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**ПРАКТИКУМ  
ЗІ СТИЛІСТИКИ АНГЛІЙСЬКОЇ МОВИ**

для студентів IV курсу  
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## ВСТУП

Навчальний посібник «Практикум зі стилістики англійської мови» призначений для студентів четвертого курсу Східноєвропейського національного університету, що навчаються за спеціальністю «Мова і література (англійська). Переклад». Посібник відповідає вимогам робочої програми з предмета, укладеної згідно з навчальним планом факультету іноземної філології СНУ імені Лесі Українки та з урахуванням рекомендацій МОН України до предметної підготовки зі спеціальності 035 «Філологія».

Міждисциплінарний характер сучасної методичної науки вимагає поєднання викладання іноземної мови з вивченням стилістичних особливостей цієї мови. Практичну цінність стилістики неможливо переоцінити. Вона не лише розвиває навички аналізу художніх творів, а й закладає підґрунтя для кращого розуміння іншомовної літератури, спонукаючи студентів до читання англійською мовою та даючи їм можливість розвивати художній смак. Вивчення стилістики сприяє поглибленому вивченню іноземної мови та допомагає студентам висловлювати свої думки цією мовою чітко і виразно.

Мета вивчення стилістики полягає в отриманні студентами необхідних знань, необхідних для теоретичного узагальнення і систематизації даних, пов'язаних з соціолінгвістичними та прагматичними аспектами різних функціональних стилів англійської мови.

Навчальний посібник пропонує детальні плани семінарських практичних занять зі стилістики англійської мови. План кожного семінару включає перелік теоретичних питань, широкий спектр практичних завдань та завдання для самостійної роботи.

## Seminar 1

### **STYLISTIC DIFFERENTIATION OF THE ENGLISH VOCABULARY**

1. What registers of communication are reflected in the stylistic differentiation of the vocabulary?
2. Speak about the literary words, general (common) and special (terms, poetic words, archaic words, barbarisms, foreignisms, neologisms).

**Ex. 1, p.29 (BPS) (sentences 5, 6, 9, 12)**

**Ex. 2, p.9 (SS) (sentences 1, 2, 3, 4, 5, 6)**

3. Speak about general (common), special (jargonisms, professionalisms) and low (dialecticisms, vulgarisms) colloquialisms:

a) What are the main characteristics of slang?

**Ex.1, p.14 (SS) (sentences 1-7, 10)**

b) Speak about professional and social jargonisms:

**Ex.3, p.15-16 (SS) (sentences 4, 5, 6, 15)**

c) Speak about the place and role of vulgarisms and dialectal words in the national language (in the literary text)

**Ex. 2, p.31-32 (BPS) (sentences 1, 2, 3, 8, 9, 11, 12, 19)**

**Ex. 3, p.33-34 (BPS) (sentences 1, 8, 10, 12, 13, 15).**

### **Exercises**

**Ex.1, p.29-31 (BPS)**

*State the type and function of literary words in the following examples:*

1. (5). If manners maketh man, then manner and grooming maketh poodle.
2. (6). 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 judgment written. Such honour have all His saints."
3. (9). 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 greaves if they owned them, and their round shields hung at their backs.

4. (12). If any dispassionate spectator could have beheld the countenance of the illustrious man, whose name forms the leading feature of the title of this work, during the latter part of this conversation, he would have been almost induced to wonder that the indignant fire that flashed from his eyes, did not melt the glasses of his spectacles – so majestic was his wrath. His nostrils dilated, and his fists clenched involuntarily, as he heard himself addressed by the villain. But he restrained himself again – he did not pulverize him.

“Here,” continued the hardened traitor tossing the license at Mr. Pickwick’s feet;” get the name altered – take home the lady – do for Tuppy.”

**Ex. 2, p.9 (SS)**

*Give the English equivalents, state the original and stylistic purpose of barbarisms and foreign words. Pay attention to their interrelation with the context.*

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

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

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

4. “Tyree, you got half of the profits!” Dr. Bruce shouted. “You’re my de facto partner.”

“What that de facto mean, Doc?.. “Papa, it means you a partner in fact and in law,” Fishbelly told him.

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

“No, Herr Offizier, just what I’ve to tell you. This morning, four gentlemen in all, we went out of Neustadt to meet the Herren Amerikaner.”

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

**Ex. 1, p.13-14 (SS)**

*State the function of slang in the following examples, also paying attention to the morphological and syntactical characteristics of slang units and semantic and structural changes some of them underwent to become a slang expression.*

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

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

3. A cove couldn’t be too careful.

4. I’ve often thought you’d make a corking good actress.

5. “When he told me his name was Herbert I nearly burst out laughing. Fancy calling anyone Herbert. A scream, I call it.”

6. I steered him into a side street where it was dark and propped him against a wall and gave him a frisk.

7. “I live upstairs.”

The answer seemed to explain enough to relax him.

“You got the same layout?”

“Much smaller.”

He tapped ash on the floor. “This is a dump. This is unbelievable. But the kid don’t know how to live even when she’s got the dough.”

8. (10) She came in one night, plastered, with a sun-burned man, also plastered...

**Ex. 3, p. 15-16 (SS)**

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

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

2. (2) I’m here quite often – taking patients to hospitals for majors, and so on.

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

4. (5) “Okay Top,” he said. “You know I never argue with the First Sergeant.”

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

6. (15) “How long did they cook you! ” Dongere’s stopped short and looked at him, “How long did they cook you?” – “Since eight this morning. Over twelve hours...”

...”You didn’t unbutton then? After twelve hours of it”? “Me?...” They got a lot of dancing to do before they’ll get anything out of me.”

**Ex.2, p.31-33 (BPS)**

*Think of the type of additional information about the speaker or communicative situation conveyed by the following general and special colloquial words:*

1. (1) “She’s engaged. Nice guy, too. Though there’s a slight difference in height. I’d say a foot, her favor.”
2. (2) “You know Brooklyn?”  
“No. I was never there. But I had a buddy at Myer was from Brooklyn.”
3. (3) 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.
4. (9) “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.
5. (10) “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.”
6. (11) “Let me warn you that the doc is a frisky bachelore, Carol. Come on, now, folks,  
shake a leg. Let’s have some stunts or a dance or something.”
7. (12) “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.”
8. (19) “Don’t wanna sleep, Don’t wanna die, just wanna go a-travelin’ through the pastures of the sky.”

**Ex. 3, p.33-36 (BPS)**

***Compare the neutral and the colloquial (or literary) modes of expression:***

1. (1) “Also, it will cost him a hundred bucks as a retainer.”  
“Huh?” Suspicious again. Stick to basic English.  
“Hundred dollars,” I said. “Iron men. Fish. Bucks to the number of one hundred.

Me no money, me no come. Savvy?” I began to count a hundred with both hands.

2. (8) “I say, old boy, where do you hang out?” Mr. Pickwick responded that he was at present suspended at the George and Vulture.”

3. (9) “The scheme I would suggest cannot fail of success, but it has what may seem to you a drawback, sir, in that it requires a certain financial outlay.” “He means,” I translated to Corky, “that he has a pippin of an idea but it’s going to cost a bit.”

4. (12) “He tried those engineers. But no soap. No answer.”

5. (13) “You want to know what I think? I think you’re nuts. Pure plain crazy. Goofy as a loon. That’s what I think.”

6.(15)“I am Alpha and Omega – the first and the last,” the solemn voice would announce.”

## Seminar 2

### STYLISTIC SEMASIOLOGY

#### *Lexico-Semantic Expressive Means and Stylistic Devices*

#### *PART I. Figures of Substitution*

1. Speak about types of lexical meanings, connotational and contextual meanings of a word.

2. Speak about the difference between the original and hackneyed SDs.

3. Figures of quality:

3.1. Speak about types, semantics, syntactical and functional peculiarities of metaphor, personification.

**Ex.1, p.39-40 (BPS) (ss. 4, 10, 11, 12, 14, 15, 19)**

**Ex.2, p.30 (SS) (ss. 1-5)**

**Ex.3, p.31 (SS) (1-4)**

**Ex.5, p.33 (SS) (ss. 1, 2, 5, 6)**

3.2. Give a detailed description of a metonymy.

**Ex.2, p.41 (BPS) (ss. 1, 4, 5, 6, 7, 10, 11, 12, 16, 18)**

3.3. Speak about irony and the most frequently observed mechanisms of its formation.

**Ex.4, p.47-49 (BPS) (2, 5, 6, 11, 12, 17, 19, 20)**

3.4. Speak about antonomasia, its types and function.

**Ex.5, p.51-52 (BPS) (ss. 1, 2, 4, 9, 11, 19)**

**Ex.3, p. 29 (SS)**

3.5. Speak about semantic types of periphrasis and its functions. What is euphemism?

**Ex. 5, p. 95-96) (BPS) (ss. 4, 5, 6, 10, 11, 16, 17, 18, 19, 20)**

4. Speak about tropes of quantity (hyperbole, meiosis, litotes).

**Ex. 7, p.58-59 (BPS) (ss. 7, 8, 9, 12, 14, 15)**

**Ex. 4, p.93-94 (BPS) (ss. 2, 3, 4, 7, 9)**

## Exercises

### **Ex. 1, p. 39-40 (BPS)**

#### *Analyze the given cases of metaphor:*

1. (4) She was handsome in a rather leonine way. Where this girl was a lioness, the other was a panther – lithe and quick.
2. (10) Leaving Daniel to his fate, she was conscious of joy springing in her heart.
3. (11) He smelled the ever-beautiful smell of coffee imprisoned in the can.
4. (12) We talked and talked and talked, easily, sympathetically, wedding her experience with my articulation.
5. (14) They walked along, two continents of experience and feeling, unable to communicate.
6. (15) Geneva, mother of the Red Cross, hostess of humanitarian congresses for the civilizing of warfare!
7. (19) Autumn comes  
And trees are shedding their leaves,  
And Mother Nature blushes  
Before disrobing.

### **Ex. 2, p.30 (SS)**

#### *Differentiate between genuine and trite metaphors.*

1. In the spaces between houses the wind caught her. It stung, it gnawed at nose and ears and aching cheeks, and she hastened from shelter to shelter...
2. Swan had taught him much. The great kindly Swede had taken him under his wing.
3. It being his habit not to jump or leap, or make an upward spring, at anything in life, but to crawl at everything.
4. Then would come six or seven good years when there might be 20 to 25 inches of rain, and the land would shout with grass.
5. The laugh in her eyes died out and was replaced by something else.

**Ex.3, p.31**

*State the number and quality of simple metaphors comprising the following sustained metaphors.*

1. The stethoscope crept over her back. “Cough...Breathe...” Tap, tap. What was he hearing? What changes were going on in her body? What was her lung telling him through the thick envelope of her flesh, through the wall of her ribs and her shoulders?
2. The artistic centre of Galloway is Kirkcudbright, where the painters form a scattered constellation, whose nucleus is in the High Street, and whose outer stars twinkle in remote hillside cottages, radiating brightness as far as gatehouse of Fleet.
3. The slash of sun on the wall above him slowly knifes down, cuts across his chest, becomes a coin on the floor and vanishes.
4. His countenance beamed with the most sunny smiles; laughter played around his lips, and good-humoured merriment twinkled in his eye.

**Ex. 5, p.33 (SS)**

*Analyze the following cases of personification.*

1. On this dawn of October, 1885, she stood by her kitchen window...watching another dismal and rainy day emerge from the womb of the expiring night. And such an ugly, sickly-looking baby she thought it was that, so far as she concerned, it could go straight back where it came from.
2. He was fainting from sea-sickness, and a roll of the ship tilted him over the rail on to the smooth lip of the deck. Then a low, gray mother-wave swung out of the fog, tucked Harvey under one arm, so to speak, and pulled him off and away to the lee-ward; the great green closed over him, and he went quietly to sleep.

3. (5) Here and there a Joshua tree stretched out hungry black arms as though to seize these travelers by night and over that gray waste a dismal wind moaned constantly, chill and keen and biting.

4. (6) The face of London was now strangely altered... the voice of Mourning was heard in every street.

**Ex. 2, p. 41 (BPS)**

***Indicate metonymies:***

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.

2. (4) Except for a lack of youth, the guests had no common theme, they seemed strangers among strangers; indeed, each face, on entering, had struggled to conceal dismay at seeing others there.

3. (5) 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.

4. (6) Dinah, a slim, fresh, pale eighteen, was pliant and yet fragile.

5. (7) The man looked a rather old forty-five, for he was already going grey.

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

7. (11) "You have nobody to blame but yourself."

"The saddest words of tongue or pen."

8. (12) For several days he took an hour after his work to make inquiry taking with him some examples of his pen and inks.

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

10. (18) Up the Square, from the corner of King Street, passed a woman in a new bonnet with pink strings, and a new blue dress that sloped at the shoulders and grew to a vast circumference at the hem. Through the silent sunlit solitude of the Square this bonnet and this dress floated northwards in search of romance.

**Ex.4, p. 47-49 (BPS)**

*Indicate the cases of irony.*

1. (2) When the war broke out she took down the signed photograph of the Keiser and, with some solemnity, hung it in the men-servants' lavatory; it was her own combative action.
2. (5) England had 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.
3. (6) From her earliest infancy Gertrude was brought up by her aunt. Her aunt had carefully instructed her to Christian principles. She had also taught her Mohammedanism, to make sure.
4. (11) Several months ago a magazine named Playboy which concentrates editorially on girls, books, girls, arts, girls, music, fashion, girls and girls, published an article about old-time science-fiction.
5. (12) Apart from splits based on politics, racial, religious and ethic backgrounds and specific personality differences, we're just one cohesive team.
6. (17) Last time it was a nice, simple, European-style war.
7. (19) But every Englishman is born with a certain miraculous power that makes him master of the world. As the great champion of freedom and national independence he conquers and annexes half the world and calls it Colonization.
8. (20) All this blood and fire business tonight was probably part of the graft to get the Socialists chucked out and leave honest business men safe to make their fortunes out of murder.

**Ex.5, p.51-52 (BPS)**

*Analyze the following cases of antonomasia.*

1. "You cheat, you no-good cheat – you tricked our son. Took our son with a scheming trick, Miss Tomboy, Miss Sarcastic, Miss Sneerface."
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 on the whole matter.

3. (4) I keep six honest serving-men  
 (They taught me all I know);  
 Their names are What and Why and When  
 And How and Where and Who.  
 I send them over land and sea,  
 I send them east and west;  
 But after they have worked for me  
 I give them all the rest.

I let them rest from nine till five,  
 For I am busy then,  
 As well as breakfast, lunch and tea,  
 For they are hungry men.  
 But different folk have different views.  
 I know a person small –  
 She keeps ten million serving-men,  
 Who get no rest at all.  
 She sends ‘em abroad on her own affairs,  
 From the second she opens her eyes –  
 One million Hows, two million Wheres,  
 And seven million Whys.

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

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

6. (13) The next speaker was a tall gloomy man, Sir Something Somebody.

**Ex. 3, p. 29 (SS)**

*Indicate the leading feature of the personages characterized by the following “speaking names”*

1. Mr. Gradgrind
2. Mr. Goldfinger
3. Becky Sharp
4. Bosonney the Buccaneer
5. Lady Teazle
6. Joseph Surface
7. Mr. Carefree
8. Miss Languish
9. Mr. Backbite
10. Mr. Snake
11. Mr. Credulous
12. Holiday Golightly
13. Mr. Butt
14. Mrs. Newrich
15. Mr. Beanhead

**Exercise 5 (p. 95-95) (BPS)**

*Analyze the given cases of periphrases and euphemisms from the viewpoint of their semantic type, structure, function and originality:*

1. (5) He would make some money and then he would come back and marry his dream from Blackwood.
2. (6) The villages were full of women who did nothing but fight against dirt and hunger and repair the effects of friction on clothes.
3. (8) I took my obedient feet away from him.
- 4 (10) I am thinking an unmentionable thing about your mother.
- 5 (14) When I saw him again, there were silver dollars weighting down his eyes.

6. (15) She was still fat after childbirth; the destroyer of her figure sat at the head of the table.
7. (16) Naturally, I jumped out of the tub, and before I had thought twice, ran out into the living room in my birthday suit.
8. In private I should call him a liar. In the Press you should use the words: “Reckless disregard for truth” (Galsworthy).

**Exercise 7, p. 58-59.**

1. (7) Her family is one aunt about a thousand years old.
2. (8) He didn't appear like the same man; then he was all milk and honey – now he was all starch and vinegar.
3. (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.
4. (12) The little woman, for she was of pocket size, crossed her hands solemnly in the middle.
5. (14) She wore a pink hat, the size of a button.
6. (15) She was a sparrow of a woman.

**Exercise 4, p.93-94 (BPS)**

1. (2) “Yeah, what the hell,” Anne said and looking at me, gave that not unsour smile.
2. (3) It was not unnatural if Gilbert felt a certain embarrassment.
3. (4) The idea was not totally erroneous. The thought did not displease me.
4. (6) He had all the confidence in the world, and not without reason.
5. (7) Kirsten said not without dignity: “Too much talking is unwise.”
  - (9) I felt I wouldn't say “no” to a cup of tea.

## Seminar 3

### STYLISTIC SEMASIOLOGY

#### *Lexico-Semantic Expressive Means and Stylistic Devices*

#### *PART 2. Figures of Combination*

1. Figures of ambiguity. Speak on SDs known as “play upon words”.  
Describe the difference between zeugma and pun.  
**I. Ex. 3, p.44-45 (BPS) (ss.1, 2, 3, 6, 7, 10, 14)**  
**II. Ex. 1, p. 52 (SS) (ss. 4, 5, 6, 7, 8, 9)**
2. Figures of identity
  - 2.1. Speak about semantic and structural types of epithets.  
**III. Ex. 6, p.55-57 (BPS) (ss. 1, 4, 5, 6, 7, 12, 14, 16, 19, 25, 26)**
  - 2.2. Speak about types and functions of a simile.  
**IV. Ex. 3, p. 90-92 (BPS) (ss. 1, 2, 4, 5, 6, 10, 16, 18, 20, 24, 26, 28)**
3. Figures of contrast.
  - 3.1. Speak about structural peculiarities and functions of antithesis.  
**V. Ex. 1, p. 85 (BPS) (ss. 1, 2, 5, 8, 10, 11)**
  - 3.2. Speak about an oxymoron, its types and meaning.  
**VI. Ex.8, p.61-62 (BPS) (ss. 1, 4, 6, 9, 13, 15, 17, 18, 19)**
4. Figures of inequality. Speak about the stylistic devices of climax and its types. What is anticlimax?  
**VII. Ex. 2, p. 87-88 (BPS) (ss. 1, 2, 3, 6, 7, 8, 9, 12, 13, 15, 16)**

### Exercises

#### I.

**Exercise III, p. 44-45 (BPS).**

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

1. After a while and a cake he crept nervously to the door of the parlour.(A.T.)

2. There are two things I look for in a man. A sympathetic character and full lips. (I.Sh.)
3. Dorothy, at my statement, had clapped her hand over mouth to hold down laughter and chewing gum. (Jn.B)
4. (6) When I am dead, I hope it may be said: "His sins were scarlet, but his books were read." (H.B.)
5. (7) Most women up London nowadays seem to furnish their rooms with nothing but orchids, foreigners and French novels. (O.W.)
6. (10) "Someone at the door," he said, blinking. "Some four, I should say by the sound," said Fili (A.T.)
7. (14) My mother was wearing her best grey dress and gold brooch and a faint pink flush under each cheek bone. (W.Gl.)

## II.

### Ex.1, p.51-52 (SS)

**Indicate cases when a pun is created through homonyms and when through different meanings of a polysemantic word.**

1. (4) J.: ...I'm starting work on Saturday.

H.: Oh, yes, she's been called to the bar.

P.: What sort of a bar?

J.: The sort you're always propping up. I'm carrying on the family traditions.

2. (5) Did you hit a woman with a child?

No, Sir, I hit her with a brick.

3. (6) It rained during the US-USSR match at summit level in Moscow. But it not only rained rain, it rained records.

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

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

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

5. (8) She always glances up, and glances down, and doesn't know where to look, but looks all the prettier.

6. (9) Alg.: ...Besides, your name isn't Jack at all; it is Ernest.

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

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

### III.

#### Exercise VI, p. 55-57 (BPS).

**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.

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

3. (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.

4. (6) Where the devil was heaven? Was it up? Down? There was no up or down in a finite but expanding universe in which even the vast, burning, dazzling, majestic sun was in a state of progressive decay that would eventually destroy the earth too.

5. (7) She has taken to wearing heavy blue bulky shapeless quilted People's Volunteers trousers rather than the tight tremendous how-the-West-was-won trousers she formerly wore.

6. (12) And she still has that look, that don't-you-touch-me look, that women who were beautiful carry with them to the grave.

7. (14) He loved the afterswim salt-and-sunshine smell of her hair.

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

9. (19) He thoroughly disliked this never-far-from-tragic look of a ham Shakespearian actor.

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

11. (26) He sat with Daisy in his arms for a long silent time.

#### IV.

**Exercise III. Discuss the following cases of simile. Pay attention to the semantics of the tenor and the vehicle, to the brief or 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.)

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 a coal;

As plain as a pike – as rough as a bear;

As tight as a drum – 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.)

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

3. She was obstinate as a mule, always had been, from a child. (G.)

4. It was an unforgettable face, and a tragic face. Its sorrow welled out of it as purely, naturally and unstoppably as water out of a woodland spring. (J.F.)

5. Indian summer is like a woman. Ripe, hotly passionate, but fickle, she comes and goes as she pleases so that one is never sure whether she will come at all nor for how long she will stay. (Gr. M.)

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

## V.

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

1. Mrs. Nork had a large home and a small husband. (S. L.)

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

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

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

12. It was the best times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair; we had everything before us, we had nothing before us, we were all going to Heaven, we were all going direct the other way – in short the period was so far like the present period, that some of its

noisiest authorities insisted on its being received for good or for evil, in the superlative degree of comparison only. (D.)

## VI.

### Exercise VIII, p. 61-62 (BPS)

**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.
2. (4) He behaved pretty lousily to Jan.
3. (6) There were some bookcases of superbly unreadable books.
4. (9) Harriet turned back across the dim garden. The lightless light looked down from the night sky.
5. (13) Huck Finn and Holden Caulfield are Good Bad Boys of American literature.
6. (15) Their bitter-sweet union did not last long.
7. (17) You have got two beautiful bad examples for parents.
8. (18) He opened up a wooden garage. The doors creaked. The garage was full of nothing.
9. (19) She was a damned nice woman, too.

## VII.

**Exercise II. 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.)

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

7. “Of course it’s important. Incredibly, urgently, desperately important.” (D.S.)

8. “I never told you about that letter Jane Crofut got from her minister when she was sick. He wrote Jane a letter and on the envelope the address was like this: Jane Crofut; The Crofut Farm; Grover’s Corners; Sutton County; New Hampshire; United States of America.” “What’s funny about it?” “But listen, it’s not finished: the United States of America; Continent of North America; Western Hemisphere; the Earth; the Solar System; the Universe; the Mind of God – that’s what it said on the envelope.” (Th. W.)

9. “You have heard of Jefferson Brick, I see, Sir,” quoth the Colonel with a smile. “England has heard of Jafferson Brick. Europe has heard of Jefferson Brick.” (D.)

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

16. He was unconsolable – for an afternoon. (G.)

## Seminar 4

### *Syntactical Stylistic Devices*

I. Main characteristics of syntactical stylistic devices. Change of sentence members' arrangement.

1. Speak on types of inversion.

2. Speak on syntactical and stylistic function of detachment.

3. What is suspense? How is it arranged and what is its function?

**1) Ex.3, p.77-78 (BPS) (ss. 1, 2, 3, 4, 6, 10, 11, 12, 14)**

II. Reduction of the sentence model.

3. Speak on the nature and functions of ellipses. Say whether there is some correlation between the length and the structure of the sentence.

**2) Ex. 4, p.80-82 (BPS) (ss. 1, 2, 4, 9, 14, 20, 21, 22)**

2. Speak about aposiopesis (break-in-the-narrative)

**3) Ex. 1, p.72-73 (SS)**

3. What is apokoinu construction?

II. Extension of the sentence model.

1. Speak about types and functions of repetition.

2. Speak about types and functions of parallel constructions and chiasmus.

**4) Ex. 2, p. 73-75 (BPS) (ss. 1, 5, 6, 7, 8, 9, 11, 19)**

**5) Ex. 1, p. 19-20 (BPS) (ss. 1, 2, 3, 4, 5, 8, 10)**

III. Speak about the ways of combining different parts of the utterance (asyndeton, polysyndeton, parceling).

**6) Ex. 5, p. 83-84 (SPS) (ss. 1, 2, 4, 8, 9, 10).**

IV. What is rhetorical question?

**7) Ex.1, p.68-70 (BPS) (ss. 13, 16, 23).**

## **Exercises**

**1**

**Exercise III, p. 77-78 (BPS)**

**Find and analyze 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. (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.)
6. (10) Benny Collan, a respected guy, Benny Collan wants to marry her. An agent could ask for more? (T.C.)
7. (11) Women are not made for attack. Wait they must. (J.C.)
8. (12) Out came the chase – in went the horses – on sprang the boys – in got the travellers. (D.)
9. (14) And she saw that Gopher Prairie was merely an enlargement of all the hamlets which they had been passing. Only to the eyes of a Kennicot was it exceptional. (S.L.)

**2****Exercise IV, p. 80-82 (BPS)**

**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. (4) A solemn silence: Mr. Pickwick humorous, the old lady serious, the fat gentleman cautious and Mr. Miller timorous. (D.)
4. (9) I'm a horse doctor, animal man. Do some farming, too. Near Tulip, Texas. (T.C.)
5. (14) "People liked to be with her. And -" She paused again. " – and she was crazy about you." (R.W.)
6. (20) And it was unlikely that anyone would trouble to look there – until – until-well. (Dr.)
7. (21) There was no breeze came through the door. (H.)
8. (22) I love Nevada. Why, they don't even have mealtimes here. I never met so many people didn't own a watch. (A.M.)

**3****Ex.1, p.72-73 (SS)**

**Comment on the syntactical distribution of the following cases of aposiopesis and on the cases which necessitated them. Suggest the implied meaning of trite aposiopesis.**

1. (4) "Shuttleworth, I – I want to speak to you in – in strictest confidence – to ask your advice: Yet – yet it is upon such a serious matter that I hesitate – fearing –"
2. (10) "But, John, you know I'm not going to a doctor. I've told you."  
"You're going – or else."

3. (11) ...shouting out that he'd come back that his mother had better have the money ready for him. Or else! That is what he said: "Or else!"

It was a threat.

4. (12) "I still don't quite like the face, it's just a trifle too full, but – " I swung myself on the stool.

5. (13) "So you want come at all?!"

"I don't yet know. It all depends.

#### 4

#### **Ex. 2, p.73-75 (BPS)**

**From the following examples you will get a better idea of the functions of various types of repetitions, and also of parallelism and chiasmus:**

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

2) (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 dreams.

3) (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.

4) (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.

5) (8) On her father's being groundlessly suspected, she felt sure. Sure. Sure.

6) (9) 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.

7) (11) Obviously – this is a streptococcal infection. Obviously.

8) (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.

9) (23) From the offers of marriage that fell to her, Dona Clara, deliberately, chose the one that required her removal to Spain. So to Spain she went.

## 5

### **Ex. 1, p. 19-20 (BPS)**

**State the function of the following cases of morphemic repetition:**

- 1) She unchained, unbolted and unlocked the door.
- 2) It was there again, more clearly than before: the terrible expression of pain in her eyes; unblinking, unaccepting, unbelieving pain.
- 3) We were sitting in the cheapest of all the cheap restaurants that cheapen that very cheap and noisy street, the Rue des Petits Champs in Paris.
- 4) Young Blight made a great show of fetching from his desk a long thin manuscript volume with a brown paper cover, and running his finger down the day's appointments, murmuring: "Mr. Aggs, Mr. Baggs, Mr. Caggs, Mr. Daggs, Mr. Faggs, Mr. Gaggs, Mr. Boffin, yes, sir, quite right. You are a little before your time, sir."
- 5) Young Blight made another great show of changing the volume, taking up a pen, sucking it, dipping it, and running over previous entries before he wrote. As, "Mr. Alley, Mr. Balley, Mr. Calley, Mr. Dalley, Mr. Falley, Mr. Galley, Mr. Halley, Mr. Lalley, Mr. Malley. And Mr. Boffin."
- 6) (8) Laughing, crying, cheering, chaffing, singing, David Rossi's people brought him home in triumph.
- 7) (10) The procession then re-formed; the chairmen resumed their stations, and the march was re-commenced.

## 6

### **Ex. 5, p.83-84 (BPS)**

**Specify stylistic functions of the types of connection given below:**

1. Then from the town pour Wops and Chinamen and Polaks, men and women in trousers and rubber coats and oilcloth aprons. They come running to clean and

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

2. “What sort of a place is Dufton exactly?”

“A lot of mills. And a chemical factory. And a Grammar school and a war memorial and a river that runs different colours each day. And a cinema and fourteen pubs. That’s really all one can say about it.”

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

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

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

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

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

## 7

### **Exercise 1, p. 68-70 (BPS)**

**Comment on the length, the structure, the communicative type and punctuation of the sentences, indicating connotation created by them:**

1. (13) What courage can withstand the ever-enduring and all-besetting terrors of a woman's tongue? (W.I.)
2. (16) And what are wars but politics  
Transformed from chronic to acute and bloody? (R. Fr.)
3. Father, was that you calling me? What is you, the voiceless and the dead?  
Was it you, thus buffeted as you lie here in a heap? What it you thus baptized unto Death? (D)

## Seminar 5

### **TYPES OF NARRATION**

#### I. Types of Narration.

- 1) Author's narrative.
- 2) Entrusted Narrative.
- 3) Dialogue.
- 4) Interior Monologue.
- 5) Represented Speech: a) uttered represented speech; b) inner represented speech.

**Ex.1, p. 103 (BPS) (ss.2,4,5,6,17,19)**

**Ex.3, p.101-102 (SS)**

**Ex.2, p.101 (SS)**

**Ex.1, p.100-101 (SS)**

### **Exercises**

#### **Exercise 1, p. 103-107**

**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 forms and the language of the discourse.**

1. (2) He refused a taxi. Exercise, he thought, and not 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.)

2. (4) "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.)

3. (5) His mind gathered himself 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 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 some thing. 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.)

4. (6) “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.)

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

2.

**Ex. 3, p. 101-102 (SS)**

**Indicate characteristic features of represented uttered speech.**

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

2. The Mayor of Maycomb asked us to please help the garbage collector by dumping our own trees and trash.

3. Angela, who was taking every detail of Eugene’s old friend, replied in what seemed an affected tone that no, she wasn’t used to studio life: she was just

4. from the country, you know – a regular farmer girl – Blackwood, Wisconsin, no less!

5. Rosita sniffed and... in her well-bottom voice declared that yes, it was better that they stay out the sun, as it seemed to be affecting Otilie’s head.

6. Certainly he had seen nobody remotely resembling the photograph of Gowan. Was there anybody at all like what Gowan would be if clean-shaven? Well, there now, that was asking something that was. Had the Inspector any idea what a ‘edge-‘og would look like without its spikes?

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

8. |”... 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.

3.

**Ex. 2, p. 101 (SS)**

**Discuss lexical and grammatical phenomena characterizing represented inner speech.**

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

2. Angela looked at him with swimming eyes. He was really different from anything she had ever known, young, artistic, imaginative, ambitious. He was going out into a world which she had longed for but never hoped to see – that of art. Here one was telling her of his prospective art studies, and talking of Paris. What a wonderful thing!

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

4. And then he laughed at himself. He was getting nervy and het up like everybody else in the house.

4.

**Ex.1, p. 100-101 (SS)**

**Classify the following examples of represented speech into represented inner and represented uttered speech.**

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

2. I shook her as hard as I could. I'd done it in play before, when she'd asked me to hurt her, please hurt her; but this time I was in brutal earnest...
3. "...You ought to make a good mural decorator some day, if you have the inclination," Boyle went on, "You've got the sense of beauty." The roots of Eugene's hair tingled. So art was coming to him. This man saw his capacity. He really had art in him.
4. Otille should have been the happiest girl in Port-au-Prince. As Baby said to her, look at all the things that can be put to your credit: you have a lovely light color, even almost blue eyes, and such a pretty, sweet face – there is no girl on the road with steadier customers, every one of them ready to buy you all the beer you can drink.
5. He held the cigarette in his mouth, tasting it, feeling its roundness, for a long time before he lit it. Then with a sigh, feeling, well, I've earned it, he lit the cigarette.
6. She hadn't wanted to marry him or anyone else, for that matter, unless it was someone like her father. But there was no one like her father. No one she had ever seen. So, oh, well, what's the diff! you have to get married some time.

## Seminar 6

### *Phonetic Stylistic Devices and Graphical Expressive Means*

#### I. Morphological Stylistic Devices.

##### a. Speak about stylistic use of

- Noun
- Pronoun
- Adjective
- Article
- Verb

#### II. Phonetic Stylistic Devices

1. Speak about alliteration, assonance and consonance.
2. Speak about onomatopoeia, its types and stylistic function.

#### **Ex.1, p.13-14 (BPS)**

3. Speak about rhythm and rhyme, their types and functions in poetry and prose.

**Analyze the verse “The Cloud” by P.B. Shelley.**

#### III. Graphical Expressive Means

1. Speak about graphon, its types and functions.

#### **Ex.2, p.14-15 (BPS) (ss.3,5,7,9)**

2. Speak about other graphical expressive means.

#### **Ex.6,p.17 (BPS) (ss.1,2,3,4,6,10)**

## **Exercises**

### **Exercise 1**

**Indicate the causes and effects of the following cases of alliteration, assonance and onomatopoeia:**

1. Streaked by a quarter moon, the Mediterranean shushed gently into the beach.  
(I. Sh.)
2. He swallowed the hint within a gulp and a gasp and a grin. (R.K.)

3. His wife was shrill, languid, handsome and horrible. (Sc.F.)
4. The fair breeze blew, the white foam flew,  
The furrow followed free. (S.C.)
5. The Italian trio tut-tutted their tongues at me. (T.C.)
6. (7) To sit in solemn silence in a dull dark dock,  
In a pestilential prison, with a life-long lock,  
Awaiting the sensation of a short, sharp shock  
From a cheap and chippy chopper on a big black block. (W.C.)
7. (10) Then, with an enormous, shattering rumble, sludge-puff, sludge-puff, the train came into the station. (A.S.)
8. (11) “Sh-sh.”  
“But I am whispering.” This continual shushing annoyed him. (A.H.)
9. (12) Twinkle, twinkle, little star,  
How I wonder what you are.  
Up above the world so high,  
Like a diamond in the sky. (Ch. R.)
10. (14) The quick crackling of dry wood aflame cut through the night. (St.H.)
11. (15) Here the rain did not fall. It was stopped high above by that roof of green shingles. From there it dripped down slowly, leaf to leaf, or ran down the stems and branches. Despite the heaviness of the downpour which now purred loudly in their ears from just outside, here there was only a low rustle of slow occasional dripping. (J.)

### **Exercise 2**

1. (3) “And remember, Mon-sewer O’Hayer says you got to straighten up this mess sometime today.”(J.)
2. (5) “Ye’ve a duty to the public don’tcher know that, a duty to the great English public?” said George reproachfully.  
“Here, lemme handle this, kidder,” said Tiger.  
“Gorra maintain strength, you,” said George.

“Ah’m fingtin’ fit,” said Tiger. (S.Ch.)

3. (7) “Well, I dunno. I’ll show you summat.”(St.B.)

4. (9) “I had a coach with a little seat in fwont with an iwon wail for the dwiver.” (D.)

### Exercise 3.

1. Piglet, sitting in the running Kanga’s pocket, substituting the kidnapped Roo, thinks:

this		shall		take	
“If	is	I	never	to	
	flying		really	it.”	(M.)

2. Kiddies and grown-ups too-oo-oo

We haven’t enough to do-oo-oo. (R.K.)

3. “Hey,” he said “is it a goddamn cardroom? Or a latrine? Attensh—HUT! Dares right! DHRESS! (J.)

4. “When Will’s ma was down here keeping house for him – *she* used to run in to *see* me, real *often*.” (S.L.)

5. He missed our father very much. He was s-l-a-i-n in North Africa. (S.)

6. His voice began on a medium key, and climbed steadily up till it reached a certain point, where it bore with strong emphasis upon the topmost word, and then plunged down as if from a spring board:

Beds

Flowery

On

Skies

The

To

Carried

Be

I

Shall  
 Of ease,  
 Blood  
 Throu'  
 Sailed  
 and  
 prize  
 the  
 toe  
 fought  
 others  
 Whilst

7. (10) "ALL our troubles are over, old girl," he said fondly. "We can put a bit by now for a rainy day." (S.M.)

### **The Cloud**

**By Percy Bysshe Shelley**

I bring fresh flowers for the thirsting flowers,  
 From the seas and the streams;  
 I bear light shade for the leaves when laid  
 In their noon-day dreams.  
 From my wings and shaken the dews that waken  
 The sweet buds every one,  
 When rocked to rest on their mother's breast,  
 As she dances about the sun.

I wield the flail of the flashing hail,  
And whiten the green plains under,  
And then again I dissolve it in thunder.

## Seminar 7

### *Functional Styles*

1. Colloquial and literary type of communication.  
Oral and written forms of communication.  
Functional styles of contemporary English.
2. Characterize the scientific style.
3. Discuss the peculiarities of the newspaper style.
4. Speak about the main features of the publicist style.
5. Characterize the official style.
6. Speak about the status and peculiarities of belles-lettres style.

### **Exercises**

**Assignment 1.** *Define functional style features of the following passages:*

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

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

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

4) The Petrivka book market:  
**Alive and & Kicking**  
**Text:** Tetiana Honcharova

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

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

5) **CONTRACT №...**

*Horlivka*

*July 17,...*

**Parties to this Contract are:**

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

### Основна література для студентів

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2. Стилистика английского языка / А.Н. Мороховський, О.П. Воробьева, Н.И. Лихошерст, З.В. Тимошенко. – К.: Вища школа. 1984. – 272 с.
3. Скребнев Ю.М. Основы стилистики английского языка Учебник для ин-тов и фак. иностр. яз. — 2-е изд., испр. — М.: Астрель, 2003. – 221 с.
4. Galperin I.R. Stylistics. – М.: Высшая школа, 1981. — 295 с.
5. Kukhareno V.A. A Book of Practice in Stylistics. – М.: Высшая школа, 1986.
6. Kukhareno V. A. Seminars in style. – Moscow, 1991.
7. Yefimov L.P., Yasinetskaya T.A. Practical Stylistics of English. Вінниця: Нова книга, 2004. – 240 с.