member sentence, ellipsis).</li> <li>• Developing skills needed to identify the stylistic devices dealing with the completeness of the sentence;</li> <li>• Developing knowledge and skills needed to identify syntactical stylistic devices in the process of the literary text analysis;</li> </ul>	<p><i>The results of training activity</i></p> <ul style="list-style-type: none"> <li>• Revealing and outlining the general linguistic features of syntactical stylistic devices;</li> <li>• Revealing and outlining the basic linguistic features of represented speech;</li> <li>• Identifying the main types and functions of represented speech in the context;</li> <li>• Revealing and outlining the general linguistic features of stylistic inversion, suspense and detachment;</li> <li>• Identifying stylistic inversion, suspense and detachment and their stylistic functions in the context;</li> <li>• Revealing and outlining the general linguistic features of one-member sentence and ellipsis;</li> <li>• Identifying syntactical stylistic devices dealing with the completeness of the sentence in the literary text (one-member sentence, ellipsis);</li> <li>• Identifying syntactical stylistic devices in the literary text;</li> </ul>
<p><i>The ways of teaching and technique</i></p>	<p>Making presentation, round table discussion, brainstorming, quizzing, testing, exercises</p>

<i>Means of teaching</i>	Text of the lecture, problem questions, multiple choice questions,
<i>Teaching forms</i>	Individual, frontal, group working
<i>Teaching conditions</i>	Classroom equipped with IT
<i>Monitoring and evaluating</i>	Oral speech control, quiz, self-control, Rating system evaluation

***Technological map of the seminar***

<i>Periods of the working process</i>	<i>Contents of the activity</i>	
	<i>Teacher (Trainer)</i>	<i>Student</i>
I I-stage Introduction to the course (20 minutes)	1.1. Presents the subject of the lesson, its aim and objectives; gives information on the main discussion points and types of activities.	Listens, writes
	<ul style="list-style-type: none"> <li>• 1.2. Asks the questions about the basic linguistic features of syntactical stylistic devices (represented speech, stylistic inversion, suspense and detachment, one-member sentence, ellipsis); (Appendix 1).</li> </ul>	Gives answers to the questions
II-stage Basic (50 minutes)	2.1. Gives the practical assignments containing the examples of syntactical stylistic devices (represented speech, stylistic inversion, suspense and detachment, one-member sentence, ellipsis). (Appendix 2).	Identifies represented speech, stylistic inversion, suspense and detachment, one-member sentence, ellipsis; state their types and pays attention to the degree of their originality.
	2.2 Gives the extracts from the literary works by British and American writers for stylistic analysis (containing syntactical stylistic devices). (Appendix 3).	Analyses the texts and identifies the types of syntactical stylistic devices and pays attention to the degree of their originality.
	2.3. Divide the students into three groups; presents points for discussion for each group (Appendix 4).	Students are divided into three groups
	2.4. Gives instructions on the techniques of presenting the ideas about the problem questions.	Listen. The member of each

		group discusses the problem questions and present ideas
	2.4. Accumulates the ideas and makes conclusions.	Exchange ideas
III-stage Final stage (10 minutes)	3.1. Makes conclusions on the assignments and types of activities used during the lesson.	Listen and express ideas
	3.2. Analyzes and evaluates the students' activity in developing knowledge and skills in.	Listens

## APPENDIX 1

1. What types of represented speech are pointed out?
2. What syntactical stylistic devices dealing with arrangement of sentence members do you remember?
3. What types of inversion do you know? Which of them have you met more often and why?
4. What is suspense, how is it arranged and what is its function?
5. What do you know about detachment and punctuation used with detached sentence members?
6. What sentence members are most often detached?
7. What syntactical stylistic devices deal with the completeness of sentence-structure?
8. What types of ellipses do you know and where is each of them used predominantly?
9. What member of the sentence represents "one-member sentences"?

## APPENDIX 2

### Represented speech.

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

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

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

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

#### **Inversion, detachment, suspense.**

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

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

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

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

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

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

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.)

### **Stylistic devices dealing with the completeness of the sentence**

**Assignment. Discuss different types of stylistic devices dealing with the completeness of the sentence:**

1. In manner, close and dry. In voice, husky and low. In face, watchful behind a blind. (D.)

2. Malay Camp. A row of streets crossing another row of streets. Mostly narrow streets. Mostly dirty streets. Mostly dark streets. (P. A.)

3. His forehead was narrow, his face wide, his head large, and his nose all on one side. (D.)

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

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

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

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

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

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

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

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

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

### **APPENDIX 3**

#### **EXTRACTS FOR STYLISTIC ANALYSIS**

1. The two transports had sneaked up from the South in the first graying flush of dawn, their cumbersome mass cutting smoothly through the water whose still greater mass bore them silently, themselves as gray as the dawn which camouflaged them. Now, in the fresh early morning of a lovely tropic day they lay quietly at anchor in the channel, nearer to the one island than to the other which was only a cloud on the horizon. To their crews, this was a routine mission and one they knew well: that of delivering fresh reinforcement troops. But to the men who comprised the cargo of infantry this trip was neither routine nor known and was composed of a mixture of dense anxiety and tense excitement. (J.)

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

my books were there, and jars of pencils to sharpen, everything I needed, so I felt, to become the writer I wanted to be. (T.C.)

3. On the fateful morning of his fortieth birthday, in a room full of butterflies, the zamindar Mirza Saeed Akhtar watched over his sleeping wife, and felt his heart fill up to the bursting-point with love. He had awoken early for once, rising before dawn with a bad dream souring his mouth, his recurring dream of the end of the world, in which the catastrophe was invariably his fault. He had been reading Nietzsche the night before - "the pitiless end of that small, overextended species called Man" - and had fallen asleep with the book resting face downwards on his chest. Waking to the rustle of butterfly wings in the cool, shadowy bedroom, he was angry with himself for being so foolish in his choice of bedside reading matter. He was, however, wide awake now. Getting up quietly, he slipped his feet into chappals and strolled idly along the verandas of the great mansion, still in darkness on account of their lowered blinds, and the butterflies bobbed like courtiers at his back. In the far distance, someone was playing a flute. Mirza Saeed drew up the chick blinds and fastened their cords. The gardens were deep in mist, through which the butterfly clouds were swirling, one mist intersecting another. This remote region had always been renowned for its lepidoptera, for these miraculous squadrons that filled the air by day and night, butterflies with the gift of chameleons, whose wings changed colour as they settled on vermilion (lowers, ochre curtains, obsidian goblets or amber finger-rings. In the amindar's mansion, and also in the nearby village, the miracle of the butterflies had become so familiar as to seem mundane, but in fact they had only returned nineteen years ago, as the servant women would recall. They had been the familiar spirits, or so the legend ran, of a local saint, the holy woman known only as Bibiji, who had lived to the age of two hundred and forty-two and whose grave, until its location was forgotten, had the property of curing impotence and warts. Since the death of Bibiji one hundred and twenty years ago the butterflies had vanished into the same realm of the legendary as Bibiji herself, so that when they came back exactly one hundred and one years after their departure it looked, at first, like an omen of some imminent, wonderful thing. After Bibiji's death - it should quickly be said - the village had continued to prosper, the potato crops remained plentiful, but there had been a gap in many hearts, even though the villagers of the present had no memory of the time of the old saint. So the return of the butterflies lifted many spirits, but when the expected wonders failed to materialize the locals sank back, little by little, into the insufficiency of the day-today. The name of the zamindar's mansion, *Peristan*, may have had its origins in the magical creatures' fairy wings, and the village's name, *Titlipur*, certainly did. But names, once they are in common use, quickly become mere sounds, their etymology being buried, like so many of the earth's marvels, beneath the dust of habit. The human inhabitants of Titlipur, and its butterfly hordes, moved amongst one another with a kind of mutual disdain. The villagers and the zamindar's family had long ago abandoned the attempt to exclude the butterflies from their homes, so that now whenever a trunk was opened, a batch of wings would fly out of it like Pandora's imps, changing colour as they rose; there were butterflies under the closed lids of the thunderboxes in the toilets of Peristan, and inside every wardrobe... (S.R.)

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

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

You do look like some kind of desperado, John Grady said.

You dont look like no choir director, said Rawlins.

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

They bought baloney and cheese and a loaf of bread and a jar of mayonnaise. They bought a box of crackers and a dozen tins of vienna sausage. They bought a dozen packets of koolaid and a slab end of bacon and some tins of beans and they bought a five pound bag of

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

Where you boys from? she said.

From up around San Angelo.

You all ride them horses down here?

Yes mam.

Well I'll declare, she said.

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

Wonder what all they're doin back home? Rawlins said.

John Grady leaned and spat. Well, he said, probably they're havin the biggest time in the world. Probably struck oil. I'd say they're in town about now pickin out their new cars and all.

Shit, said Rawlins.

They rode.

You ever get ill at ease? said Rawlins.

About what?

I dont know. About anything. Just ill at ease.

Sometimes. If you're someplace you aint supposed to be I guess you'd be ill at ease. Should be anyways.

Well suppose you were ill at ease and didnt know why. Would that mean that you might be someplace you wasnt supposed to be and didnt know it?

What the hell's wrong with you?

I dont know. Nothin. I believe I'll sing.

He did. He sang: Will you miss me, will you miss me. Will you miss me when I'm gone

You know that Del Rio radio station? he said.

Yeah, I know it.

I've heard it told that at night you can take a fencewire in your teeth and pick it up. Dont even need a radio.

You believe that?

I dont know.

You ever tried it?

Yeah. One time.

They rode on. Rawlins sang. What the hell is a flowery boundary tree? he said.

You got me, cousin.

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

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

Below him under the blows of the February Hawaiian sun the quadrangle gasped defencelessly, like an exhausted fighter. Through the heat haze the thin midmorning film of the

parched red dust came up a muted orchestra of sounds: the clanking of steel-wheeled carts bouncing over brick, the slappings of oiled leather sling-straps, the shuffling beat of shoesoles, the hoarse expletive of irritated noncoms. (J.)

6. Around noon the last shivering wedding guest arrived at the farmhouse: then for all the miles around nothing moved on the gale-haunted moors - neither carriage, wagon, nor human figure. The road wound emptily over the low hills. The gray day turned still colder, and invisible clouds of air began to stir slowly in great icy swaths, as if signalling some convulsive change beyond the sky. From across the downs came the boom of surf against the island cliffs. Within an hour the sea wind rose to a steady moan, and then within the next hour rose still more to become a screaming ocean of air.

Ribbons of shouted laughter and music - wild waltzes and reels streamed thinly from the house, but all the wedding sounds were engulfed, drowned and then lost in the steady roar of the gale. Finally, at three o'clock, spits of snow became a steady swirl of white that obscured the landscape more thoroughly than any fog that had ever rolled in from the sea. (M.W.)

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

The men at the edge of the fire could only watch it burn, out of control. The drone of the bombers was dying away. The five-mile-high tent of chalky lights had disappeared, been struck all at once, but the light of the great fire was bright as ever, brighter perhaps. Now the pink aura of it had spread. Saffron and ochre turned to blood-colour. The shivering of the white heart of the fire had quickened beyond the capacity of the eye to analyse it into an outrageous glare. High above the glare and visible now for the first time between two pillars of lighted smoke was the steely and untouched round of the full moon - the lover's, hunter's, poet's moon; and now - an ancient and severe goddess credited with a new function and a new title - the bomber's moon. She was Artemis of the bombers, more pitiless than ever before. (W.G1.)

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

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

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

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

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

10. And then he remembered that he did not love Gloria. He could not love a common thief. She was a common thief, too. You could see that in her face. There was something in her face, some unconventional thing along with the rest of her beauty, her mouth and eyes and nose - somewhere around the eyes, perhaps, or was it the mouth? - she did not have the conventional look. Emily, yes, Emily had it. He could look at Emily dispassionately, impersonally, as though he did not know her - objectively? wasn't it called? He could look at her and see how much she looked like dozens of girls who had been born and brought up as she had been. You saw them at the theatres, at the best cabarets and speakeasies, at the good clubs on Long Island - and then you saw the same girls, the same women, dressed the same, differing only in the accent of their speech, at clubs in other cities, at horse shows and football games and dances, at Junior League conventions. Emily, he decided after eighteen years of marriage, was a type. And he knew why she was a type, or he knew the thing that made the difference in the look of a girl like Gloria. Gloria led a certain kind of life, a sordid life; drinking and sleeping with men and God knows what all, and had seen more of "life" than Emily ever possibly would see. Whereas Emily had been brought up a certain way, always accustomed to money and the good ways of spending it. In other words, all her life Emily had been looking at nice things, nice houses, cars, pictures, grounds, clothes, people. Things that were easy to look at, and people that were easy to look at: with healthy complexions and good teeth, people who had had pasturized milk to drink and proper food all their lives from the time they were infants; people who lived in houses that were

kept clean, and painted when paint was needed, who took care of their minds, were taken care of: and they got the look that Emily and girls-women like her had. Whereas Gloria -well, take for instance the people she was with the night he saw her two nights ago, the first night he went out with her. The man that liked to eat, for instance. Where did he come from? He might have come from the Ghetto. Liggett happened to know that there were places in the slums where eighty families would use the same outside toilet. A little thing, but imagine what it must look like! Imagine having spent your formative years living like, well, somewhat the way you lived in the Army. Imagine what effect that would have on your mind. And of course a thing like that didn't only affect your mind: it showed in your face, absolutely. Not that it was so obvious in Gloria's case. She had good teeth and a good complexion and a healthy body but there was something wrong somewhere. She had not gone to the very best schools, for instance. A little thing perhaps, but important. Her family - he didn't know anything about them; just that she lived with her mother and her mother's brother. Maybe she was a bastard. That was possible. She could be a bastard. That can happen in this country. Maybe her mother was never married. Sure, that could happen in this country. He never heard of it except among poor people and Gloria's family were not poor. But why couldn't it happen in this country? The first time he and Emily ever stayed together they took a chance on having children, and in those days people didn't know as much about not getting caught as they do today. Gloria was even older than Ruth so maybe her mother had done just what Emily had done, with no luck. Maybe Gloria's father was killed in a railroad accident or something, intending to marry Gloria's mother, but on the night he first stayed with her, maybe on his way home he was killed by an automobile or a hold-up man, or something. It could happen. There was a fellow in New Haven that was very mysterious about his family. His mother was on the stage, and nothing was ever said about his father. Liggett wished now that he had known the fellow better. Now he couldn't remember the fellow's name, but some of the fellows in Liggett's crowd had wondered about this What's-His-Name. He drew for the "Record". An artist. Well, bastards were always talented people. Some of the most famous men in history were bastards. Not bastards in any derogatory sense of the word, but love children. (How awful to be a love child. It'd be better to be a bastard. If I were a bastard I'd rather be called a bastard than a love child.) Now Gloria, she drew or painted. She was interested in art. And she certainly knew a lot of funny people. She knew that bunch of kids from New Haven, young Billy and those kids. But anybody could meet them, and anybody could meet Gloria. God damn it! That was the worst of it! Anybody could meet Gloria. He thought that all through dinner, looking at his wife, his two daughters, seeing in their faces the thing he had been thinking about: a proper upbringing and looking at nice things and what it does to your face. He saw them, and he thought of Gloria, and that anybody could meet Gloria, and anybody, somebody she picked up in a speakeasy somewhere, probably was with her now, this minute. "I don't think I'll wait for dessert," he said. (J.O'H.)

## APPENDIX 4

### Points for discussion:

1. Stream of consciousness. Have you ever observed it in your reading?
2. Types of represented speech.
3. Stylistic devices dealing with completeness of the sentence.
4. Stylistic devices dealing with a specific arrangement of the sentence.

## SEMINAR 8

### SYNTACTICAL STYLISTIC DEVICES.

#### *Technology of the seminar*

<i>The number of students:</i> 10 – 15	Time: 2 hours
<i>Form of the lesson</i>	Practical lesson. Round table discussion. Quizzing.
<i>Plan of the lesson</i>	<ol style="list-style-type: none"> <li>1. Repetition as a stylistic device: structural types and functions.               <ol style="list-style-type: none"> <li>a) anaphora;</li> <li>b) epiphora;</li> <li>c) framing;</li> <li>d) catch repetition (anadiplosis);</li> <li>e) chain repetition;</li> <li>f) ordinary (pure) repetition;</li> <li>g) successive repetition</li> <li>h) synonymous repetition.</li> <li>i) tautology</li> </ol> </li> <li>2. Rhetorical question: types and stylistic functions.</li> <li>3. Stylistic analysis of the text.</li> </ol>
<i>The aim of the lesson:</i> Expanding knowledge about the basic characteristic features of syntactical stylistic devices and developing practical skills needed to identify syntactical stylistic devices (repetition, rhetorical question) and analyze the literary text.	
<i>Pedagogical objectives</i>	<i>The results of training activity</i>
<ul style="list-style-type: none"> <li>• Expanding knowledge concerning basic features of repetition as a stylistic device;</li> <li>• Developing knowledge and skills needed to identify the types and stylistic functions of repetition (anaphora, epiphora, framing, catch repetition (anadiplosis), chain repetition, ordinary (pure) repetition, successive repetition, synonymous repetition).</li> </ul>	<ul style="list-style-type: none"> <li>• Revealing and outlining the basic linguistic features of repetition;</li> <li>• Identifying the main types and functions of repetition in the context (anaphora, epiphora, framing, catch repetition (anadiplosis), chain repetition, ordinary (pure) repetition, successive repetition, synonymous repetition);</li> <li>• Revealing and outlining the general linguistic</li> </ul>

<ul style="list-style-type: none"> <li>• Expanding knowledge regarding general linguistic features of rhetorical question;</li> <li>• Developing skills needed to identify rhetorical question;</li> <li>• Developing knowledge and skills needed to identify syntactical stylistic devices in the process of the literary text analysis;</li> </ul>	<p>features of rhetorical question;</p> <ul style="list-style-type: none"> <li>• Identifying rhetorical question and its stylistic functions in the context;</li> <li>• Identifying syntactical stylistic devices in the literary text (repetition: anaphora, epiphora, framing, catch repetition (anadiplosis), chain repetition, ordinary (pure) repetition, successive repetition, synonymous repetition); rhetorical question.</li> </ul>
<i>The ways of teaching and technique</i>	Making presentation, round table discussion, brain-storming, quizzing, testing, exercises
<i>Means of teaching</i>	Text of the lecture, problem questions, multiple choice questions,
<i>Teaching forms</i>	Individual, frontal, group working
<i>Teaching conditions</i>	Classroom equipped with IT
<i>Monitoring and evaluating</i>	Oral speech control, quiz, self-control, Rating system evaluation

### ***Technological map of the seminar***

<i>Periods of the working process</i>	<i>Contents of the activity</i>	
	<i>Teacher (Trainer)</i>	<i>Student</i>
I I-stage Introduction to the course (20 minutes)	1.1. Presents the subject of the lesson, its aim and objectives; gives information on the main discussion points and types of activities.	Listens, writes
	<ul style="list-style-type: none"> <li>• 1.2. Asks the questions about the basic linguistic features of syntactical stylistic devices (repetition, rhetorical question); (Appendix 1).</li> </ul>	Gives answers to the questions

II-stage Basic (50 minutes)	2.1. Gives the practical assignments containing the examples of syntactical stylistic devices (repetition, rhetorical question). (Appendix 2).	Identifies repetition, rhetorical question, state their types and pays attention to the degree of their originality.
	2.2 Gives the extracts from the literary works by British and American writers for stylistic analysis (containing syntactical stylistic devices). (Appendix 3).	Analyses the texts and identifies the types of syntactical stylistic devices and pays attention to the degree of their originality.
	2.3. Divide the students into three groups; presents points for discussion for each group (Appendix 4).	Students are divided into three groups
	2.4. Gives instructions on the techniques of presenting the ideas about the problem questions.	Listen. The member of each group discusses the problem questions and present ideas
	2.4. Accumulates the ideas and makes conclusions.	Exchange ideas
III-stage Final stage (10 minutes)	3.1. Makes conclusions on the assignments and types of activities used during the lesson.	Listen and express ideas
	3.2. Analyzes and evaluates the students' activity in developing knowledge and skills in.	Listens

## APPENDIX 1

1. What is a rhetorical question?
2. What types of rhetorical question do you know?
3. What types of repetition do you know?
4. Comment on the functions of repetition which you observed in your reading.
5. Which type of repetition have you met most often? What, in your opinion, makes it so popular?

**Assignment. From the following examples you will get a better idea of the functions of various types of repetition:**

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.)

3. "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.)

4. Halfway along the righthand side of the dark brown hall was a dark brown door with a dark brown settle beside it. After I had put my hat, my gloves, my muffler and my coat on the settle we three went through the dark brown door into a darkness without any brown in it. (W.G)

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

6. 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.)

7. 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.)

8. 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.)

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

16. 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.)

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

19. 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.)

20. I came back, shrinking from my father's money, shrinking from my father's memory: mistrustful of being forced on a mercenary wife, mistrustful of my father's intention in thrusting that marriage on me, mistrustful that I was already growing avaricious, mistrustful that I was slackening in gratitude to the dear noble honest friends who had made the only sunlight in my childish life. (D.)

## EXTRACTS FOR STYLISTIC ANALYSIS

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

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

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

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

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

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

The girls had formed into a semicircle. There were the twins Francesca and Teresa, hardly out of the cradle, but pretty. Matty instinctively held his hand so that they should not be frightened by his left side which they could see. There was Bridget, rather taller and pretty and peering short-sightedly, and there was Bernadette who was taller and prettier and wholly nubile, and there was Cecilia who was shorter and just as pretty and nubiler if anything, and there was Gabriel Jane, turner-of-heads-in-the-street, and there was the firstborn, dressed for a barbecue, Mary Michael: and whoever looked on Mary Michael was lost. (W.G1.)

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

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

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

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

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

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

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

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

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

3. Tom told them of another famous escaped slavewoman. "She named Harriet Tubman. Ain't no tellin' how many times she come back South an' led out different whole bunches o' folks like us to freedom up Nawth on sump'n dey's callin' de "Unnergroun' Rairoad". Fac', she done it so much dey claims by now white folks got out forty thousand dollars' worth o' rewards to' her, alive or dead."

"Lawd have mercy, wouldn't o' thought white folks pay dat much to catch no nigger in de worl'! " said Sister Sarah.

He told them that in a far-distant state called California, two white men were said to have been building a sawmill when they discovered an unbelievable wealth of gold in the ground, and thousands of people were said to be rushing in in wagons, on mules, even afoot to reach the place where it was claimed that gold could be dug up by the shovelful.

He said finally that in the North great debates on the subject of slavery were being held between two white men named Stephen Douglas and Abraham Lincoln.

"Which one 'em for de niggers?" asked Gran' mammy Kizzy. "Well, soun' like de Massa Lincoln, leas'ways de bes' I can tell," said Tom.

"Well, praise de Lawd an' give 'im stren'th" said Kizzy.

Sucking his teeth, Chicken George got up patting his ample belly and turned to Tom. "Looka here, boy, why'n't you'n me stretch our legs, walk off some dat meal?"

"Yassuh, Pappy," Tom almost stammered, scarcely able to conceal his amazement and trying to act casual.

The women, who were no less startled, exchanged quizzical, significant glances when Chicken George and Tom set off together down the road. Sister Sarah exclaimed softly, "Lawd, y'all realize dat boy done growed nigh as his daddy!" James and Lewis stared after their father and older brother nearly sick with envy, but they knew better than to invite themselves along. But the two younger girls, L'il Kizzy and Mary, couldn't resist leaping up and happily starting to hop-skip along eight or ten steps behind them.

Without even looking back at them, Chicken George ordered, "Git on back younder an' he'p y'all's mammy wid dem dishes."

"Aw, Pappy," they whined in unison.

"Git, done to!" you."

Half turning around, his eyes loving his little sisters, Tom chided them gently, "Ain't y'all hear Pappy? We see you later on."

With the girls' complaining sounds behind them, they walked on in silence for a little way and Chicken George spoke almost gruffly. "Looka here, reckon you know I ain't meant no harm jes'teasin' you a l'il at dinner."

"Aw, nawsuh," Tom said, privately astounded at what amounted to an apology from his father. "I knowed you was jes' teasin'."

Grunting, Chicken George said, "What say we head on down an' look in on dem chickens? See what keepin' dat nocount L'il George down dere so long. All I knows, he mighta cooked an' et up some dem chickens fo' his Thankagivin' by now."

Tom laughed. "L'il George mean well. Pappy. He jes' a l'il slow. He done tol' me he jes' don' love dem birds like you does." Tom paused, then decided to venture his accompanying thought. "I 'speck nobody in de *worl'* loves dem birds like you does."

But Chicken George agreed readily enough. "Nobody in dis family, anyways. I done tried 'em all 'ceptin' you. Seem like all de res' my boys willin' to spend dey lives draggin' from one end ofafiel' to de other, lookin' up a mule' butt'."

He considered for a moment. "Yo' blacksmithin', wouldn't 'zackly call dat no high livin' neither - nothin' like gamecoclin' - but leas' ways it's a man's work."

Tom wondered if his father ever seriously respected anything excepting fighting chickens. He felt deeply grateful that somehow he had escaped into the solid, stable trade of blacksmithing. But he expressed his thoughts in an oblique way. "Don't see nothin' wrong wid farmin', Pappy. If some folks wasn't farming, 'speck nobody wouldn't be eatin'. I jes' took to blacksmithin' same as you wid gamecoclin', 'cause I loves it, an' de Lawd gimme a knack fo' it. Jes' ever'body don' love de same things."

"Well, leas' you an' me got sense to make money doin' what we likes," said Chicken George. (A.H.)

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

"Here we are."

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

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

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

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

Books bombarded his shoulders, his arms, his upturned face. A book alighted, almost obediently, like a white pigeon, in his hands, wings fluttering. In the dim, wavering light, a page hung open and it was like a snowy feather, the

words delicately painted thereon. In all the rush and fervour, Montag had only an instant to read a line, but it blazed in his mind for the next minute as if stamped there with fiery steel, "Time has fallen asleep in the afternoon sunshine." He dropped the book. Immediately, another fell into his arms.

"Montag, up here!"

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

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

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

"Montag!"

He jerked about.

"Don't stand there, idiot!"

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

"Kerosene!"

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

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

"Come on, woman!"

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

"You can't ever have my books," she said.

"You know the law," said Beatty. "Where's your common sense? None of those books agree with each other. You've been locked up here for years with a regular damned Tower of Babel. Snap out of it. The people in those books never lived. Come on now!"

She shook her head.

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

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

"You're not leaving her here?" he protested.

"She won't come."

"Force her, then!"

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

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

"No," she said. "Thank you, anyway."

"I'm counting to ten," said Beatty. "One. Two."  
 "Please," said Montag.  
 "Go on," said the woman.  
 "Three. Four."  
 "Here." Montag pulled at the woman.  
 The woman replied quietly. "I want to stay here."  
 "Five. Six."  
 "You can stop counting," she said. She opened the fingers of one hand slightly and in the palm of the hand was a single slender object.  
 An ordinary kitchen match.  
 The sight of it rushed the men out and down away from the house. Captain Beatty, keeping his dignity, backed slowly through the front door, his pink face burnt and shiny from a thousand fires and night excitements. God, thought Montag, how true! Always at night the alarm comes. Never by day! Is it because the fire is prettier by night? More spectacle, a better show? The pink face of Beatty now showed the faintest panic in the door. The woman's hand twitched on the single matchstick. The fumes of kerosene bloomed up about her. Montag felt the hidden book pound like a heart against his chest. (R.Br.)

## APPENDIX 4

### Points for discussion:

1. Repetition as a stylistic device and its types.
2. Stylistic and pragmatic effects produced by repetition.
3. Rhetorical question: stylistic impact and specific features.

## SEMINAR 9

### TEXT INTERPRETATION

#### *Technology of the seminar*

<i>The number of students:</i> 10 – 15	Time: 2 hours
<i>Form of the lesson</i>	Practical lesson. Round table discussion. Quizzing.
<i>Plan (Contents) of the lesson</i>	1. Text interpretation as a linguistic discipline. Its subject-matter, aims and tasks. Linguostylistics and text interpretation as related disciplines. 2. Basic notions and categories of the text. 3. Composition of the literary text.

	<p>4. Poetic details in the literary text.  5. Scheme of interpretation of a literary text.  6. Interpretation of a literary text</p>
<p><i>The aim of the lesson:</i> Developing theoretical knowledge and practical skills in fundamentals of text interpretation as a linguistic discipline, clarifying the essence of text interpretation, its main objectives, topical problems and aspects of study; expanding and summarizing knowledge about the categories of the text and poetic details used in the literary text; outlining the basic stages of a literary text interpretation; developing skills needed to analyze the literary text (on the basis of scheme of interpretation of a literary text).</p>	
<p><i>Pedagogical objectives</i></p>	<p><i>The results of training activity</i></p>
<ul style="list-style-type: none"> <li>• Expanding and systematizing knowledge of the subject of text interpretation;</li> <li>• Developing knowledge needed to identify the fundamentals of text interpretation and its relation to stylistics;</li> <li>• Developing skills needed to make conclusions on the main theoretical problems of text interpretation;</li> <li>• Widening knowledge about the main categories of the text interpretation;</li> <li>• Expanding and developing knowledge about the composition of the literary text;</li> <li>• Deepening and systematizing knowledge about the poetic details in the literary text.</li> <li>• Developing knowledge about the main stages of interpretation of a literary text;</li> <li>• Developing knowledge and skills for the interpretation of a</li> </ul>	<ul style="list-style-type: none"> <li>• Clarifying the subject-matter, aims and tasks of text interpretation as an academic discipline;</li> <li>• Clarifying the role and main objectives of text interpretation with respect to stylistics;</li> <li>• Identifying the main problems and aspects of text interpretation;</li> <li>• Identifying the main categories of text interpretation;</li> <li>• Clarifying and outlining the basic components of the composition of the literary text;</li> <li>• Clarifying and identifying poetic details in the literary text;</li> <li>• Clarifying and identifying the main stages of interpretation of a literary text;</li> <li>• Interpreting the literary text</li> </ul>

literary text.	
<i>The ways of teaching and technique</i>	Making presentation, round table discussion, brain-storming, quizzing, multiple choice test
<i>Means of teaching</i>	Text of the lecture, problem questions, multiple choice questions.
<i>Teaching forms</i>	Individual, frontal, group working
<i>Teaching conditions</i>	Classroom equipped with IT
<i>Monitoring and evaluating</i>	Oral speech control, quiz, self-control, Rating system evaluation

### *Technological map of the seminar*

<i>Periods of the working process</i>	<i>Contents of the activity</i>	
	<i>Teacher (Trainer)</i>	<i>Student</i>
I I-stage Introduction to the course (20 minutes)	1.1. Presents the subject of the lesson, its aim and objectives; gives information on the main discussion points and types of activities	Listens, writes
	2.1 Asks the questions concerning the main points of the subject: the main issues of text interpretation, categories of the text (informativity, modality segmentation, cohesion); poetic details (depicting details; authenticity details; characterological details; implicit details); composition of the literary text (1.prologue, exposition (preface of the literary work). 2. Beginning of the plot or the initial collision (starting point). 3. Development of the plot (the course of events). 4. Climax (the highest point of the action, a moment of decisive importance). 5. Denouement (the event that brings the action to an end). 6. The End. 7. Epilogue), etc. (Appendix 1).	Gives answers to the questions

	2.2. Presents the sample of a literary text interpretation (Appendix 2).	Considers the sample of a literary text analysis
	2.3 Presents the short story for the purpose of developing the skills in text interpretation (Appendix 3).	Interprets the text of the story on the basis of the suggested scheme of literary text interpretation and stylistic analysis
III-stage Final stage (10 minutes)	3.1. Makes conclusions on the assignments and types of activities used during the lesson.	Listen and express ideas
	3.2. Analyzes and evaluates the students' activity in developing knowledge and skills in literary text interpretation and stylistic analysis.	Listens

## APPENDIX 1

1. What does the subject of text interpretation deal with?
2. What is the aim of text interpretation?
3. What subjects is the text interpretation connected with?
4. What are the main stages that the text interpretation undergoes?
5. What are the main categories of text?
6. What kinds of information (according to I.R. Galperin) are distinguished within the category of informativity ?
7. What do you understand by the category of modality?
8. What are the specific features of the realization of the category of modality?
9. What do you understand by the category of implicitness?
10. The main types of implicates in belles-lettres text?
11. What do you understand by the text wholeness?
12. What two levels may reveal the structure of the text?
13. What basic elements constitute the plot of the literary work?
14. What do you understand by the category of segmentation?
15. What is the aim of poetic detail in the belles-lettres text?
16. What kinds of poetic details are distinguished?
17. What is the function of depicting details?

18. What is the function of authenticity details?
19. What is the function of characterological details?
20. What is the function of implicit details?
21. What do you understand by foregrounding?
22. What is the role of the title in the representation of conceptual information of the literary work?
23. What main three stages constitute the interpretation of a belles-lettres work?
24. Outline the scheme of literary text interpretation?

## APPENDIX 2

### TRIBUTE

*by Alfred Coppard*

Two honest young men lived in Braddle, worked together at the spinning mills at Braddle, and courted the same girl in the town of Braddle, a girl named Patience who was poor and pretty. One of them, Nathan Regent, who wore cloth uppers to his best boots, was steady, silent, and dignified but Tony Vassall, the other, was such a happy-go-lucky fellow that he soon carried the good will of Patience in his heart, in his handsome face, in his pocket at the end of his nickel watch chain, or wherever the sign of requited love is carried by the happy lover. The virtue of steadiness, you see, can be measured only by the years, and thus Tony had put such a hurry into the tender bosom of Patience; silence may very well be golden, but it is a currency not easy to negotiate in the kingdom of courtship; dignity is so much less than simple faith that it is unable to move even one mountain, it charms the hearts only of bank managers and bishops.

So Patience married Tony Vassall and Nathan turned his attention to other things, among them to a girl who had a neat little fortune—and Nathan married that.

Braddle is a large gaunt hill covered with dull little houses, and it has flowing from its side a stream which feeds a gigantic and beneficent mill. Without that mill—as everybody in Braddle knew, for it was there that everybody in Braddle worked—the heart of Braddle would cease to beat. Tony went on working at the mill. So did Nathan in a way, but he had a cute ambitious wife, and what with her money and influence he was soon made a manager of one of the departments. Tony went on working at tile mill. In a few more years Nathan's steadiness so increased his opportunities that he became joint manager of the whole works. Then his colleague died; he was appointed sole manager, and his wealth became so great that eventually Nathan and Nathan's wife bought the entire concern. Tony went on working at the mill. He now had two sons and a daughter, Nancy, as well as his wife Patience, so that even his possessions may be said to have increased although his position was no different from what it had been for twenty years.

The Regents, now living just outside Braddle, had one child, a daughter named Olive, of the same age as Nancy. She was very beautiful and had been educated at a school to which she rode, on a bicycle until she was eighteen.

About that time, you must know, that country embarked upon a disastrous campaign, a war so calamitous that every sacrifice was demanded of Braddle. The Braddle mills were worn from their very bearings by their colossal efforts, increasing by day or by night, to provide what were called the sinews of war. Almost everybody in Braddle grew white and thin and sullen with the strain of constant labour. Not quite everybody, for the Regents received such a vast increase of wealth that their eyes sparkled; they scarcely knew what to do with it; their faces were neither white nor sullen.

"In times like these", declared Nathan's wife, "we must help our country still more, still more we must help; let us lend our money to the country".

"Yes", said Nathan.

So they lent their money to their country. The country paid them tribute, and therefore, as the Regents' wealth continued to flow in, they helped their country more and more; they even lent the tribute back to the country and received yet more tribute for that.

"In times like these", said the country, "we must have more men, more men we must have". And so Nathan went and sat upon a Tribunal; for, as everybody in Braddle knew, if the mills of Braddle ceased to grind, the heart of Braddle would cease to beat.

"What can we do to help our country?" asked Tony Vassal! of his master, "we have no money to lend."

"No?" was the reply. "But you can give your strong son Dan."

Tony gave his son Dan to the country.

"Good-bye, dear son," said his father, and his brother and his sister Nancy said "Good-bye." His mother kissed him.

Dan was killed in battle; his sister Nancy took his place at the mill.

In a little while the neighbours said to Tony Vassall: "What a fine strong son is your young Albert Edward!"

And Tony gave his son Albert Edward to the country.

"Good-bye, dear son", said his father; his sister kissed him, his mother wept on his breast.

Albert Edward was killed in battle; his mother took his place at the mill.

But the war did not cease; though friend and foe alike were almost drowned in blood it seemed as powerful as eternity, and in time Tony Vassall too went to battle and was killed. The country gave Patience a widow's pension, as well as a touching inducement to marry again; she died of grief. Many people died in those

days, it was not strange at all. Nathan and his wife got so rich that after the war they died of over-eating, and their daughter Olive came into a vast fortune and a Trustee.

The Trustee went on lending the Braddle money to the country, the country went on sending large sums of interest to Olive {which was the country's tribute to her because of her parents' unforgotten, and indeed unforgettable, kindness), while Braddle went on with its work of enabling the country to do this. For when the war came to an end the country told Braddle that those who had not given their lives must now turn to and really work, work harder ill an before the war, much, much harder, or the tribute could not be paid and the heart of Braddle would therefore cease to beat. Braddle folk saw that this was true, only too true, and they did as they were told.

The Vassall girl, Nancy, married a man who had done deeds of valour in the war. He was a mill hand like her father, and they had two sons. Daniel and Albert Edward. Olive married a grand man, though it was true he was not very grand to look at. He had a small sharp nose, but that did not matter very much because when you looked at him in profile his bouncing red cheeks quite hid the small sharp nose, as completely as two hills hide a little barn in a valley. Olive lived in a grand mansion with numerous servants who helped her to rear a little family of one, a girl named Mercy, who also\*had a small sharp nose and round red checks.

Every year after the survivors' return from the war Olive gave a supper to her workpeople and their families, hundreds of them; for six hours there would be feasting and toys, music and dancing. Every year Olive would make a little speech to them all, reminding them all of their duty to Braddle and Braddle's duty to the county, although, indeed, she did not remind them of the country's tribute to Olive. That was perhaps a theme unfitting to touch upon, it would have been boastful and quite unbecoming.

"These are grave times for our country", Olive would declare, year after year; "her responsibilities arc enormous, we must all put our shoulders to the wheel."

Every year one of the workmen would make a little speech in reply, thanking Olive for enabling the heart of Braddle to continue its beats, calling down the spiritual blessings of heaven and the golden blessings of the world upon Olive's golden head. One year the honour of replying fell to the husband of Nancy and he was more than usually eloquent for on that very day their two sons had commenced to doff bobbins at the mill. No one applauded louder than Nancy's little Dan or Nancy's Albert Edward, unless it was Nancy herself. Olive was always much moved on these occasions. She felt that she did not really know these people, that she would never know them; she wanted to go on seeing them, being with them, and living with rapture in their workaday world. But she did not do this.

"How beautiful it all is! She would sigh to her daughter, Mercy, who accompanied her. "I am so happy. All these dear people are being cared for by us, just simply us. God's scheme of creation—you see—the Almighty—we are his agents—we must always remember that. It goes on for years, years upon years it goes on. It will go on, of course, yes, for ever; the heart of Braddle will not cease to beat. The old ones die, the young grow old, the children mature and marry and keep the mill going. When I am dead ..."

"Mamma, mamma!"

"O, yes, indeed, one day! Then you will have to look after all these things, Mercy, and you will talk to them—just like me. Yes, to own the mill is a grave and difficult thing, only those who own them know how grave and difficult; it calls forth all one's deepest and rarest qualities; but it is a divine position, a noble responsibility. And the people really love me—I think".

**I. The Author.** Alfred Coppard (1878—1975) was a representative of critical realism in the XX century English literature, a trite disciple of Charles Dickens and Thomas Hardy. He was also greatly influenced by the Russian literature. In his biography he says, "The four great Russians—Tolstoy, Turgenev, Chekhov and Dostoyevsky always made a great impression on me, and Chekhov—the first among them".

In 40 years of his literary activities he published more than 20 collections of short stories and poems in which with his true democratism, humanity and gentle humour he describes the life of common people: workers, peasants, clerks and artisans, convincingly revealing the rich spiritual world of an inconspicuous little man.

In some of his stories the principal characters are children with their joys and sorrows, described with deep understanding and sympathy (The Cherry Tree, The Presser, Pomona's babe).

Alfred was born in the town of Folkstone in the family of a poor tailor. They rented two rooms in the house of a carpenter. In 1884 they moved to Brighton. Alfred liked drawing and music and besides attending primary school he went to an evening school of arts though the tuition fee was burdensome for the meagre budget of the family.

When the boy was 9 his father died and the boy had to leave school and start working. He helped to sell kerosene in the streets while his mother worked as a presser in a laundry. As it was difficult for her to keep 4 children at 27 pence a week the boy was sent to the relatives in London where he worked at a sewing shop and later as a messenger in a telegraph office. On returning to Brighton he worked as a junior and then as a senior clerk in tradesmen's firms. In the evening he spent much time in the Public Library and tried to write poems. Soon he began to take part in literary competitions.

His removal to Oxford in 1919, where he got the job of a book-keeper, had a great importance for the development of his literary talent. Here he could attend public lectures of prominent literary men, take part in disputes on books, come into close contact with college teachers and use the University library. In 1919 he made up his mind to completely devote his life to literature, retired from the office and settled in the country.

Coppard's talent was most expressive in the 30s, the period of considerable achievements of progressive English literature. The titles of the most well-known collections of his short stories are: "Clorinda Walks in Heaven" (1922).

"Fishmonger's Fiddle" (1925), "The Field of Mustard" (1926), "Silver Circus" (1928), "Fink Furniture" (1930), "Ninepenny Flute" (1937), "Ugly Anna" (1914), - "Dark-eyed Lady" (1947), "Lucy in Her Pink Jacket" (1954).

**II. The Factual Information** (the plot of the story). In this story the author depicts the life of a small industrial town of Braddle and its inhabitants on the eve of the first World War and the postwar years. Coppard writes the story very laconically without extra details dwelling only on the main crucial moments in the life of the characters. He purposely composes the story in such a schematic way in order to lay bare the class contradictions and to underline the difference between the rich and the poor. Thus he contrasts two Englands: the England of workers and the England of factory-owners. The author describes the life of two families within the lifetime of 2 generations. Two honest young men Tony Vassal and Nathan Regent worked together at the spinning mills in Braddle and courted the same girl Patience who was poor and pretty. Tony Vassal married Patience and Nathan Regent married a rich girl. Hence their lives took 2 different courses, Tony went on working at the mill in the same position but Nathan was quickly promoted. Soon children were born to Tony, but he went on working in the same position. A daughter was born to Nathan, but by that time his wealth permitted him to buy the entire concern and he became a factory-owner.

During the war Tony Vassall and his sons lost their lives at the front and Patience died of grief but Nathan and his wife lent their money to the country, the country gave them large sums of interest and they got so rich that after the war they died of overeating.

Nothing changed in the life of the second generation. After the war Tony's daughter Nancy married a mill hand and repeated the destiny of her parents. Nathan's daughter Olive married a very grand man and continued performing the duties of her father running the factory and appealing to the workers with demagogic slogans that they must work harder than before the war, much, much harder. She thought that managing the mill was her predestination on the earth and she hypocritically believed that she performed it very nobly.

**III. Poetic Details and Stylistic Devices.** Exposing social inequality and evils resulting from it, the author chose contrast as an underlying literary device which logically opposes the characters of 2 irreconcilable classes.

Even, at the very beginning of the story, when Nathan and Tony, both still belonged to the working class, the author gives characterological details in distinct opposition: qualities valuable for the propertied class—qualities unacceptable (or the propertied class (steady, silent, dignified—happy-go-lucky). Even this depicting detail ".,, wore cloth uppers to his best boots", which seems insignificant at first sight accentuates Nathan's orderliness, thrift and reserve (evidently all press buttons are clasped), the qualities indispensable for a bourgeois. At the same time the depicting detail describing Tony through the meliorative epithet "handsome" doesn't denote a feature by which capital sets great store and that is convincingly proved by the ugly looks of the "grand man" married by Olive. The depicting details expressed through the pejorative epithets and simile

"small, sharp nose", "bouncing red cheeks", "as two hills hide a barn in a valley" show that his repulsive looks didn't prevent him from acquiring wealth, while Tony with his good looks remained poor.

Speaking of the poetic details we must remark their scarcity. For instance, there is only one implication detail "The trustee went on lending the Braddle money to the country". Coppard defines the money as Braddle's but not Regent's because he wants to stress the fact that it was accumulated from the profits created by the Braddle workers. The authenticity details are also very rare; "2 young men lived in Braddle", the Regents lived just outside Braddle", "Olive of the same age as Nancy" etc. It is necessary to point out that Braddle is given as a very vague authenticity detail, its geographic position on the map is not even mentioned, maybe it is a non-existent town. This fact fulfils a special function in the pamphlet. It helps to generalize the events and to show that the case of Braddle is typical of the entire country.

The contrast between the two characters is further realized through abundant stylistic devices.

The metaphor "... carried the good will of Patience in his handsome face", hyperbole "... in his pocket at the end of his nickel watch-chain" characterize Tony as a frank, open-hearted fellow overpowered by his feelings, while Nathan was a soberminded calculating person. He wasn't heart-broken after Patience's refusal and "... turned his attention to other things, among them la a girl ...". The stylistic device "bathos" used here makes it possible to join together concepts belonging to different classes "inanimate-animate", a girl is non-chalantly reduced to the level of a thing. That reveals Nathan's unromantic, businesslike approach to matrimonial affairs and the metonymy "Nathan married that (a neat little fortune) illustrates his commercial grasping nature, However his wife appreciated his qualities because they were birds of a feather and she was rather a shrewd, sharp-witted person, anxious for social advancement, as the negatively-charged epithets "... a cute ambitious wife" prove it,

After Nathan's marriage the contrast in social position and wealth between the 2 young men grows very fast. It is expressed very vividly by the triple repetition of the identical phrase "Tony went on working at the mill" that is mentioned 3 times within one paragraph accentuating every step in Nathan's career: 1. Manager of the department, 2. joint managers, 3. owner of the entire concern.

The deliberate alliteration "possessions-position" in one sentence also contributes to the contrast, pointing to Tony's falling standard of living due to the growing number of dependants in his family.

The contrast between the 2 antagonistic classes is particularly vivid in the 2 sentences: "Almost everybody in Braddle. . . nor sullen". The first sentence emphasizing the consequences of constant labour with the help of polysyndeton and gradation "white and thin and sullen is opposed to the second, the anaphora "everybody" preceded by the negation serves as a signal of opposition; "sparkled"

is opposed to "sullen", "neither white and, sullen" is opposed to "white and... sullen".

The contrast comes to its apogee when the author shows how capitalists and workers helped the country. The capitalists lent money and workers gave their sons. The recurrent phrase "Dan was killed in battle; his sister Nancy took his place at the mill". "Albert Edward was killed in battle; his mother took his place at the mill"—shows that it was a regular occurrence and a mass phenomenon, the workers submissively reconciled themselves to their lot and didn't protest against it. They took it for granted that they must bring to the altar of war their own lives and the lives of their children, while the sacrifices of the capitalists were confined only to lending money which eventually returned in large sums of interest.

Stylistic-devices in the sentence "The country gave Patience a widow's pension as ... grief" also perform very important artistic functions. The metonymy "the country" is used in the meaning of the Ministry of Social maintenance, which is closely connected with the main stylistic device of the sentence—bathos "gave a widow's pension as well as a touching inducement to marry again. Such heterogeneous concepts as pension (concerning the material sphere) and "inducement to marry again" (dealing with a very delicate sphere of human relations) are treated here as phenomena of equal rank, as elements belonging to one class. That helps the author to reveal his critical attitude to the ruling officials, who looked upon women from the working class as coarse and rough, insensitive and emotionally invulnerable. The sarcastic epithet "touching (inducement)" shows that although the advice was given in a very gentle manner, yet its impropriety and inaptitude are obvious and the author considers it a mockery of the widow's inconsolable distress after the death of her three beloved people. The sentence ends in an anticlimax which shows that contrary to the expectations of the kind well-wishers the heart-broken widow ceased to live. The anticlimax shows a callous and bureaucratic approach of the government officials to the victims of the war.

**IV. Interpretation of the Title.** The word "tribute" is mentioned in the story 6 times. The dictionary meaning of the word "tribute" is: money or its equivalent paid by a government or a ruler to a stronger government as acknowledgement of submission, or as price of peace or protection, or by virtue of treaty.

In the text of the story it is used in the meaning of large sums of interest paid by the government for the money lent to the state in wartime and also in the meaning of financial voluntary contribution to the state. In the title of the story it combines the following connotations:

1. The worker's duty to the country, their sacrifices on the altar of war, their hard work in war and peace time.

2. The profits, capitalists get from the government thanks to wars.

3. The capitalists' contributions to the state.

The Russian translation of the title is "Vklad v obshcheye delo" V. Conceptual Information (the idea of the story), This satirical pamphlet is a passionate protest against the war, against the antidemocratic policy of the ruling

class shitting all the burdens of war on the shoulders of the working people and making them pay their duty to the country by their lives, while the rich increased their wealth.

Besides that the author raises the problem of social inequality, exposes the hypocritical "care"<sup>11</sup> of the factory-owners, exploiting the "dear" working class and stirs up doubts as to the stability of the capitalist system foundation. The mill-owner Olive considers the existing capitalist system as a permanent order of thing, as "God's scheme of creation: "... you see—the Almighty—we are his agents—we must always remember that. It goes on for years, years upon years it goes on, It will go on of course, yes, for ever; ... the children mature and keep the mill going". Coppard is emphasizing Olive's confidence in the permanence of the existing order of things with deep arid wrathful sarcasm. His aim is to prove the opposite. His underlying idea is that it is necessary to reverse the order of things, to put an end to the brutal exploitation of the workers and enrichment of the capitalists,

**VI. Composition of the story.** "Tribute" is written in the genre of a pamphlet, which usually exposes and satirizes some social evil.

Although for the sake of philosophical generalizations the author narrates the events in a very compressed form, we are able to distinguish all the traditional parts of a classic composition:

1) The exposition introduces the reader to the town of Braddle and two young admirers of a pretty girl.

2) The beginning of the plot deals with the first twenty years after their marriages.

3) The development of the plot shows that the country embarked upon a calamitous war. 68

4) The climax of the story comes to the foreground thanks to the convergence of stylistic devices: the antonymous alliterated collocation "friend and foe alike", the untarnishable metaphor "drowned in blood" and a very rare simile as powerful as eternity". The peak of the climax informs the reader that Tony Vassal was killed and his widow died of grief.

5) The denouement deals with the marriages of the second generation and shows a repeating cycle in the history of Braddle.

6) The end depicts annual celebrations and Olive's demagogic speeches.

7) In the epilogue the author satirizes Olive's divine position and noble responsibility.

**VII. The Category of Modality.** When Alfred Coppard narrates the story he doesn't give straight-forward evaluations of his characters. His negative attitude to the owners of the Braddle mill is not expressed explicitly, but the reader feels that his attitude is not neutral. The author condemns the Regents' way of life and ridicules their "help" to the country.

On the other hand although he never openly expresses his personal attitude to the workers we feel his passionate protest against their blind submissive gratitude to their masters, against their calling down spiritual blessings on the heads of their exploiters.

The author achieves such effect by his bitter sarcastic manner of writing. Let's consider several cases of sarcasm in detail.

1. "In times like these, we must help our country still more, still more we must help; let us lend our money to the country". Nathan's wife wanted to help with mercenary motives, her patriotism is sham. Anadiplosis and repetition help to emphasize the same idea.

2. touching inducement ... . The author is mocking at the tender manner in which they gave their improper advice. Sarcastic epithet.

3. ... her parents' unforgotten and indeed unforgettable kindness.... It wasn't kindness but. a desire to enrich themselves, to get more war orders from the government. Gradation expresses the idea very vividly.

4. "That was perhaps a theme unfitting to touch upon, it would have been boastful and quite unbecoming". The sarcastic epithets "unfitting", "boastful" express the author's mocking attitude to Olive's necessity to conceal her growing wealth. It would be dangerous to remind of the country's tribute to Olive because it would open the workers' eyes to the real state of things.

5. "... all put our shoulders to the wheel". It is known that capitalists don't work very hard; they hire other people to pull their chestnuts out of the fire.

6. "Golden blessings", "Olive's golden head". Sarcasm is accompanied by polysemy:

I. golden blessings: 1) good, beneficent, 2) gold currency.

II. golden head: 1) fair-haired, 2) clever and smart, cute.

7, "divine position", "noble responsibility". Coppard means profitable position and responsibility in personal interests.

8. "How beautiful it all is!... to the end".

The whole paragraph expresses the author's wrathful sarcasm at the stability of the capitalist system. Coppard ridicules Olive's innocent ignorance of the economic laws of the development of society discovered by Karl Marx.

The second way of expressing modality in the story is the author's -choice of proper names for his personages. They are so called "speaking names", because they express the most prominent features of the characters and the author's attitude to them.

The dictionary meaning of "vassal" is—in feudal times a person who held land from a superior lord in return for which he vowed to give service in war, a feudal tenant, one who is bound to serve another, a servant, a devoted attendant. The proper name Tony Vassal implies that since his birth he was destined to take a subordinated position.

The dictionary meaning of the word "regent" is — a person appointed to rule during the childhood, absence or incapacity of a monarch. The proper name Nathan Regent implies that Nathan was destined to take a commanding lucrative position.

The proper name Patience symbolizes the woman's submissive nature, calm endurance of pain, her fear to revolt against her hard life. The proper name Mercy implies compassion and kindness (used sarcastically). The proper name Olive is

associated with an emblem of peace. An Olive branch, wreath show disposition for reconciliation. It emphasizes the idea that she managed the mill in a very cunning way, never had any conflicts with workers, skillfully removed reasons for their discontent, avoided their strikes.

**VIII. The Shape of Prose.** Speaking of the shape of prose, we may say that narration prevails here, and it is combined with rather rare elements of description and several cases of dialogue. Besides that we must pay attention to the author's digression at the beginning of the story. "The virtue of steadiness, you see, can be measured ... by bishops".

It is an autosemantic part in the pamphlet, where the author addressing the reader explains why Patience gave preference to Tony and disregarded Nathan's valuable qualities: steadiness, silence and dignity. Tony was still very young and steadiness can be measured only by the years. Adapting the proverb (a word is silver and silence is golden) to the situation of the story and using the word "golden" in 2 meanings (1. of the best quality, 2. money coins), Coppard states that silence is very ineffective in courting a girl. Actualizing the phraseological unit "Faith Moves Mountains" in the literal meaning Coppard asserts that dignity is less significant than faith as it charms the hearts only of bank managers, but not young girls. Thus the author prolonged the contrast into the world of emotions and business.

## APPENDIX 3

### LITERARY TEXT FOR ANALYSIS

#### **Reunion**

*John Cheever*

The last time I saw my father was in Grand Central Station. I was going from my grandmother's in the Adirondacks to a cottage on the Cape that my mother had rented, and I wrote my father I would be in New York between trains for an hour and a half, and asked if we could have lunch together. His secretary wrote to say that he would meet me at the information booth at noon, and at twelve o'clock sharp I saw him coming through the crowd. He was a stranger to me — my mother divorced him three years ago and I hadn't been with him since — but as soon as I saw him I felt that he was my father, my flesh and blood, my future and my doom. I knew that when I was grown I would be something like him; I would have to plan my campaigns within his limitations. He was a big, good-looking man, and I was terribly happy to see him again. He struck me on the back and shook my hand. "Hi, Charlie", he said. "Hi, boy, I'd like to take you up to my club, but it's in the Sixties, and if you have to catch an early train I guess we'd better get something to eat around here". He put his arm around me, and I smelled my father the way my mother smells a rose. It was a rich compound of whiskey, after-shave lotion, shoe polish, woollens, and the rankness of a mature male. I hoped that

someone would see us together, I wished that we could be photographed. I wanted some record of our having been together.

We went out of the station and up a side street to a restaurant. It was still early, and the place was empty. The bartender was quarreling with a delivery boy, and there was one very old waiter in a red coat down by the kitchen door. We sat down, and my father hailed the waiter in a loud voice: "*Kellner!*" he shouted. "*Garcon, Camcriere! You!*" His boisterousness in the empty restaurant seemed out of place. "Could we have a little service here!" he shouted. "Chop-chop". Then he clapped his hands. This caught the waiter's attention, and he shuffled over our table.

"Were you clapping your hands at me?" he asked.

"Calm down, calm down, *sommelier*" my father said. "If it isn't too much to ask of you—ii it wouldn't be too much above and beyond the call of duty, we would like a couple of Beefeater Gibsons".

"I don't like to be clapped at", the waiter said.

"I should have brought my whistle", my father said. "I have a whistle that is audible only to the ears of old waiters. Now, take out your little pad and your little pencil and see if you can get this straight: two Beefeater Gibsons, Repeat after me: two Beefeater Gibsons".

"I think you'd better go somewhere else", the waiter said quietly.

"That", said my father, "is one of the most brilliant suggestions I have ever heard. Come on, Charlie, lei's get the hell out of here".

I followed my father out of that restaurant into another. He was not so boisterous this time. Our drinks came, and he cross-questioned me about the baseball season. He then struck the edge of his empty glass with his knife and began shouting again. *Garcon! Kellner! Cameriere! You!* Could we trouble you to bring us two more of the same".

"How old is the boy?" the waiter asked.

"That", my father said, "is none of your Goddamned business". "I'm sorry, sir", the waiter said, "but I won't serve the boy another drink".

"Well, I have some news for you", my father said. "I have some very interesting news for you. This doesn't happen to be the only restaurant in New York. They've opened another on the corner. Come on, Charlie".

He paid the bill, and I followed him out of that restaurant into another. Here the waiters wore pink jackets like hunting coats and there was a lot of horse tack on the walls. We sat down, and my father began to shout again. "Master of the hounds! Tallyhoo and all that sort of thing. We'd like a little something in the way of a stirrup cup. Namely, two Bibson Geefcaterers".

"Two Bibson Geefeaters?" the waiter asked, smiling.

"You know damned well what I want", my father said angrily. "I want two Beefeater Gibsons, and make it snappy. Things have changed in jolly old England. So my friend the duke tells me. Let's see what England can produce in the way of a cocktail".

"This isn't England", he said.

"Don't argue with me", my father said. "Just do as you're told".

"I just thought you might like to know where you are", the waiter said.

"If there is one thing I cannot tolerate", my father said, "it is an impudent domestic. Come on, Charlie".

The fourth place we went to was Italian. "*Buon giorno*", my father said. "*Per favore, possiamo avere due cocktail americani, forti, forti, Molto gin, poco vermut*".

"I don't understand Italian", the waiter said.

"Oh, come off it", my father said. "You understand Italian, and you know damned well you do. Vogliano due cocktail americani. *Subito*".

The waiter left us and spoke with the captain, who came over to our table and said, "I'm sorry, sir, but this table is reserved".

"All right", my father said. "Get us another table".

"All the tables are reserved", the captain said.

"I get it", my father said, "You don't desire our patronage. Is that it? Well, the hell with you. *Vada aH'inferno*. Let's go, Charlie".

"I have to get my train". I said.

"I'm sorry," my father said. "I'm terribly sorry". He put his arm around me and pressed me against him. "I'll walk you back to the station. If there had only been time to go up to my club".

"That's all right, Daddy", I said.

"I'll get you a paper", he said. "I'll get you a paper to read on the train".

Then he went up to a news stand and said, "Kind sir, will you be good enough to favor me with one of your God-damned, no-good, ten-cent afternoon papers?" The clerk turned away from him and stared at a magazine cover. "Is it asking too much, kind sir", my father said, "is it asking too much for you to sell me one of your disgusting specimens of yellow journalism?"

"I have to go, Daddy", I said. "It's late".

"Now, just wait a second, sonny", he said. "Just wait a second.. I want to get a rise out of this chap".

"Goodbye, Daddy", I said, and I went down the stairs and got my train, and that was the last time I saw my father.

## Tasks

1) What can you say about the plot-structure and the composition of the story?

2) What was Charlie's first impression of his father? Pick out SD's employed by the author to express Charlie's feelings.

3) Study the speech of Charlie's father and comment on the way Chivcr depicts his character through his speech.

4) What impression have father's behavior and manner of speech produced on the waiters, the clerk, and his son?

5) Comment on the implication of the phrases, given at the beginning and at the end of the story: "The last time I saw my father was ...; "... and that was the last time I saw my father".

6) What is the author's attitude to Charlie's father? Does he make his attitude quite obvious, or on the contrary prefers to be non-committal?

7) Speak on the implied meaning of the story's title. What makes it sound bitterly ironical?

8) What is your attitude to the problem of "fathers and sons" presented in the story?

## SEMINAR 10

### TEXT INTERPRETATION

#### *Technology of the seminar*

<i>The number of students: 10 – 15</i>	Time: 2 hours
<i>Form of the lesson</i>	Practical lesson. Round table discussion. Quizzing.
<i>Plan (Contents) of the lesson</i>	<ol style="list-style-type: none"> <li>1. Text interpretation and linguopragmatics</li> <li>2. Brief instructions of interpreting the literary text</li> <li>3. Interpretation of a literary text</li> </ol>
<i>The aim of the lesson:</i> Developing theoretical data and practical skills in fundamentals of text interpretation as a linguistic discipline; developing skills for literary text interpretation.	
<i>Pedagogical objectives</i>	<i>The results of training activity</i>
<ul style="list-style-type: none"> <li>• Expanding and systematizing knowledge of the relationship between Text interpretation and linguopragmatics;</li> <li>• Developing knowledge needed to identify the fundamentals of</li> </ul>	<ul style="list-style-type: none"> <li>• Clarifying the main aspects of the relationship between Text interpretation as a linguistic discipline and linguopragmatics;</li> <li>• Clarifying the role text interpretation with respect to linguopragmatics;</li> </ul>

<p>text interpretation and its relation to linguopragmatic;</p> <ul style="list-style-type: none"> <li>• Developing knowledge about the main three stages of interpretation of a literary text (1.Preparatory stage. 2. Main stage. 3. Conclusive stage.);</li> <li>• Developing knowledge and skills for the interpretation of a literary text.</li> </ul>	<ul style="list-style-type: none"> <li>• Clarifying and identifying the main three stages of interpretation of a literary text (1.Preparatory stage. 2. Main stage. 3. Conclusive stage);</li> <li>• Interpreting the literary text (The Broken Boot by J. Galsworthy).</li> </ul>
<i>The ways of teaching and technique</i>	Making presentation, round table discussion, brain-storming, quizzing, multiple choice test
<i>Means of teaching</i>	Text of the lecture, problem questions, multiple choice questions.
<i>Teaching forms</i>	Individual, frontal, group working
<i>Teaching conditions</i>	Classroom equipped with IT
<i>Monitoring and evaluating</i>	Oral speech control, quiz, self-control, Rating system evaluation

### ***Technological map of the seminar***

<i>Periods of the working process</i>	<i>Contents of the activity</i>	
	<i>Teacher (Trainer)</i>	<i>Student</i>
I I-stage Introduction to the course (20 minutes)	1.1. Presents the subject of the lesson, its aim and objectives; gives information on the main discussion points and types of activities	Listens, writes
	2.1 Asks the questions concerning the main points in relationship between text interpretation as a linguistic discipline and linguopragmatics (Appendix 2).	Gives answers to the questions
	2.2. Presents the brief instructions of a	Considers the instructions for literary

	literary text interpretation (Appendix 2).	text analysis
	2.3 Presents the short story for the purpose of developing the skills in text interpretation (Appendix 3).	Interprets the text of the story on the basis of the suggested scheme of literary text interpretation and stylistic analysis
III-stage Final stage (10 minutes)	3.1. Makes conclusions on the assignments and types of activities used during the lesson.	Listen and express ideas
	3.2. Analyzes and evaluates the students' activity in developing knowledge and skills in literary text interpretation and stylistic analysis.	Listens

## APPENDIX 2

1. What does linguopragmatics deal with?
2. The parameters of communicative pragmatic situation and their specific features in the process of literary communication?
3. What do you understand by pragmatic information?
4. What is the aim of linguopragmatic analysis?
5. The system of relations used in the process of linguopragmatic analysis.

## APPENDIX 2

### BRIEF INSTRUCTIONS FOR LITERARY TEXT INTERPRETATION

#### Methods and Ways of Interpretation

Interpretation of a belles-lettres work comprises the following three stages:  
1. Preparatory stage. 2. Main stage. 3. Conclusive stage.

The preparatory stage requires the readers' acquaintance with the author's literary career and the cultural context. The knowledge of the historical situation and the concrete circumstance of the creation of the literary text will help the

reader to see the author's pragmatic task, i.e. the purpose of his book. The author's biography, an outline of his previous works, the information about his world outlook, his social sympathies, his aesthetic credo etc. will prepare the reader for understanding ambiguous and obscure places in the text and for comprehending the book's message.

The main stage deals with the belles-lettres text itself and comprises two steps; Step A and Step B.

Step A presupposes reading the imaginative production for the sake of its content-factual information, i.e. the plot of the novel or story and the roles of its main personages. Simultaneously the reader acquaints himself with the vertical context, i.e. the commentary to the text, explaining quotations from world classics, allusions and elucidating different proper and geographic names and historic facts. If the book is not supplied with a commentary, the reader can consult an encyclopaedia or other reference-books. Since this step deals with the text taken in its wholeness it is also convenient now to analyse its structure (with two kinds of segmentation: context — variative and volume-pragmatic traditional arrangement of text components), its composition (with all elements of the plot), its completeness and to a certain extent its integration.

Step B deals with the linguostylistic analysis of the text, comprising the following aspects: a) systematization of key-words and thematic words with subsequent inferences from their usage; b) decoding all lexical, syntactic and phonetic stylistic devices and other cases of foregrounding; c) selection of poetic details and commenting on their language capacity.

The conclusive stage is supposed to provide a final formulation of the Content-Conceptual Information based on the analyses of the modality of the text, its implicitness, the role of the title and its pragmatics. It will be revealed in the process of discussion among the recipients of the book (the students guided by their teacher).

The scheme of interpretation given below can help to organize the process of interpretation at the seminars with students. It is recommended that all students should be thoroughly acquainted with the scheme. For this purpose it is advisable to read and trans-late all items of the scheme in the auditorium at the introductory lesson under the teacher's guidance.

For discussion at the lesson the teacher can use those items from the scheme which are more significant for the chosen literary text.

## **APPENDIX 3**

### **LITERARY TEXT FOR ANALYSIS**

The actor, Gilbert Caister, who had been "out" for six months, emerged from his east-coast seaside lodging about noon in the day, after the opening of "Shooting the Rapids", on tour, in which he was playing Dr Dominick in the last

act. A salary of four pounds a week would not, he was conscious, remake his fortunes, but a certain

jauntiness had returned to the gait and manner of one employed again at last.

Fixing his monocle, he stopped before a fishmonger's and, with a faint smile on his face, regarded a lobster. Ages since he had eaten a lobster! One could long for a lobster without paying, but the pleasure was not solid enough to detain him. He moved upstreet and stopped again, before a tailor's window. Together with the actual tweeds, in which he could so easily fancy himself refitted, he could see a

reflection of himself, in the faded brown suit wangled out of the production of "Marmaduke Mandeville" the year before the war. The sunlight in this damned town was very strong, very hard on seams and buttonholes, on knees and elbows! Yet he received the ghost of aesthetic pleasure from the reflected elegance of a man long fed only twice a day, of an eyeglass well rimmed out from a soft brown eye, of a velour hat salvaged from the production of "Educating Simon" in 1912;

and in front of the window he removed that hat, for under it was his new phenomenon, not yet quite evaluated, his *mũche blanche*.

Was it an asset, or the beginning of the end? It reclined backwards on the right side, conspicuous in his dark hair, above that shadowy face always interesting to Gilbert Caister. They said it came from atrophy of the - something nerve, an effect of the war, or of undernourished tissue. Rather distinguished, perhaps, but-!

He walked on, and became conscious that he had passed a face he knew. Turning, he saw it also turn on a short and dapper figure - a face rosy, bright, round, with an air of cherubic knowledge, as of a getter-up of amateur theatricals.

Bryce-Green, by George!

"Caister? It is! Haven't seen you since you left the old camp.

Remember what sport we had over 'Gotta-Grampus'? By Jove! I am glad to see you. Doing anything with yourself? Come and have lunch with me."

Bryce-Green, the wealthy patron, the moving spirit of entertainment in that south-coast convalescent camp. And drawling slightly, Caister answered:

"I shall be delighted." But within him something did not drawl: "By God, you're going to have a feed, my boy!"

And - elegantly threadbare, roundabout and dapper - the two walked side by side.

"Know this place? Let's go in here! Phyllis, cocktails for my friend Mr Caister and myself, and caviare on biscuits. Mr Caister is playing here; you must go and see him."

The girl who served the cocktails and the caviare looked up at Caister with interested blue eyes. Precious! - he had been "out" for six months!

"Nothing of a part," he drawled, "took it to fill a gap." And below his waistcoat the gap echoed: "Yes, and it'll take some filling."

"Bring your cocktail along, Caister, we'll go into the little further room, there'll be nobody there. What shall we have - a lobstah?"

And Caister murmured: "I love lobstahs."

"Very fine and large here. And how are you, Caister? So awfully glad to see you - only real actor we had."

"Thanks," said Caister, "I'm all right." And he thought: "He's a damned amateur, but a nice little man."

"Sit here. Waiter, bring us a good big lobstah and a salad; and then - er - a small fillet of beef with potatoes fried crisp, and a bottle of my special hock! Ah! and a rum omelette - plenty of rum and sugah. Twig?"

And Caister thought: "Thank God, I do."

They had sat down opposite each other at one of two small tables in the little recessed room.

"Luck!" said Bryce-Green.

"Luck!" replied Caister; and the cocktail trickling down him echoed: "Luck!"

"And what do you think of the state of the drama?"

Oh! ho! A question after his own heart. Balancing his monocle by a sweetish smile on the opposite side of his mouth, Caister drawled his answer: "Quite too bally awful!"

"H'm! Yes," said Bryce-Green; "nobody with any genius, is there?"

And Caister thought: "Nobody with any money."

"Have you been playing anything great? You were so awfully good in 'Gotta-Grampus!'"

"Nothing particular. I've been - er - rather slack." And with their feel around his waist his trousers seemed to echo: "Slack!"

"Ah!" said Bryce-Green. "Here we are! Do you like claws? "

"Tha-a-nks. Anything!" To eat - until warned by the pressure of his waist against his trousers! What a feast! And what a flow of his own tongue suddenly released - on drama, music, art; mellow and critical, stimulated by the round eyes and interjections of his little provincial host.

"By Jove, Caister! You've got a mÿche blanche. Never noticed. I'm awfully interested in mÿches blanches. Don't think me too frightfully rude - but did it come suddenly? "

"No, gradually."

"And how do you account for it?"

"Try starvation," trembled on Caister's lips.

"I don't," he said.

"I think it's ripping. Have some more omelette? I often wish I'd gone on the regular stage myself. Must be a topping life, if one has talent, like you."

Topping?

"Have a cigar. Waiter! Coffee, and cigars. I shall come and see you tonight. Suppose you'll be here a week? "

Topping! The laughter and applause - "Mr Caister's rendering left nothing to be desired; its - and its - are in the true spirit of - !"

Silence recalled him from his rings of smoke. Bryce-Green was sitting, with cigar held out and mouth a little open, and bright eyes round as pebbles, fixed -

fixed on some object near the floor, past the corner of the tablecloth. Had he burnt his mouth? The eyelids fluttered; he looked at Caister, licked his lips like a dog, nervously and said:

"I say, old chap, don't think me a beast, but are you at all - er - er - rocky? I mean - if I can be of any service, don't hesitate! Old acquaintance, don't you know, and all that - "

His eyes rolled out again towards the object, and Caister followed them. Out there above the carpet he saw it - his own boot. It dangled slightly, six inches off the ground - split - right across, twice, between lace and toecap. Quite! He knew it. A boot left him from the role of Bertie Carstairs, in "The Dupe," just before the war. Good boots. His only pair, except the boots of Dr Dominick, which he was

nursing. And from the boot he looked back at Bryce-Green, sleek and concerned. Adrop, black when it left his heart, suffused his eye behind the monocle; his smile curled bitterly; he said:

"Not at all, thanks! Why?"

"Oh, n-n-nothing. It just occurred to me." His eyes - but Caister had withdrawn the boot. Bryce-Green paid the bill and rose.

"Old chap, if you'll excuse me; engagement at half past two. So awf'ly glad to have seen you. Good-bye!"

"Good-bye!" said Caister. "Thanks."

He was alone. And, chin on hand, he stared through his monocle into an empty coffee cup. Alone with his heart, his boot, his life to come... "And what have you been in lately, Mr Caister?" "Nothing very much lately. Of course I've played almost everything." "Quite so. Perhaps you'll leave your address; can't say anything definite, I'm afraid." "I - I should - er - be willing to rehearse on approval; or - if I could the part?" "Thank you, afraid we haven't got as far as that." "No? Quite! Well, I shall hear from you, perhaps." And Caister could see his own eyes looking at the manager. God! What a look!... A topping life! A dog's life! Cadging - cadging - cadging for work! A life of draughty waiting, of concealed beggary, of terrible depressions,

The waiter came skating round as if he desired to clear. Must go! Two young women had come in and were sitting at the other table between him and the door. He saw them look at him, and his sharpened senses caught the whisper:

"Sure - in the last act. Don't you see his mñ che blanche? "

"Oh! yes - of course! Isn't it - wasn't he - I"

Caister straightened his back; his smile crept out, he fixed his monocle. They had spotted his Dr Dominick!

"If you've quite finished, sir, may I clear? "

"Certainly. I'm going." He gathered himself and rose. The young women were gazing up. Elegant, with a faint smile, he passed them close, so that they could not see, managing - his broken boot.

## Tasks

- 1) Give a summary of the text.
- 2) Comment on the composition of the story. Does it contain all 'traditional parts'?
- 3) What additional information does the author give through reported speech in the second paragraph of the text?  
Note, *meche blanche* (Fr) — a lock of white hair.
- 4) There are some slang and colloquial words in direct speech!  
twig? — se? understand?  
quite too bally awful – too bad, terrible  
ripping, topping —splendid, excellent.

Are you rocky? — are you in reduced circumstances?

Do they help to approximate the written dialogue to its natural form and supplement its colloquial essence? What is the pragmatic effect of colloquial "out" in the author's narration?

- 5) Find the sentence in the text contrasting the wealthy patron, and the poor actor and name the stylistic device used in it.
- 6) A special kind of repetition, permeating the story, is a semantic refrain. The words uttered by men are echoed by personified objects. Find four cases of semantic refrain and comment on their peculiarities. Do they give redundant information or bring in additional nuances of meaning? Does this stylistic device contribute to-the categories of integration and cohesion of the text?
- 7) The word "topping" is used 4 times in the text. Comment on its meaning.
- 8) Describing the split boot that betrayed Caister's poverty J. Galsworthy doesn't name it all once, but slowly approaches it enhancing tension by the convergence of stylistic devices. Name them and comment on their functions.
- 9) Read the sentence "A drop, black when it left heart, suffused his eye behind the monocle; his smile curled bitterly". What makes-it expressive?
- 10) Which passage of the text is written in a retrospective manner? What form of context-variative segmentation of the text prevails here?  
Does the treble repetition of the word "cadging" enable the reader to feel the actor's despair more keenly? Is the subsequent enumeration arranged in the order of gradation?
- 11) Pick out descriptive, characteristic, implication and authenticity details and compose character-sketches of Gilbert Caister and Bryce-Green.
- 12) Formulate the conceptual information of the story.

## II. Муस्ताқил ишлар технологияси (топшириқлар)

### Assignments for self-study

#### Practice Section 1.

1. Comment on the notions of style and sublanguages in the national language.

2. What are the interdisciplinary links of stylistics and other linguistic subjects such as phonetics, lexicology, grammar, and semasiology? Provide examples.

How does stylistics differ from them in its subject-matter and fields of study?

3. Give an outline of the stylistic differentiation of the national English vocabulary: neutral, literary, colloquial layers of words;

areas of their overlapping. Describe literary and common colloquial strata of vocabulary, their stratification.

4. How does stylistic colouring and stylistic neutrality relate to inherent and adherent stylistic connotation?

5. Can you distinguish neutral, formal and informal among the following groups of words.

---

	A	B	C
1.	currency	money	dough
2.	to talk	to converse	To chat
3.	to chow down	to eat	To dine
4.	to start	to commence	To kick off
5.	insane	nuts	mentally ill
6.	spouse	hubby	husband
7.	to leave	to withdraw	to shoot off
	geezer	senior citizen	old man
9.	veracious	opens	sincere
10	mushy	emotional	sentimental

---

6. What kind of adherent stylistic meaning appears in the otherwise neutral word *feeling*?

*I've got no feeling paying interest, provided that it's reasonable. (Shute) I've got no feeling against small town life. **I** rather like it. (Shute)*

7. To what stratum of vocabulary do the words in bold type in the following sentences belong stylistically? Provide neutral or colloquial variants for them:

*I expect you've seen my hand often enough coming out with the **grub**.* (Waugh)

*She betrayed some embarrassment when she handed Paul the tickets, and a **hauteur** which subsequently made her feel very foolish. (Gather)*

*I must be off to my **digs**. (Waugh)*

*When the old boy **popped off** he left Philbrick everything, except a few books to Gracie. (Waugh)*

*He looked her over and decided that she was not appropriately dressed and must be a fool to sit downstairs in such **togs**. (Cather)*

*It was broken at length by the arrival of Flossie, splendidly **attired** in magenta and green. (Waugh)*

8. Consider the following utterances from the point of view of the grammatical norm. What elements can be labelled as deviations from standard English? How do they comply with the norms of colloquial English according to Mims and Skrebnev?

*Sita decided that she would lay down in the dark even if Mrs. Waldvogel came in and bit her. (Erdrich)*

*Always popular with the boys, he was, even when he was so full he couldn't hardly fight. (Waugh)*

*...he used to earn five pound a night... (Waugh)*

*I wouldn't sell it not for a hundred quid, I wouldn't. (Waugh)*

*There was a rapping at the bedroom door. "I'll learn that Luden Sorrels to tomcat." (Chappel)*

9. How does the choice of words in each case contribute to the stylistic character of the following passages? How would you define their functional colouring in terms of technical, poetic, bookish, commercial, dialectal, religious, elevated, colloquial, legal or other style?

Make up lists of words that create this tenor in the texts given below.

*Whilst humble pilgrims lodged in hospices, a travelling knight would normally stay with a merchant. (Rutherford)*

*Fo' what you go by dem, eh? W'y not keep to yo'self? Dey don' want you, dey don' care fo' you. H' ain' you got no sense? (Dunbar-Nelson)*

*They sent me down to the aerodrome next morning in a car. I made a check over the machine, cleaned filters, drained sumps, swept out the cabin, and refuelled. Finally I took off at about ten thirty for the short flight down to Batavia across the Sunda straits, and found the aerodrome and came on to the circuit behind the Constellation of K. L. M. (Shute)*

*We ask Thee, Lord, the old man cried, to look after this childt. Fatherless he is. But what does the earthly father matter before Thee? The childt is Thine, he is Thy childt, Lord, what father has a man but Thee? (Lawrence)*

*- We are the silver band the Lord bless and keep you, said the stationmaster in one breath, the band that no one could beat whatever but two indeed in the Eisteddfod that for all North Wales was look you.*

*I see, said the Doctor; I see. That's splendid. Well, will you please go into your tent, the little tent over there.*

*To march about you would not like us? Suggested the stationmaster, we have a fine flaglook you that embroidered for us was in silks. (Waugh)*

*The evidence is perfectly clear. The deceased woman was unfaithful to her husband during his absence overseas and gave birth to a child out of wedlock.*

*Her husband seemed to behave with commendable restraint and wrote nothing to her which would have led her to take her life... The deceased appears to have been the victim of her own conscience and as the time for the return of her husband drew near she became mentally upset. I find that the deceased committed suicide while the balance of her mind was temporarily deranged. (Shute)*

*I say, I've met an awful good chap called Miles. Regular topper. You know, **pally**. That's what I like about a really decent party - you meet such topping fellows. I mean some chaps it takes absolutely years to know, but a chap like Miles I feel is a pal straight away. (Waugh)*

*She sang first of the birth of love in the hearts of a boy and a girl. And on the topmost spray of the Rose-tree there blossomed a marvellous rose, petal following petal, as song followed song. Pale was it, at first as the mist that hangs over the river - pale as the feet of the morning. (Wilde)*

*He went slowly about the corridors, through the writing - rooms, smoking-rooms, reception-rooms, as though he were exploring the chambers of an enchanted palace, built and peopled for him alone.*

*When he reached the dining-room he sat down at a table near a window.*

*The flowers, the white linen, the many-coloured wine-glasses, the gay toilettes of the women, the low popping of corks, the undulating repetitions of the **Blue Danube** from the orchestra, all flooded Paul's dream with bewildering radiance. (Cather)*

## **Practice Section 2**

1. What is the relationship between the denotative and connotative meanings of a word?

Can a word connote without denoting and vice versa?

What are the four components of the connotative meaning and how are they represented in a word if at all?

2. Expound on the expressive and emotive power of the noun *thing* in the following examples:

*Jennie wanted to sleep with me - the sly thing! But I told her I should undoubtedly rest better for a night alone. (Gilman)*

*- I believe, one day, I shall fall awfully in love.*

*- Probably you never will, said Lucille brutally. That's what most old maids are thinking all the time.*

*Yvette looked at her sister from pensive but apparently insouciant eyes. Is it? she said. Do you really think so, Lucille? How perfectly awful for them, poor things! (Lawrence)*

*She was an honest little thing, but perhaps her honesty was too rational.*  
(Lawrence)

*So they were, this queer couple, the tiny, finely formed little Jewess with her big, resentful, reproachful eyes, and her mop of carefully-barbed black, curly hair, an elegant little thing in her way; and the big, pale-eyed young man, powerful and wintry, the remnant, surely of some old uncanny Danish stock...* (Lawrence)

3. How do the notions of expressive means and stylistic devices correlate? Provide examples to illustrate your point.

4. Compare the principles of classifications given in chapter 2. Which of them seem most logical to you? Sustain your view.

Draw parallels between Leech's paradigmatic and syntagmatic deviations and Skrebnev's classification. Apply these criteria to the analysis of the use of *brethren* and *married* in the following examples. Consider the grammatical category of number in A and the nature of semantic transfer in B. Supply the kind of tables suggested by Leech to describe the normal and deviant features of similar character.

Comment on the kind of deviation in the nonce-word *sistern* in A and the effect it produces.

A. *Praise God and not the Devil, shouted one of the Maker's male skills from the other side of the room.*

*The criminal lowered his eyes and muttered at his shoes:*

*Ah cut anybody who bruise me with Latin, goddammit.*

*Listen to him take the Mighty name in vain, brethren and sistern! said*

*Reinhart.* (Berger)

B. *My father was still feisty in 1940 - he was thirty years old and restless, maybe a little wild beneath the yoke of my mother's family. He truly had married not only my mother but my grandmother as well, and also the mule and the two elderly horses and the cows and chickens and the two perilous-looking barns and the whole rocky hundred acres of Carolina mountain farm.* (Chappel)

5. What kind of syntagmatic deviation (according to Leech) is observed in the following instance? What is the term for this device in rhetoric and other stylistic classifications? Where does it belong according to Galperin and Skrebnev?

*And in the manner of the Anglo-Saxon poetry that was its inspiration, he ended his sermon resoundingly:*

*High on the hill in sight of heaven,*

*Our Lord was led and lifted up.*

*That willing warrior came while the world wept,*

*And a terrible shadow shaded the sun*

*For us He was broken and gave His blood*

*King of all creation Christ on the Rood.*

(Rutherford)

6. What types of phonographic expressive means are used in the sentences given below? How do different classifications name and place them?

*C'mon, now. I'm not bringing this up with the idea of throwing anything back in your teeth - my God.* (Salinger)

*Little Dicky strains and yaps back from the safety of Mary's arms.* (Erdrich)

*Why shouldn't we all go over to the Metropole at Cwmpryddyg for dinner one night?"* (Waugh)

*I hear Lionel's supposeta be runnin' away.* (Salinger) *Who's that dear, dim, drunk little man?* (Waugh) *No chitchat please.* (O'Hara)

*I prayed for the city to be cleared of people, for the gift of being alone - a-l-o-n-e: which is the one New York prayer...* (Salinger) ,

" Here Cwmpryddyg is an invented Welsh town, an allusion to the difficult Welsh language.

*Sense of sin is sense of waste.* (Waugh)

*Colonel Logan is in the army, and presumably "the Major" was a soldier at the time Dennis was born.* (Follett)

7. Comment on the types of transfer used in such tropes as metaphor, metonymy, allegory, simile, allusion, personification, antonomasia. Compare their place in Galperin's and Skrebnev's systems. Read up on the nature of transfer in a poetic image in terms of tenor, vehicle and ground: И. В. Арнольд *Стилистика современного английского языка*. М., 1990. С. 74-82. Name and explain the kind of semantic transfer observed in the following passages.

*The first time my father met Johnson Gibbs they fought like tomcats.* (Chappel)

*I love plants. I don't like cut flowers. Only the ones that grow in the ground. And these water lilies... Each white petal is a great tear of milk. Each slender stalk is a green life rope.* (Erdrich)

*I think we should drink a toast to Fortune, a much-maligned lady.* (Waugh)

*...the first sigh of the instruments seemed to free some hilarious and potent spirit within him; something that struggled there like the Genius in the bottle found by the Arab fisherman.* (Cather)

*But he, too, knew the necessity of keeping as clear as possible from that poisonous many-headed serpent, the tongue of the people.* (Lawrence)

*Lily had started to ask me about Eunice. "Really, Gentle Heart", she said, "what in the world did you do to my poor little sister to make her skulk away like a thief in the night ?"* (Shaw)

*The green tumour of hate burst inside her.* (Lawrence)

*She adjusted herself however quite rapidly to her new conception of people. She had to live. It is useless to quarrel with your bread and butter.* (Lawrence)

*...then the Tudors and the dissolution of the Church, then Lloyd George, the temperance movement, Non-conformity and lust stalking hand in hand through the country, wasting and ravaging.* (Waugh)

*When the stars threw down their spears, And water'd heaven with their tears, Did he smile his work to see?*

(Blake)

8. As distinct from the above devices based on some sort of affinity, real or imaginary, there are a number of expressive means based on contrast or incompatibility (oxymoron, antithesis, zeugma, pun, malapropism, mixture of words from different stylistic strata of vocabulary). Their stylistic effect depends on the message and intent of the author and varies in emphasis and colouring. It may be dramatic, pathetic, elevated, etc. Sometimes the ultimate stylistic effect is irony. Ironic, humorous or satiric effect is always built on contrast although devices that help to achieve it may not necessarily be based on contrast (e. g. they may be hyperbole, litotes, allusion, periphrasis, metaphor, etc.)

Some of the basic techniques to achieve verbal irony are:

- praise by blame (or sham praise) which means implying the opposite of what is said;
- minimizing the good qualities and magnifying the bad ones;
- contrast between manner and matter, i. e. inserting irrelevant matter in presumably serious statements;
- interpolating comic interludes in tragic narration;
- mixing formal language and slang;
- making isolated instances seem typical;
- quoting authorities to fit immediate purpose;
- allusive irony: specific allusions to people, ideas, situations, etc. that clash discordantly with the object of irony;
- connotative ambivalence: the simultaneous presence of incompatible but relevant connotations.

Bearing this in mind comment on the humorous or ironic impact of the following examples.

Explain where possible what stylistic devices effect the techniques of verbal irony.

*- Have you at any time been detained in a mental home or similar institution? If so, give particulars. I was at Scone College, Oxford, for two years, said Paul. The doctor looked up for the first time. - Don't you dare to make jokes here, my man, he said, or I'll have you in the strait-jacket in less than no time. (Waugh)*

*I like that. **Me** trying to be funny. (Waugh)*

*I drew a dozen or more samples of what I thought were typical examples of American commercial art. ...I drew people in evening clothes stepping out of limousines on opening nights - lean, erect, super-chic couples who had obviously never in their lives inflicted suffering as a result of underarm carelessness - couples, in fact, who perhaps didn't have any underarms. ...I drew laughing, high-breasted girls aquaplaning without a care in the world, as a result of being amply protected against such national evils as bleeding gums, facial blemishes, unsightly hairs, and faulty or inadequate life insurance. I drew housewives who, until they reached for the right soap flakes, laid themselves wide open to straggly hair, poor posture, unruly children, disaffected husbands, rough (but slender) hands, untidy (but enormous) kitchens. (Salinger)*

*I made a Jell- O salad. - Oh, she says, what kind? - The kind full of nuts and bolts, I say, plus washers of all types. I raided Russel's toolbox for the special ingredients. (Erdrich)*

*Was that the woman like Napoleon the Great? (Waugh)*

*They always say that she poisoned her husband... there was a great deal of talk about it at the time. Perhaps you remember the case? - No, said Paul - Powdered glass, said Flossie shrilly, - in his coffee. - Turkish coffee, said Dingy. (Waugh)*

*You folks all think the coloured man hasn't got a soul. Anythin's good enough for the poor coloured man. Beat him, put him in chains; load him with burdens... Here Paul observed a responsive glitter in Lady Circumference's eye. (Waugh)*

*In the south they also drink a good deal of tequila, which is a spirit made from the juice of the cactus. It has to be taken with a pinch of salt. (Atkinson)*

*<>They could have killed you too, he said, his teeth chattering. If you had arrived two minutes earlier. Forgive me. Forgive all of us. Dolce Italia. Paradise for tourists." He laughed eerily. (Shaw)*

*He was talking very excitedly to me, said the Vicar... He seems deeply interested in Church matters. Are you quite sure he is right in the head? I have noticed again and again since I have been in the Church that lay interest in ecclesiastical matters is often a prelude to insanity. (Waugh)*

*So you're the Doctor's hired assassin, eh? Well, I hope you keep a firm hand on my toad of a son. (Waugh)*

9. Explain why the following sentences fall into the category of quasi-questions, quasi-statements or quasi-negatives in Skrebnev's classification. What's their actual meaning?

*- I wish I could go back to school all over again. - Don't we all, he said. (Shaw)*

*Are all women different? Oh, are they! (O'Hara)*

*I don't think no worse of you for it, no, darned if I do. (Lawrence) If it isn't diamonds all over his fingers! (Caldwell) Devil if I know what to make of these people down here. (Christie) Contact my father again and I'll strangle you. (Donleavy) Don't you ever talk to Rose?*

*Rose? Not about Mildred. Rose misses Mildred as much as I do. We don't even want to see each other. (O'Hara)*

10. Why are instances of repetition in the sentences given below called disguised tautology? How does it differ from regular tautology? What does this sort of repetition imply?

*Life is life.*

*There are doctors and doctors.*

*A small town's a small town, wherever it is, I said. (Shute)*

*I got nothing against Joe Chapin, but he's not me. I'm me, and another man is still another man. (O'Hara)*

*Well, if it can't be helped, it can't be helped, I said manfully. (Shaw)*

*Milan is a city, which cannot be summed up in a few words. For Italian speakers, the old Milanese dialect expression "Milan l'e Milan" (Milan is just Milan) is probably the best description one can give. (Peroni)*

*Beer was beer, too, in those days - not the gassy stuff in bottles. (Dickens)*

11. Does the term anti-climax (back-gradation) imply the opposite of climax (gradation)? What effect does each of these devices provide? How is it achieved in the following cases:

*- Philbrick, there must be champagne-cup, and will you help the men putting up the marquee? And Flags, Diana!... No expense should be spared... And there must be flowers, Diana, banks of flowers, said the Doctor with an expensive gesture. The prizes shall stand among the banks of flowers...*

*Flowers, youth, wisdom, the glitter of jewels, music, said the Doctor. There must be a band.*

*- I never heard of such a thing, said Dingy. A band indeed! You'll be having fireworks next.*

*- **And fireworks**, said the Doctor, and do you think it would be a good thing to buy Mr. Prendergast a new tie? (Waugh)*

*We needed a kind rain, a blessing rain, that lasted a week. We needed water. (Erdrich)*

*At first there were going to be forty guests but the invitation list grew larger and the party plans more elaborate, until Arthur said that with so many people they ought to hire an orchestra, and with an orchestra there would be dancing, and with dancing there ought to be a good sized orchestra. The original small dinner became a dinner dance at the Lantenengo Country Club. Invitations were sent to more than three hundred persons... (O'Hara)*

*Even the most hardened criminal there - he was serving his third sentence for blackmail - remarked how the whole carriage seemed to be flooded with the detectable savour of Champs-Elysee in early June. (Waugh)*

*Hullo, Prendy, old wine-skin! How are things with you?*

*Admirable, said Mr. Prendergast. I never have known them better. I have just caned twenty-three boys. (Waugh)*

### **Practice Section 3.**

1. What are the basic principles of stylistic grammar? How does grammatical metaphor correlate with lexical metaphor?

2. What is the essence of the grammatical gradation theory? Describe the types of grammatical transposition and provide your own examples to illustrate each type.

3. Consider the following sentences and comment on the function of morphological grammatical categories and parts of speech that create stylistic function:

*One night I **am standing** in front of Mindy's restaurant on Broadway, thinking of practically nothing whatever, when all of a sudden I feel a very terrible pain in my left foot. (Runyon)*

*It's good, **that**, to see you again, Mr. Philip, said Jim. (Caldwell)*

*Earth colours are his theme. When he shows up at the door, we see that he's even **dressing** in them. His pants are grey. His shirt is the same colour as his skin. Flesh colour. (Erdrich)*

***Now**, the Andorrans were a brave, warlike people centuries ago, as everybody was at one time or another - for example, take **your** Assyrians, who are now extinct; or **your** Swedes, who fought in the Thirty Years' War but haven't done much since except lie in the sun and turn brown... (Berger)*

*A gaunt and **Halloweenish** grin was plastered to her face. (Erdrich)*

*I walked past Mrs. Shumway, who jerked her head around in a startled **woodpeckerish** way... (Erdrich)*

*She's **the** Honourable Mrs. Beste-Chetwynde, you know - sister-in-law of Lord Pastmaster - a very wealthy woman, South American. (Waugh)*

*...there are two kinds of people, which we may call the **hurters** and the **hurtees**. The first get their satisfaction by working their will on somebody else. The second like to be imposed upon. (Burger)*

*To hear her was **to be beginning** to despair. (Jarrell)*

*But they domanage the building? Mrs. Doubleday said to him. (Cheever)*

*A band indeed! You' **ll be having** fireworks next. (Waugh)*

*I stare down at the bright orange capsules... I have to listen... so **we look at each other**, up and down, and up and down... Without us, **they say**, without Loise, it's the state hospital. (Erdrich)*

*Ah! That must be Aunt Augusta. Only relatives, or creditors, ever ring in that **Wagnerian** manner. (Wilde)*

*I got nothing against Joe Chapin, but he's not me. I'm me, and **another** man is still **another** man. (O'Hara)*

*That's not **the** Mr. Littlejohn I used to know. (Waugh)*

*I pronounce that the sentence on the defendants, Noelle Page and Lawrence Douglas, **shall** be execution by a firing squad. (Sheldon)*

*They **are all being** so formal. Let's play a game to break the ice. (Bell)*

*I wondered how the Moroccan boy... could stand meekly aside and watch her go off with another man.*

***Actors**, I thought. They must divide themselves into compartments. (Shaw)*

*Oh, I guess I love you, I **do** love the children, but I love myself, I love my life, it has some value and some promise for me... (Cheever)*

***Let** him say his piece, **the** darling. Isn't he divine? (Waugh)*

*It never was the individual sounds of a language, but the melodies behind them, that Dr. Rosenbaum imitated. For these his ear was **Mozartian**. (Jarrell)*

*They are allowed to have the train stoppedat every cross-roads... (Atkinson)*

4. Arrange syntactical expressive means described in Galperin's classification into four groups according to the major principles of stylistic syntax in addition to the illustrations given in the chapter above.

5. Identify syntactical stylistic devices used in the examples below and comment on their meaning in the context:

*I should have brought down a more attractive dress. This one, with its white petals gone dull in the shower steam, with its belt of lavender and prickling lace at each pulse point, I don't like.* (Erdrich)

*I begin my windshield-wiper wave, as instructed by our gym teacher, who has been a contestant for Miss North Dakota. Back and forth very slowly. Smile, smile, smile.* (Erdrich)

*Except for the work in the quarries, life at Egdon was almost the same as at Blackstone.*

*'Slops outside,' chapel, privacy.* (Waugh)

*It was for this reason the rector had so abjectly curled up, still so abjectly curled up before She-who-was Cynthia: because of his slave's fear of her contempt, the contempt of a born-free nature for a base-born nature.* (Lawrence)

*The warder rang the bell - Inside, you two! he shouted.* (Waugh)

*- Old man, Miles said amiably, if I may say so, I think you're missing the point.*

*- If I may say so, sir, Philippe said, I think I am missing nothing. What is the point?* (Shaw)

*You asked me what I had going this time. What I have going is wine. With the way the world's drinking these days, being in wine is like having a license to steal.* (Shaw)

*How kind of you, Alfred! She has asked about you, and expressed her intention - her intention, if you please! - to know you.* (Caldwell)

*When one is in town one amuses oneself. When one is in the country one amuses other people.* (Wilde)

*- There are lots of things I wanted to do - I wanted to climb the Matterhorn but I wouldn't blame the fact that I haven't on anyone else.*

*- You. Clime the Matterhorn. Ha. You couldn't even climb the Washington Monument.* (Cheever)

*There was no Olga. I had no consolation. Then I felt desperate, desolate, crushed.* (Cheever)

*- You get cold, riding a bicycle? he asked.*

*- My hands! she said clasping them nervously.* (Lawrence)

*If the man had been frightening before, he was now a perfect horror.* (Berger)

*My dear fellow, the way you flirt with Gwendolen is perfectly disgraceful. It is almost as bad as the way Gwendolen flirts with you.* (Wilde)

*Trouble is, I don't know if I want a business or not. Or even if I can pay for it, if I did want it.* (Shute)

*A man has a right to get married and have children, and I'd earned the right to have a wife, both in work and money. A man's got a right to live in his own place. A man has a right to make his life where he can look after his Dad and Mum a bit when they get old. (Shute)*

*...already we were operating five aircraft of four different types, and if we got a Tramp we should have six aircraft of five types...*

*A Tramp it would have to be, and I told them of my money difficulty. (Shute)*

*Damrey Phong, though healthy, is a humid place. (Shute)*

*He's made his declaration. He loves me. He can't live without me. He'd walk through fire to hear the notes of my voice. (Cheever)*

*That's the fooliest thing I ever heard. (Berger)*

#### **Practice Section 4.**

1. What extralinguistic factors are involved in the notion of style? How do style and personal factors correlate? What styles exist in any national language?

2. What is the literary norm of a language? What does the term 'a norm variation' imply? How is each style characterised by the . function it fulfils?

3. Comment on the sociolinguistic and stylistic factors that account for the use of regional, social, and occupational varieties of the language.

4. Compare the classifications of functional styles in English described in this chapter.

5. Identify the functional style in each of the texts given below and point out the distinctive features that testify to its specific character.

*It has long been known that when exposed to light under suitable conditions of temperature and moisture, the green parts of plants use carbon dioxide from the atmosphere and release oxygen to it. These exchanges are the opposite of those, which occur in respiration. The process is called photosynthesis. In photosynthesis, carbohydrates are synthesized from carbon dioxide and water by the chloroplasts of plant cells in the presence of light. Oxygen is the product of the reaction. For each molecule of carbon dioxide used, one molecule of oxygen is released. A summary chemical equation for photosynthesis is:*



*You was sharp, wasn't you, to catch me like that, eh? By Ga-ard, you had me fixed proper, proper you had. Darn me, you fixed me up proper - proper, you did.*

*I don't think no worse of you for it, no, darned if I do. Fine pluck in a woman's what I admire. That I do indeed.*

*Wefetfrom the start, we did. And, my word, you begin again quick the minute you see me, you did. Dam me, you was too sharp for me. A darn fine woman, puts up a darn good fight. Dam me if I could find a woman in all the darn States as*

could get me down like that. Wonderful fine woman you be, truth to say, at this minute. (Lawrence)

**Wal-Mart told to raise German prices**

Wal-Mart's European expansion plans suffered their second blow in a week as the German competition authority ordered the retailer to raise key prices in its German hypermarkets.

**Prince to buy Kirchpay-TV stake**

Prince Al-Valeed of Saudi Arabia plans to buy a 3.2 per cent stake in the pay television operation of German Leo Kirch.

**Japanese debt downgraded second time**

The Japanese government was struck a humiliating blow when Moody's, the US credit rating agency, downgraded Japan's domestic currency debt for the second time in two years.

**SAP prices consultancy at top of range**

SAP, Europe's largest software group, is likely to price shares in SAP SI, its consultancy, at the top of its book-building range.

**Enel subsidiary mulls Infostrada buy**

Enel, Italy's main electricity utility, expressed strong interest in its telecommunications subsidiary, Wind, buying its Italian fixed-line rival, Infostrada.

In your letter of 15<sup>th</sup> ultimo you advise us of the problem of finding skilled personnel. In this connection we wish to state that only about 12 per cent of skilled workforce is engaged in minor industrial activity associated with servicing the city's growth.

We enclose herewith a schedule of the work and the work progress report thereon and we wish to state that among considerations influencing the selection of sites is the desire to maintain residential amenity. We wish to state that several specialized industries have been established in terms of article 3 of the said contract.

"It certainly is great Bourbon!" said Bartlett, smacking his lips and putting his glass back on the tray.

"You bet it is!" Greg agreed. "I mean you can't buy that kind of stuff any more. I mean it's real stuff. You help yourself when you want another. Mr. Bartlett is going to stay all night, sweetheart. I told him he could

get a whole lot more of a line on us that way than just interviewing me in the office. I mean I'm tongue-tied when it comes to talking about **my** work and my success. I mean it's better to see me out here as I am. **in** my home, with my family."

"But, sweetheart," said his wife, "what about Mr. Latham?"

"Gosh! I forgot all about him! I must phone and see if I can call it off.

That's terrible!" (Lardner)

**Practice Section 5**

1. What is implied in the separation of the author's stylistics from the reader's? How do the processes of encoding and decoding differ?

2. Comment on the factors that may prevent the reader from adequately decoding the author's imagery and message?

3. Speak on the origin and importance of the notion foregrounding for stylistic analysis.

4. There is a convergence of expressive means in the passage below. Try to identify separate devices that contribute to the poetic description of a beautiful young girl: types of repetition, metaphor, sustained metaphor, catachresis, aUiteration,

, inversion, coupling, semantic field:

*On her face was that tender look of sleep, which a nodding flower has when it is full out. Like a mysterious early flower, she was full out, like a snowdrop which spreads its three white wings in a flight into the waking sleep of its brief blossoming. The waking sleep of her full-opened virginity, entranced like a snowdrop in the sunshine, was upon her.* (Lawrence)

The basic principle in the next passage (that describes how only one of the two relatives became the sole heir to the old man's money) is that of contrast and the method of convergence ensures the ample interpretation of the author's intention. Explain the intention and find the devices that deliver it.

*From the start Philbrick was the apple of the old chap's eye, while he couldn't stick Miss Grade at any price.*

*Philbrick could spout Shakespeare and **Hamlet** and things by the yard before Grade could read "The cat sat on the mat". When he was eight he had a sonnet printed in the local paper. After that Grade wasn't in it anywhere. She lived with the servants like Cinderella.* (Waugh)

5. How is the effect of defeated expectancy achieved in the examples below? What are the specific devices employed in each case?

*Celestine finally turned on the bench and put her hand over Dot's. - Honey, she said, would it kill you to say 'yes'?*

- *Yes, said Dot.* (Erdrich)

*St. Valentine's Day, I remembered, anniversary for lovers and massacre.* (Shaw)

- *It's little stinkers like you, he said, who turn decent masters savage. - Do you think that's so very complimentary?*

- *I think it's one of the most complimentary things I ever heard said about a master, said Beste-Chetwynde.* (Waugh)

*I think that, if anything, sports are rather worse than concerts, said Mr. Prendergast. They at least happen indoors.* (Waugh)

*...the Indian burial mound this town is named for contain the things that each Indian used in their lives. People have found stone grinders, hunting arrows and jewelry of colored bones. So I think it's no use. Even buried, our things survive.* (Erdrich)

- *Would this be of any use? Asked Philbrick, producing an enormous service revolver. Only take care, it's loaded.*

- *The very thing, said the Doctor. Only fire into the ground, mind. We must do everything we can to avoid an accident. Do you always carry that about with you?*

- *Only when I'm wearing my diamonds, said Philbrick. (Waugh)*

*When we visited Athens, we saw the Apocalypse. (Maleska)*

*Texans, quite apart from being tall and lean, turned out to be short and stout, hospitable, stingy to a degree, generous to a fault, even-tempered, cantankerous, doleful, and happy as the day is long. (Atkinson)*

6. Explain how the principle of coupling can be used in analyzing the following passages. What types of coupling can you identify here?

*Feeding animals while men and women starve, he said bitterly. It was a topic; a topic dry, scentless and colourless as a pressed flower; a topic on which in the school debating society one had despaired of finding anything new to say. (Waugh)*

*You asked me what I had going this time. What I have going is wine. With the way the world's drinking these days, being in wine is like having a license to steal. (Shaw)*

7. In many cases coupling relies a lot on semantic fields analysis. Show how these principles interact in the following passage.

*The truth is that motor-cars offer a very happy illustration of the metaphysical distinction between 'being' and 'becoming'. Some cars, mere vehicles, with no purpose above bare locomotion, mechanical drudges... have definite 'being' just as much as their occupants. They are bought all screwed up and numbered and painted,*

*and there they stay through various declensions of ownership, brightened now and then with a lick of paint... but still maintaining their essential identity to the scrap heap.*

*Not so the **real** cars, that become masters of men; those vital creations of metal who exist solely for their own propulsion through space, for whom their drivers are as important as the stenographer to a stockbroker. These are in perpetual flux; a vortex of combining and disintegrating units, like the confluence of traffic where many roads meet. (Waugh)*

8. Workings in groups of two or three try to define the themes of the following text with a description of a thunderstorm. Let each group arrange the vocabulary of the passage into semantically related fields, for example: storm sounds, shapes, colors, supernatural forces, etc.

*We... looked out the mucking hole to where a tower of lightning stood. It was a broad round shaft like a great radiant auger, boring into cloud and mud at once. Burning. Transparent. And inside this cylinder of white-purple light swam shoals of creatures we could never have imagined. Shapes filmy and iridescent and veined like dragonfly wings erranded between the earth and heavens. They were moving to a music we couldn't hear, the thunder blotting it out for us. Or maybe the*

*cannonade of thunder was music for them, but measure that we couldn't understand.*

*We didn't know what they were.*

*They were storm angels. Or maybe they were natural creatures whose natural element was storm, as the sea is natural to the squid and shark. We couldn't make out their whole shapes. Were they mermaids or tigers? Were they clothed in shining linen or in flashing armor? We saw what we thought we saw, whatever they were, whatever they were in process of becoming.*

*This tower of energies went away then, and there was another thrust of lightning just outside the wall. It was a less impressive display, just an ordinary lightning stroke, but it lifted the three of us thrashing in midair for a long moment, then dropped us breathless and sightless on the damp ground. (Chappell)*

9. Comment on the type of deviation in the following semi-marked structures.

*Did you ever see a dream walking? (Cheever)*

*Man in the day or wind at night*

*Laid the crops low, broke the grape's joy. (Thomas)*

*I think cards are divine, particularly the kings. Such **naughty** old faces!*  
(Waugh)

*The Maker's white coat and black visage had disappeared from the street doorway. Reinhart got a premonition of doom when he saw the color combination with which they had been replaced: policeman's midnight blue and Slavic-red face, but the pace helped keep his upper lip stiff. (Berger)*

*Ask Pamela; she's so brave and manly. (Waugh)*

*It was Granny whom she came to detest with all her soul... her Yvette really hated, with that pure, sheer hatred which is almost a joy. (Lawrence)*

*...everyone who spoke, it seemed, was but biding his time to shout the old village street refrain which had haunted him all his life, "Nigger! - Nigger! - White Nigger!" (Dunbar-Nelson)*

*To hear him speak French, if you didn't try to understand what he was saying, was as good as attending "Phedre": he seemed a cloud that had divorced a textbook of geometry to marry Guillaume Apollinaire... (Jarrell)*

10. Read the story by Paul Jennings and try to apply some of the principles of decoding to find out the real meaning and the implications of what the author encoded. Comment on the author's use of such devices as sustained metaphor, allegory, allusions, irony and phonographical means. Can you find instances of semi-marked structures, defeated expectancy, convergence and other means of foregrounding. Speak about the theme and the message of this story.

### **Red-blooded 3/4 rose**

*There was once an article in the **Observer** by Dr Bronowski in which he said that mathematics ought to be taught as a language. At the time I had fantasies of passages like this:*

*"It is time (the Government)<sup>2</sup> up to the situation.*

*the country , , -*

On > 1 issue---, and unless they treat the Opposition as-

2

in hammering out a bipartisan policy they will not get to  $\sqrt{}$ (our troubles). All the omens . 2 trouble in the Middle East..." \*

\* Crib for art students, beatniks, peasants: (The Government)<sup>2</sup>: the government squared. > 1: more than one. =: equals.

$\sqrt{}$ (our troubles): the root of our troubles. . 2: point to recurring.

But of course that wasn't the idea at all. Years ago I got off the mathematics train at Quadratic Equations - a neat, airy little station with trellis, ivy, roses, a sunlit platform. There was just a hint of weirdness now and then - stationmaster made clicking noises in his throat, there was an occasional far-off harmonious humming in the sky, strange bells rang; one knew the frontier was not far away,

Where the line crosses into the vast country of Incomprehensibility, the jagged peaks of the Calculus Mountains standing up, a day's journey over its illimitable plains.

The train thundered off into those no doubt exhilarating spaces, but without me. I sniffed the mountainy air a little, then I crossed the line by the footbridge and went back in a fusty suburban train to my home town. Contemptible Ignorance. This train had no engine; it was simply a train of carriages rolling gently down through the warm orchards of Amnesia Hill.

The only language we speak in that town is, well, language (we're not *mad* about it like those people at Oxford; we know the world is infinite and real, language is about it, it isn't it). But we have got typewriters, and they introduce mathematics into language in their own way.

Even without those figures on the top row, 1 to 9 (all you need) there is something *statistical* about the typewriter as it sits there. It contains instantaneously the entire alphabet, the awful pregnant potentiality of everything. I am certain most readers of this article will have read somewhere or other a reference to the odds against a monkey's sitting at a typewriter and writing *Hamlet*.

For some reason philosophical writers about chance, design and purpose are led irresistibly to this analogy. Nobody ever suggests the monkey's

writing *Hamlet* with a pen, as Shakespeare did. With a pen a monkey would get distracted, draw funny faces, found a school of poetry of its own. There's something about having the whole alphabet in front of it, on a machine, that goads the monkey to go on, for *millions* of years (but surely the evolution would be quicker?), persevering after heartbreaking setbacks; think of getting the whole of *King Lear* right until it came to the lines over the dead body of Cornelia, which would come out:

*Thou'It come no more Never, never, never, never, ever or, on my typewriter - Necer, neved, lever, nexelm vrevney.*

The typewriter knows very well how to mix language and mathematics, the resources between A and Z and 1 and 9, in its own sly way. Mine likes to put 3/4 instead of the letter p. How brilliantly this introduces a nuance, a *frisson* of chance

*and doubt into many words that begin so well with this confident, explosive consonant! How often is one disappointed by a watery  $\frac{3}{4}$  ale ale! How often does some much-publicized meeting of statesmen result in the signing of something that the typists of both sides know is just a  $\frac{3}{4}$  act! How many  $\frac{3}{4}$  apists one knows! How many people praised for their courage are not so much plucky as just  $\frac{3}{4}$  lucky.*

*Most of all, is not the most common form of social occasion to-day the cocktail  $\frac{3}{4}$  arty? One always goes expecting a real party, but nine times out of ten turns out to be a  $\frac{3}{4}$  arty; all the people there have some sort of connection with the  $\frac{3}{4}$ ' arts such as advertising, films, news  $\frac{3}{4}$  apers - although there is often a real  $\frac{3}{4}$  ainter or two. After a few  $\frac{3}{4}$  ink gins one of the  $\frac{3}{4}$  ainters makes a  $\frac{3}{4}$  ass at one of those strange silent girls, with long hair and sullen  $\frac{3}{4}$  outing lips, that one always sees at  $\frac{3}{4}$  arties (doubtless he thinks she will be  $\frac{3}{4}$  liable). There may be*

*some V. I.,  $\frac{1}{4}$  (on my typewriter the capital  $\frac{3}{4}$  is a  $\frac{1}{4}$ ) " as the chief guest - an M.  $\frac{1}{4}$ , or a fashionable  $\frac{3}{4}$  reacher (nothing so grand as the  $\frac{1}{4}$  rime Minister, of course. Guests like that are only at real parties, given by Top  $\frac{1}{4}$  eople); but at a  $\frac{3}{4}$  arty it is always difficult to get the interesting guest to himself, to  $\frac{3}{4}$  I<sub>4</sub> in him down in an argument, because of the  $\frac{3}{4}$  rattle going on all round.*

*Of course this isn't mathematical language in Dr Bronowski's sense. But you've got to admit it's figurative.*

\* That's mathematics for you. I have an obscure feeling it should be either  $\frac{9}{16}$  or  $1\frac{1}{2}$

## И, ОИ, ЯИ БҮЙИЧА НАЗОРАТ САВОЛЛАРИ

### QUESTIONS

1. The subject matter of stylistics
2. Types of stylistics
3. The object and methods of stylistic analysis
4. The layers in the vocabulary
5. The literary layer of the vocabulary
6. The colloquial layer of the vocabulary
7. Functional styles in English
8. Belles-letters style
9. Scientific style

10. Newspaper style
11. Publicistic style
12. Official documents style
13. Some characteristics of Oral type of speech
14. Some characteristics of Written type of speech

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### **1. Define Lexical SD.**

- 1). She is a fox.
- 2). He is a Don Juan.
- 3). Never in her life wore she any gold.
- 4). Poor little rich girl.

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### **2. Define Lexical SD.**

- 1). The man keeps a good table.
- 2). She became a machine in her husband's house.
- 3). Her aunt was thousand years old.
- 4). Are you engaged?

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### **3. Define Lexical SD.**

- 1). Marble spoke.
- 2). He took his hat and his leave.
- 3). He barricaded behind "The Times".
- 4). It was an open secret.

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### **4. Define Lexical SD.**

- 1). The night swallowed him up.
- 2). It was the never-to be-forgotten day.
- 3). You need 3 doctors: Dr.Rest, Dr.Diet., Dr.Fresh Air.
- 4). He supported his family by a pen.

---

### **5. Define Lexical SD.**

- 1). She spent all night on a sleepless pillow.
  - 2). You are a real Monte Cristo.
  - 3). The sky lamp of the night has gone.
  - 4). She lost her purse, head and reputation.
- 

Variant-1            Define lexical SD.

1. The face of London was now strangely altered.
2. I like Byron.
3. Stoney smiled the sweet smile of an alligator.
4. Her family is one aunt about a thousand years old.
5. If you are wrong, you are wrong in the right way.
6. And again there was a silence between them. a long aching silence.
7. She always glances up and glances down and doesn't know where to look and looks all the prettier.
8. She had her breakfast and her bath.
9. "I'll fight you, Cheese face!"

Variant-2            Define lexical SD.

1. He supported his family by the pen.
2. They were all touched now in their pockets.
3. She jumps gracefully as an elephant.
4. His eyes had a look of a dog.
5. I haven't seen you for ages.
6. Of course, it was an open secret.
7. We called him Mr. Know-All and he took it as a compliment.
8. Can you see a lady?
9. I was such a shy little thing that I seldom dared to open my lips and never dared to open my heart to anybody else.

Variant-3            Define lexical SD.

1. The kettle boils.
2. What a happy woman was rose! Her husband used to drink every night and beat his Rose sometimes.
3. She is a machine in her husband's house.
4. Million-coloured rainbow.
5. "Fool", said the old man bitinglly.
6. She was a damned nice woman.
7. There was three doctors you need, Dr. Rest, Dr. Diet, Dr. and Dr. Fresh Air.
8. Are you engaged?

9. “Sally”, he said in a voice as low as his intentions. Let’s go out to the kitchen.

Variant-4            Define lexical SD.

1. She had no roof over her head.
2. It is clever not to take an umbrella in such a rainy day!
3. Style is the dress of thought.
4. I would give worlds to see you.
5. “Welcome to Reno, the biggest little town in the world”.
6. He vanished with the swiftness of a bird.
7. He is a regular Sherlock Holmes.
8. The Importance of Being Earnest.
9. It was past 12 before he took the candle and his radiant face out of the room.

Card-1                Define lexico-syntactical SD.

1. She was obstinate as a mule.
2. Don’t use big words. They mean so little.
3. I was earning enough money to keep body and soul together.
4. I don’t attach any value to money. I don’t care about it, I don’t know about it, I don’t want it, I don’t keep it.
5. The old man displayed a curiosity about the galleries and the painters who exhibited in them. How were the galleries run? Who selected the canvases for the exhibition? An idea was forming in his brain.
6. “And I have been as blind as a bat!” he cried...
7. He who only five months before had looked for her so eagerly. The liar! The brute! The monster!
8. Dead or alive.

Card-2                Define lexico-syntactical SD.

1. When my wife is angry she is hot as an oven.
2. Mrs. Nork had a large home and a small husband.
3. It is done—past—finished!
4. I hope I shall kick the bucket before I’m as old as grandfather.
5. “I can’t do a thing with him,” he told the doctor. “he won’t take his pineapple juice. He doesn’t want me to read to him. He hates the radio. He doesn’t like anything!”
6. Her shoulder touched his as lightly as a butterfly touches a flower.
7. Yes or No.
8. Doctor Caswell went to his friend, Judson Livingstone, head of the Atlantic Art Institute, and explained the situation. Livingstone had just the young man—Frank Swain, eighteen years old and a promising student. He needed the

money. Ran an elevator at night to pay his tuition. How much would he get?  
Five dollars a visit. Fine.

Card-3                    Define lexico-syntactical SD.

1. The air was warm and felt like as we stepped off the plane.
2. He ordered the bottle of the worst possible port wine, at the highest possible price.
3. I was well inclined to him when I saw him. I liked him when I got acquainted, I admire him now.
4. "People put on black to remember people when they're gone". "Where gone?" asked the child.
5. "So I've come to be servant to you". "How much do you want?" "I don't know. My keep, I suppose". Yes, she could cook. Yes, she could wash. Yes, she could mend, she could darn. She knew how to shop a market.
6. "I've been so unhappy here, dear brother, sobbed poor Kate". "So very, very miserable".
7. Sooner or Later.
8. He watched them eating, and decided that they ate like pigs.

Card-4                    Define lexico-syntactical SD.

1. She has always been as live as a bird.
2. The workers are underpaid and overworked.
3. There are drinkers. There are drunkards. There are alcoholics.
4. She was still fat, the destroyer of her figure sat at the head of the table.
5. "Upon my word and honour, upon my life, upon my soul, Miss Summerson, as I am a living man, I'll act according to your wish!"
6. Man is harsher than iron, harder than stone and more delicate than a rose.
7. The book has a power, so to speak, a very exceptional power, in fact one may say without exaggeration it is the most powerful book of the month...
8. I was earning enough money to keep body and soul together.

Card-5                  Define lexico-syntactical SD.

1. He has a tongue like a sword (like a knife).
2. He would make some money and then he would come back and marry his dream from Blackwood.
3. I never saw such a winter. More snow, more cold, more sickness, more death.
4. She thought of June's father, young Jolyon who has run with that foreign girl. Ah, what a sad blow to his father and to them all. Such a promising young fellow!
5. He had no more idea of money than a cow.
6. Something significant may come out at last, which may be original or heroic, may be madness or wisdom.
7. She was still fat, the destroyer of her figure sat at the head of the table.

8. They were made for each other, sent into the world for each others, born for each other.

Card-1 Define syntactical SD.

1. Out came the man.
2. “The love of Ruth! What could be more desirable to the starved heart of Martin?”
3. It were better that he knew nothing. Better for common sense, better for him, better for me.
4. What is it? Who is it? When was it? Where was it? How was it?
5. Gay and Marry was the time.
6. We were talking about how bad we were—bad from a medical point of view I mean, of course.
7. Who will wish to speak to them who never can understand?
8. The public wants a thing, therefore it is supplied with it; or the public is supplied with a thing, therefore it wants it.
9. She was smartly dressed... and her cheeks and lips were rouged a little. And her eyes shone. And as usually she was satisfied with herself.

Card-2 Define syntactical SD.

1. It went the horses, it got the travellers.
2. Can we fly, my friends? We cannot. Why can we not fly? Is it because we are born to walk?
3. He sat, still and silent, until his future landlord accepted his proposals and brought writing materials to complete the business. He sat, still and silent, while the landlord wrote.
4. The horses were fresh, the roads were good, and the driver was willing.
5. Talent he was, money he has not.
6. Mr. Winkle is gone. He must be found, found and brought back to me.
7. What deep wounds are ever closed without scar?
8. There are so many sons who won't have anything to do with their fathers, and so many fathers who won't speak to their sons.
9. I may live five years or five minutes. Arteries wrong, heart wrong, kidneys wrong.

Card-4 Define syntactical SD.

1. Women are not made for attack. Wait they must.
2. What words shall describe the Mississippi, great father of rivers, who young children like him?
3. Failure meant poverty, poverty meant squalor, squalor led to the death of the hotel.
4. I know the world and the world knows me.
5. Eagerly I wished the summer.
6. It hurts me. It hurts me every day of my life.

7. Came a day when he came to the alley, and there are was no Cheese-Face.
8. There were things they had done together. Walking together. Dancing together. Sitting silent together. Watching people together.
9. And his eyes grew soft, his voice and thin veined hands soft, and soft his heart within him.

Card-5      Define syntactical SD.

1. She was smartly dressed... And her cheeks and lips were rouged a little. And her eyes shone. And as usual she was well satisfied with herself.
2. What business is itof yours? You mind of your affairs.
3. Those kids were getting it all right, with bleeding heads and faces—these kids were getting it.
4. Mr. Boffin looked at the man, and the man looked at the Mr. Boffin.
5. I see what you mean. And I want the money. Must I have it.
6. If you have anything to say, say it, say it.
7. Who has not feel how sadly sweet the dream of home?
8. I may live five years or five minutes. Arteries wrong, heart wrong, kidneys wrong.
9. Eagerly I wished the summer.

Card-6      Define syntactical SD.

1. Calm and quiet below me in the sun and shade lay the old house.
2. Who will be open where is no sympathy?
3. With my son on my knee, I was happy, happy at least in my way.
4. I looked at the gun, and the gun looked at me.
5. Came frightful days of snow and rain.
6. She unchained, unbolted, and unlocked the door.
7. Only to the years of the girl was it exceptional.
8. His forehead was narrow, his face wide, his head large, and his nose all on one side.
9. What words shall describe the Mississippi, great father of rivers, who has no young children like him?

**ИНГЛИЗ ТИЛИ СТИЛИСТИКА ВА МАТН ТАҲЛИЛИ  
ФАНИДАН**

**III КУРС ТАЛАБАЛАРИ УЧУН**

**ТЕСТ САВОЛЛАРИ**

## TEST IN ENGLISH STYLISTICS

**#1). Stylistics is a branch of ...**

- @A. general linguistics;
- B. grammar;
- C. lexicology;
- D. science;

**#2). The first task of stylistics is ...**

- @A. to study linguistic peculiarities of functional styles;
- B. to study the word-stock of the language;
- C. to study language structures;
- D. to study functioning of words;

**#3). The second task of stylistics is ...**

- @A. to study stylistic differentiation of the vocabulary;
- B. to study stylistic functioning of words;
- C. to study stylistic meaning of words;
- D. to study types of contexts;

**#4). The next task of stylistics is ...**

- @A. to study the inventory of expressive means and stylistic devices;
- B. to study different types of texts;
- C. to study types of meanings;
- D. to study typical patterns ;

**#5). The main stylistic categories are ...**

- @A. emotiveness, expressiveness and imagery;
- B. number, case, person;
- C. tense, voice, mood;
- D. intensification, emotiveness, negation;

**#6). There are ... functional styles in English.**

- @A. 5;
- B. 6;
- C. 7;
- D. 4;

**#7). Essay is the substyle of**

- @A. publicistic;
- B. belles-lettres;
- C. official;
- D. scientific;

**#8). What functional style is characterized by imagery expressiveness and emotiveness?**

- @A. belles-lettres;
- B. scientific;
- C. newspaper;
- D. official;

**#9). What is Metaphor based on?**

- @A. similarity of two objects;
- B. exaggeration;
- C. associations between two things;
- D. contrast of two ideas;

**#10). What is Metonymy based on?**

- @A. associations between two things;
- B. contrast of two ideas;
- C. similarity of two objects;
- D. exaggeration;

**#11). What is hyperbole based on?**

- @A. exaggeration;
- B. contrast of two ideas;
- C. similarity of two objects;
- D. associations between two things;

**#12). What stylistic device is formed by a combination of 2 contrastive words?**

- @A. oxymoron;
- B. epithet;
- C. irony;
- D. antithesis;

**#13). What stylistic device is based on opposition of dictionary and contextual meanings?**

- @A. irony;
- B. oxymoron;
- C. hyperbole;
- D. metonymy;

**#14). What stylistic device is based on the interplay of free and phraseological meanings within syntactical constructions?**

- @A. zeugma;
- B. oxymoron;
- C. metaphor;
- D. simile;

**#15). What stylistic device reveals the identity of 2 objects belonging to different classes?**

- @A. simile;
- B. metaphor;
- C. litotes;
- D. periphrasis;

**#16). What stylistic device is formed by a negative construction for a positive meaning?**

- @A. litotes;
- B. antithesis;
- C. zeugma;

- D. irony;
- #17). What stylistic device produces an effect of growing emotional tension?**  
@A. gradation;  
B. epithet;  
C. antonomasia;  
D. repetition;
- # 18). What stylistic device reveals the opposition of 2 ideas?**  
@A. antithesis;  
B. irony;  
C. antonomasia;  
D. oxymoron;
- # 19). When the author uses a longer descriptive phrase instead of direct naming of an object it is called:**  
@A. periphrasis;  
B. repetition;  
C. metaphor;  
D. inversion;
- #20). What stylistic device is based on violation of traditional word order?**  
@A. inversion;  
B. periphrasis;  
C. parallelism;  
D. antithesis;
- #21). What emphatic statement is given in the form of question?**  
@A. rhetorical  
B. ellipsis;  
C. parallelism;  
D. antithesis;
- #22). What stylistic device is based on repetition of sounds?**  
@A. alliteration;  
B. onomatopoeia;  
C. parallelism;  
D. pun;
- #23). What stylistic device is based on imitation of sounds of nature?**  
@A. onomatopoeia;  
B. parallelism;  
C. alliteration;  
D. repetition;
- #24). Of what stylistic device is characteristic the function of creating images?**  
@A. metaphor;  
B. oxymoron;  
C. irony;  
D. simile;
- #25). What stylistic device shows an individual perception of an object or an emotional attitude towards it?**

- @A. epithet
  - B. oxymoron;
  - C. irony;
  - D. antithesis;
- #26). Of what SD is characteristic the function of revealing contradictory features?**
- @A. antithesis;
  - B. oxymoron;
  - C. irony;
  - D. repetition;
- #27). Of what stylistic device is characteristic the function of creating humorous effect?**
- @A. pun;
  - B. inversion;
  - C. antonomasia;
  - D. periphrasis;
- #28). Of what stylistic device is characteristic the function of creating rhythmical effect?**
- @A. repetition;
  - B. antithesis;
  - C. simile;
  - D. gradation;
- #29) What stylistic device deals with the rearrangement of the normative word order?**
- @A. inversion
  - B. repetition
  - C. chiasmus
  - D. ellipsis
- #30) What stylistic device consists of using a round about form of expression instead of a simpler one?**
- @A. periphrasis
  - B. metaphor
  - C. simile
  - D. antonomasia
- #31). What stylistic device combines peculiarities of colloquial and literary speech?**
- @A. represented speech;
  - B. periphrasis;
  - C. pun;
  - D. oxymoron;
- #32) The main task of the interpretation of text is**
- @A. to develop skills for penetrating into the deep essence of a literary work;
  - B. to include one's own personal experience in the perception of the text;

C. to produce ideological, aesthetic, educational and emotional impact on the reader;

D. to play a considerable role in the ideological and moral upbringing of the students;

**#33) Interpretation, as a linguistic subject, links with**

@A. stylistics and literary criticism;

B. will power of the author and his impact on the reader;

C. philosophy and sociology;

D. historical facts and geographical names;

**#34) We distinguished the following kinds of information:**

@A. content-factual, content-conceptual, content-sub textual;

B. the unknown and the value of the received information;

C. situational;

D. associative;

**#35) Content-conceptual information conveys to the reader**

@A. the author's individual understanding of the relations described by means of content-factual information;

B. the surface layer of the text accessible in the first reading;

C. the plot of the book;

D. information about personages, their collisions and different accompanying events;

**#36) The final aim of interpretation is the extraction of the**

@A. content-conceptual information;

B. content- sub textual information;

C. content-factual information;

D. content-aesthetic information;

**#37) Textual modality is connected with**

@A. author's attitude to his personages and the described reality;

B. description of the personages, place of action;

C. expression of reality/irreality of the utterance;

D. personal(author's) evaluation of the subject of thought;

**#38) Textual modality is inherent in**

@A. belles-letter literature;

B. scientific text;

C. business documents;

D. official documents;

**#39) If the writer himself qualifies the thoughts and actions of his personages, we deal with**

@A. explicit modality;

B. hidden modality;

C. objective modality;

D. subjective modality;

**#40) When the writer refuses to be present in the story and entrusts his role to an immediate participant or a witness of events, we deal with**

- @A. hidden modality;
- B. subjective modality;
- C. explicit modality;
- D. subjective modality;

**#41) Textual modality is expressed by**

- @A. stylistic devices and lexical means;
- B. grammatic and phonetic means;
- C. indicative and subjunctive mood;
- D. tense forms;

**#42) The text category of cohesion can be identified with**

- @A. consecutiveness (continuum) of the related events, facts, actions;
- B. division;
- C. completeness;
- D. integration;

**#43) Composition of a literary work is**

- @A. a plot structure;
- B. merely a formal factor;
- C. its contents;
- D. grouping of images: the author, personage, the nature;

**#44) The initial collision represent**

- @A. an event that starts actions and causes subsequent development of events;
- B. an event that ends action;
- C. the background for actions;
- D. an event that starts action;

**#45) The development of the plot**

- @A. shows actions in their development;
- B. presents the break in the course of events;
- C. is the moment of great tension;
- D. marks the beginning of action;

**#46) The culmination is**

- @A. the highest point of action;
- B. a definite succession of events;
- C. the already settled course of development;
- D. an event that starts action;

**#47) The denouement is**

- @A. the event that brings the action to the end;
- B. a result of exposition;
- C. coincided with initial collision;
- D. an event that starts action;

**#48). What kind of the metaphor is the following?**

*The trees crowded in the park were whispering with a gentle wind.*

- @A. personification;
- B. simple;
- C. genuine;

D. prolonged;

**#49). What kind of the metaphor is the following?**

*Autumn comes and trees are shedding their leaves sorrowfully*

@A. personification;

B. simple;

C. genuine;

D. prolonged;

**#50). What kind of the metaphor is the following?**

*Style is the dress of thought.*

@A. simple;

B. personification;

C. genuine;

D. prolonged;

**#49). What kind of association is there in the following metonymy:**

*He supported the family by a pen?*

@A. symbol and the thing symbolized;

B. part and the whole;

C. material and the thing;

D. the author and his works;

**#50). What kind of association is there in the following metonymy:**

*Never in her life wore she any gold*

@A. material and the thing;

B. part and the whole;

C. symbol and the thing symbolized;

D. the author and his works;

**#51). In what combination is there an epithet?**

@A. black thought;

B. black eyes;

C. black coffee;

D. black pencil;

**#52). In what combination is there an epithet?**

@A. green years;

B. green leaves;

C. green eyes;

D. green grass;

**#53). What type of epithet is in the following sentence:**

*He welcomed a customer with a be-with-you-in-a-minute nod.*

@A. phrasal;

B. simple;

C. reversed;

D. compound;

**#54) In what combination is there an epithet?**

@A. golden heart;

- B. golden watch;
- C. golden hair
- D. golden tooth

**#55) What type of epithet is in the following sentence:**

**She was a nice, pretty doll of a girl.**

- @A. phrasal;
- B. reversed;
- C. compound;
- D. simple;

**#56) Complete the following traditional simile:**

**As black as...**

- @A. coal;
- B. stone;
- C. night;
- D. graphite;

**#57) Complete the following traditional simile:**

**As red as...**

- @A. rose;
- B. flower;
- C. apple;
- D. lips;

**#58) Complete the following traditional simile:**

**As clear as...**

- @A. crystal;
- B. water;
- C. day;
- D. air;

**#59) Complete the following traditional simile:**

**As white as...**

- @A. snow;
- B. wall;
- C. sugar;
- D. flower;

**#60) Complete the following traditional simile:**

**As... as a king**

- @A. happy ;
- B. rich;
- C. strong;
- D. mighty;

**#61) Complete the following traditional simile:**

**As... as a line**

- @A. brave;
- B. hungry;
- C. strong;

D. angry;

**62) Complete the following traditional simile:**

**As... as a wolf**

- @A. hungry;
- B. strong;
- C. wild;
- D. quick;

**#63) Complete the following traditional simile:**

**As... as a bat**

- @A. blind;
- B. quick;
- C. angry;
- D. busy;

**#64) Complete the following traditional simile:**

**As... as a bee**

- @A. busy;
- B. quick;
- C. light;
- D. happy;

**#65) Complete the following traditional simile:**

**As... as a bird**

- @A. free;
- B. swift;
- C. black;
- D. light;

**#66) Define the type of stylistic device in the following sentence:**

**I have got a good china**

- @A. metonymy;
- B. metaphor;
- C. irony;
- D. simile;

**#67) Define the type of stylistic device in the following sentence:**

**She became a mere machine in her husband's house**

- @A. metaphor;
- B. metonymy;
- C. antonomasia;
- D. pun

**# 68) Define the type of stylistic device in the following sentence:**

**The next speaker was a tall gloomy man, Sir Something Somebody.**

- @A. antonomasia;
- B. metaphor;
- C. simile;
- D. irony;

**#69) Define the type of stylistic device in the following sentence:**

**The sword is the worst argument.**

- @A. metonymy;
- B. periphrasis;
- C. irony;
- D. antonomasia;

**#70) Define the type of stylistic device in the following sentence:**

**Tell him, our home cries out for him.**

- @A. metonymy;
- B. metaphor;
- C. periphrasis;
- D. pun;

**#71) Define the type of stylistic device in the following sentence:**

**The man keeps a good table.**

- @A. metonymy;
- B. metaphor;
- C. irony;
- D. pun

**#72) Define the type of stylistic device in the following sentence:**

**She was boiling with excitement.**

- @A. metaphor;
- B. metonymy
- C. hyperbole;
- D. irony;

**#73) Define the type of stylistic device in the following sentence:**

**Poor little rich girl.**

- @A. oxymoron;
- B. hyperbole;
- C. pun;
- D. epithet;

**#74) Define the type of stylistic device in the following sentence:**

**Tom and Huck are good bad boys of American literature.**

- @A. oxymoron;
- B. metaphor;
- C. antithesis;
- D. irony;

**#75) Define the type of stylistic device in the following sentence:**

**She was filled sweet sorrow.**

- @A. oxymoron;
- B. epithet;
- C. hyperbole;
- D. irony;

**#76) Define the type of stylistic device in the following sentence:**

**He loved her so much, so terribly, so hopelessly.**

- @A. gradation;
- B. repetition;
- C. irony;
- D. hyperbole;

**#77) Define the type of stylistic device in the following sentence:**

**What wound is ever closed without a scar?**

- @A. rhetorical question;
- B. metaphor;
- C. metonymy;
- D. periphrasis;

**#78) Define the type of stylistic device in the following sentence:**

**Style is the dress of the thought**

- @A. metaphor;
- B. periphrasis;
- C. metonymy;
- D. pun;

**#79) Define the type of stylistic device in the following sentence:**

**It was probably an open secret.**

- @A. oxymoron;
- B. hyperbole;
- C. metaphor;
- D. epithet;

**#80) 1) Define the type of stylistic device in the following sentence:**

**Her painful shoes slipped off.**

- @A. epithet;
- B. metaphor;
- C. irony;
- D. pun;

**#81) 1) Define the type of stylistic device in the following sentence:**

**The girls were dressed to kill.**

- @A. hyperbole;
- B. periphrasis;
- C. metaphor;
- D. metonymy;

**#82) 1) Define the type of stylistic device in the following sentence:**

**A good book is the best friend.**

- @A. metaphor;
- B. epithet;
- C. hyperbole;
- D. irony;

**#83) 1) Define the type of stylistic device in the following sentence:  
She was a small sparrow of a woman.**

- @A. epithet;
- B. irony;
- C. oxymoron;
- D. metaphor;

**#84) Define the type of stylistic device in the following sentence:  
He was a bad winner and a good loser.**

- @A. antithesis;
- B. epithet;
- C. oxymoron;
- D. metaphor;

**#85) Define the type of stylistic device in the following sentence:  
She dropped a tear and her pocket handkerchief.**

- @A. zeugma;
- B. periphrasis;
- C. antithesis;
- D. repetition;

**#86) Define the type of stylistic device in the following sentence:  
Their compliments were food and drink to him.**

- @A. metaphor;
- B. periphrasis;
- C. hyperbole;
- D. irony;

**#87) Define the type of stylistic device in the following sentence:  
The boys all hated him, he was so good.**

- @A. irony;
- B. antitheses;
- C. hyperbole;
- D. metaphor;

**#88) Define the type of stylistic device in the following sentence:  
A sharp pang of pain struck through him like a knife.**

- @A. simile;
- B. metaphor;
- C. irony;
- D. epithet;

**#89) Define the type of stylistic device in the following sentence:  
His nature had developed like a flower.**

- @A. simile;
- B. metaphor;
- C. hyperbole;
- D. irony;

**#90) Define the type of stylistic device in the following sentence:  
It was clear that I was under a friendly roof and in good hands.**

- @A. metonymy;
- B. hyperbole;
- C. periphrasis;
- D. metaphor;

**#91) Define the type of stylistic device in the following sentence:  
Women are not male for attack. Wait they must.**

- @A. inversion;
- B. repetition;
- C. antonomasia;
- D. irony;

**#92) Define the type of stylistic device in the following sentence:  
A smile would come into Mr. Pickwick's face: a smile extended into a laugh:  
the laugh into a roar and the roar became general.**

- @A. repetition;
- B. periphrasis;
- C. gradation;
- D. simile;

**#93) Define the type of stylistic device in the following sentence:  
But what words shall describe the Mississippi, great farther of rivers?**

- @A. rhetorical question;
- B. periphrasis;
- C. epithet;
- D. metaphor;

**#94) Define the type of stylistic device in the following sentence:  
He was laughing at her but not unkindly.**

- @A. litotes;
- B. hyperbole;
- C. metaphor;
- D. simile;

**#95) Define the type of stylistic device in the following sentence:  
The clothes he wore, terribly shabby they were.**

- @A. inversion;
- B. litotes;
- C. gradation;
- D. epithet;

**#96) Define the type of stylistic device in the following sentence:  
I know the world and the world knows me.**

- @A. chiasmus;
- B. repetition;
- C. antithesis;

D. inversion;

**#97) Define the type of stylistic device in the following sentence:**

**My heart's in the Highlands, my heart is not here. My heart is in the Highlands a – chasing a deer.**

@A. repetition (anaphora);

B. repetition epiphora

C. litotes;

D. gradation;

**#98) Define the type of stylistic device in the following sentence:**

**They were all three from Milan , and one of them was to be a lawyer, and one was to be a painter, and one had intended to be a soldier.**

@A. repletion (anaphora)

B. gradation;

C. antithesis;

D. chiasmus;

**#99) Define the type of stylistic device in the following sentence:**

**I have not seen you for ages.**

@A. hyperbole;

B. litotes;

C. irony;

D. pun.

**#100) Define the type of stylistic device in the following sentence:**

**Are you engaged?**

@A. pun;

B. irony;

C. rhetorical question; D. periphrasis;

## **Test in Stylistics**

### **V - I**

1. What is the metaphor based on?
  - a) associations between two things
  - b) contrast of two ideas
  - c) similiarity of two
2. What kind of the metaphor is the following.  
The sweet wind gently kissed the trees?
  - a) simple; b) personification; c) prolonged;
3. What kind of association is there in the following metonymy:  
He supported the family by a pen?
  - a) part and the whole;

- b) material and the thing;
  - c) symbol and the thing symbolized;
4. In what combination is there an epithet?
    - a) steel will; b) steel knife; c) good-will;
  5. What type of epithet is in the following sentence:  
He welcomed a customer with a be-with-you-in-a-minute not.
    - a) reversed; b) phrasal; c) compound;
  6. What SD is formed by a combination of 2 contrastive words?
    - a) antithesis; b) litotes; c) oxymoron;
  7. What SD is based on imitation of sounds of nature?
    - a) repetition; b) onomatopolia; c) alliteration;
  8. Of what SD is characteristic the function of creating images?
    - a) climax; b) hyperbole; c) metaphor;
  9. Of what SD is characteristic the function of creating humorous effect?
    - a) parallelism; b) pun; c) metonymy;
  10. Of what SD is characteristic the function of revealing contradictory features?
    - a) irony; b) repetition; c) antithesis;

## V- II

1. Complete the following traditional similes
  - As white as \_\_
  - As clear as \_\_
  - As red as \_\_
  - \_\_ as a cricket
  - \_\_ as a lion
  - \_\_ as a wolf
2. Complete the following using climax  
It was a bad news.
3. Complete the following using repetition (epihora).  
Every day I came to you..

4. Recast the following using rhetorical question.  
One is at a loss for words to describe this great river Volga.
5. Recast the following making the statement sound less categoric, more mild.  
The room is dirty.
6. Recast the following making it more expressive, emotional.  
I haven't seen you for a long time..
7. Complete the following traditional similes  
As black as \_\_ \_\_  
As regular as \_\_ \_\_  
As read as \_\_ \_\_  
\_\_ \_\_ as a rat  
\_\_ \_\_ as a bee  
\_\_ \_\_ as a peacock
8. Complete the following using climax  
He is a good student.
9. Complete the following using repetition (anaphora).  
The book is the best friend.
10. Recast the following using rhetorical question.  
We shall never forget the heroes of cosmos.
11. Recast the following making the statement sound less categoric, more mild/litotes  
She always tells truth.
12. Recast the following making it more expressive, emotional (hyperbole)  
I've seen this film many times.

### **Test in Stylistics**

1. What is the metonymy based on?
  - a) similiarity of two objects
  - b) contrast of two ideas
  - c) associations between two things
2. What kind of the metaphor is the following?  
Autumn comes and trees are shedding their leaves sorrowfully.
  - a) simple; b) personification; c) prolonged;

3. What kind of association is there in the following metonymy:  
Never in her life wore she any gold.  
a) part and the whole; b) material and the thing;  
c) symbol and the thing symbolized;
4. In what combination is there an epithet?  
a) green years; b) green leaves; c) green eyes;
5. What type of epithet is in the following sentence.  
He ignored his a move-of-you-dare expression.  
a) reversed; b) phrase; c) compound;
6. What SD is formed by a negative construction for a positive meaning?  
a) antithesis; b) oxymoron; c) litotes;
7. What SD gives rhythmical arrangement of a phrase?  
a) repetition; b) alliteration; c) onomatopolia;
8. Of what SD is characteristic the function of creating images?  
a) zeugma; b) hyperbole; c) metonymy;
9. Of what SD is characteristic the function of creating humorous effect?  
a) epithet; b) pun; c) parallelism;
10. Of what SD is characteristic the function of revealing contradictory features?  
a) irony; b) climax; c) oxymoron;

### **Test in Stylistics**

- 1) What is the metonymy based on?  
a) similiarity of two objects  
b) contrast of two ideas  
c) associations between two things
- 2) What kind of the metaphor is the following?  
The trees crowded in the park were whispering with a gentle wind.  
a) simple; b) prolonged; c) personification
- 3) What kind of association is there in the following metonymy?  
Two men entered the room and the blue suit began asking questions.

- 4) In what combination is there an epithet?  
a) black eyes; b) black thoughts; c) black skinned;
- 5) What type of epithet is in the following.  
It was the-never-to-be-forgotten day.  
a) phrase; b) reversed; c) compound;
- 6) What SD is formed by a combination of 2 contrastive words?  
a) antithesis; b) irony; c) oxymoron;
- 7) What SD gives rhythmical arrangement of phrases within the context?  
a) alliteration; b) repetition; c) climax;
- 8) Of what SD is characteristic the function of creating image?  
a) zeugma; b) hyperbole; c) metaphor;
- 9) Of what SD is characteristic the function of creating a humorous effect?  
a) litotes; b) simile; c) pun;
- 10) Of what SD is characteristic the function of revealing contradictory features?  
a) antithesis; b) irony; c) zeugma;

### **Test in Stylistics**

1. Complete the following traditional similes
  1. As black as \_\_
  2. As red as \_\_
  3. As white as \_\_
    - i. \_\_ as a mule
    - ii. \_\_ as a hunter
    - iii. \_\_ as a bee
2. Complete the following using climax  
She is a good girl.
3. Complete the following using repetition (anaphora).  
Every day I got there.
4. Recast the following using rhetorical question.  
Everyone loves his country.
5. Recast the following making the statement sound less categoric, more mild (litotes)  
The film is dull.

6. Recast the following making it more expressive, emotional (hyperbole)  
I really want to apologize to you..

**Test in Stylistics**

- 1) What is metaphor based on?
  - a) similiarity
  - b) association
  - c) opposition
  - d) contrast
  
- 2) What is Metonymy based on?
  - a) similiarity
  - b) association
  - c) opposition
  - d) contrast
  
- 3) What is hyperbole based on?
  - a) similiarity
  - b) opposition
  - c) exaggeration
  - d) association
  
- 4) What stylistic device is formed by a combination of 2 contrastive words?
  - a. epithet
  - b. antithesis
  - c. litotes
  - d. oxymoron
  
- 5) What stylistic device is formed by a negative construction for a positive meaning?
  - a) zeugma
  - b) antithesis
  - c) litotes
  - d) oxymoron
  
- 6) What stylistic device is based on the interplay of free and phraseological meanings within syntactical constructions?
  - a) zeugma
  - b) antithesis
  - c) litotes
  - d) oxymoron
  
- 7) What stylistic device produces an effect of growing emotional tension?
  - a) repetition

- b) periphrasis
  - c) climax
  - d) simile
- 8) What stylistic device reveals the identity of 2 objects belonging to different classes?
- a) comparison
  - b) periphrasis
  - c) climax
  - d) simile
- 9) What stylistic device reveals the opposition of 2 ideas?
- a) zeugma
  - b) antithesis
  - c) periphrasis
  - d) climax
- 10) When the author uses a longer descriptive phrase instead of direct naming of an object it is called:
- a) epithet
  - b) repetition
  - c) periphrasis
  - d) climax
- 11) What stylistic device is based on violation of traditional word order?
- a) repetition
  - b) inversion
  - c) litotes
  - d) climax
- 12) What emphatic statement is given in the form of question?
- a) rhetorical
  - b) ellipses
  - c) parallelism
  - d) antithesis
- 13) What stylistic device is based on repetition of sounds?
- a) onomatopoeia
  - b) alliteration
  - c) parallelism
  - d) litotes
- 14) What stylistic device is based on imitation of sounds of nature?
- a) onomatopoeia

- b) alliteration
  - c) parallelism
  - d) inversion
- 15) Of what stylistic device is characteristic the function of creating an images?
- a) epithet
  - b) hyperbole
  - c) metaphor
  - d) inversion
- 16) What stylistic device shows an individual perception of an object or an emotinal attitude towards it?
- a) epithet
  - b) hyperbole
  - c) metaphor
  - d) inversion
- 17) Of what stylistic device is characteristic the function of creating humorous effect?
- a) parallelism
  - b) pun
  - c) epithet
  - d) simile
- 18) Of what stylistic device is characteristic the function of creating rhythmical effect?
- a) climax
  - b) periphrasis
  - c) repetition
  - d) antithesis
- 19) What stylistic device combines peculiarities of colloquial and literary speech?
- a) simile
  - b) periphrasis
  - c) repetition
  - d) represented speech
- 20) What functional style is characterised by imagenary expressiveness and emotiveness?
- a) scientific
  - b) newspaper
  - c) belles-lettres

d) official

**Test in Stylistics  
variant I**

1) What is the English for:

Риторический вопрос  
Сравнение

Гипербола  
Литота

2) Give a definition of Epithet.

3) Answer the following.

1) Stylistics is a branch of ...

A. general linguistics;

B. grammar;

C. lexicology;

D. science;

2) Essay is the substyle of

A. publicistic;

B. belles-lettres;

C. official;

D. scientific;

3) What is the metaphor based on?

A. associations between two things

B. contrast of two ideas

C. similiarity of two objects

4) What kind of the metaphor is the followings:

The sweet wind gently kissed the tree?

a) simple;

b) personification;

c) prolonged;

5) What kind of assiciation is there in the following metonymy:

He supported the family by a pen.

a. part and the whole

b. material and the thing

c. symbol and the thing symbolized

6) In what combination is there an epithet?

a) steel will;

b) steel knife;

c) good-will.

7) What type of epithet is in the following sentence:

He welcomed a customer with a be-with-you-in a – minute ned.

- a) reversed;
- b) phrasal;
- c) compound;

8) What SD is formed by a combination of 2 contrastive words?

- a) antithesis;
- b) litotes;
- c) oxymoron;

9) What stylistic device is based on opposition of dictionary and contextual meanings?

- A. irony;
- B. oxymoron;
- C. hyperbole;
- D. metonymy;

10) What SD is based in imitation of sounds of nature?

- a) repetition;
- b) onomatopocia;
- c) alliteration;

11) Of what SD is characterising the function of creating images?

- a) climax;
- b) hyperbole;
- c) metaphor;

12) Of what SD is characterising the function of creating humorous effect.

- a) parallelism;
- b) pun;
- c) metonymy;

13) Of what SD is characteristic the function of revealing contradictory features?

- a) irony;
- b) repetition;
- c) antithesis;

14) What stylistic device reveals the opposition of 2 ideas?

- A. antithesis;
- B. irony;
- C. antonomasia;

D. oxymoron;

15) What stylistic device deals with the rearrangement of the normative word order?

- A. inversion
- B. repetition
- C. chiasmus
- D. ellipsis

16) Complete the following traditional similes

As black as \_ \_

As red as \_ \_

As white as \_ \_

\_ \_ as a mule

\_ \_ as a hunter

\_ \_ as a bee

17) Complete the following using climax

She is a good girl.

18) Complete the following using repetition (anaphora).

Every day I got there.

19) Recast the following using rhetorical question.

Everyone loves his country.

20) Recast the following making the statement sound less categoric, more mild (litotes)

The film is dull.

21) Recast the following making it more expressive, emotional (hyperbole)

I really want to apologize to you..

### **Test in Stylistics**

#### **variant II**

1) What is the English for

Метонимия      Ирония

Зевгма            Игра слов

2) Give a definition of simile.

3) Answer the following.

1) The main stylistic categories are ...

- A. emotiveness, expressiveness and imagery;
- B. number, case, person;
- C. tense, voice, mood;
- D. intensification, emotiveness, negation;

2) What functional style is characterised by imagery expressiveness and emotiveness?

- A. belles-lettres;
- B. scientific;
- C. newspaper;
- D. official

3) What is the metonymy based on?

- a) similarity of two objects
- b) contrast of two ideas
- c) associations between two things.

4) What kind of the metaphor is the following?

Autumn comes and trees are shedding their leaves sorrowfully.

- A. simple;
- B. personification;
- C. prolonged

5) What kind of association is there in the following metonymy

Never in her life wore she any gold.

- a) part and the whole;
- b) material and the thing;
- c) symbol and the thing symbolized;

6) In what combination is there an epithet?

- a) green years;
- b) green leaves;
- c) green eyes;

7) What type of epithet is in the following sentence

He ignored his a move-if-you-dare expression.

- a) reversed;
- b) phrase;
- c) compound;

8) What SD is formed by a negative construction for a positive meaning?

- a) antithesis;
- b) oxymoron;

c) litotes;

9) What stylistic device reveals the identity of 2 objects belonging to different classes?

- A. simile;
- B. metaphor;
- C. litotes;
- D. periphrasis;

10) What SD gives rhythmical arrangement of a phrase?

- a) repetition;
- b) alliteration;
- c) onomatopoeia;

11) Of what SD is characteristic the function of creating images?

- a) zeugma;
- b) hyperbole;
- c) metonymy;

12) Of what SD is characteristic the function of creating humorous effect?

- a) epithet;
- b) pun;
- c) parallelism;

13) Of what SD is characteristic the function of revealing contradictory features?

- a) irony;
- b) climax;
- c) oxymoron;

14) What stylistic device is based on violation of traditional word order?

- A. inversion;
- B. periphrasis;
- C. parallelism;
- D. antithesis

15) What stylistic device consists of using a round about form of expression instead of a simpler one?

- A. periphrasis
- B. metaphor
- C. simile
- D. antonomasia

16) Complete the following traditional similes

As white as \_ \_

As clear as \_ \_

As red as \_\_ \_\_  
\_\_ \_\_ as a cricket  
\_\_ \_\_ as a lion  
\_\_ \_\_ as a wolf

- 17) Complete the following using climax  
It was a bad news..
- 18) Complete the following using repetition (epiphora).  
Every day I came to you..
- 19) Recast the following using rhetorical question.  
One is at a loss for words to describe this great river Volga.
- 20) Recast the following making the statement sound less categoric, more mild.  
The room is dirty.
- 21) Recast the following making it more expressive, emotional.  
I haven't seen you for a long time..

### **Test in Stylistics variant III**

- 1) What is the English for  
Ирония      Сравнение  
Повтор      Эпитет
- 2) Give a definition of Epithet.
- 3) Answer the following.
  - 1). There are ... functional styles in English.  
A. 5;  
B. 6;  
C. 7;  
D. 4
  - 2). What is hyperbole based on?  
A. exaggeration;  
B. contrast of two ideas;  
C. similarity of two objects;  
D. associations between two things;

- 3) What is the metaphor based on?  
 a) associations between two things  
 b) contrast of two ideas  
 c) similarity of two objects
- 4) What kind of the metaphor is in the following sentence:  
 The sweet wind gently kissed the tree?  
 a) simple; b) personification; c) prolonged;
- 5) What kind of association is there in the following metonymy:  
 He supported the family by a pen.  
 a) part and the whole  
 b) material and the thing  
 c) symbol and the thing symbolized
- 6) In what combination is there an epithet?  
 a) golden heart; b) golden watch; c) golden hair
- 7) What type of epithet is in the following sentence:  
 She was a nice, pretty doll of a girl.  
 a) phrasal; b) reversed; c) compound;
- 8) What SD is formed by a combination of 2 contrastive words?  
 a) antithesis; b) litotes; c) oxymoron;
- 9) What emphatic statement is given in the form of question?  
 A. rhetorical  
 B. ellipsis;  
 C. parallelism;  
 D. antithesis;
- 10) What SD is based in imitation of sounds of nature?  
 a) repetition; b) onomatopoeia; c) alliteration;
- 11) Of what SD is characteristic the function of creating images?  
 a) climax; b) hyperbole; c) metaphor;
- 12) Of what SD is characteristic the function of creating humorous effect.  
 a) parallelism; b) pun; c) metonymy;
- 13) Of what SD is characteristic the function of revealing contradictory features?  
 a) irony; b) repetition; c) antithesis;

14) What stylistic device produces an effect of growing emotional tension?

- A. gradation;
- B. epithet;
- C. antonomasia;
- D. repetition

15) What stylistic device combines peculiarities of colloquial and literary speech?

- A. represented speech;
- B. periphrasis;
- C. pun;
- D. oxymoron;

16) Complete the following traditional similes

As black as \_ \_

As regular as \_ \_

As read as \_ \_

\_ \_ as a rat

\_ \_ as a bee

\_ \_ as a peacock

17) Complete the following using climax

He is a good student.

18) Complete the following using repetition (anaphora).

The book is the best friend.

19) Recast the following using rhetorical question.

We shall never forget the heroes of cosmos.

20) Recast the following making the statement sound less categoric, more mild/litotes

She always tells truth.

21) Recast the following making it more expressive, emotional (hyperbole)

I've seen this film many times.

**МУСТАҚИЛ ЎРГАНИШ УЧУН ТАВСИЯ ЭТИЛАДИГАН  
МАВЗУЛАР РЎЙХАТИ**

**TOPICS FOR SELF-STUDYING**

**Topics for self-studying**

1. Methodological fundamentals of stylistics.
2. Basic approaches to the investigation of language. The functions of language.
3. General scientific fundamentals of stylistics.
4. Stylistics and the theory of information. The notion of information. Basic and additional information. Types of additional or connotative information.

1. Style as a general semiotic notion. Different interpretations of style.
2. The notions of norm and context. Types of context. The notion of foregrounding.
3. The theory of image. The structure of image.
4. The subject-matter and aims of stylistics. Types of stylistics: linguistic and literary stylistics. Kinds of literary stylistics.

1. Lexical peculiarities of the oral type of speech.
2. Lexical peculiarities of the written type of speech.
3. Syntactical peculiarities of the oral type of speech.
4. Syntactical peculiarities of the written type of speech.
5. Supersentential units in oral speech.
6. Variants of non-standard conversational English.
7. Figures of substitution in oral speech.
8. Figures of combination in oral speech.
9. Stylistic peculiarities of the oratorical style.

1. Stylistic peculiarities of the publicistic style.
2. Business correspondence in English.
3. Stylistic peculiarities of diplomatic documents.
4. Stylistic peculiarities of legal documents.
5. Stylistic peculiarities of scientific prose.
6. Stylistic peculiarities of military documents.

1. The notion of aim and function. Pragmatic and linguistic aims. Functions of the language system, speech activity, speech.
2. Stylistics of language. Practical and poetic languages. Oral and written types and forms of language. The utterance and the text.
3. Stylistics of speech activity. The notion of functional style. Factors which determine the choice of a style.
4. The problem of functional style classification.
5. Stylistics of speech. Types of texts. Genres of texts. Stylistics of individual speech.

1. Stylistic differentiation of the English vocabulary. Functional-stylistic and connotative meanings of the word. Types of connotations: emotive, evaluative, and expressive. Criteria for the stylistic differentiation of the English vocabulary.
2. Words which have a lexico-stylistic paradigm. Words which have no lexico-stylistic paradigm.
3. Stylistic functions of literary words: poetic diction, archaic words, barbarisms, bookish words, stylistic neologisms.
4. Stylistic functions of conversational words: colloquial words, general slang, special slang, stylistic neologisms, vulgarisms.
5. Stylistic functions of words which have no lexico-stylistic paradigm: historical words, exotic words, terms, lexical neologisms.
6. Stylistic functions of phraseology.

Expressive means of English syntax based on:

1. the reduction of the sentence structure (ellipsis, aposiopesis, nominative sentences, and asyndeton);
2. the redundancy of sentence structure (repetition, anadiplosis, tautology, polysyndeton, emphatic constructions, and parenthetical clauses);
3. the violation of word order in the sentence structure (stylistic inversion, syntactical split, and detachment).

Stylistic devices of English syntax based on:

1. the interaction of syntactical constructions (parallelism, chiasmus, anaphora, and epiphora);
2. the transposition of syntactical meaning in context (rhetorical questions);

General characteristics of figures of substitution as semasiological EM. Classification of figures of substitution; EM based on the notion of quantity, EM based on the notion of quality.

1. Figures of quantity (hyperbole, meiosis, litotes).
2. Figures of quality (qualification). General characteristics.

1. Metonymical group: synecdoche, periphrasis, euphemism.
2. Metaphorical group. Syntactical and semantic differences of metaphor and metonymy. Types of metaphor. Antonomasia, its types. Personification. Allegory. Epithet.
3. Irony. Context types of irony.

1. Text interpretation as a linguistic discipline. Its subject-matter, aims and tasks. Linguostylistics, text linguistics and text interpretation as related disciplines.
2. Interpretation of a literary text: hermeneutic, logical, psychological, and philological perspectives.

Basic notions of literary text interpretation. Textual reference and the artistic model of the world. Fictitious time and space. Text partitioning and composition.  
Implication and artistic details.

## ГЛОССАРИЙ GLOSSARY

### **style of language**

is a system of co-ordinated, interrelated and inter-conditioned language means intended to fulfil a specific function of communication and aiming at a definite effect; (I.R.G.)

### **expressive means**

**Ems** are those phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in language-as-a-system for the purpose of logical and/or emotional intensification of the utterance (I.R.G.:27)

### **stylistic device**

**SD** is a conscious and intentional intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) promoted to a generalised status and thus becoming a generative model

### **practical stylistics**

the stylistics, proceeding from the norms of language usage at a given period and teaching these norms to language speakers, especially the ones, dealing with the language professionally (editors, publishers, writers, journalists, teachers, etc.). (V.A.K.:10)

### **stylistic norm**

the invariant of the phonemic, morphological, lexical and syntactical patterns circulating in language-in-action at a given period of time (I.R.G.)

### **individual style**

1) a unique combination of language units, <expressive means> and <stylistic device>s peculiar to a given writer, which makes that writer's works or even utterances easily recognisable (I.R.G.:17);

2) deals with problems, concerning the choice of the most appropriate language means and their organisation into a message, from the viewpoint of the addresser (V.A.K.:10);

### **stylistic norm**

the invariant of the phonemic, morphological, lexical and syntactical patterns circulating in language-in-action at a given period of time (I.R.G.)

## **individual style**

1) a unique combination of language units, <expressive means> and <stylistic device>s peculiar to a given writer, which makes that writer's works or even utterances easily recognisable (I.R.G.:17);

## **functional stylistics**

- deals with sets, "paradigms" (known as <functional style>s) of language units of all levels of language hierarchy serving to accommodate the needs of certain typified communicative situations (Prague School);

- dealing in fact with all the subdivisions of the language and all its possible usages, is the most all-embracing "global" trend in style study

- at large and its specified directions proceed from the situationally stipulated language "paradigms" and concentrate primarily on the analysis of the latter.

## **(direct) onomatopoeia**

the use of words whose sounds imitate those of the signified object of action (V.A.K.)

*e.g.* babble, chatter, giggle

## **alliteration**

the repetition of consonants, usually in the beginning of words

*e.g.* ... silken sad uncertain rustling of each purple curtain (E.A.Poe)

## **assonance**

the repetition of similar vowels, usually in stressed syllables (V.A.K.)

## **euphony**

a sense of ease and comfort in pronouncing or hearing (V.A.K.)

*e.g.* ... silken sad uncertain // rustling of each purple curtain ... (E.A.Poe)

*See:* <alliteration>, <assonance>, <rhythm>, <rhyme>

## **cacophony**

a sense of strain and discomfort in pronouncing or hearing (V.A.K.)

*e.g.* Nor soul helps flesh now // more than flesh helps soul. (R.Browning)

*See:* <alliteration>, <assonance>

## **graphon**

1) intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation, to recreate the individual and social peculiarities of the speaker, the atmosphere of the communication act (V.A.K.)

## **literary words (learned words, bookish words, high-flown words)**

- serve to satisfy communicative demands of official, scientific, high poetry and poetic messages, authorial speech of creative prose;

### **colloquial words**

the words employed in non-official everyday communication;

### **morphemic repetition**

repetition of a morpheme, both root and affixational, to emphasise and promote it (V.A.K.)

### **neutral words**

the overwhelming majority of lexis (V.A.K.)

### **occasional words, nonce-words**

extension of the normative valency which results in the formation of new words

### **slang**

such <special colloquial words> which

- used by most speakers in very and highly informal, substandard communication

- are highly emotive and expressive and as such

- lose their originality rather fast and

- are replaced by newer formations, unstable, fluctuating, tending to expanded synonymity within certain lexico-semantic groups

### **Jargonisms (special slang)**

such <special colloquial words> which

- stand close to <slang>, also being substandard, expressive and emotive, but, unlike slang

- are used by limited groups of people, united either professionally

### **vulgarisms**

coarse <special colloquial words> with a strong <emotive meaning>, mostly derogatory, normally avoided in polite conversation (V.A.K.)

### **dialectal words**

such <special colloquial words> which are normative and devoid of any <stylistic meaning> in regional dialects, but used outside of them, carry a strong flavour of the locality where they belong;

### **barbarisms**

foreign words or phrases, sometimes perverted

## **metaphor**

<transference> of names based on the associated likeness between two objects, on the similarity of one feature common to two different entities, on possessing one common characteristic, on linguistic semantic nearness, on a common component in their semantic structures. *e.g.* "pancake" for the "sun" (round, hot, yellow)

## **personification**

a <metaphor> that involves likeness between inanimate and animate objects (V.A.K.)

## **sustained metaphor, prolonged metaphor**

a group (cluster) of <metaphor>s, each supplying another feature of the described phenomenon to present an elaborated image (V.A.K.)

## **metonymy**

<transference> of names based on contiguity (nearness), on extralinguistic, actually existing relations between the phenomena (objects), denoted by the words, on common grounds of existence in reality but different semantic (V.A.K.) *e.g.* "cup" and "tea" in "Will you have another cup?"

## **synecdoche**

a <metonymy> based on the relations between the part and the whole (V.A.K.)

*e.g.* He made his way through perfume and conversation. (I.Shaw)

## **pun, paronomasia, play on words**

simultaneous realisation of two <meaning>s through

a) misinterpretation of one speaker's utterance by the other, which results in his remark dealing with a different meaning of the misinterpreted word or its homonym

b) speaker's intended violation of the listener's expectation

## **zeugma**

a) the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being, on the one hand, literal, and, on the other, transferred

b) the realisation of two <meaning>s with the help of a verb which is made to refer to different subjects or objects (direct or indirect)

### **violation of phraseological units**

restoring the literal original <meaning> of the word, which lost some of its semantic independence and strength in a phraseological unit or cliché. (A.V.K.)

### **irony**

- is a <stylistic device> in which the contextual <evaluative meaning> of a word is directly opposite to its <dictionary meaning>.

### **antonomasia**

type 1: a lexical SD in which a proper name is used instead of a common noun, i.e. a lexical 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.

### **epithet**

a <stylistic device> based on the interplay of emotive and <logical meaning> in an attributive word, phrase or even sentence, used to characterise and object and pointing out to the reader, and frequently imposing on him, some of the properties or features of the object with the aim of giving an individual perception and evaluation of these features or properties.

### **inverted epithets, reversed epithets**

based on the contradiction between the logical and the syntactical: logically defining becomes syntactically defined and vice versa. The article with the second noun will help in doubtful cases. e.g. “the kitten of a woman” (a kittenlike woman).

### **hyperbole**

a <stylistic device> in which emphasis is achieved through deliberate exaggeration.

### **understatement**

a <stylistic device> in which emphasis is achieved through intentional underestimation (underrating). e.g. ”The wind is rather strong” instead of “There’s a gale blowing outside”.

### **oxymoron**

a combination of two semantically contradictory notions, that help to emphasise contradictory qualities simultaneously existing in the described

phenomenon as a dialectical unity (V.A.K.). e.g. "low skyscraper", "sweet sorrow".

### **rhetorical question**

peculiar interrogative construction which semantically remains a statement;

### **repetition**

types: <anaphora>, <epiphora>, <framing>, <catch repetition> or <anadiplosis>, <chain repetition>, <ordinary repetition>, <successive repetition>; <synonymical repetition>;

- is a powerful mean of emphasis; adds rhythm and balance to the utterance;

### **anaphora**

(a . . . , a . . . , a . . . ,)

the beginning of two or more sentences (clauses) is repeated

### **epiphora**

(. . . a, . . . a, . . . a,)

the end of successive sentences (clauses) is repeated

### **framing**

(a . . . a)

the beginning of the sentence is repeated in the end, thus forming the "frame" for the non-repeated part of the sentence (utterance)

### **anadiplosis (catch repetition, reduplication, linking, epanalepsis)**

(. . . a, a . . .)

the end of one clause (sentence) is repeated in the beginning of the following one

### **chain repetition**

(. . . a, a . . . b, b . . .)

several successive repetitions

### **ordinary repetition**

(. . . a, . . . a . . . , a . . .)

(. . a . . , . . a . . , . . a . .)

no definite place in the sentence, the repeated unit occurs in various positions

### **successive repetition**

(. . . a, a, a . . .)

a string of closely following each other reiterated units

### **synonymical repetition**

the repetition of the same idea by using synonymous words and phrases which by adding a slightly different nuance of <meaning> intensify the impact of the utterance (I.R.G.)

### **parallel construction**

reiteration of the structure of several sentences (clauses), and not of their lexical “flesh”

almost always includes some type of lexical <repetition>, and such a convergence produces a very strong effect, <foregrounding> at one go logical, <rhythm>ic, emotive and expressive aspects of the utterance. (V.A.K.)

### **chiasmus (reversed parallel construction)**

a) reversed parallelism of the structure of several sentences (clauses)

b) <inversion> of the first construction in the second part (V.A.K.)

*e.g.* If the first sentence (clause) has a direct word order – SPO, the second one will have it inverted – OPS.

### **Inversion**

a syntactical <stylistic device> in which the direct word order is changed either completely so that the predicate precedes the subject (complete inversion), or partially so that the object precedes the subject-predicate pair (partial inversion) (V.A.K.)

### **suspense**

a deliberate postponement of the completion of the sentence with the help of embedded clauses (homogeneous members) separating the predicate from the subject and introducing less important facts and details first, while the expected information of major importance is reserved till the end of the sentence (utterance) (V.A.K.)

### **Detachment (detached construction)**

a <stylistic device> based on singling out a secondary member of the sentence with the help of punctuation (intonation) (V.A.K.)

*e.g.* I have to beg you nearly killed, ingloriously, in a jeep accident. (I.Shaw)

**ellipsis**

a deliberate omission of at least one member of the sentence

**break-in-the-narrative (aposiopesis)**

“a stopping short for rhetorical effect” (I.R.G.)

- used mainly in the dialogue or in the other forms of narrative imitating spontaneous oral speech because the speaker’s emotions prevent him from finishing the sentence (V.A.K.).

**polysyndeton**

repeated use of conjunctions.

**asyndeton**

deliberate omission of conjunctions, cutting off connecting words.

**attachment**

separating the second part of the utterance from the first one by full stop though their semantic and grammatical ties remain very strong (V.A.K.).

**antithesis**

a semantically complicated <parallel construction>, the two parts of which are semantically opposite to each other.

**climax (gradation)**

a semantically complicated <parallel construction>, in which each next word combination (clause, sentence) is logically more important or emotionally stronger and more explicit (V.A.K.).

**anticlimax**

a <climax> suddenly interrupted by an unexpected turn of the thought which defeats expectations of the reader (listener) and ends in complete semantic reversal of the emphasised idea (V.A.K.).

**simile**

an imaginative comparison of two unlike objects belonging to two different classes on the grounds of similarity of some quality.

## **litotes**

a two-component structure in which two negations are joined to give a possessive evaluation.

## **periphrasis (circumlocution)**

- a) using a roundabout form of expression instead of a simpler one;
- b) using a more or less complicated syntactical structure instead of a word.

## **meaning**

- representation of a concept;
- takes one of the properties, by which a concept is characterised and makes it represent the concept as a whole;
- in reference to concept becomes, as it were, a kind of <metonymy>;
- a component (the inner form) of the word through which a concept is communicated (Antrushina)
- presents a structure which is called the *semantic structure* of the word.

## **contextual meaning**

a meaning imposed by and depends on the context;

## **lexical meaning**

- refers the mind to some concrete concept, phenomenon, or thing of objective reality, whether real or imaginary;
- a means by which a word-form is made to express a definite concept;
- are closely related to a concept;
- are sometimes identified with a concept;

## **grammatical meaning (structural meaning)**

- refers our mind to relations between words or to some forms of words or constructions bearing upon their structural functions in the language-as-a-system

## **emotive meaning**

- also materialises a concept in the word, but, unlike logical meaning, it has reference not directly to things or phenomena of objective reality, but to the feelings and emotions of the speaker towards these things or to his emotions as such;

- bears reference to things, phenomena or ideas through a kind of evaluation of them.

### **contextual emotive meaning**

- an emotive meaning, acquired by a word only in a definite context

*e.g.* liberty, justice, stunning, smart

### **nominal meaning**

- indicates a particular object out of a class;

- serves the purpose of singling out one definite and singular object out of a whole class of similar objects;

*e.g.* Hope, Browning, Taylor, Scotland, Black, Chandler, Chester

### **indirect onomatopoeia**

a combination of sounds the aim of which is to make the sound of the utterance an echo of its sense (“echo – writing”) (I.R.G.)

*e.g.* “And the silken, sad, uncertain, rustling of each purple curtain“(E.Poe)

### **rhyme**

the repetition of identical or similar terminal sound combination of words.

### **rhythm**

1) a flow, movement, procedure, etc. characterised by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different elements or features (Webster’s New World Dictionary);

2) a combination of the ideal metrical scheme and the variations of it, variations which are governed by the standard (I.R.G.).

### **allusion**

an indirect reference, by word or phrase, to a historical, literary, mythological, biblical fact or to a fact of everyday life made in the course of speaking or writing.

### **parenthesis**

a qualifying, explanatory or appositive word, phrase, clause, sentence, or other sequence which interrupts a syntactic construction without otherwise

affecting it, having often a characteristic intonation and indicated in writing by commas, brackets or dashes. (Random House Dict. of the Engl. Lang.)

- a variant of detached construction.

### **enumeration**

a <SD> by which separate things, objects, phenomena, properties, actions are named one by one so that they produce a chain, the links of which, being syntactically in the same position (homogeneous parts of speech), are forced to display some kind of semantic homogeneity, remote through it may *Seem*. (I.R.G.:216)

### **question-in-the-narrative**

is asked and answered by one and the same person, usually the author

### **mixed metaphor**

two or more metaphors that sound strange or funny when you use them together

*e.g.* This is a great headache lifted off my shoulders.

## OTHER MATERIALS

### ТАВСИЯ ЭТИЛАЁТГАН БИТИРУВ МАЛАКАВИЙ ИШЛАР ҲАМДА МАГИСТРЛИК ДИССЕРТАЦИЯЛАРИ МАВЗУЛАРИ РЎЙХАТИ

#### Инглиз стилистика фанидан БМИ мавзулари РЎЙХАТИ

1. New trends in stylistics (communicative stylistics, cognitive stylistics).  
Стилистиканинг янги тармоқлари (коммуникатив стилистика, когнитив стилистика, этностилистика).
2. Peculiarities of prose style. Насрий матн хусусиятлари.
3. Peculiarities of poetic style. Шеър (назм) матн хусусиятлари.
4. Peculiarities of drama style. Драма матни хусусиятлари.
5. Peculiarities of newspaper style. Газета стили хусусиятлари.
6. Peculiarities of oratorical style. Нотиклик стили хусусиятлари.
7. Peculiarities of scientific style. Илмий стили хусусиятлари.
8. Peculiarities of official documents style. Расмий ҳужжатлар стили хусусиятлари.
9. Imagery as a stylistic category. Образлилик стилистик категория сифатида.
10. Emotiveness as a stylistic category. Эмоционалик (ҳиссиётлилик) стилистик категория сифатида.
11. Stylistic dominants of British communicative style. Британия коммуникатив стилининг асосий стилистик белгилари.
12. The role of poetic words. Шеър сўзлар роли.
13. Occasionalisms in literary text. Бадиий матнда окказионализмлар.
14. The role of barbarisms in literary text. Бадиий матнда барбаризмларнинг роли.
15. The function of slang in literary text. Бадиий матнда слэнгнинг функциялари.
16. The peculiarities of essay style. Иншо стилининг хусусиятлари.
17. The types of transference in English. Замонавий инглиз тилида етказиб бериш турлари
18. The nature of stylistic meaning. Стилистик маъно табиати.
19. The nature and functions of stylistic device . . . in the book ... by ... .  
...нинг “....” асаида -----стилистик услубининг табиати ва функциялари.

1. Metaphor - Метафора
2. Metonymy - Метоними
3. Irony - Кесатик (ирония)
4. Epithet - Эпитет
5. Oxymoron - Оксюморон (тазод)

6. Antonomasia - Антономасия
7. Hyperbole - Муболаға
8. Zeugma and pun - Зевгма ва сўз ўйини
9. Simile - Ўхшатиш
10. Periphrasis - Перифраза
11. Antithesis - Антитеза
12. Gradation - Градация
13. Litotes - Литота
14. Inversion - Инверсия
15. Repetition - Такрор
16. Rhetorical question - Риторик сўроқ гап
17. Phonetic stylistic devices - Фонетик стилистик услублар
20. The composition of a literary text. Бадиий матн тузилиши.
21. The role of poetic details in the literary text. Бадиий матнда поэтик деталларнинг роли.
22. The main text categories. Асосий матн категориялари.
23. The category of informativity of a literary text. Бадиий матннинг ахборот категорияси.
24. The category of modality of a literary text. Бадиий матннинг модаллик категорияси.
25. The category of cohesion of a literary text. Бадиий матннинг боғланиш категорияси.
26. The category of segmentation of a literary text. Бадиий матннинг қисм категорияси.
27. The category of time of a literary text. Бадиий матнда вақт категорияси.
28. The category of implicitness of a literary text. Бадиий матннинг ифода категорияси.
29. The category of prospectivity/retrospectivity of a literary text. Бадиий матннинг келаси/ўтган замон категориялари.
30. The role of title in literary text. Бадиий матнда сарлавҳанинг роли.
31. The category of segmentation in literary text. Бадиий матннинг сегментация категорияси .
32. Stylistic features of a novel ... by .... нинг ... асарининг стилистик хусусиятлари.
33. The comparative study of stylistic device of ... in English and Uzbek/Russian:

----- стилистик услубини инглиз ва ўзбек/рус тилларида қиёсий ўрганиш.

1. Metaphor - Метафора
2. Metonymy - Метоними
3. Irony - Кесатик (ирония)
4. Epithet - Эпитет
5. Oxymoron - Оксюморон (тазод)
6. Antonomasia - Антономасия

7. Hyperbole - Муболаға
8. Zeugma and pun - Зевгма ва сўз ўйини
9. Simile - Ўхшатиш
10. Periphrasis - Перифраза
11. Antithesis - Антитеза
12. Gradation - Градация
13. Litotes - Литота
14. Inversion - Инверсия
15. Repetition - Такрор
16. Rhetorical question - Риторик сўроқ гап
17. Phonetic stylistic devices - Фонетик стилистик услублар

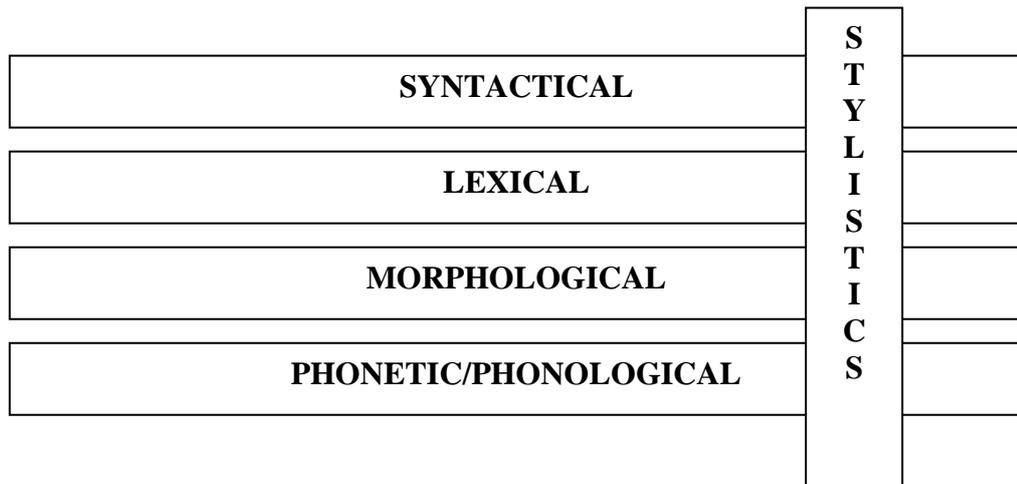
# КЎРГАЗМАЛИ ТАҚДИМОТ СЛАЙДЛАРИ

## LECTURE 1

### Slides

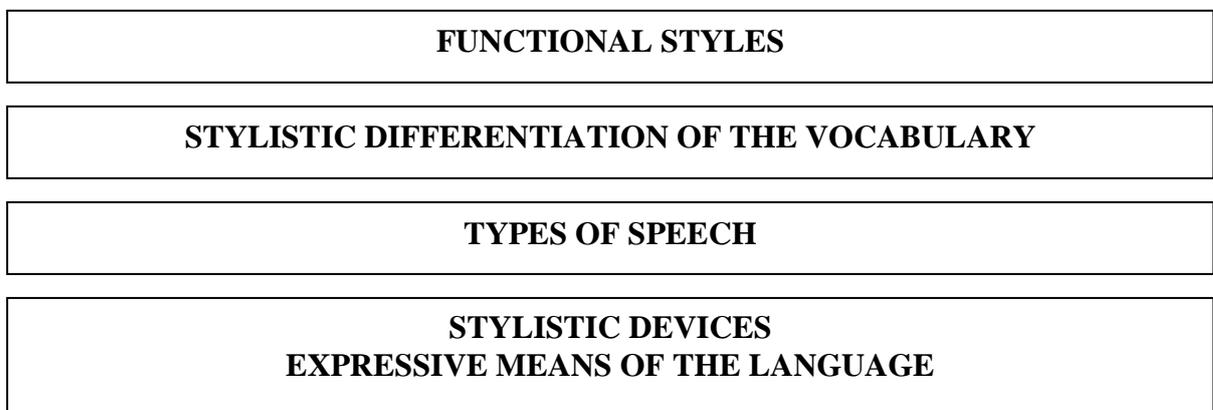
SLIDE 1

#### STYLISTICS IN THE LANGUAGE SYSTEM



SLIDE 2

#### MAIN PROBLEMS OF STYLISTICS



## LECTURE 2

### Slides

SLIDE 1

## INTERPRETATIONS OF THE NOTION “STYLE”

**The notion of style is interpreted differently:**

1. Individual style.
2. The norm as the invariant of phonetic, morphological, lexical, syntactical patterns circulating in language-in-action at a given period of time.
3. Technique of expression that is ability to write correctly.
5. Literary genre.
6. An emphasis (expressive, effective or aesthetic) added to the information conveyed by the linguistic structure (M. Riffaterre).
7. Choice and the result of choice.
8. Coordinated, interrelated and interconditioned language means intended to fulfill a specific function of communication (V.V. Vinogradov).
9. System of language means which serves a definite aim in communication (I.R. Galperin).

**Functional style is a system of interrelated language means intended to fulfil a specific function of communication and aiming at a definite effect (I.R. Galperin).**

### **CLASSIFICATION OF FUNCTIONAL STYLES**

#### **BELLES-LETTRES STYLE**

1. Poetry (verse); 2. Emotive prose (fiction); 3. Drama

#### **PUBLICIST STYLE**

1. Essays (moral, philosophical, literary); 2. Articles in newspapers, journals, magazines (political, social, economic); 3. Oratory; 4. Radio and TV commentary.

#### **NEWSPAPER STYLE**

1. Brief news items and communiqués; 2. Press reports; 3. Articles purely informational in character; 4. Advertisements and announcements

#### **SCIENTIFIC STYLE**

1. Humanitarian sciences; 2. Exact sciences; 3. Popular scientific prose.

#### **THE STYLE OF OFFICIAL DOCUMENTS**

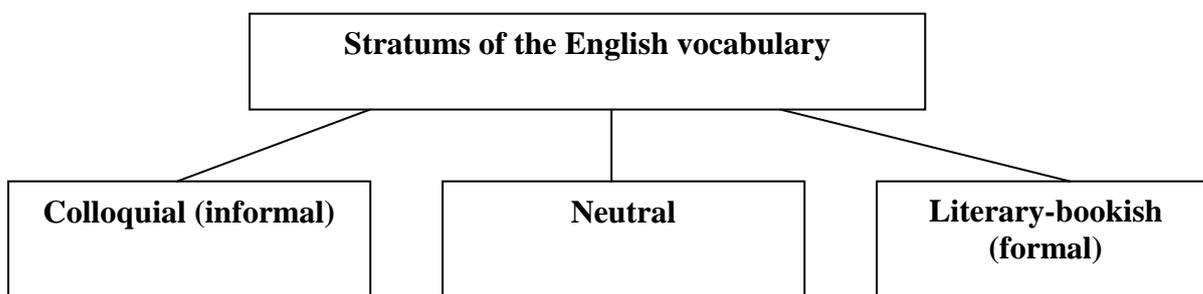
1. The language of business documents; 2. The language of legal documents; 3. The language of diplomacy; 4. The language of military documents.

# LECTURE 3

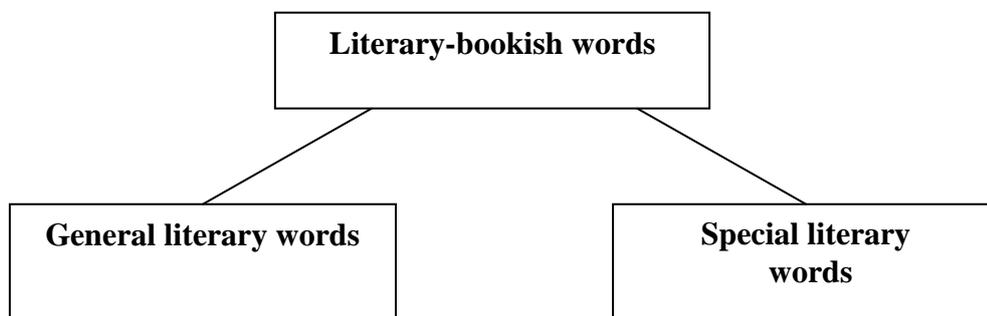
## Slides

Slide 1

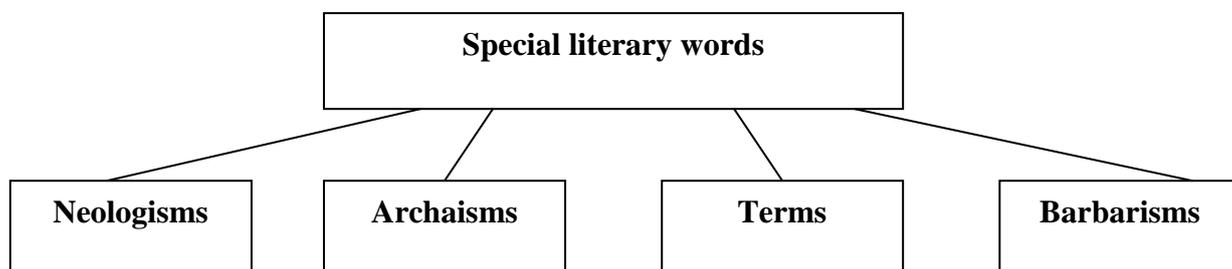
### STYLISTIC DIFFERENTIATION OF THE VOCABULARY



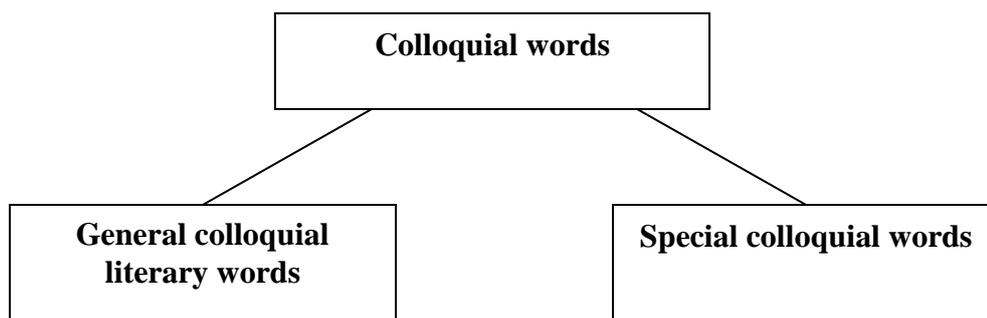
Slide 2



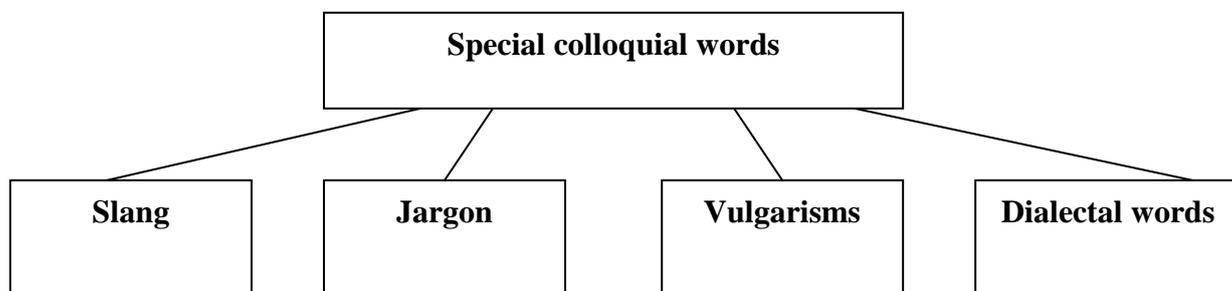
Slide 3



Slide 4



Slide 5



## **Classification of Stylistic Devices**

- 1. Lexical SD**
- 2. Lexico-syntactical SD**
- 3. Syntactical SD**
- 4. Phonetic SD**

## **Types of lexical meaning**

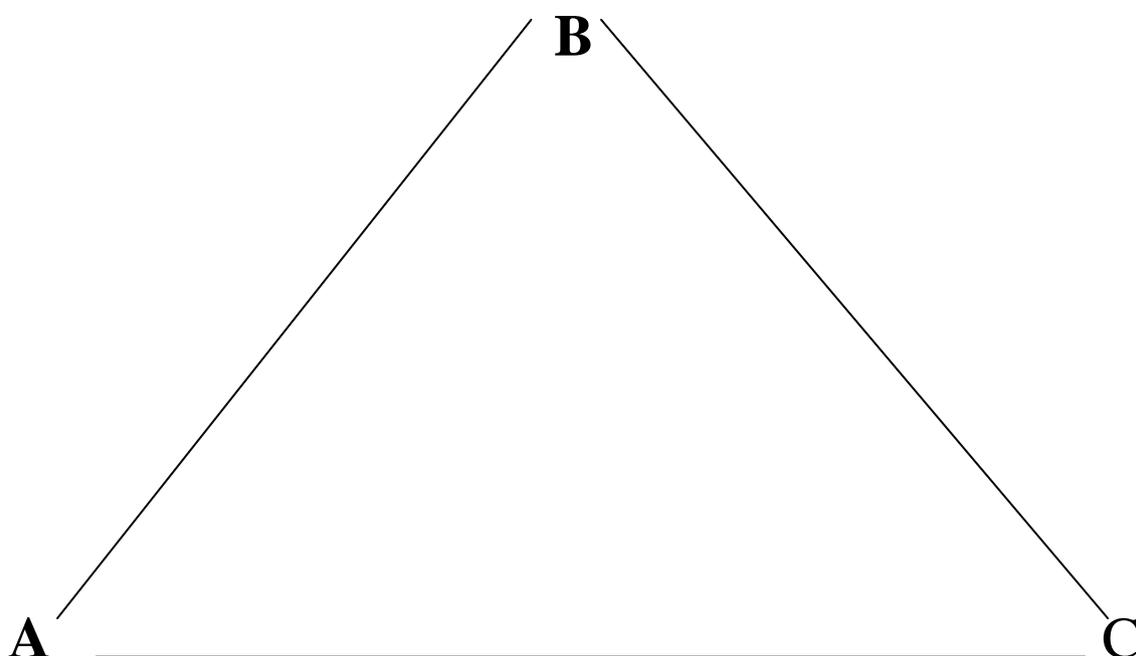
- 1. Logical or dictionary meaning**
- 2. Emotive meaning**
- 3. Nominal meaning**

## **Logical meaning**

- 1. Independent logical meaning**
- 2. Dependent logical meaning  
(contextual meaning)**

***Metaphor (Greek: metaphor – transference) is a lexical SD based on the interaction of primary dictionary and contextual meanings. Metaphor gives the resemblance between two objects or notions belonging to different areas or classes on the basis of their common feature.***

**He/She is a lion.**



***A – she (person)***

***C – a lion (animal)***

***B – a common feature (powerful)***

**1. She is a machine in her husband's house.**

**2. Rosie's eyes travelled to a picture on the wall that for some reason had escaped my notice.**

## *Types of metaphors*

### **1. Simple metaphors**

### **2. Metaphorical periphrasis**

**As those gold candles fixed in heaven's air.**

*/Shakespeare/*

**She prefers that pompous old bore to me? –  
Undoubtedly. */Christie/***

## **Personification**

*Brevity is the soul of wit.* (Shakespeare)

The face of London was now strangely altered.

*But I think diseases have no eyes. They pick with a dizzy finger anyone, just anyone.* (Cisneros).

**1. Genuine metaphor (fresh, original, individual)**

**2. Trite metaphor (traditional, dead, hackneyed)**

E.g. ray of hope, floods of tears, a storm of indignation

*Prolonged or sustained (developed) metaphor*

E.g. *He was surprised that the fire which flashed from his eyes did not melt the glasses of the spectacles (A. Huxley).*

## **Stylistic functions of metaphor**

- 1.create images and suggest analogies;**
- 2.makes the author's thought more concrete, definite, and clear;**
- 3.reveals the author's emotional attitude towards what he/she describes.**

## **Slide 5**

*Metonymy (Greek metonymia – renaming) is a LSD which is based on the principle of substitution of one object for another.*

*Metonymy is based on a different type of relation between dictionary and contextual meanings, a relation based not on comparison, but on definite associations connecting the two concepts which these meanings represent.*

## Metonymy

### Types of relations

1. A concrete thing instead of an abstract notion.

*He supported his family by the pen.*

*The pen is stronger than the sword.*

2. The container instead of the thing contained:

*The hall applauded.*

*The kettle is boiling.*

3. The relation of proximity:

The round game table was boisterous and happy (*Dickens*).

4. The relation between the whole and a part.

Synecdoche.

*She has no roof over her head.*

*You've got a nice fox on you.*

*The best brains of the country.*

5. The sign for the thing signified:

*The messenger was not long in returning followed by a pair of heavy boots that came bumping along the passage. / Dickens /*

*The red hat was still in the room.*

6. The material instead of the thing made of it.

*The steel shines to defend.*

*Never in her life had she worn any gold.*

7. The instrument which the doer uses in performing the action instead of the action or the doer himself.

*As the sword is the worst argument that can be used...*

*His pen knows no compromise.*

8. Author for his work

I read London.

He likes Shakespeare.

I like Beethoven.

### *Metonymy: Genuine and trite*

Genuine metonymy is a SD. Trite metonymy belongs to expressive means of the language. E.g. the press – the personnel of publishing establishment; a hand – a worker.

**LECTURE 5  
SLIDES**

**Slide 1**

**Types of Epithet**

**Single Epithet**

E.g. *the smiling sun*

**Two-step Epithet**

E.g. *an unnaturally mild day*

**Phrase Epithet**

E.g. *the sunshine-in-the-breakfast-room smell*

**Inverted Epithet**

E.g. *the giant of a man*

**Slide 2**

**Irony as a stylistic device vs. ironic effect**

**Irony**

*She jumps gracefully as an  
elephant*

**Ironic effect**

*She jumps as an elephant*

### Structural Models of Oxymoron

**Adj.+N**

E.g. *beautiful tyrant, speaking silence*

**Adv. + Adj.**

E.g. *horribly beautiful, falsely true*

**N-of-N**

E.g. *paradise of our despair, vitality of poison*

**V + Adv.**

E.g. *cry silently*

LECTURE 6  
SLIDES

Slide 1

**Types of Antonomasia**

**A proper noun  
as a notional word**

**E.g.** Shakespeare of our  
days. He is a Don  
Juan.

**A common noun or a word-  
combination as a proper word**

**E.g.** "I suspect that the Noes and  
Don't Knows would far outnumber  
the Yesses"

Slide 2

**Structural Models of Zeugma**

**V+ 2N**

*He took his **hat** and his **leave***

**Adj.+ 2N**

*Clara was not a **narrow** woman either in **mind** or **body***

## Classification of Trite Similes

(on the basis of content)

### Similes describing the appearance

e.g. *fair as a lily, fat as a pig, bright as a button.*

### Similes describing the features of the character

e.g. *cheerful as a lark, industrious as an ant, faithful as a dog*

### Similes describing the actions

e.g. *busy as a bee, fleet as a deer, slow as a tortoise.*

### Similes describing the inner state

e.g. *feel like a fish out of water, black as a sin, blush like a rose.*

## Types of Trite Similes

(on the basis of connection between their components)

### Associated similes

e.g. *cunning as a fox,*  
*harmless as a dove*

### Non-associated similes

e.g. *fit as a fiddle,*  
*dead as a door-nail,*  
*right as a rain.*

## Types of genuine similes

(on the basis of the semantic content)

### Similes of quality

**E.g.** *The difference between the two ideas is as deep as the sea.*

### Similes of action

**E.g.** *The clerks in the office jumped about like sailors during a storm.*

### Similes of relation

**E.g.** *As the dew to the blossom, the bud to the bee.*

*As the scent to the rose, are those memories to me.*

### Similes-analogies

*As on the fingers of a thronged queen.*

*The basest jewel will be well esteemed.*

*So are those errors that in the are seen.*

*To truth translated and for true things deemed.*

(W. Shakespeare. Sonnet 96)

## Types of Similes

(on the basis of their compositional structure)

Simile within  
a sentence

Simile within a  
syntactical unit

LECTURE 7  
SLIDES

Slide 1

**Types of Periphrasis**

**Metaphorical periphrasis**

E.g. *the sky – lamp of the night*

**Metonymical periphrasis**

E.g. *He fell in love married and surrounded himself with little rosy cheeks*

**Euphemistic periphrasis**

E.g. *problem drinkers, socially disadvantaged*

Slide 2

**Structural Types of Litotes**

**A negative particle plus a word with a negative prefix**

e.g. *It is not uncommon*  
*He is not unwilling*

**A negative particle plus a word with an implied negative meaning**

e.g. *He is no fool, no coward*

**A negative particle plus a word combination having an implied negative meaning**

e.g. *not without doubt; not without vanity; not for nothing*

**LECTURE 8  
SLIDES**

Slide 1

**Types of Repetition  
(on the basis of compositional structure)**

Type of repetition	Structure
Anaphora	<i>a..., a..., a... .</i>
Epiphora	<i>...a, ...a, ...a.</i>
Anadiplosis (linking repetition, catch repetition, reduplication)	<i>...a, a....</i>
Framing (ring repetition)	<i>a... a.</i>
Ordinary (pure) repetition	<i>...a, ...a..., a.. .</i>
Successive repetition	<i>...a, a, a...</i>
Synonymous repetition	
Tautology	
Enumeration	

Slide 2

**Types of Stylistic Inversion**

**Complete Inversion**

i.e. comprising the principal parts of the sentence,  
e.g. *From behind me came Andrews voice* (S. Chaplin);

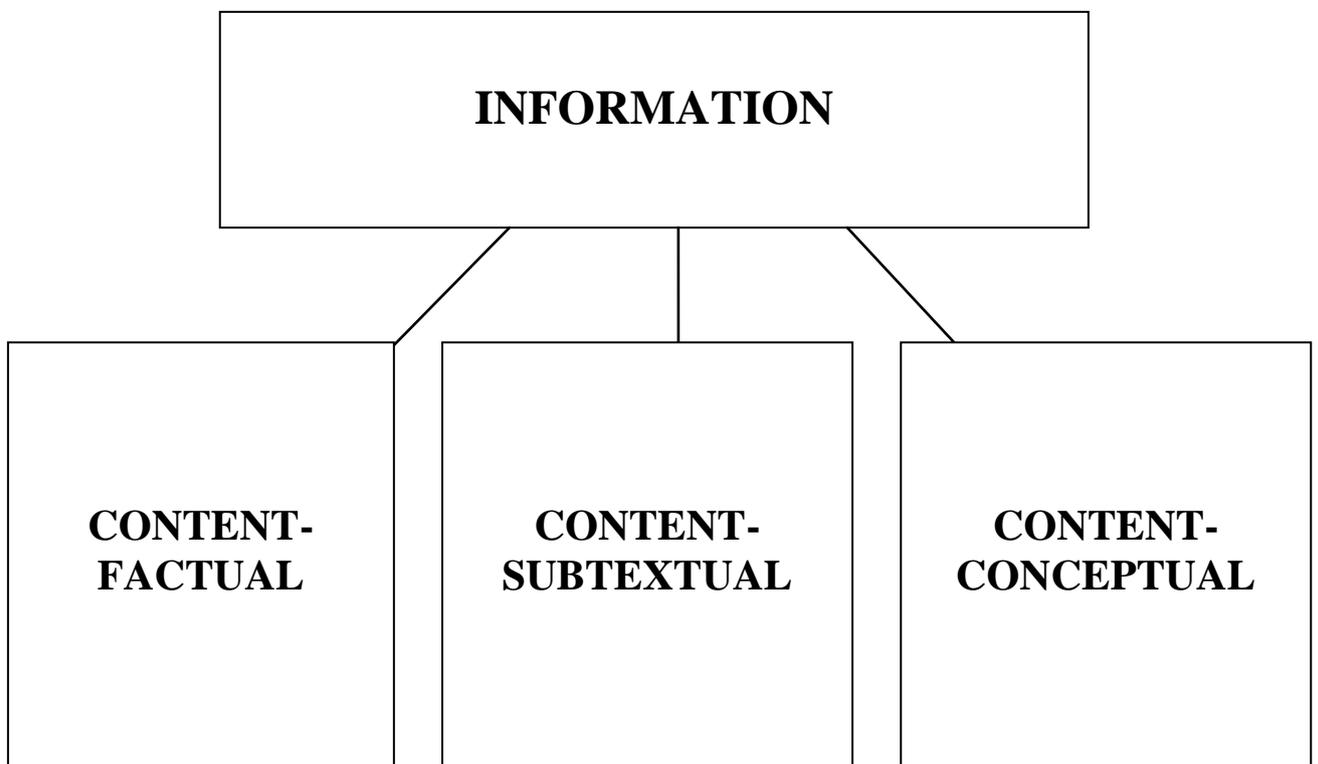
**Partial Inversion**

i.e. influencing the secondary parts of the sentence,  
e.g. *Straight into the arms of the police they will go* (A.Christie).

**LECTURE 9  
SLIDES**

**Slide 1**

**Types of Information in the Text  
(proposed by I.R. Galperin)**



## COMPOSITION OF THE TEXT

**1. Prologue (Exposition)**

**2. Beginning of the plot (Initial collision)**

**1. Development of the plot**

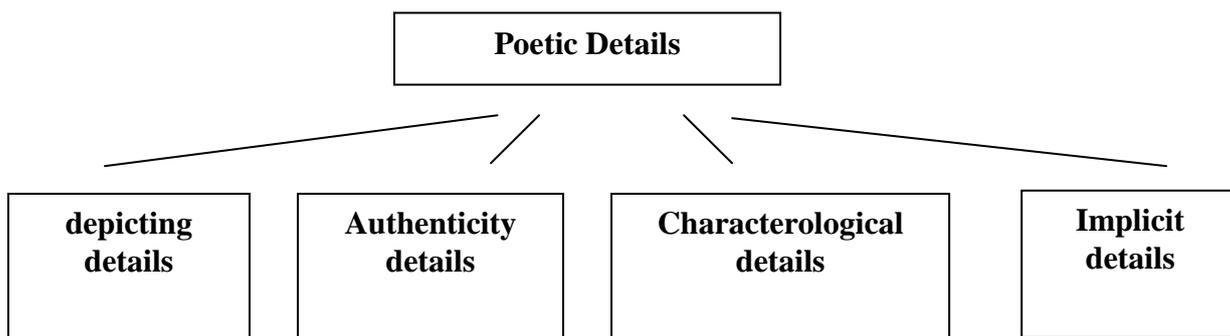
**4. Climax (Culmination)**

**5. Denouement**

**6. Concluding (Ending)**

**7. Epilogue**

## Types of Poetic Details



## SCHEME OF INTERPRETATION OF A LITERARY TEXT

1. *Say a few words about the author and the cultural context.*
2. *Give the factual information of the text (briefly relate the plot of the story).*
3. *Speak on the pragmatic characteristics of the main personages.*
4. *Characterize the composition of the story and its architectonics (proportional relations of the parts of the text).*
5. *Comment on the category of time and locale of action.*
6. *Comment on volume-pragmatic and context-variative segmentation of the text (the shape of prose).*
7. *Comment on the means of cohesion between separate syntactical wholes.*
8. *Comment on the categories of wholeness in the text.*
9. *Characterize the category of modality in the text concentrating on the addressee's way of evaluation.*
10. *Comment on the category of the implicitness. Find the main implicates of the text: 1) an implicit title; 2) implication of precedence; 3) implicit details. Say which of them play an important role in revealing conceptual information of the text.*
11. *Reveal the conceptual information of the text (the idea of the story) and substantiate it by picking out from the text:*
  - a) *poetic details, depicting details, characterological details, authenticity details, implication details and extract their subcurrent information;*
  - b) *stylistic devices and comment on their functions in revealing the author's message and supplementing superlinear information,*
  - c) *draw conclusions from the linguistic approach to the text. Comment on the degree of richness of the author's vocabulary: the usage of borrowings, foreign words, colloquialisms, vulgarisms, scientific words, neologisms. Find thematic and key words. Reveal the role of stylistically marked words and words charged with emotive meaning.*
  - d) *comment on the meaning of the title and connect it with the conceptual information.*

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС  
ТАЪЛИМ ВАЗИРЛИГИ**

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ  
ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ**

**ЎЗБЕКИСТОН ДАВЛАТ ЖАҲОН ТИЛЛАРИ УНИВЕРСИТЕТИ**

**“ТАСДИҚЛАЙМАН”**

Ўқув ишлари бўйича проректор

\_\_\_\_\_ Т. Мадрахимов

2017 йил “ 25 ”август

**СТИЛИСТИКА ВА МАТН ТАҲЛИЛИ**

**ФАНИНИНГ ИШЧИ ЎҚУВ ДАСТУРИ**

Таълим соҳаси:	110 000 – Педагогика 120 000 – Гуманитар фанлар
Таълим йўналишлари:	5111400 - Хорижий тил ва адабиёти (инглиз тили ва адабиёти)
Умумий ўқув соати	- 128 соат
Шу жумладан:	
Маъруза	- 30 соат
Амалий машғулотлар	- 46 соат
Мустақил таълим соати	- 52 соат

**Тошкент – 2017**

Стилистика ва матн таҳлили фанининг ишчи ўқув дастури Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлиги 2016 йил “22” январдаги 26- сонли буйруғининг 2-илоvasи билан тасдиқланган “Стилистика ва матн таҳлили” фани дастурига мувофиқ ишлаб чиқилган.

Фан дастури Ўзбекистон давлат жаҳон тиллари университети Кенгашининг 2016 йил “9” январдаги 1- сонли баёни билан тасдиқланган.

**Тузувчилар:**

Қ.А.Джаббарова – ЎзДЖТУ, “Инглиз тили аспекти назарияси №1” кафедраси мудири, катта ўқитувчи

С.А.Глазиринна – ЎзДЖТУ, “Инглиз тили аспекти назарияси №1” кафедраси, ф.ф.н., катта ўқитувчи

**Тақризчи:**

Д.У.Ашурова – ЎзДЖТУ, “Лингвистика ва адабиёт” кафедраси профессори, филология фанлари доктори

ЎзДЖТУ Инглиз тили

I факультети декани:

2017 йил “ 24 ” август

\_\_\_\_\_ (имзо)

Н. Ибрагимов

“Инглиз тили аспекти назарияси №1” кафедраси мудири:

2017 йил “ 24 ” август

\_\_\_\_\_ (имзо)

Қ. Джаббарова

## 1. Ўқув фани ўқитилиши бўйича услубий кўрсатмалар

Стилистика ва матн таҳлили фани турли мулоқот турлари, жумладан, анъанавий, бадиий ва илмий мулоқотни ўрганиш билан бир қаторда, талабаларнинг малака ва кўникмаларини такомиллаштиришни ўз олдига мақсад қилиб қўяди.

Фан бўйича талабаларнинг билим, кўникма ва малакаларига қуйидаги талаблар қўйилади. **Талаба:**

- стилистика лингвистиканинг қисми ва нутқ маданияти назарияси сифатида, функционал услублар тизими, стилистик луғатнинг таснифи, коммуникатив нутқ, стилистик услубларнинг турлари, матн ва матн тури тушунчаларини ажрата олиш, матн таҳлилининг стилистик усуллари ҳақида **тасаввурга эга бўлиши керак;**
- матнни турли услублар ёрдамида фарқлаш, тил қурилишининг стилистик усуллари ва хусусиятлари, махсус адабий ва сўзлашув бирликларининг матндаги фарқи ва хусусияти, матн категорияларини **билиши ва улардан фойдалана олиши керак;**
- коммуникация турини, ифода этиш шакли ва таҳлил этилиётган матннинг коммуникатив-прагматик турларини аниқлаш **кўникмаларига эга бўлиши керак;**
- тил тузилишининг барча босқичларида услубий белгиланган бирликларни таниши, уларнинг услубий, коммуникатив-прагматик матн вазифаларини ва миллий-маданий ўзига хослигини аниқлаш, концептуал маъноли бадиий деталлар кўрсатиш усуллари, турлари ва матн мазмунини очишдаги аҳамиятини аниқлашни, муайян ахборот турини буришни, матн асосий категорияларини қўллашнинг тил воситаларини аниқлаш, услубий таҳлил ва бадиий матн таҳлилининг унинг концепти ва эстетик баҳосини очиш мақсадида таҳлил ўтказиш **малакаларига эга бўлиши керак.**

## 2. Маъруза машғулотлари

### Хорижий тил ва адабиёти (инглиз тили)

1-жадвал

№	Маъруза мавзулари	Дарс соатлар хажми
1	Subject matter of stylistics. The main trends in style study	2
2	Types of speech and their main peculiarities. Stylistic differentiation of the English vocabulary	2
3	Functional styles. Types of functional styles in English and their style-forming linguistic features	2

4	Classification of Stylistic Devices. The nature, types and functions of Lexical stylistic devices: Metaphor, Metonymy,	2
5	The nature, types and functions of Lexical stylistic devices: irony, epithet, oxymoron,	2
6	The nature, types and functions of Lexical stylistic devices: hyperbole: antonomasia, zeugma, pun.	2
7	Types and functions of lexico-syntactical stylistic devices simile. Litotes.	2
8	Types and functions of lexico-syntactical stylistic devices periphrasis. Antithesis. Gradation. Represented Speech.	2
9	Types and functions of syntactical stylistic devices: one member sentence, Ellipsis, Inversion. Rhetorical Question.	2
10	Types and functions of syntactical stylistic devices Repetition.	2
11	Phonetic expressive means and the nature stylistic devices Alliteration, Onomatopoeia.	2
12	Subject-matter of the Text Interpretation. Scheme of text interpretation	2
13	Text and its main categories	
14	The literary level of the text: plot, images, poetic details	2
15	The composition of the literary text. The role of the title	2

**Жами 30**

Маъруза машғулоти мультимедиа воситалари билан жиҳозланган аудиторияда академ. гуруҳлар оқими учун ўтилади.

### **3. Амалий машғулотлар Хорижий тил ва адабиёти (инглиз тили)**

2-жадвал

№	Амалий машғулот мавзулари	Дарс соатлар ҳажми
1.	The subject matter of stylistics. Types of stylistics	2
2	Stylistic differentiation of the English vocabulary. The role of special literary words (terms, neologisms, archaisms, foreignisms, poetic words) in the literary text	2
3	The role of special colloquial words (slang, jargon, vulgarisms, dialectal words) in the literary text	2
4	Peculiarities of oral and written types of speech. Functional styles in English. Language and genre features of official documents style	2
5	Functional styles in English. Language and style features of newspaper, publicist and scientific functional styles.	2

6	Language and genre features of belles letters style	2
7	The mechanism, types and functions of Lexical stylistic device - Metaphor	2
8	The mechanism, types and functions of Lexical stylistic device - Metonymy	2
9	The mechanism, types and functions of Lexical stylistic devices: irony, epithet, oxymoron,	2
10	The mechanism, types and functions of Lexical stylistic devices: antonomasia, zeugma, pun.	2
11	Types and functions of lexico-syntactical stylistic device: simile.	2
12	Types and functions of lexico-syntactical stylistic devices: periphrasis. Litotes.	2
13	Types and functions of lexico-syntactical stylistic devices: Antithesis. Gradation. Represented Speech.	2
14	Types and functions of syntactical stylistic devices: one member sentence, Ellipsis, Inversion. Rhetorical Question.	2
15	Types and functions of syntactical stylistic devices: Repetition.	2
16	Phonetic expressive means and SD stylistic devices	2
17	Stylistic analysis of the text	6
18	The problem and main tools of Text interpretation	2
19	A literary text interpretation	6

**Жами 46**

Амалий машғулотлар мультимедиа воситалари билан жиҳозланган аудиторияда яқка гуруҳларда ўтилади. Машғулотлар интерфаол усуллар ёрдамида олиб борилади, “Кейс-стади” технологияси, сахна кўринишлари, тақдиротлардан фойдаланилади. Кейслар мазмуни ўқитувчи томонидан белгиланади.

#### 4. Мустақил таълим

##### Хорижий тил ва адабиёти (инглиз тили)

3-жадвал

№	Мустақил таълим мавзулари	Дарс соатлар ҳажми
1.	New trends in stylistics (communicative stylistics, cognitive stylistics, ethno stylistics)	2
2	Language features of oral discourse	2
3	Language features of written discourse	2
4	Special Literary words in English and Uzbek/Russian	2
5	Special colloquial words in English and Uzbek/Russian	2

6	The role of poetic words	2
7	Occasionalisms in literary text	2
8	The role of barbarisms in literary text	2
9	The usage of slang in oral and written speech	2
10	Peculiarities of prose style	2
11	Peculiarities of poetic style	2
12	Peculiarities of drama style	2
13	The peculiarities of essay style	2
14	Language peculiarities of official documents style	2
15	Language peculiarities of business documents	2
16	The nature of stylistic meaning	2
17	Comparative study of metaphor/ metonymy	2
18	Comparative study of epithet/ oxymoron/ hyperbole	2
19	Lingua-cultural peculiarities of antonomasia/ simile	2
20	Lingua-cultural peculiarities of periphrasis/ Litotes	2
21	Comparative study of Repetition	2
22	Lingua-cultural peculiarities of Rhetorical Question	2
23	Comparative study of Phonetic SD	2
24	Poetic details in the literary text	2
25	Role of the title in the literary text	2
26	Interpretation of a story	2

**Жами 52**

Мустақил ўзлаштириладиган мавзулар бўйича талабалар томонидан рефератлар тайёрланади ва тақдимот шаклида тақдим этилади.

**Фан бўйича курс иши.** Ўқув режада фан бўйича курс иши соатлари ажратилмаган.

### **5. Фан бўйича талабалар билимини баҳолаш ва назорат қилиш мезонлари**

<b>Баҳолаш усуллари</b>	Тестлар, ёзма ишлар, оғзаки сўров, презентациялар ва матн таҳлиллари
<b>Баҳолаш мезонлари</b>	<b>86-100 балл «аъло»</b>
	-Фан ҳақида назарий ва амалий тасаввурга эга бўлиш; - Матнинг функционал турини тўғри белгилай олиш; -Турли соҳаларда қўлланилган сўзларнинг ва атамаларнинг бир неча маъноларини тушуниш ва таҳлил қила олиш; - Бадий матнда қўлланилган стилистик услублар ва бўёқдор сўзларни топади, вазифаларини аниқлай олиш;

	<p>-Матнни тўғри тушуниб, стилистик жиҳатдан тўлиқ таҳлил қила олиш; -ўзлаштирган билимлари асосида ижодий фикрлай олиш.</p>		
	<b>71-85 балл «яхши»</b>		
	<p>-Фан ҳақида умумий тасаввурга эга бўлиш; - Матннинг функционал турини тўғри белгилай олишда услубларни чалкаштириш; -Турли соҳаларда қўлланилган сўзларни луғатдаги ҳолатда деярли яхши билади, бироқ матндаги ҳолатида тез тушуниб етмаслик; - Бадиий матнда стилистик услубларини топади, лекин турларини аниқлашга бироз адашиш; --Матнни тўғри тушуниш, лекин стилистик жиҳатдан тўлиқ таҳлил қила олмаслик.</p>		
	<b>55-70 балл «қониқарли»</b>		
	<p>-Фан ҳақида умумий тасаввурга эга бўлиш; - Матнни тушуниш, бироқ функционал турини тўғри белгилай олмаслик; -Турли соҳаларда қўлланилган сўзларнинг стилистик функциясини тўлиқ тушунмаслик; - Бадиий матнда стилистик услубларни фарқлашга қийналиш.</p>		
	<b>0-54 балл «қониқарсиз»</b>		
	<p>-Фан ҳақида тасаввурга эга бўлмаслик; - Матннинг функционал турларини фарқлай олмаслик; - Берилган топшириқ моҳиятини тушунмаслик ва уларга масъулиятсиз ёндашиш.</p>		
	<b>Рейтинг баҳолаш турлари</b>	<b>Макс.балл</b>	<b>Ўтказиш вақти</b>
	<b>Жорий назорат:</b>	<b>40</b>	
	маъруза машғулотларда фаоллиги, мунтазам равишда конспект юритиши учун	6	Семестр давомида
	Мустақил таълим топшириқларининг ўз вақтида ва сифатли бажарилиши	4	
	Семинар машғулотларда фаоллиги, саволларга тўғри жавоб берганлиги, топши-риқларни бажарганлиги учун	30	
	<b>Оралик назорат</b>	<b>30</b>	

	Оралик назорат ёзма иш (маъруза ва семинар машғулотларини олиб борган ўқитувчи томонидан қабул қилинади).	30	
	<b>Яқуний назорат</b>	<b>30</b>	
	Ёзма иш	30	
	<b>ЖАМИ</b>	<b>100</b>	

## 6. Асосий ва қўшимча ўқув адабиётлар ҳамда ахборот манбалари

### Асосий адабиётлар:

1. Galperin I.R. English Stylistics. М.:Либроком, 2010
2. Aznaurova E.S., Ashurova D.U. and others. Interpretation of Literary Text. Tashkent, 1990.
3. Kukhareenko V.A. Seminars in Style. М., 1971

### Қўшимча адабиётлар:

1. Арнольд И.В. Стилистика современного английского языка. М., Высшая школа. 1973, 1991.
2. Азнаурова Э.С. Прагматика слова. Т. Фан, 1986.
3. Бобоханова Л.Т. Инглиз тили стилистикаси.-Т.,1995
4. Гальперин И.Р. Текст как объект лингвистического исследования. М., 1981.
5. Матякубов Ж.И., Кушакова Б.Й. Seminars in Modern English. Т. "Muharrir", 2012
6. Кухаренко В.А. Интерпретация текста. М., 1988.
7. Кухаренко В.А. Практикум по интерпретации. М., 1987.
8. Ashurova D.U., Galieva M.R. Stylistics of literary text.-Tashkent., 2013.
9. Aznaurova E.S., Ashurova D.U. and others. Interpretation of Literary Text. Tashkent, 1990.
10. Musayev Q. English Stylistics.-Т.,-2003
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12. Kukhareenko V.A. A book of practice in Stylistics. М., 1986

### Интернет сайтлари

1. [www.academia.edu](http://www.academia.edu)
2. [www.engl.org](http://www.engl.org)
3. [www.philology.bsu.by](http://www.philology.bsu.by)
4. [www.e-lingvo.net](http://www.e-lingvo.net)
5. [www.pedagog.uz](http://www.pedagog.uz)
6. [www.Ziyonet.uz](http://www.Ziyonet.uz)
7. [www.nutq.intal.uz](http://www.nutq.intal.uz)

**7-Ўқув юкларининг ҳажми.**

<b>Семестр</b>	<b>Ўқув юкларининг ҳажмининг машғулотлар қўрилишида тақсимланиши</b>				
	<b>Жами</b>	<b>Маърузалари</b>	<b>Амалий машғулотлар</b>	<b>Курс иши</b>	<b>Мустақил иш</b>
VI	128	30	46	-	52