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А.Н. ИБРАГИМОВА, О.А. НИКОЛАЕВА, Е.Н. ХАРАПУДЬКО

**ENGLISH STYLISTICS
IN READING, ANALYSIS, AND TRANSLATION**

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Рецензенты:

кандидат педагогических наук, доцент **Юхименко А.Н.**
доктор педагогических наук, доцент **Зиятдинова Ю.Н.**

Ибрагимова А.Н., Николаева О.А., Харापудько Е.Н.

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Предлагаемое учебное пособие содержит практический материал по основным вопросам теоретического курса «Стилистики английского языка» – вопросы и задания для самостоятельной работы, образцы стилистических анализов текстов разных жанров, примеры из англоязычных художественных произведений, а также словарь наиболее употребительных терминов. Учебное пособие подготовлено и рекомендуется для профессионально-ориентированного обучения английскому языку студентов вузов, а также для всех желающих совершенствовать свои знания в лингвистике.

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Introductory Notes

This work is designed as **Work Book Supplement** for Lectures in English Stylistics. The assignments illustrate the main parts of the theoretical course and can help the students start the independent stylistic analysis of the texts belonging to different functional styles.

The issues discussed explain the main concepts: *Stylistics, Styles of language, Individual style, Expressive Means (EM), Stylistic Devices (SD)*.

The manual consists of 8 parts, each starting with a list of terms and definitions:

Part I. Stylistic Differentiation of the English Vocabulary

Part II. Lexical Stylistic Devices

Part III. Syntactical Stylistic Devices

Part IV. Lexico-Syntactical Stylistic Devices

Part V. Graphical and Phonetic Expressive Means

Part VI. Functional Styles with Style-Forming Characteristics

Part VII. Complex Stylistic Analysis

Part VIII. Extracts from Modern Literature for Independent Analysis

The assignments are based on the English and American Literature. The names of the authors are given to every sentence thus enabling to get acquainted with the individual style and manner of famous English and American writers and poets. Texts for independent analysis are taken from English and American emotive prose, poetry and newspapers. The manual has a supplement – English Literary Terms used in stylistics with their explanation.

PART I. STYLISTIC DIFFERENTIATION OF THE ENGLISH VOCABULARY

Terms and notions:

Neutral words of Standard English Vocabulary (common literary vocabulary, common colloquial vocabulary).

Literary Stratum of words (literary words, archaisms, poetic words, terms, barbarisms and foreign words, neologisms).

Colloquial Stratum of Words (colloquial words, professionalisms, jargonisms, vulgarisms, dialectal words).

(1) Literary Stratum of words

Assignment 1. *State the type and function of archaisms in the following sentences.*

1. "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. Bronte)

2. "He of the iron garment," said Daigety, entering, "is bounden unto you, MacEagh, and this noble lord shall be bounden also." (W. Scott)

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

4. If manners maketh man, then manner and grooming maketh poodle. (J. Steinbeck)

5. Anthony ... clapped him affectionately on the back. "You're a real knight-errant, Jimmy," he said. (A. Christie)

Assignment 2. *Read the poem and find dialectal and archaic elements in R. Burns' poem. What facts from biography of R. Burns do you know?*

Should auld acquaintance be forgot,
And never brought to mind?

Should auld acquaintance be forgot,
 And days o'lang syne?
 For auld lang syne, my dears,
 For auld lang syne,
 We'll tak a cup o'kindness yet,
 For auld lang syne...

And here's a hand, my trusty fiere,
 And gie's a hand o'thine;
 And we'll tak a right guid willie-waught
 For auld lang syne.

Assignment 3. Read and analyse the following poetical lines from R. Burns. Note poetic words.

Wee modest crimson tipped flow'r,
 Thou's met me in an evil hour;
 For I maun crash amang the stoure
 Thy slender stem:
 To spare thee now is past my pow'r
 Thou bonnie gem. (R. Burns)

Assignment 4. Study the List of Archaisms and Obsolete Words with translation into Russian. Explain what words are traditionally used in poetry.

Archaisms Obsolete Words	Modern English Equivalents	Translation
albeit	although	хотя
anon	at once	сразу, сразу же
athwart	across	через, по
aught	anything	что-либо
bade	bid	просил
bear'st	bear	несешь
begat	begot	рождать
billow	wave	волна
brine	sea, ocean	море, океан
charger	horse	лошадь
clad	clothed	одетый

<p> clomb courser crew didst diest dire dost doth drave eke fre erst even hallowed haply hath height hither ire kine main methinks morn nathless oft perishest quoth rhymeth safe shalt sooth spouse steed stove swain thee thine thou thrall throve thy thyself troth vend </p>	<p> climbed horse crowed did die dreadful do does drove also before formerly evening holy perhaps has called here anger cows sea, ocean it seems to me morning nevertheless oft perish said rhymes sat shall truth wife horse staved peasant you your you slave, slavery thrived your yourself truth sell </p>	<p> карабкался лошадь кукарекал делал умираешь ужасный делаешь делает ехал также перед, до, раньше вечер святой возможно имеет назывался здесь, сюда злоба, злость коровы море, океан мне кажется утро тем не менее часто погибнешь сказал рифмуется сидел будет правда жена лошадь снабдил крестьянин тебя твой навеки ты раб, рабство процветал твой навеки ты сам правда продавать </p>
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vernal	spring	весенний
wert	were	ты был
whilom	formerly	прежде
whit	thing	вещь
wight	man	человек
wrought	worked	работал
yore	in ancient times	в былые времена

Assignment 5. Read the sentences and point out barbarisms and foreign words.

1. "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. (R. Wright)

2. 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)

3. Elise retired, pounced upon it, and brought it to her mistress in triumph. "*Voila*, madame!" (A. Christie)

4. Yates remained serious. "We have time, Herr Zippmann, to try your *schnapps*. Are there any German troops in Neustadt?" (St. Heym)

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

Assignment 6. Read the sentences. Define the nature and role of the terms used.

1. "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 π with a mass of $M_n = 1.008$. But until now I never saw them." (M. Wilson)

2. 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. Chaplin)

3. Nonsense, responds Kerr-McGee Spokesman Rick Pereles. "Our product is no more dangerous than normal fertilizer". Indeed, company tests show the substance to be no higher in radioactivity or most toxic heavy metals than many other fertilizers. Aberrations like the freak frog occur naturally, note company officials; no one has conclusively linked the product to environmental or health problems. (N. T.)

Assignment 7. Read the sentences and point out neologisms. Note their creation and function.

1. Oh, it was the killingest thing you ever saw. (K. Amis)
2. You are becoming tireder and tireder. (E. Hemingway)
3. She was a young and unbeautiful woman. (I. Shaw)
4. (She was) ... waiting for something to happen. Or for everything to un-happen. (T. Hardy)
5. "I love you mucher." "Plenty mucher? Me tooer." (J. Braine)
6. You're goddamest woman I ever saw. (J. Steinbeck)
7. I've been asked to appear in Rostland's wonderful fairy play. Would't it be nice if you Englished it for us? (J. Kilty)
8. ... the country became his Stepatherland. (Y. Esar)
9. So: I'm not just talented. I'mgeniused. (Sh. Delaney)
10. I'll disown you, I'll disinherit you, I'll unget you! And damn me, if ever I call you back again! (R. Sheridan)

Assignment 8. State the type and function of special literary words in the following example.

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. (Mary Renault)

Assignment 9. Read the sentences and compare the neutral and the literary modes of expression.

1. "My children, my defrauded, swindled infants!" cried Mrs. Renwigs. (Ch. Dickens)

2. "I am Alpha and Omega, – the first and the last," the solemn voice would announce. (D. du Maurier)

3. He is always in extremes; perpetually in the superlative degree. (Ch. Dickens)

(2) Colloquial Stratum of Words

Assignment 10. State the function of slang in the following examples.

1. "Your friend got stinko and Fane had to send out for a bouncer." (J.O'Hara)

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

3. "George," she said, "You're a rotten liar ... The part about the peace of Europe is all bosh." (R.Chandler)

4. A cove couldn't be too careful. (D.Cusack)

5. I've often thought you'd make a corking good actress. (Th.Dreiser)

6. "When he told me his name was Herbert I nearly burst out laughing. Fancy calling anyone Herbert. A scream, I call it." (S.Maugham)

7. I steered him into a side street where it was dark and propped him against a wall and gave him a frisk. (E. O'Neill)

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

Assignment 11. Differentiate professional and social jargonisms. Suggest a terminological equivalent where possible.

1. I'm here quite often – taking patients to hospitals for majors, and so on. (S. Lewis)

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

3. The arrangement was to keep in touch by runners and by walkie-talkie. (S. Heym)

4. But, after all, he knows I'm preppers. (T. Capote)

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

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

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

Assignment 12. Read and point out vulgarisms.

1. ...a hyena crossed the open on his way around the hill. "That bastard crosses there every night," the man said. (E. Hemingway)

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

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

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

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

Assignment 13. Read and translate a quotation from C. Wyld's "History of Modern Colloquial English" about dialectal words which are confined in their use to a definite locality and connected with agriculture, horses, cattle and sport.

"The history of a very large part of the vocabulary of the present-day dialects is still very obscure, and it is doubtful whether much of it is of any antiquity. So far very little attempt has been made to sift the chaff from the grain in that very vast receptacle to the English Dialect Dictionary, and to decide which elements are really genuine 'corruptions' of words which the yokel has heard from educated speakers, or read, misheard, or misread, and ignorantly altered, and adopted, often with a slightly twisted significance. Probably many hundreds of 'dialect' words are of this origin, and have no historical value whatever, except inasmuch as they illustrate a general principle in the modification of speech. Such words are not, as a rule, characteristic of any Regional Dialect, although they may be ascribed

to one of these, simply because some collector of dialect forms has happened to hear them in a particular area. They belong rather to the category of 'mistakes' which any ignorant speaker may make, and which such persons do make, again and again, in every part of the country." (C. Wyld)

Assignment 14. Read the sentences. What additional information about the speaker or communicative situation can be conveyed by the 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. Capote)

2. "You know Brooklyn?"

"No. I was never there. But I had a buddy at Myer was from Brooklyn." (J. Jones)

3. "Here we are now," she cried, returning with the tray. "And don't look so miz." (J. B. Priestley)

4. "Don't you intend to get married?" asked Eugene curiously. "I don't know," she replied, "I'd want to think about that. A woman-artist is in a d - of a position anyway," using the letter d only to indicate the word "devil". (Th. Dreiser)

5. "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. (J.Galsworthy)

6. "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. Carter)

7. "I thought of going to the flicks," she said. "Or we could go for a walk if it keeps fine." (J. Braine)

8. "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." (S. Lewis)

9. "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." (R. Wright)

10. "Of course I've spent nine years around the Twin Cities - took my B.A. and M.D. over at the U, and had my internship in a hospital in Minneapolis." (S. Lewis)

11. "How long did they cook you?" Dongeris stopped short and looked at him. "How long did they cook you?" "Since eight this morning. Over twelve hours." "You didn't unbutton then? After twelve hours of it?"

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

12. "Go in there, you slob. I hope you get a hell of a lot of fun out of it. He looks too damned sick." (E. Hemingway)

13. "Don't wanna sleep, Don't wanna die, just wanna go a-travelin' through the pastures of the sky." (T. Capote)

14. "Never heard anything so bloody daft in all my life." (J. Braine)

15. "You know. The mummies - them dead guys that get buried in them toons and all." (J. Salinger)

16. His expenses didn't go down... washing cost a packet, and you'd be surprised the amount of linen he needed. (S. Maugham)

Assignment 15. Compare the neutral and the colloquial (or literary) modes of expression.

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. (R. Chandler)

2. "Now take fried, crocked, squiffed, loaded, plastered, blotto, tiddled, soaked, boiled, stinko, viled, polluted."

"Yes," I said.

"That's the next set of words I am decreasing my vocabulary by", said Atherton.

"Tossing them all out in favor of-"

"Intoxicated?" I supplied.

"I favor fried," said Atherton. "It's shorter and monosyllabic, even though it may sound a little harsher to the squeamish-minded."

"But there are degrees of difference," I objected. "Just being tiddled isn't the same as being blotto, or -"

"When you get into the vocabulary-decreasing business," he interrupted, "you don't bother with technicalities. You throw out the whole kit and caboodle - I mean the whole bunch," he hastily corrected himself. (P. G. Wodehouse)

3. "Do you talk?" asked Bundle. "Or are you just strong and silent?" "Talk?" said Anthony. "I, burble. I murmur. I gurgle - like a running brook, you know. Sometimes I even ask questions." (R. Chandler)

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

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

"Oh! Ah! Best bib and tucker, Jean." (J. Galsworthy)

5. "What do you really contemplate doing?" "No Plaza? Not even when I'm in the ohips?" "Why are you so rich?" (J. O'Hara)

6. "Obviously an emissary of Mr. Bunyan had obtained clandestine access to her apartment in her absence and purloined the communication in question." It took Lord Uffenham some moments to work this out, but eventually he unravelled it and was able to translate it from his butler's language. What the man was trying to say was that some low blister, bought with Bunyan's gold, had sneaked into the girl's flat and pinched the bally things. (P. G. Wodehouse)

7. "I say, old boy, where do you hang out?" Mr. Pickwick responded that he was at present suspended at the George and Vulture. (Ch. Dickens)

8. "The only thing that counts in his eyes is solid achievement. Sometimes I have been prostrate with fatigue. He calls it idleness. I need the stimulation of good company. He terms this riff-raff. The plain fact is "I am misunderstood." (D. du Maurier)

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." (P. G. Wodehouse)

10. Mrs. Sunbury never went to bed - she retired, but Mr. Sunbury who was not quite so refined as his wife always said: "Me for Bedford." (S. Maugham)

11. "He tried those engineers. But no soap. No answer." (J. O'Hara)

12. "You want to know what I think? I think you're nuts. Pure plain crazy. Goofy as a loon. That's what I think." (J. Jones)

13. The famous Alderman objected to the phrase in Canning's inscription for a Pitt Memorial "He died poor" and wished to substitute "He expired in indigent circumstances." (S. Lucas)

14. The tall man ahead of him half-turned saying "Gre't God! I never, I never in all my days seen so many folks." Mr. Munn thought that he, too, had never seen so many people, never before. (R. Wright)

Assignment 16. Read and analyse the sentences. Note the difference between the contextual and the dictionary meanings of italicized words.

1. Mr. James Duffy lived in Chapelizod because he wished to live as far as possible from the city of which he was the citizen and because he found all the other suburbs of Dublin mean, *modern* and pretentious. (J.Jones)

2. He does all our insurance examining and they say he's *some* doctor. (S. Lewis)

3. He seemed prosperous, *extremely married* and unromantic. (S.Lewis)

4. We *tooled* the car into the street and *eased* it into the ruck of folks. (R. Wright)

5. I need young critical *things* like you to punch me up. (S. Lewis)

6. Oh! the way the women wear their prettiest every *thing'* (T.Capote)

7. He *inched* the car forward. (A. Huxley)

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

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

9. When the food came, they *wolfed* it down rapidly. (A. Maltz)

10. He had seen many places and been many *things* railroad foreman, plantation overseer, boss mechanic, cow-puncher, and Texas deputy-sheriff. (J. Reed)

11. Station platforms were such long, impersonal, dirty, ugly *things*, with too many goodbyes, lost hearts, and tears stamped into the concrete paving. (A. Saxton)

12. "Let me say, Virginia, that I consider your conduct most unbecoming. Nor at all that of a pure young widow."

"Don't be an idiot. Bill. *Things* are happening." "What kind of things?"

"Queer things." (R. Chandler)

Assignment 17. Read, translate and explain the choice of words. What are the general idea and the mood of the poem?

The Cataract of Lodore by Robert Southey
(fragments)

Here it comes sparkling,
And there it lies darkling.
Here smoking and frothing,
Its tumult and wrath in,
It hastens along, conflicting strong;
Now striking and raging,
As if a war waging,
Its caverns and rooks among.
Rising and leaping,
Sinking and creeping,
Swelling and flinging
Showering and springing,
Eddying and whisking,
Spouting and frisking,
Turning and twisting,
Around and around;
With endless rebound;
Smiting and fighting,
A sight to delight in;
Confounding, astounding,
Dizzying and deafening the ear with its sound.

Collecting, projecting,
Receding and speeding,
And shocking and rocking,
And darting and parting,
And threading and spreading,
And whizzing and hissing,
And dripping and skipping,
And brightening and whitening,
And quivering and shivering.
And glittering and fluttering,
And foaming and roaming,
And working and jerking,
And heaving and cleaving,
And thundering and floundering,
And falling and brawling and sprawling,
And diving and riving and striving,
And sprinkling and twinkling and wrinkling,
And sounding and bounding and rounding,
And bubbling and troubling and doubling,
Dividing and gliding and sliding,
And grumbling and rumbling and tumbling,
And clattering and battering and shattering;
And gleaming and streaming and steaming and beaming,
And rushing and flushing and brushing and gushing,
And flapping and rapping and clapping and slapping,
And curling and whirling and purling and twirling,
Retreating and beating and meeting and sheeting,
Delaying and straying and playing and spraying,
Advancing and prancing and glancing and dancing,
Recoiling, turmoiling and toiling and boiling,
And thumping and plumping and bumping and jumping,
And dashing and flashing and splashing and clashing;
And so never ending, but always descending,
Sounds and motions for ever and ever are blending,
All at once and all o'er, with a mighty uproar,
And this way the water comes down at Lodore. (R. Southey)

Assignment 18. Read and translate the following. Define the subject of the text. What headline would be suitable for this extract?

It may sound to some like cold-blooded murder of the English tongue, but American kids have been speaking a language of their own since they annoyed their Pilgrim parents at Plymouth Rock.

Ask a teen-ager today what he thought of last night's rock show. If he liked it, it was "wicked" or "totally awesome". But if he didn't, it was "groady" or "harsh".

Young people punctuate their sentences with slang. They drop phrases that would make Professor Henry Higgins turn over in his grave. Twice.

"It's just like a dictionary that only teen-agers understand," said Michael Harris, 17, a high school student in Richmond, Va. "You go home and you have to spell it for your parents. They don't even know what you're talking about."

But this has been going on for years. Slang is as old as English itself, says Stuart Berg Flexner, editor-in-chief of the Random House Dictionary, author of the Dictionary of American Slang.

It offended puritan parents that their Pilgrim children took their traditional farewell – God be with you – and turned it into "good-bye", Flexner says.

Today's words are obsolete tomorrow.

"I may call somebody a jerk, but today they would call him a nerd," says Flexner, 54. "Each generation seems to want to have some of its own words."

"It's not so much to shut out adults - although that's a part of it. It gives them identity with their own age group. They sort of belong to their own club," he says.

There is valleytalk and preppyspeak, jocktalk and street language.

Take Moon Unit Zappa's Valley Talk. The daughter of famed rocker Frank Zappa was 14 years old when her dad sat her before a microphone and documented her language in a pop song.

"Gag me with a spoon," she says to show disgust. "Groady to themax."

Legions of youngsters across America picked it up. The song, and language, was a coast-to-coast hit. But that killed it.

"Valley Speak is out," reports Jane Segal, 16, a reformed Valley Girl at Santa Monica High School. "It went out after the song was played to death. It was really popular, and then everyone got so sick of the stupid song they quit saying that stuff."

"No one ever says 'Gag me' anymore," she says. "'Totally' is still hanging on, and everyone uses 'like'. They say it everywhere, just sprinkle it in. I do it subconsciously, I use it like 'um.'"

Flexner considers slang a reflection of American pop culture. Words come and go like No. 1 hit songs. Once a word is widely known it may be dropped, relegated to the used-slang bin alongside "swell" from the '50s and "groovy" from the '60s.

Others stick around like golden oldies.

"There are classics. Once" a good phrase comes along it's pretty hard to replace it," says Scott Wenger, 19, a New York University student. "Flipped" out still means crazy and "pulling an allnighter" still means to study hard until all hours of the morning for exams."

Teen-agers may dream up slang, but adults use it too. Julia Shields, 42, a high school English teacher in Charlottesville, Va., is an avowed user.

"I love slang, think it's colorful, wonderful, metaphoric. Some of it is quite clever," she says. "I hate it, but I call everything 'neat'. It's such a horrible, vague, meaningless word. But I use it in every sentence."

Slang is not the talk of board rooms and diplomatic sessions. Because young people spend more time informally than adults, and slang is a product of relaxing the rules, high schools and college campuses are breeding grounds for it. (C. R.)

PART II. LEXICAL STYLISTIC DEVICES

Terms and notions:

Antonomasia. Metaphor. Personification. Metonymy. Irony. Hyperbole. Understatement. Epithet. Oxymoron. Zeugma. Pun (paronomasia). Nonsense of non-sequence. Violation of Phraseological Units.

Stylistic Devices Based on the Interaction Between the Logical and Nominal Meanings of a Word

(1) Antonomasia

Assignment 1. *Comment on the following cases of antonomasia. 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. 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. Fitzgerald)

2. The next speaker was a tall gloomy man, Sir Something Somebody. (J.B. Priestley)

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

4 "Her mother is perfectly unbearable. Never met such a Gorgon." "I don't really know what a Gorgon is like, but I am quite sure, that Lady Bracknell is one. In any case, she is a monster without being a myth." (O.Wilde)

5. Lady Teazle: Oh! I am quite undone! What will become of me? Now, Mr. Logic – Oh! Mercy, sir, he's on the stairs – (R. Sheridan)

6. Our secretary is Esther D'Eath. Her name is pronounced by vulgar relatives as Dearth, some of us pronounce it Deeth. (S. Chaplin)

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

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

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. (E. Waugh)

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

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. (J. Steinbeck)

12. Hey, pack it in, ole Son, Mister What's-his-name'll be here soon to have a look at this aquatting chai of his. (A. Wesker)

13. The next speaker was a tall gloomy man. Sir Something Somebody. (J. B. Priestley)

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

15. 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. Waugh)

Assignment 2. Read the poem and point out the cases of *antonomasia*. What is the main idea of the poem?

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

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

Assignment 3. *What is the leading feature of the personages with speaking names?*

Mr. Goldfinger (I. Fleming), Becky Sharp (W. M. Thackeray), Bosinney the Buccaneer (J. Galsworthy), Mr. Carefree, Mr. Snake (R. Sheridan), Mr. Beanhead (St. Leacock)

Stylistic Devices Based on the Interaction Between Two Logical Meanings of a Word

(2) Metaphor

Assignment 4. *Analyse the given cases of metaphor from different points of view: semantics, originality, expressiveness, syntactic function, vividness and elaboration of the created image. Pay attention to the manner in which two objects (actions) are identified: with both named or only one – the metaphorized one.*

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. Lewis)

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. Bennett)

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. (J. D. Salinger)

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

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

6. Wisdom has reference only to the past. T-he future remains for ever an infinite field for mistakes. You can't know beforehand. (D.H.Lawrence)

7. He felt the first watery eggs of sweat moistening the palms of his hands. (W. Scott)

8. At the last moment before the windy collapse of the day, I myself took the road down. (J. Hersey)

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

10. Leaving Daniel to his fate, she was conscious of joy springing in her heart. (A. Bennett)

11. He smelled the ever-beautiful smell of coffee imprisoned in the can. (J. Steinbeck)

12. We talked and talked and talked, easily, sympathetically, wedding her experience with my articulation. (J. Braine)

13. "We need you so much here. It's a dear old town, but it's a rough diamond, and we need you for the polishing, and we're ever so humble...". (S. Lewis)

14. The clock had struck, time was bleeding away. (A. Huxley)

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

16. She and the kids have filled his sister's house and their welcome is wearing thinner and thinner. (J. Updike)

17. Notre'Dame squats in the dusk. (E. Hemingway)

18. Autumn comes, And trees are shedding their leaves, And Mother Nature blushes Before disrobing. (N. W.)

19. He had hoped that Sally would laugh at this, and she did, and in a sudden mutual gush they cashed into the silver of laughter all the sad" secrets they could find in their pockets. (J. Updike)

20. I am the New Year. I am an unspoiled page in your book of time. I am your next chance at the art of living.

I am your opportunity to practice what you have learned during the last twelve months about life.

All that you sought the past year and failed to find is hidden in me; I am waiting for you to search it out again and with more determination.

All the good that you tried to do for others and didn't achieve last year is mine to grant - providing you have fewer selfish and conflicting desires.

In me lies the potential of all that you dreamed but didn't dare to do, all that you hoped but did not perform, all you prayed for but did not yet experience. These dreams slumber lightly, waiting to be awakened by the touch of an enduring purpose. I am your opportunity. (Th. Hardy)

Assignment 5. *Differentiate between genuine and trite metaphors.*

1. It was a ladylike yawn, a closed-mouth yawn, but you couldn't miss it; her nostril-wings gave her away. (J. Salinger)

2. Battle found his way to the Blue morning room without difficulty. He was already familiar with the geography of his house. (A.Cristie)

3. Death is at the end of that devious, winding maze of paths ... (Fr.Norris)

4. The laugh in her eyes died out and was replaced by something else. (M. Spillane)

5. 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. (J. Steinbeck)

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

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

8. In the spaces between houses the wind caught her. It stung, it gnawed at nose and ears and aching cheeks, and she hastened from shelter to shelter ... (S. Lewis)

Assignment 6. Analyse the cases of sustained (or developed, or prolonged) metaphors. What simple metaphors cluster around the same image to make it more vivid and complete?

1. The slash of sun on the wall above him slowly knives down, cuts across his chest, becomes a coin on the floor and vanishes. (J. Updike)

2. His countenance beamed with the most sunny smiles; laughter played around his lips, and good-humoured merriment twinkled in his eye. (Ch. Dickens)

3. The music came to him across the now bright, now dull, slowly burning cigarette of each man's life, telling him its ancient secret of all men, intangible, unfathomable defying long-winded description... (J. Jones)

Assignment 7. Read the following examples to understand the role of the context in the creation of the image through a metaphor.

1. Sunshine, the old clown, rims the door. (J. Updike)

2. The waters have closed above your head, and the world has closed upon your miseries and misfortunes for ever. (Ch. Dickens)

3. It appears to her that I am for the passing time the cat of the house, the friend of the family. (Ch. Dickens)

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

5. Beauty is but flower. Which wrinkles will devour. (E. O'Neill)

Assignment 8. Analyse the following cases of personification.

1. Mother Nature always blushes before disrobing. (Y. Esar)

2. The face of London was now strangely altered... the voice of Mourning was heard in every street. (D. Defoe)

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

4. A dead leaf fell in Soapy's lap. That was Jack Frost's card. Jack is kind to the regular denizens of Madison Square, and gives fair warning of his annual call. At the corners of four streets he hands his

pasteboard to the North Wind, footman of the mansion of All Outdoors, so that the inhabitants thereof may make ready. (O. Henry)

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. (E. D. Biggers)

(2) Metonymy

Assignment 9. *Indicate metonymies, state the type of relations between the object named and the object implied, which they represent. Note the degree of their originality and their syntactical function.*

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

2. She wanted to have a lot of children, and she was glad that things were that way, that the Church approved. Then the little girl died. Nancy broke with Rome the day her baby died. It was a secret break, but no Catholic breaks with Rome casually. (J. O'Hara)

3. "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.Ferber)

4. 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. Capote)

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. (A. Bennett)

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

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

8. The delicatessen owner was a spry and jolly fifty. (T. Rawson)

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

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." (A.Christie)

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

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

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

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

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

16. ... there would follow splendid years of great works carried out together, the old head backing the young fire. (J. Kilty)

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

18. Being tired and dirty for days at a time and then having to give up because flesh and blood just couldn't stand it. (S. Maugham)

19. 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. (A. Bennett)

20. Two men in uniforms were running heavily to the Administration building. As they ran, Christian saw them throw away their rifles. They were portly men who looked like advertisements for Munich beer, and running came hard to them. The first prisoner stopped and picked up one of the discarded rifles. He did not fire it, but carried it, as he chased the guards. He swung the rifle like a club, and one of the beer advertisements went down (I. Shaw)

Assignment 10. Differentiate between trite and original metonymies.

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

2. Tom and Roger came back to eat an enormous tea and then played tennis till light failed. (S. Maugham)

3. ... for every look that passed between them, and word they spoke, and every card they played, the dwarf had eyes and ears. (Ch. Dickens)

4. I hope you will be able to send your mother something from time to time, as we can give her a roof over her head, a place to sleep and eat but nothing else. (J. O'Hara)

5. Many of the hearts that throbbed so gaily then, have ceased to beat; many of the looks that shone so brightly then, have ceased to glow. (Ch. Dickens)

6. She was a sunny, happy sort of creature. Too fond of the bottle. (A. Christie)

7. It's the inside of the man, the warm heart of the man, the passion of the man, the fresh blood of the man ... that I speak of. (Ch. Dickens)

8. "I never saw a Phi Beta Kappa wear a wrist watch." (J. O'Hara)

9. Joe Bell's is a quiet place compared to most Lexington Avenue bars. It boasts neither neon nor television. (T. Capote)

10. I have only one good quality – overwhelming belief in the brains and hearts of our nation, our state, our town. (S. Lewis)

(3) Irony

Assignment 11. *Analyse the examples of verbal irony. Explain what conditions made the realization of the opposite evaluation possible. Note the part of speech which is used in irony, and 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. Wodehouse)

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. Wough)

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. (Ch. Dickens)

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

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 (Ch. Dickens)

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. (St. Leacock)

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

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

9. Mr. Wholes is a very respectable man. He has not a large business, but he is a very respectable man. He is allowed, by the greater attorneys to be a most respectable man. He never misses a chance in his practice which is a mark of respectability, he never takes any pleasure, which is another mark of respectability, he is reserved and serious which is another mark of respectability. His digestion is impaired which is highly respectable. (Ch. Dickens)

10. A local busybody, unable to contain her curiosity any longer, asked an expectant mother point-blank whether she was going to have a baby. "Oh, goodness, no," the young woman said pleasantly. "I'm just carrying this for a friend." (P.G. Wodehouse)

11. Sonny Grosso was a worrier who looked for and frequently managed to find, the dark side of most situations. (P. la Murre)

12. Bookcases covering one wall boasted a half-shelf of literature. (T. Capote)

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

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

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

Assignment 12. Read the sentences with irony and continue them in writing.

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

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

"And if I may say so, you're doing everything to make it harder, you little sweet." 3. Several months ago a magazine named *Playboy* which concentrates editorially on girls, books, girls, art, girls, music, fashion, girls and girls, published an article about old-time science-fiction.

4. Apart from splits based on politics, racial, religious and ethnic backgrounds and specific personality differences, we're just one cohesive team.

Assignment 13. Comment on the following.

But every Englishman is born with a certain miraculous power that makes him master of the world.

... As the great champion of freedom and national independence he conquers and annexes half the world and calls it Colonization. (B. Shaw)

Stylistic Devices Based on the Interaction Between the Logical and Emotive Meanings of a Word

(1) Hyperbole

Assignment 14. Differentiate between the traditional and the genuine hyperboles in the following examples.

1. "Her family is one aunt about a thousand years old."
(Sc.Fitzgerald)

2. Tom was conducted through a maze of rooms and labyrinths of passages. (Ch. Dickens)

3. A worn tweed coat on her looked, he always thought, worth ten times the painful finery of the village girl. (St. Barstow)

4. Across my every path, at every turn, go where I will, do what I may, he comes. (Ch. Dickens)

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

6. This is Rome. Nobody has kept a secret in Rome for three thousand years. (I. Shaw)

7. It's not a joke, darling. I want you to call him up and tell him what a genius Fred is. He's written barrels of the most marvelous stories. (T.Capote)

8. ... she has a nose that's at least three inches too long. (A. Huxley)

9. And as he was capable of giant joy, so did he harbor huge sorrow, so that when his dog died, the world ended. (J. Steinbeck)

10.... it is and will be for several hours the topic of the age, the feature of the century. (Ch. Dickens)

Assignment 15. Translate into Russian the sentences with understatement.

1. The little woman, for she was of pocket size, crossed her hands solemnly on her middle. (J. Galsworthy)

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

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

Assignment 16. Read the following examples concentrating on the cases of hyperbole and understatement. Note their originality and the usage of exact words containing inner emotive meaning.

1. I was scared to death when he entered the room. (J. Salinger)
2. The girls were dressed to kill. (J. Braine)
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. Reed)
4. I was violently sympathetic, as usual. (J. Baldwin)
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. Saxton)
6. The car which picked me up on that particular guilty evening was a Cadillac limousine about seventy-three blocks long. (J. Braine)
7. And if either of us should lean toward the other, even a fraction of an inch, the balance would be upset. (O. Wilde)
8. He didn't appear like the same man; then he was all milk and honey - now he was all starch and vinegar. (Ch. Dickens)
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'Connery)
10. She was very much upset by the catastrophe that had befallen the Bishops, but it was exciting, and she was tickled to death to have someone fresh to whom she could tell all about it. (S. Maugham)
11. Babbitt's preparations for leaving the office to its feeble self during the hour and a half of his lunch-period were somewhat less elaborate than the plans for a general European War. (S. Maugham)
12. She busted herself in her midget kitchen. (T. Capote)
13. We danced on the handkerchief-big space between the speakeasy tables. (R. Wright)
14. She wore a pink hat, the size of a button. (J. Reed)
15. The rain had thickened, fish could have swum through the air. (T. Capote)

(2) Epithet

Assignment 17. *Study the following sentences with epithets. What is the structure of epithets?*

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

2. The hard chairs were the newlywed-suit kind often on snow in the windows of shops. (K. Amis)

3. ...Whispered the spinster aunt with true spinster-aunt-like envy ... (Ch. Dickens)

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

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

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

Assignment 18. *Read and translate into Russian the following phrase epithets.*

1. You don't seem to have any trouble controlling yourself, do you? Not like poor old slobbery, heart-on-his tongue Buster here, at all. (I.Shaw)

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

3. ... the extravagant devil-may-care creatures he portrayed on the stage. (S. Maugham)

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

5. She gave Mrs. Silsburn a you-know-how-men-are look. (J.Salinger)

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

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

Assignment 19. Analyse and translate into Russian the string-epithets in the sentences below.

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

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

3. "You're a scolding, unjust, abusive, aggravating, bad old creature!" cried Bella. (Ch. Dickens)

4. Jack would have liked to go over and kiss her pure, polite, earnest, beautiful American forehead. (I. Shaw)

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

6. "You nasty, idle, vicious, good-for-nothing brute," cried the woman, stamping on the ground, 'why don't you turn the mangle?' (Ch.Dickens)

7. "A nasty, ungrateful, pig-headed, brutish, obstinate, sneaking dog," exclaimed Mrs. Squeers. (Ch. Dickens)

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

Assignment 20. Analyse the sentences with transferred epithets.

1. He was a thin wiry man with a tobacco-stained smile. (Th. Hardy)

2. He drank his orange-juice in long cold gulps. (I. Shaw)

3. In imagination he heard his father's rich and fleshy laugh. (A.Huxley)

Assignment 21. Analyse the structure and semantics of epithets in the following examples. Define the type of epithets: word-epithets, two-step epithets, syntactical epithets, phrase-epithets, sentence-epithets.

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

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. Jones)

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. (Th. Dreiser)

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

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. (E. Hemingway)

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. (J. Hersey)

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. (D. Bolingbroke)

8. Harrison – a fine, muscular, sun-bronzed, gentle-eyed, patrician-nosed, steak-fed, Oilman-Schooled, soft-spoken, well-tailored aristocrat was an out-and-out leaflet-writing revolutionary at the time. (J. Braine)

9. In the cold, gray, street-washing, milk-delivering, shutters-coming-off-the-shops early morning, the midnight train from Paris arrived in Strasbourg. (E. Hemingway)

10. Her painful shoes slipped off. (J. Updike)

11. She was a faded white rabbit of a woman. (A. Cronin)

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. (J. Braine)

13. Ten-thirty is a dark hour in a town where respectable doors are locked at nine. (T. Capote)

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

15. From the Splendid Hotel guests and servants were pouring in chattering bright streams. (R. Chandler)

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

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

18. He sat with Daisy in his arms for a long silent time. (Sc. Fitzgerald)
19. He thoroughly disliked this never-far-from-tragic look of a ham Shakespearian actor. (E. Hemingway)

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

20. A branch, cracking under his weight sent through the tree a sad cruel thunder. (T. Capote)

21. There was none of the Old-fashioned Five-Four-Three-Two-One-Zero business, so tough on the human nervous system. (A. Clark)

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

(3) Oxymoron

Assignment 22. *Analyse the structure and semantics of oxymorons. 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.Jones)

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

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

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

5. Huck Finn and Holden Caulfield are Good Bad Boys of American Literature. (G. Vallins)

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

7. The silence as the two men stared at one another was louder than thunder. (J. Updike)

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

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

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

11. It was unanswerable reply and silence prevailed again. (Ch. Dickens)

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

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

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

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

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

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

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

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

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

Assignment 23. Read and note original and trite oxymorons among the examples given below.

1. For an eternity of seconds, it seemed, the din was all but incredible. (J. Salinger)

2. Of course, it was probably an open secret locally. (R. Chandler)

3. He'd behaved pretty lousily to Jan. (D. Cusack)

4. ...It's very tender, it's sweet as hell, the way the women wear their prettiest every thing. (T. Capote)

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

6. I've made up my mind. If you're wrong, you're wrong in the right way. (J. Priestley)

Stylistic Devices Based on the Interaction Between the Free and Phraseological Meanings of a Word (Or Between the Meanings of Two Homonyms)

(1) Zeugma

Assignment 24. *State in which cases zeugma is created through the simultaneous realization of different meanings of a polysemantic word. Note the cases in which zeugma is created through homonyms.*

1. There comes a period in every man's life, but she's just a semicolon in his. (S. Evans)
2. "Have you been seeing any spirits?" inquired the old gentleman. Or taking any?" added Bob Allen. (Ch. Dickens)
3. "Sally," said Mr. Bentley in a voice almost as low as his intentions, "let's go out to the kitchen." (Th. Smith)
4. "Where did you pick up Dinny, Lawrence?"
"In the street."
"That sounds improper." (J. Galsworthy)
5. His looks were starched, but his white neckerchief was not; and its long limp ends struggled over his closely-buttoned waistcoat in a very uncouth and unpicturesque manner. (Ch. Dickens)
6. "Where did you pick up Dinny, Lawrence?"
"In the street."
"That sounds improper." (J. Galsworthy)

Assignment 25. *Translate the sentences into Russian. Make up sentences of your own.*

1. Mr. Stiggins ... took his hat and his leave. (Ch. Dickens)
2. Mr. Trundle was in high feather and spirits...All the girls were in tears and white muslin. (Ch. Dickens)
3. She had her breakfast and the bath. (S. Maugham)
4. Miss Bolo rose from the table considerably agitated, and went straight home in a flood of tears and a sedan chair. (Ch. Dickens)
5. He struck off his pension and his head together. (Ch. Dickens)

Assignment 26. *Study the cases of a variation of zeugma – semantically false chains. What effect is produced in the sentences with this stylistic device?*

1. "A Governess wanted. Must possess knowledge of Romanian, Russian, Italian, Spanish, German, Music and Mining Engineering." (S. Leacock)

2. His disease consisted of sports, bed, honey in spoons, tangerine oranges and high temperature. (J. Galsworthy)

3. Mrs. Dave Dyer, a sallow woman with a thin prettiness, devoted to experiments in religious cults, illnesses, and scandalbearing, shook her finger at Carol... (S. Lewis)

(2) **Pun (paronomasia)**

Assignment 27. *Analyse various cases of stylistic devices and the humorous effect they create.*

1. "There comes a period in every man's life, but she is just a semicolon in his." (B. Evans)

2. There are two things I look for in a man. A sympathetic character and full lips. (I. Shaw)

3. Most women up London nowadays seem to furnish their rooms with nothing but orchids, foreigners and French novels. (O. Wilde)

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

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

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

7. "Did you hit a woman with a child?"

"No, Sir, I hit with a brick." (Th. Smith)

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

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

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

(3) Nonsense of non-sequence

Assignment 28. *Study the sentence in which two semantically disconnected clauses are joined into one sentence by cause/effect relations. Comment on the author's idea.*

"Emperor Nero played the fiddle, so they burnt Rome." (Y. Esar)

(4) Violation of Phraseological Units

Assignment 29. *Study the sentences and note the phraseological units that were violated.*

1. "Little Jon was born with a silver spoon in his mouth which was rather curly and large." (J. Galsworthy)

2. The young lady who burst into tears has been putt together again. (Ch. Dickens)

3. Another person who makes both ends meet is the infant who sucks his toes. (Y. Esar)

4. He finds time to have a finger or a foot in most things that happen round here. (J. Lindsay)

5. ...You're incurable, Jimmy. A thousand pounds in the hand is worth a lot of mythical gold. (R. Chandler)

Assignment 30. *What are the proverbs and sayings, part of which is often used in newspapers and everyday speech? Use them in the sentences of your own.*

... do as the Romans do, spoil the broth, dirty linen, to sell the bear's skin, lays the golden eggs, to count one's chickens, spilt milk, the last drop, lost time, a gift horse, Jack of all trades, hobby-horse, birds of a feather, don't trouble trouble.

Assignment 31. *Comment on the following proverbs. What are the created images? What are their equivalents in Russian?*

1. All is lost that goes beside one's mouth.
2. All things are difficult before they are easy.
3. All work and no play make Jack a dull boy.
4. An angry man opens his mouth and shuts his eyes.

5. Beauty is but skin deep.
6. The belly carries legs.
7. Between promising and performing a man may marry his daughter.
8. Every Jack must have his Jill.
9. The eye is bigger than the belly.
10. Let every man praise the bridge he goes over.
11. The old cow thinks she was never a calf.
12. A quiet conscience sleeps in thunder.
13. There is many a slip between the cup and the lip.
14. They are hand and glove.
15. Velvet paws hide sharp claws.
16. What does the moon care if the dogs bark at her?
17. What will Mrs. Grundy say?
18. What must be must be.
19. While the grass grows, the horse starves.
20. With fox we must play the fox.

PART III. SYNTACTICAL STYLISTIC DEVICES

Terms and notions:

Length and structure of a sentence. Punctuation. Ellipsis. Rhetorical question. Inversion. Apokoinu construction. Aposiopesis. Detachment. Suspense. Repetition. Parallelism. Chiasmus. Asyndeton. Polysyndeton. Attachment.

(1) Length and structure of a sentence

Assignment 1. *Comment on the length, the structure, the communicative type and punctuation of sentences, indicating connotations created by them.*

1. Than Roy no one could show a more genuine cordiality to a fellow novelist. (S. Maugham)

2. Such being at bottom the fact, I think it is well to leave it at that. (S. Maugham)

3. Strolling up and down the Main Street, talking in little groups on the corners, lounging in and out of strike headquarters were hundreds of big strong-faced miners in their Sunday best. (J. Reed)

4. I like people. Not just empty streets and dead buildings. People. People. (P. Abrahams)

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

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

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

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

8. "You talk of Christianity when you are in the act of banging your enemies. Was there ever such blasphemous nonsense!" (B. Shaw)

9. What is the good of sitting on the throne when other fellows give all the orders? (B. Shaw)

10. And what are wars but politics

Transformed from chronic to acute and bloody? (R. Frost)

11. Father, was that you calling me? Was it you, the voiceless and the dead? Was it you, thus buffeted as you lie here in a heap? Was it you thus baptized unto Death? (Th. Dreiser)

12. "Let us see the state of the case. The question is simple. The question, the usual plain, straight-forward, common-sense question. What can we do for ourself? What can we do for ourself?" (Th. Dreiser)

13. "Jake, will you get out!" said Magdalen. (I. Murdoch)

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

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

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

17. The sick child complained that his mother was going to read to him again from the same book: "What did you bring that book I don't like to be read aloud to out of up for?" (Y. Esar)

Assignment 2. Place commas or quotation marks where they are required. What is their stylistic potential?

1. Well it's like this sir.

2. There are several taxi lines in Brighton.

3. She had clear features wonderful skin smiling grey eyes dark glossy hair falling almost to her shoulders.

4. Thackeray the English novelist was born in Calcutta India in 1811.

5. Before you know it Veronica you'll be as tall as your mother.

6. Last night we heard Puccini's *La Boheme* an opera about suffering artists in Old Montinarte.

7. David Garrick acted in *Hamlet Macbeth* and *Coriolanus*.

8. His artistic views I am sure are worth listening to.

9. I collected Bill's clothes signed forms made arrangements.

10. You're a comfort Alan she said.

11. Mr. Fate the sheriff began to give evidence.

12. Mr. Smith no doubt will receive you immediately she said.

Assignment 3. *Certain commas in the following sentences need to be replaced by semicolons or colons. Correct where necessary and state the reason for each correction.*

1. Janet plays four instruments, the piano, the harp, the flute, and the violin.

2. The chairman presided at every meeting, however, he did not participate in the voting.

3. He had three duties when he worked in the library, answering the telephone, shelving books, and operating the computer.

Assignment 4. *Supply commas where they are needed for clarity in the following sentences.*

1. The crowd shouted for the quarter-back had just scored a touchdown.

2. High above the jet plane streaked through the sky.

3. Just when she tried to swallow the dentist began drilling her tooth.

4. The class continued to wait patiently for the professor had explained that he might be detained.

Assignment 5. *Punctuate and capitalize the following paragraph with whatever marks it needs. What is stylistic effect of your work?*

miss marple took the umbrella dropped it tried to pick it up and dropped her bag which flew open. Marie politely retrieved various odds and ends a handkerchief an engagement book an old-fashioned leather purse two shillings three pennies and a striped piece of peppermint rock. Miss marple received the last with some signs of confusion.

Oh dear that must have been mrs element's little boy. He was sucking it I remember and took my bag to play with. He must have put it inside. It's terribly sticky isn't it?

Shall I take it madam. Oh would you thank you so much.

Assignment 6. Point out the omitted elliptical part of the sentences.

1. A poor boy ... No father, no mother, no any one. (Ch. Dickens)
2. "I'll go, Doll! I'll go!" This from Bead, large eyes larger than usual behind his horn-rimmed glasses. (J. Jones)
3. Pain and discomfort –that was all the future held. And meanwhile ugliness, sickness, fatigue. (A. Huxley)
4. We have never been readers in our family. It don't pay. Stuff. Idleness. Folly. No, no! (Ch. Dickens)
5. A dark gentleman ... A very bad manner. In the last degree constrained, reserved, diffident, troubled. (Ch. Dickens)
6. And we got down at the bridge. White cloudy sky, with mother-of-pearl veins. Pearl rays shooting through, green and blue white. River roughed by a breeze. White as a new file in the distance. Fishwhite streak on the smooth pin-silver upstream. Shooting new pins. (J. Cary)
7. What happiness was ours that day, what joy, what rest, what hope, what gratitude, what bliss! (Ch. Dickens)
8. "Where mama?" "She home." His father breathed. (R. Wright)
9. "She one of you family or something?" "Who, the one downstairs? No, she's called Mrs. Davies." (K. Amis)
10. And if his feelings about the war got known, he'd be nicely in the soup. Arrested, perhaps – got rid of, somehow. (R. Aldington)

(2) Rhetorical question

Assignment 7. Discuss the nature and functions of the following rhetorical questions.

1. Gentleness in passion! What could have been more seductive to the scared, starved heart of that girl? (J. Conrad)
2. Why do we need refreshment, my friends? Because we are but mortal, because we are but sinful, because we are but on the earth, because we are not of the air? Can we fly, my friends? We cannot. Why can we not fly? Is it because we are calculated to walk? (G. Byron)

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

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

5. How should a highborn lady be known from a sunburnt milkmaid, save that spears are broken for the one, and only hazel poles shattered for the other? (W. Scott)

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

(3) Inversion

Assignment 8. *Analyse the following cases of complete (displacement of the predicate) and partial (displacement of secondary members of the sentence).*

1. Out came the chaise – in went the horses – or sprung the boys – in got the travelers (Ch. Dickens)

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

3. Calm and quiet below me in the sun and shade lay the old house ... (Ch. Dickens)

4. "Benny Gollan, a respected guy, Benny Gollan wants to marry her."

"An agent could ask for more? (T. Capote)

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

6. How have I Implored and begged that man to inquire into Captain's family connections; how have I urged and entreated him to take some decisive step (Ch. Dickens)

7. Gay and merry was the time; and right gay and merry were at least four of the numerous hearts that were gladdened by its coming. (Ch. Dickens)

(4) Apokoinu construction

Assignment 9. *In apokoinu constructions the omission of the pronominal (adverbial) connective creates a blend of the main and*

the subordinate clauses so that the predicative or the object of the first one is simultaneously used as the subject of the second one. Analyse the sentences with apokoinu construction.

1. "There was a door led into the kitchen." (Sh. Andersen)
2. "He was the man killed that deer." (R. Wright)
3. I'm the first one saw her. (H. Caine)
4. It was I was a father to you. (S. Beckett)
5. He's the one makes the noise at night. (E. Hemingway)
6. It was Sponge told Bruce who was in the car. (Sh. Andersen)
7. It was Houston did it because I spoke my piece. (J. Jones)
8. There's no one enjoys good food more than he does. (S. Maugham)
9. It was then he took the plunge. (S. Beckett)
10. I love Nevada. Why, they don't even have mealtimes here. I never met so many people didn't own a watch. (A. Miller)
11. There was no breeze came through the door. (E. Hemingway)
12. Everyone found him attractive. It was his temper let him down. (C. Holmes)
13. It was then he met Stella. (S. Maugham)
14. There was a whisper in my family that it was love drove him out, and not love of the wife he married. (J. Steinbeck)

(5) Aposiopesis

Assignment 10. Comment on the cases of aposiopesis.

1. "She must leave – or – or –, better yet – maybe drown herself – make away with herself in some way – or – (Th. Dreiser)
2. And it was so unlikely that any one would trouble to look here– until– until – well. (Th. Dreiser)
3. "It is the moment one opens one's eyes that is horrible at sea. These days! Oh, these days! I wonder how anybody can ..." (J. Cary)
4. Oh, That's what you are doing. Well, I never. (K. Amis)
5. "But, John, you know I'm not going to a doctor. I've told you."
"You're going – or else." (P. Quentin)
6. "Do you ever change your mind?"
"It depends, you know." (T. Capote)
7. "So you won't come at all?!"

"I don't yet know. It all depends." (J. B. Priestley)

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

(6) Detachment

Assignment 11. *Classify the following isolated members according to their syntactical function. What punctuation is used to isolate the detached members and their distribution in the sentence?*

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

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

3. "How do you like the Army?" Mrs Silsburn asked. Abruptly, conversationally. (J. Salinger)

4. I have to beg you for money. Daily! (S. Lewis)

5. And he stirred it with his pen – in vain. (K. Mansfield)

6. A hawk, serene, flows in the narrowing circles above. (A.Miller)

7. Despiere had been nearly killed, ingloriously, in a jeep accident. (I.Shaw)

8. The people are awful this year. You should see what sits next to us in the dining room. At the next table. They look as if they drove down in a truck. (J. Salinger)

(7) Suspence

Assignment 12. *Analyse the manner in which the following cases of suspence are organized.*

1. 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. Maugham)

2. No one seemed to take proper pride in his work; from plumbers who were simply thieves to, say, newspapermen (he seemed them a

specially intellectual class) who never by any chance gave a correct version of the simplest affair. (J. Cary)

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

Assignment 13. *Read and translate the extract with suspense. Translate into Russian. Give your opinion on the ideas in a written form (an essay or a newspaper article).*

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. (D. Bolingbroke)

Assignment 14. *Read and translate the extract with suspense. What impression could it produce on the reader?*

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! (Ch. Dickens)

Assignment 15. *Find the cases of detachment, suspense and inversion. Comment on the usage of each.*

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

2. She was crazy about you. In the beginning. (R. Wright)

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

4. Women are not made for attack. Wait they must. (J. Conrad)

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. (Ch. Dickens)

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. (Ch. Dickens)

7. 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. (Ch. Dickens)

8. 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. Lewis)

(8) Repetition

Assignment 16. Read the sentences with repetition. What words are repeated? What emotions do they convey?

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. Braine)

2. 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. Heym)

3. ... the photograph of Lotta Lindbeck he tore into small bits across and across and across. (E. Ferber)

4. There followed six months in Chicago in which he painted not one picture that was satisfactory to him, that was not messed into nothingness by changes and changes and changes. (Th. Dreiser)

5. It were better that he knew nothing. Better for common sense, better for him, better for me. (Th. Dreiser)

6. He ran away from the battle. He was an ordinary human being that didn't want to kill or to be killed, so he ran away from the battle. (St. Heym)

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

8. 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. Braine)

9. 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. (Ch. Dickens)

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

(9) Parallelism

Assignment 17. Analyse the cases of parallelism used by Ch. Dickens in his novels.

1. What is it? Who is it? When was it? Where was it? How was it?
2. The coach was waiting, the horses were fresh, the roads were good, and the driver was willing.
3. You know I am very grateful to him; don't you. You know I feel a true respect for him ... don't you?
4. Passage after passage did he explore; room after room did he peep into ...
5. Talent Mr. Micawber has. Capital Mr. Micawber has not.
6. He was a sallow man – all cobblers are; and had a strong bristly beard – all cobblers have.

7. You missed a friend, you know; or you missed a foe, you know; or you wouldn't come here, you know.
8. It's only an adopted child. One I have told her of. One I'm going to give the name to.

(10) Chiasmus

Assignment 18. *Discuss the following cases of chiasmus. What is the function of this stylistic device?*

1. I know the world and the world knows me. (G. G. Byron)
2. Mr. Boffin looked full at the man, and the man looked full at Mr. Boffin. (G. G. Byron)
3. There are so many sons who won't have anything to do with their fathers, and so many fathers who won't speak to their sons. (O. Wilde)
4. I looked at the gun, and the gun looked at me. (R. Chandler)
5. His dislike of her grew because he was ashamed of it ... Resentment bred shame, and shame in its turn bred more resentment. (A. Huxley)
6. For the former adoration was ecstatic and therefore blind; her admiration for the latter, although equally devoted, was less uncritical. (G.H. Vallins)
7. Well! Richard said that he would work his fingers to the bone for Ada, and Ada said that she would work her fingers to the bone for Richard. (Ch.Dickens)

Assignment 19. *Study the following examples to get a better idea of the functions of various types of repetition, and also of parallelism and chiasmus. Define the stylistic device used in each sentence.*

1. 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.Wilde)
2. I might as well face facts; good-bye "Susan, good-bye a big car, good-bye a big house, good-bye power, good-bye the silly handsome dreams. (J. Braine)

3. Babbitt was virtuous. He advocated, though he did not practice, the prohibition of alcohol; he praised, - though he did not obey, the laws against motor-speeding. (S. Lewis)

4. "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." (Ch.Dickens)

5. Of her father's being groundlessly suspected, she felt sure. Sure. Sure. (Ch. Dickens)

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

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

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

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

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

11. The precious twins – untried, unnoticed, undirected – and I say it quiet with my hands down – undiscovered. (J.D.Salinger)

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

13. Then there was something between them. There was. There was. (Th.Dreiser)

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

15. 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. Deeping)

16. If you have anything to, say it, say it, say it. (Ch. Dickens)

17. If you know anything that is not known to others, if you have any suspicion, if you have any clue at all, and any reason for keeping it

in your own breast, think of me, and conquer that reason and let it be known! (Ch.Dickens)

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

19. 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. (O.Wilde)

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

(11) **Asyndeton**

Assignment 20. *Analyse the following cases of asyndeton. Note the quality of units, connected asyndetically.*

1. Double on their steps, though they may, weave in and out of the myriad corners of the city's streets, return, go forward, back, from side to side, here, there, anywhere, dodge, twist, wind, the central chamber where Death sits is reached inexorably at the end. (Fr. Norris)

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

3. "Well, guess it's about time to turn in."

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

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

(12) Polysyndeton

Assignment 21. *State the functions of the following examples of polysyndeton. Note the repeated conjunctions and the number of repetitions.*

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

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

3. Mr. Richard, or his beautiful cousin, or both, could sign something, or make over something, or give some sort of undertakings, or pledge, or bond? (Ch. Dickens)

4. First the front, then the back, then the sides, then the superscription, then the seal, were objects of Newman's admiration. (Ch. Dickens)

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

(13) Attachment

Assignment 22. *Explain the cases of attachment that is separating the second part of the utterance from the first one by full stop though their semantic and grammatical ties remain very strong. Make up your own sentences with this stylistic device.*

1. It wasn't his fault. It was yours. And mine. I now humbly beg you to give me the money with which to buy meals for you to eat. And hereafter do remember it: the next time I shan't beg. I shall simply starve. (S. Lewis)

2. Prison is where she belongs. And my husband agrees one thousand per cent. (T. Capote)

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

Assignment 23. *Note the cases of asyndeton, polysyndeton, and parallelism.*

1. No warmth— no cheerfulness, no healful ease,
No comfortable feel in any member;
No shade, no shine, no butterflies, no bees,
No fruits, no flowers, no leaves, no birds,
November! (Th. Hood)

2. And in the sky the stars are met,
And on the wave a deeper blue,
And on the leaf a browner hue,
And in the heaven that clear obscure ... (G. Byron)

3. My life is cold, and dark, and dreary;
It rains, and the wind is never weary;
My thoughts still cling to the mouldering Past,
But the hopes of youth fall thick in the breast,
And the days are dark and dreary. (E. Poe)

PART IV. LEXICO-SYNTACTICAL STYLISTIC DEVICES

Terms and notions:

Climax. Antithesis. Simile. Periphrasis. Litotes. Types of narration. Author's Narrative. Dialogue. Interior Speech. Represented Speech. Compositional Forms.

(1) Climax

Assignment 1. *Analyse the sentences with the climax. Find words-synonyms placed in the ascending validity of their denotational or connotational meanings.*

1. "Say yes. If you don't, I' break into tears. I'll sob. I'll moan. I'll growl." (Th. Smith)
2. "I swear to God. I never saw the beat of this winter. More snow, more cold, more sickness, more death." (M. Wilson)
3. "I designed them for each other; they were made for each other, sent into the world for each other, born for each other, Winkle", said Mr. Ben Allen. (Ch. Dickens)
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 – it goes away from me directly. (Ch. Dickens)
5. I was well inclined to him before I saw him. I liked him when I did see him: I admire him now. (Ch. Bronte)
6. A storm's coming up. A hurricane. A deluge. (Th. Wilder)
7. "It must be a warm pursuit in such a climate," observed Mr Pickwick.
"Warm! – red hot! – scorching! – glowing!" (Ch. Dickens)
8. It is done – past–finished! (Ch. Dickens)
9. It was a mistake ... a blunder ... lunacy ... (W. Deeping)
10. And you went down the old steep way ...the well-known toboggan run ... insane pride ... lies ... treachery... (J. B. Priestley)

Assignment 2. *Analyse the sentences with the climax. Pay attention to its structure and the semantics of its components. Translate into Russian.*

1. "I am a bad man, a wicked man, but she is worse. She's really bad. She is bad, she is badness. She is Evil. She not only is evil, but she is Evil." (J. O'Hara)

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

3. But this was different. He had been called. He had been touched. He had been summoned. (R. Wright)

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. (Ch. Dickens)

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

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

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

8. After so many kisses and promises - the lie given to her dreams, her words, the lie given to kisses, hours, days, weeks, months of unspeakable bliss. (Th. Dreiser)

9. For that one instant there was no one else in the room, in the house, in the world, besides themselves. (M. Wilson)

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

Assignment 3. Comment on the influence of the negative particle upon the structure of climax and the meaning of its components.

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

2. "Not a word, Sam – not a syllable!" (Ch. Dickens)

3. Not a word, not a look, not a glance, did he bestow upon his heart's pride of the evening before. (Ch. Dickens)

4. "Be careful," said Mr. Jingle – "not a look."

"Not a wink," said Mr. Tupman.

"Not a Syllable. – Not a whisper." (Ch. Dickens)

Assignment 4. *Read the following sentences with climax and say in what situations you can use them.*

1. I'll smash you. I'll crumble you. I'll powder you. Go to the devil!
2. Upon my word and honour, upon my life, upon my soul ...I'll act according to your wish!
3. There was something eerie about the apartment house, an unearthly quiet that was a combination of over-carpeting and under- occupancy (R.Chandler)
4. She felt better, immensely better, standing beside this big old man.
5. I have been so unhappy here, dear mother, so very, very miserable.
6. That's a nice girl; that's a very nice girl; a promising girl!
"That's a nice girl; that's a very nice girl; a promising girl!"

Assignment 5. *Explain the effect of anticlimax used in the sentences.*

1. This was appalling – and soon forgotten. (J. Galsworthy)
2. Women have a wonderful instinct about things. They can discover everything – except the obvious. (O. Wilde)
3. "I size up the situation in a flash, set my teeth, contract my muscles, take a firm grip of myself, and without a tremor, always do the wrong thing. " (B. Shaw)

(2) Antithesis

Assignment 6. *State the semantic centres of antithesis in the following sentences.*

1. I like big parties. They're so intimate. At small parties there isn't any privacy. (Sc. Fitzgerald)
2. In marriage the upkeep of woman is often the downfall of man. (S.Evans)
3. Don't use big words. They mean so little. (O. Wilde)
4. Mrs. Nork had a large home and a small husband. (S. Lewis.)
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.

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! (Ch. Dickens)
7. His coat-sleeves being a great deal too long, and his trousers a great deal too short, he appeared ill at ease in his clothes. (Ch. Dickens)
8. It is safer to be married to the man you can be happy with than to the man you cannot be happy without. (Y. Esar)
9. Then came running down stairs a gentleman with whiskers, out of breath. (Ch. Dickens)
10. It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair; we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way - in short the period was so far like the present period, that some of its noisiest authorities insisted on its being received for good or for evil, in the superlative degree of comparison only. (Ch. Dickens)

Assignment 7. Analyse the following sentences and translate them into Russian.

1. ...something significant may come out at last, which may be criminal or heroic, may be madness or wisdom (J. Conrad)
2. Three bold and experienced men – cool, confident and dry when they began; white, quivering and wet when they finished ... (R. Kipling)
3. The mechanics are underpaid, and underfed, and overworked. (J. Aldridge)
4. He ... ordered a bottle of the worst possible port wine, at the highest possible price. (Ch. Dickens)
5. It is safer to be married to the man you can be happy with than to the man you cannot be happy without. (Y. Esar)

Assignment 8. Analyse the following example of developed antithesis. Translate the extract into Russian.

Men's talk was better than women's. Never food, never babies, never sickness, or boots needing mending, but people, what happened,

the reason. Not the state of the house, but the state of the Army. Not the children next door, but the rebels in France. Never what broke china, but who broke the treaty. Not what spoiled the washing, but who spilled the beans ... Some of it was puzzling and some of it was tripe, but all of it was better than darning Charley's socks. (D. du Maurier)

(3) Simile

Assignment 9. *Read the sentences. State the semantic field, to which the second components of the similes belong.*

1. The eyes were watery and veined with red, like the eyes of a hound who lies too often too close to the fire. (I. Fleming)
2. His mind went round and round like a squirrel in a cage, going over the past. (A. Christie)
3. "We can hear him coming. He's got a tread like a rhinoceros." (K. Amis)
4. And then in a moment she would come to life and as quick and restless as a monkey. (J. Galsworthy)
5. "Funny how ideas come," he said afterwards, "Like a flash of lightning." (S. Maugham)
6. The sidewalks ran like spring ice going out, grinding and hurried and packed close from bank to bank. (J. Reed)
7. She perceived that even personalities were failing to hold the party. The room filled with hesitancy as with a fog. (S. Lewis)

Assignment 10. *Classify the following into traditional and original similes.*

1. She was obstinate as a mule, always had been, from a child. (J. Galsworthy)
2. The air was warm and felt like a kiss as we stepped off the plane. (W. Deeping)
3. Like a sigh, the breath of a living thing, the smoke rose. (K. S. Prichard)
4. She has always been as live as a bird. (R. Chandler)
5. He stood immovable like a rock in a torrent. (J. Kerouac)

6. He wore a grey double-breasted waistcoat, and his eyes gleamed like a raisins (Gr. Greene)
7. His speech had a jerky, metallic rhythm, like a teletype. (E. Caldwell)
8. I left her laughing. The sound was like a hen having hiccups. (R.Chandler)

Assignment 11. Read and explain the word combinations underlined. Are they similes?

1. The menu was rather less than a panorama, indeed, it was as repetitious as a snore. (O. Nash)
2. Penny-in-the-slot machines stood there like so many vacant faces, their dials glowing and flickering - for nobody. (B. Nichols)
3. She has always been as live as a bird. (R. Chandler)
4. Children! Breakfast is just as good as any other meal and I won't have you gobbling like wolves. (Th. Wilder)
5. 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. (R. Wright)
6. And the cat, released, leaped and perched on her shoulder: his tail swinging like a baton, conducting rhapsodic music. (T. Capote)
7. He felt that his presence must, like a single drop of some stain, tincture the crystal liquid that was absolutely herself. (R. Wright)
8. You could have knocked me down with a feather when he said all those things to me. I felt just like Balaam when his ass broke into light conversation. (S. Maugham)
9. The Dorset Hotel was built in the early eighteen hundreds and my room, like many an elderly lady, looks its best in subdued light. (J. Braine)
10. It was an unforgettable face, and a tragic face. Its sorrow welled out of it as purely, naturally and unstopably as water out of a woodland spring. (J. Ferber)
11. He ached from head to foot, all zones of pain seemingly interdependent. He was rather like a Christmas tree whose lights wired in series, must all go out if even one bulb is defective. (J. Salinger)
12. There was no moon, a clear dark, like some velvety garment, was wrapped around the trees, whose thinned branches, resembling plumes, stirred in the still, warm air. (J. Galsworthy)

Assignment 12. *Read the following sentences. Find disguised similes with the verbs, lexical meaning of which emphasize the type of semantic relations between the elements of the utterance.*

1. Someone might have observed in him a peculiar resemblance to those plaster reproductions of the gargoyles of Notre Dame which may be seen in the shop windows of artists' colourmen. (E. Waugh)

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

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

4. There are in every large chicken-yard a number of old and indignant hens who resemble Mrs. Bogart and when they are served at Sunday noon dinner, as fricasseed chicken with thick dumplings, they keep up the resemblance. (S. Lewis)

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

6. Today she had begun by watching the flood. The water would crouch and heave at a big boulder fallen off the bluff-side and the red-and-white foam would fly. It reminded her of the blood-streaked foam every heave would fling out of the nostrils of a windbroke horse. (R. Wright)

Assignment 13. *Find structures with two components joined by a fixed range of link-adverbs: like, as if, as ...as. Translate the sentences with simile into Russian.*

1. 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. (G. du Maurier.)

2. He has a round kewpie's face. He looks like an enlarged, elderly, bald edition of the village fat boy, a sly fat boy, congenitally indolent, a practical joker, a born grafter and con merchant. (E. O'Neill.)

3. He felt like an old book: spine defective, covers dull, slight foxing, fly missing, rather shaken copy. (J. Braine)

4. You're like the East, Dinny. One loves it at first sight or not at all and one never knows it any better. (J. Galsworthy)

5. Two footmen leant against the walls looking as waxen as the clumps of flowers sent up that morning from hothouses in the country. (E. Waugh)

6. For a long while – for many years in fact – he had not thought of how it was before he came to the farm. His memory of those times was like a house where no one lives and where the furniture has rotted away. But tonight it was as if lamps had been lighted through all the gloomy dead rooms. (T. Capote)

7. Susan at her piano lesson, playing that thing of Scarlatti's. The sort of music, it struck him, that would happen if the bubbles in a magnum of champagne were to rush up rhythmically and as they reached the surface, burst into sound as dry and tangy as the wine from whose depth they had arisen. The simile pleased him so much. (A. Huxley)

8. Walser felt the strangest sensation, as if these eyes of the trapeze gymnast were a pair of sets of Chinese boxes, as if each one opened into a world into a world, an infinite plurality of worlds, and these unguessable guests exercised the strongest possible attraction, so that he felt himself trembling as if he, too, stood on an unknown threshold. (A. Collins)

Assignment 14. Read and translate. What images are created and described in a vivid and short way?

As wet as a fish - as dry as a bone;

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

As plump as a partridge - as crafty as a
rat;

As heavy as lead - as light as a feather;

As hot as an oven - as cold as a frog;

As hard as a flint - as soft as a mole;

As savage as a tiger - as mild as a dove;	As tight as a dram - as free as the air;
As blind as a bat - as deaf as a post;	As steady as time - uncertain as
As flat as a flounder - as round as a	weather;
ball;	As gay as a lark - as sick as a dog;
As brittle as glass - as tough as gristle;	
As live as a bird - as dead as a stone;	As stiff as a poker - as limp as a glove;
As strong as a horse - as weak as a cat;	As cool as a cucumber - as warm as
	toast;
As white as a lily - as black as coal;	As blunt as a hammer - as sharp as an
As white as a lily - as black as coal;	awl;
As red as a rose - as square as a box. (O. Nash)	

(4) **Periphrasis**

Assignment 15. *Point out original and traditional periphrasis in the following sentences.*

1. His arm about her, he led her in and bawled, 'Ladies and worser halves, the bride!' (S. Lewis)

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

3. Bill went with him and they returned with a tray of glasses, siphons and other necessaries of life. (A. Christie)

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

5. The nose was anything but Grecian – that was a certainty, for it pointed to heaven. (D. du Maurier)

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

7. She was still fat after childbirth; the destroyer of her figure sat at the head of the table. (A. Bennett)

Assignment 16. *Read and say what makes the periphrases euphemistic.*

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

2. In the left corner, built out into the room, is the toilet with the sign "This is it" on the door. (E. O'Neill)

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

Assignment 17. Read and explain the use of periphrases. Translate sentences 4, 5,6, 9, 10, 11 into Russian.

1. 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.Wodehouse)

2. His huge leather chairs were kind to the femurs. (R. Wright)

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

4. He would make some money and then he would come back and marry his dream from Blackwood. (Th. Dreiser)

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

6. I took my obedient feet away from him. (J. Hersey)

7. I got away on my hot adolescent feet as quickly as I could. (J. Hersey)

8. I am thinking an unmentionable thing about your mother. (I.Shaw)

9. When I saw him again, there were silver dollars weighting down his eyes. (T. Capote)

10. Jane set her bathing-suited self to washing the lunch dishes. (J. Braine)

11. Naturally, I jumped out of the tub, and before I had thought twice, ran out into the living room in my birthday suit. (B. Mailer)

(5) Litotes

Assignment 18. 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.Miller)

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

3. It was not unnatural if Gilbert felt a certain embarrassment. (E.Waugh)

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

5. I was quiet, but not uncommunicative; reserved, but not reclusive; energetic at times, but seldom enthusiastic. (J. Braine)

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

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

8. "No, I've had a profession and then a firm to cherish," said Ravenstreet, not without bitterness. (J. B. Priestley)

9. I felt I wouldn't say "no" to a cup of tea. (K. Mansfield)

10. I wouldn't say "no" to going to the movies. (E. Waugh)

11. "I don't think you've been too miserable, my dear." (J.B.Priestley)

Assignment 19. *Comment on the nature and function of litotes.*

1. "How are you feeling, John?"

"Not too bad." (K. Amis)

2. He wasn't too awful. (E. Wough)

3. The place wasn't too tidy. (S. Chaplin)

4. I turned to Margaret who wasn't looking too happy. (J.B.Priestley)

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

Assignment 20. *Classify litotes according to their structure: a) a word with a negative affix [not hopeless]; b) a word with a negative or derogatory meaning [not a coward]; c) a negative construction [not without love]; d) an adjective or adverb preceded by too [not too awful].*

1. Not altogether by accident he was on the train that brought her back too New York at the end of school. (J. O'Hara)
2. I don't think I'm the type that doesn't even lift a finger to prevent a wedding from flatting. (J. Salinger)
3. I felt I wouldn't say no to a cup of tea. (K. Amis)
4. Well, I couldn't say no: it was too romantic. (T. Capote)
5. She couldn't help remembering those last terrible days in India. Not that she isn't very happy now, of course ... (J. B. Priestley)
6. It was not without satisfaction that Mrs. Sunbury perceived that Betty was offended. (S. Maugham)
7. She was not without realization already that this thing was impossible, so far as she was concerned. (Th. Dreiser)
8. The idea was not totally erroneous. The thought did not displease me. (I. Murdoch)
9. He was laughing at Lottie but not unkindly. (A. Hutchinson)
10. In a sharp, determined way her face was not unhandsome. (A. Hutchinson)
11. I am not unmindful of the fact that I owe you ten dollars." (J. O'Hara)

Assignment 21. *Find examples of various types of narration and narrative compositional forms. Pay attention to language means used in each one.*

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

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. Shaw)

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. Wright)

4. "Now I know you lying," Sam was emphatic. "You lying as fast as a dog can trot," Fishbelly said. "You trying to pull wool over our eyes," Tony accused. (R. Wright)

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. Capote)

6. "What's your Christian name, Sir?" angrily inquired the little Judge. "Nathaniel, Sir." "Daniel - any other name?" "Nathaniel, Sir - my Lord, I mean." "Nathaniel Daniel or Daniel Nathaniel?" "No, my Lord, only Nathaniel - not Daniel at all." "What did you tell me it was Daniel for then, Sir?" inquired the Judge. (Ch. Dickens)

7. "She thought he could be persuaded to come home." "You mean a dinge?"

"No, a Greek."

"Okey," Nulty said and spit into the wastebasket. "Okey. You met the big guy how? You seem to pick up awful easy."

"All right," I said. "Why argue? I've seen the guy and you haven't. In the morning I was a well man again." (R. Chandler)

8. "She's home. She's lying down."

"She all right?" "She's tired. She went to see Fonny."

"How's Fonny taking it?"

"Taking it."

"She see Mr. Hayward?"

"No. She's seeing him on Monday."

"You going with her?"

"I think I better." (J. Braine)

9. "Ah, fine place," said the stranger, "glorious pile - frowning walls - tottering arches - dark nooks - crumbling staircases - old

cathedral too - earthy smell - pilgrim's feet worn away the old steps - little Saxon doors - confessionals like money-taker's boxes at theatres - queer customers those monks - Popes and Lord Treasurers and all sort of old fellows, with great red faces, and broken noses turning up every day buff jerkins too - match-locks - Sarcophagus - fine place - old legends too - strange stories: capital." (Ch. Dickens)

10. "She's a model at Bergdorf Goodman's." "She French?"

"She's about as French as you are -" "That's more French than you think." (J. O'Hara)

11. Every morning she was up betimes to get the fire lit in her gentlemen's sitting room so that they needn't eat their breakfasts simply perishin' with the cold, my word it's bitter this morning. (S. Maugham)

12. 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. (Th. Dreiser)

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

14. And then he laughed at himself. He was getting nervy and het up like everybody else in the house. (R. Chandler)

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

Assignment 22. Read and translate into Russian. Point out lexico-syntactical peculiarities of the text.

Well, I'll tell you. A man I know slightly, he was one of the smartest traders in Wall Street. You wouldn't know his name, because I don't think I ever had occasion to mention it except perhaps to your mother and it wouldn't have interested you. He was a real plunger, that fellow. The stories they told downtown about him, they were sensational. Well, as I say he's always been a pretty smart trader. They say he was the only one that called the turn in 1929. He got out of the

market in August 1929, at the peak. Everybody told him, why, you're crazy, they said. Passing up millions. Millions, they told him. Sure, he said. Well, I'm willing to pass them up and keep what I have, he told them, and of course they all laughed when he told them he was going to retire and sit back and watch the ticker from a cafe in Paris. Retire and only thirty-eight years of age? Huh. They never heard such talk, the wisenheimers downtown. Him retire? No, it was in his blood, they said. He'd be back. He'd go to France and make a little whoopee, but he'd be back and in the market just as deeply as ever. But he fooled them. He went to France all right, and I suppose he made whoopee because I happen to know he has quite a reputation that way. And they were right saying he'd be back, but not the way they thought. He came back first week in November, two years ago, right after the crash. Know what he did? He bought a Rolls-Royce Phantom that originally cost eighteen thousand dollars, he bought that for a thousand-dollar bill. He bought a big place out on Long Island. I don't know exactly what he paid for it, but one fellow told me he got it for not a cent more than the owner paid for one of those big indoor tennis courts they have out there. For that he got the whole estate, the land house proper, stables, garages, everything. Yacht landing. Oh, almost forget. A hundred and eighty foot yacht for eighteen thousand dollars. The figure"! do know because I remember hearing a hundred dollars a foot was enough for any yacht. And mind you, the estate was with all the furniture. And because he got out in time and had the cash. Everything he had was cash. Wouldn't lend a cent. Not one red cent for any kind of interest. Just wasn't interested, he said. Buy, yes. He bought cars, houses, big estates, paintings worth their weight in radium, practically, but lend money? No. He said it was his way of getting even with the wisenheimers that laughed at him the summer before when he said he was going to retire. (J. O'Hara)

Assignment 23. *Read and point out peculiarities of J. Jones's language and style.*

1....and the wineshops open at night and the castanets and the night we missed the boat at Algeciras the watchman going about with his lamp and O that awful deepdown torrent O and the sea crimson sometimes like fire and the glorious sunsets and the figtrees in the Alameda gardens yes and all the queer little streets and pink and blue

and yellow houses and the rosegardens and the jessamine and geraniums and cactuses and Gibraltar as a girl where I was a flower of the mountains yes when I put the rose in my hair like the Andalusian girls used or shall I wear a red yes how he kissed me under the Moorish wall and I thought well as well him as another and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me yes.... (J. Jones)

2....Thou lost one. All songs on that theme. Yet more Bloom stretched his string. Cruel it seems. Let people get fond of each other: lure them on. Then tear asunder. Death. Explos. Knock on head. Outohellout of that. Human life. Dignam. Ugh, that rat's tail wriggling! Five bob I gave. Corpus paradisum. Corncrake croaker: belly like a poisoned pup. Gone. Forgotten. I too. And one day she with. Leave her: get tired. Suffer then. Snivel. Big Spanishe eyes goggling at nothing. Her wavyavyeavyheavyeavyevyevy hair uncombe'd. (J. Jones)

Assignment 24. *Describe the compositional form of the following. Define the functional style. Write a favourable reply.*

Dear Prof. Smirnov,

It gives me great pleasure to inform you that the May issue of our journal has come off the press. We have forwarded to you under separate cover a copy of the journal and 20 reprints of your publication.

If you are interested in obtaining further reprints of your paper we shall be very glad to offer them to you at our regular prices.

We are very grateful for your contribution and look forward to receiving others from you and from your colleagues.

We trust we shall hear from you in the future. Best wishes from myself and from the editorial board.

Sincerely yours,
Walter R. Winston
Editor-in-chief

PART V. PHONETIC AND GRAPHICAL EXPRESSIVE MEANS

Terms and notions:

Alliteration. Onomatopoeia. Rhyme. Rhythm. Punctuation. Capitalization.

Change of spelling. Multiplication. Hyphenation. Graphon.

(1) Phonetic expressive means

Assignment 1. *Indicate the sentences with the cases of alliteration. Translate them into Russian.*

1. Both were flushed, fluttered and rumped, by the late scuffle.
(Th. Dreiser)

2. The moan of doves in immemorial elms,
And murmuring of innumerable bees ... (A. Tennyson)

3. I was earning barely enough money to keep the body and soul together
(S. Maugham)

4. His wife was shrill, languid, handsome and horrible. (Sc. Fitzgerald)

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

6... swallowed the hint with a gulp and a gasp and a grin. (R. Kipling)

7. "I am thinking an unmentionable thing about your mother. " (I. Shaw)

8. "Luscious, languid and lustful, isn't she?"

"Those are not the correct epithets. She is – or rather was – surely, lustrous and sadistic" (E. Waugh)

9. Doom is dark and deeper than any sea dingle. (W. Auden)

Assignment 2. *What do the following sounds of nature and animal world convey? What is the name of this phonetic stylistic device?*

1) bubble *n* 2) splash *n* 3) rustle *n* 4) buzz *v* 5) purr *v* 6) flop *n* 7) giggle *n* 8) whistle *n* 9) babble *n*

Assignment 3. *Read the following rhyme as an example of alliteration, one of the phonetic expressive means. What is wicky, wacky, wocky?*

The wicky, wacky, wocky bird,
He sings a song that can't be heard ...
He sings a song that can't be heard.
The wicky, wacky, wocky bird.
The wicky, wacky, wocky mouse
He built himself a little house ...
But snug he lived inside his house,
The wicky, wacky, wocky mouse.
(N. Mailer)

Assignment 4. *State the part of speech through which onomatopoeia is expressed. Translate the sentences into Russian.*

1. "Sh – sh." "But I am whispering." This continual shushing annoyed him. (A. Huxley)
2. I had only this one year of working without shhh! (D. Cusack)
3. Then with an enormous, shattering rumble, sludge-puff sludge ... puff, the train came into the station. (A. Sillitoe)
4. Streaked by a quarter moon, the Mediterranean shushed gently into the beach. (I. Shaw)

Assignment 5. *Read the following lines from the poem "Boots" by R. Kipling. What words convey the situation and emotions? What is emotional effect and impression?*

We're foot – slog – slog – slog – sloggin' over Africa –
Foot – foot – foot – foot – sloggin' over Africa.
(Boots – boots – boots – boots – moving'up and down again!)

Assignment 6. *Read the lines from the novel "The Citadel" by A. Cronin. What sound makes the peculiar picture of the town full of rumours and scandals?*

...Nothing so exciting, so scandalous, so savouring of the black arts had startled Aberlaw since Trevor Day, the solicitor was suspected of killing his wife with arsenic.

Assignment 7. *Read the lines from the poem "Raven" by E. Poe. What sounds make a sad picture of author's state of mind? Comment on the words raven, never, nevermore used in the poem. What is the effect of the sound [o], [i]?*

Ah, distinctly I remember it was in the bleak December,
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow; - vainly I had sought to borrow
From my books surcease of sorrow - sorrow for the lost Lenore -
For the rare and radiant maiden whom the angels named Lenore -
Nameless here for evermore.

And the raven, never flitting, still is sitting, still is sitting.
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon's that is dreaming,
And the lamp-light o'er him streaming throws his shadow on the
floor;
And my soul from out that shadow that lies floating on the floor
Shall be lifted - nevermore! (E. Poe)

Assignment 8. *Read the lines from the novel "The Silver Spoon" by J. Galsworthy and analyse the sounds [p, o, l, t, i, f] used to produce the uneasy state of mind of the character.*

But still he strummed on, and his mind wandered in and out of poultry and politics, Old Forsyte, Fleur, Foggartism and the Ferrar girl – like a man in a maelstrom whirling round with his head just above water.

Assignment 9. *Analyse the rhythm of the text as a stylistic device. Point out its interrelation with general emotional colouring of the prose. Enumerate the names of the spring flowers. Could they be considered as "terms"? Translate them into Russian. Write an essay devoted to your own impression of the extract.*

R. Aldington (*From "The Death of a Hero"*)

They had crossed the road outside Bushey Park and entered the palace gates. Between the wall which backs the Long Border, the Tudor side of the palace, and another long high wall, is the Wilderness, or old English garden, composed on the grandiose scale advocated by Bacon. It is both a garden and a "wilderness", in the sense that it is planted with innumerable bulbs (which are thinned and renewed from time to time), but otherwise allowed to run wild. George and Elizabeth stopped with that sudden ecstasy of delight felt by the sensitive young - a few of them - at the sight of loveliness. Great secular trees, better protected than those in the outer Park, held up vast fans of glittering green-and-gold foliage which trembled in the light wind and formed moving patterns on the tender blue sky. The lilacs had just unfolded their pale hearts, showing the slim stalk of closed buds which would break open later in foam of white and blue blossoms. Underfoot was the stouter green of wild plants, spread out like an evening sky of verdure for the thick-clustered constellations of flowers. There shone the soft, slim yellow trumpet of the wild daffodil; the daffodil which has a pointed ruff of white petals to display its gold head; and the more opulent double daffodil which, compared with the other two, is like an ostentatious merchant between Florizel and Perdita. There were the many-headed jonquils, creamy and thick-scented; the starry narcissus, so alert on its long, slender, stiff stem, so sharp-eyed, so unlike a languid youth gazing into a pool; the hyacinth-blue frail squilla almost lost in the lush herbs; and the hyacinth, blue and white and red, with its firm, thick-set stem and innumerable bells curling back their open points. Among them stood tulips - the red, like thin blown bubbles of dark wine; the yellow, more cup-like, more sensually open to the soft furry entry of the eager bees; the large parti-coloured gold and red, noble and sombre like the royal banner of Spain.

English spring flowers! What an answer to our ridiculous "cosmic woe", how salutary, what a soft reproach to bitterness and avarice and despair, what balm to hurt minds! The lovely bulb-flowers, loveliest of the year, so unpretentious, so cordial, so unconscious, so free from the striving after originality of the gardener's tamed pets! The spring flowers of the English woods, so surprising under those bleak skies, and the flowers the English love so much and tend so skilfully in the cleanly wantonness of their gardens, as surprisingly beautiful as the

poets of that bleak race! When the inevitable "fuit Ilium" resounds mournfully over London among the appalling crash of huge bombs and the foul reek of deadly gases while the planes roar overhead, will the conqueror think regretfully and tenderly of the flowers and the poets?...

Assignment 10. Read the poem by L. MacNeice "The Sunlight on the Garden". Analyse the rhyme and alliteration in the poem. Translate into Russian.

The sunlight on the **garden**
Hardens and grows cold,
We cannot cage the minute
Within its nets of gold;
When all is told
We cannot beg for **pardon.**

Our freedom as free **lances**
Advances towards its end;
The earth compels, upon it
Sonnets and birds descend;
And soon, my friend,
We shall have no time for **dances.**

The sky was good for **flying**
Defying the church bells
And every evil **iron**
Siren and what it tells:
The earth compels,
We are dying, Egypt, **dying**

And not expecting **pardon,**
Hardened in heart anew,
But glad to have sat **under**
Thunder and rain with you,
And grateful too
For sunlight on the **garden.**

(2) Graphical expressive means

Assignment 11. Indicate what graphical expressive means are used in the following sentences.

1. "...I ref-use his money altogezzar." (Ch. Dickens)
2. He misses our father very much. He was s-l-a-i-n in North Africa. (J.Salinger)
3. "...I r-r-r-ruin my character by remaining with a Ladyship so infame! (Ch. Dickens)
4. You have no conception no **conception** of what we are fighting over here. (H. Lee)
5. "Oh, what's he **difference**, Mother?" "Muriel, I want **to know**." (J.Salinger)
6. "Now listen, Ed, stop that, now! I'm desperate. I *am* desperate, Ed, do you hear?" (Th.Dreiser)
7. ...When Will's ma was down here keeping house for him – *she* used to run into *see* me, real *often*! (S. Lewis)

Assignment 12. Comment on the usage of capital letters and italics.

1. O Music! Sphere-descended maid,
Friend of Pleasure, Wisdom's aid! (W. Collins)
2. If way to the Better there be, it exacts a full look at the Worst. (Th.Hardy)
3. "He's a big chap. Well you've never heard so many wellbread commonplaces come from beneath the same bowler hat. The Platitude from Outer Space – that's brother Nigel." (J. Osborne)
4. And there was dead silence. Till at last came the whisper: "I didn't kill Henry. No, NO! Henry, surely you cannot blame me. I loved you, dearest." (D. H. Lawrence)
5. "AS – I – WAS – SAYING," said Eyore loudly and sternly ... (A.Milne)
6. "WILL YOU BE QUIET!" he bawled. (A. Sillitoe)
7. *Olwen (smiling at him affectionately):* You are a baby, Robert. (J.B.Priestlley)
8. Pipit sat upright in her chair. Some distance from where I was sitting;
Views of Oxford Colleges Lay on the table, with the knitting.(Th. Eliot)
9. In 1942 Jespersen noted that "*filmdom* and *stardom* may ...be on the threshold of being accepted into Standard English"... (B. Foster)

10. The history of mini- is certainly by no means finished. As I write, new words with this beginning continue to turn up at the rate of about two a week. (F. Stuart)

Assignment 13. *Read the following from "The Entertainer" by J. Osborne. Analyse the usage of punctuation marks. Rewrite it in the form of a dialogue.*

Billy: Jean, if ever you're in any kind of trouble, you will come to me now, won't you? Jean: I will. Billy: I mean it. Now look – there's just the two of us here. Promise me you'll come and tell me. Jean: Of course I will, but there's nothing – Billy: I'm not fooling about, I'm serious. Phoebe will be back any minute, and I don't want her to know. I want you to promise me... Jean: I promise you. If there is anything – Billy: If it's money, mind – Jean: Well, I tell you I've just – Billy: I've got a few pounds in the Post Office. Not much, mind you, but I've got a few pounds. Nobody knows, so not to say a word, mind. (J. Osborne. The Entertainer)

Assignment 14. *What punctuation marks are used in the text? What is their role? Do they convey the emotional background of the scene?*

George (savagely): That's good! Oh yes! And what about you?

Ruth (off her balance): What about me?

George: What are **you** doing here? All right, you've had your go at me. But what about yourself?

Ruth: Well?

George: Oh, don't be so innocent, Ruth. This house! This room! This hideous, God- awful room!

Ruth: Aren't you being just a little insulting?

George: I'm simply telling you what you very well know. They may be your relations, but have you honestly got one tiny thing in common with any of them? These people –

Ruth: Oh, no! Not "These people"! Please – not that! After all, they don't still keep coals in the bath.

George: I didn't notice. Have you looked at them? Have you listened to them? They don't merely act and talk like caricature! That's what is so terrifying. Put any of them on a stage, and no one would take

them seriously for one minute! They think in clichés, they talk in them, they even feel in them – and, brother, that’s an achievement! Their existence is one great cliché that they carry about with them like a snail in his little house – and they live in it and die in it. (J. Osborne)

Assignment 15. *Read and point out the rhythm and unusual structural organization of the text. What is the role of punctuation marks, and commas particularly? What idea is given to a reader by usage of rhythm as a stylistic device?*

Th. S. Eliot "Triumphal March"

Stone, bronze, stone, steel, stone, oakleaves, horses’ heels
Over the paving.
And the flags. And the trumpets. And so many eagles.
How many? Count them. And such a press of people.
We hardly knew ourselves that day, or knew the City.
This is the way to the temple, and we so many crowding the way.
So many waiting, how many waiting? What did it matter, on such
a day?
Are the coming? No, not yet. You can see some eagles.
And hear the trumpets.
Here they come. Is he coming?

Assignment 16. *Read the poem by Th. Eliot "Defence of the Islands" and explain the absence of some punctuation marks as a stylistic device. What punctuation marks are absent?*

Th. Eliot "Defence of the Islands"

Let these memorials of built stone – music’s
enduring instrument, of many centuries of
Patient cultivation of the earth, of English verse
be joined with the memory of this defence of the islands
and the memory of those appointed to the grey
ships – battleship, merchantman, trawler –
contributing their share to the ages’ pavement
of British bone on the sea floor
and of those who, in man’s newest form of gamble
with death, fight the power of darkness in air and fire
and of those who have followed their forbears
To Flanders and France, those undefeated in defeat,

unalterable in triumph, changing nothing
of their ancestors' ways but the weapons
and those again for whom the paths of glory are
the lanes and the streets of Britain:
to say to the past and the future generations
of our kin and of our speech, that we took up
our positions, in obedience to instructions.

Assignment 17. *Read the antiwar poem by E. Kemming in the form of a triangle without punctuation marks and capital letters. Explain what emotional impression is produced when syntactical constructions begin but don't end, and flow into next lines of the poem. Give your rendering of the poem devoted to the last minutes of a dying man.*

i'm
asking
you dear to
what else could a
no but it doesn't
of course but you don't seem
to realize I can't make
it clearer war just isn't what
we imagine but please for god's O
what the hell yea it's true that was
me but that me isn't me
can't you see now no not
any Christ but you
must understand
why because
i am dead

Assignment 18. *What punctuation mark is used in the following dialogue to show the emotional pauses?*

Pozzo :You took me Godot.

Estragon :Oh no, sir, not for an instant, sir.

Pozzo :Who is he?

Vladimir :Oh, he's a ...he's a kind of acquaintance.

Estragon :Nothing of the kind, we hardly know him.

Vladimir :True ...we don't know him very well ... but all the same...

Estragon : Personally I wouldn't even know him if I saw him.

Pozzo :You took me for him.

Estragon (recalling before Pozzo) :That's to say ... you understand ...the dusk ... the strain ... waiting ... I confess ... I imagined ... for a second ...

Pozzo : Why, it's very natural, very natural. I myself in your situation, if I had an appointment with a Godin ...Godet ...Godot... anyhow you see who I mean, I'd wait till it was black night before I gave up.

(*S. Becket. Waiting for Godot*)

(c) **Phonetic and graphical expressive means**

Assignment 19. *Analyze the following cases of occasional graphon and indicate the causes which produced the mispronunciation (or misinterpretation) of a word, reflected in graphon (age, lack of education, intoxication, etc)*

1. "What is that?"

"*ninsek*," the girl said. (H. Lee)

2. My daddy's coming tomorrow on a *nairplane*. (J. Salinger)

3. "...Ford automobile ... operates on a rev-rev-a-lu-shun-ary principle."

(J. Steinbeck)

4. She mimicked a lisp. "I don't weally know wevver I'm a good girl."
(J. Braine)

5. ... She returned to Mexico City at noon.

Next morning the children made a celebration and spent their time writing on the blackboard, "We lov ar ticher." (K.A. Porter)

Assignment 20. *Find and underline graphons. Give their correct writing.*

1. "I got to meet a fella," said Joe. All pretended not to hear him ... He saw with satisfaction that the fella Joe was going to meet would wait a long time. (J. Steinbeck)

2. Now pour us another cuppa. (A. Wesker)

3. He's the only one of your friends who's worth tuppence, anyway. (J. Osborne)
4. How are you, dullin? (J. Osborne)
5. Come on, I'll show you summat. (St. Barstow)
6. Well, I dunno. I was kinda threatening him (St. Barstow)
7. I gotta lotta thing to buy. (Th. Wilder)
8. Gimme a kiss an' I'll tell ye if I mind or not. (J. Dos Passos)
9. Wilson was a little hurt. "Listen, boy," he told him, "Ah may not be able to read eve'thin' so good, but they ain't a thing Ah can't do if Ah set mah mind to it." (N. Mailer)
10. You're one that ruint it." (J. Jones)

Assignment 21. *Find graphical peculiarities in the following sentences. Substitute the graphons by the correct graphical form.*

1. "You ast me a question. I answered it for you." (J. Jones)
2. "You'll probly be sick as a dog tomorra, Tills." (J. Jones)
3. "Whatch'yu want? This is Rome." (I. Shaw)
4. "What you gonna do, Mouse?" (J. Kerouac)
5. "You look awful – whatsamatter with your face?" (J. Kerouac)
6. "Wuddaya think she's doing out there?" (J. Salinger)
7. "Ah you guys whattaya doin?" (J. Kerouac)
8. How many cupsacoffee you have in Choy's this morning? (J. Jones)

Assignment 22. *Indicate the graphical expressive means that are used in the following letters.*

Letter home from school ...

Dear Dad,

School i\$ really great. I am making lot\$ of friend\$ and \$tudying very hard.

With all my \$tuff, I \$imply can't think of anything I need, \$o if you would like, you can ju\$t \$end me a card, a\$ I would love to hear from you.

Love, Your \$on. ==

Reply from dad...

Dear Son,

I kNOW that astronomy, ecoNOmics, and oceaNOgraphy are eNOugh to keep even an hoNOR student busy.

Do Not forget that the pursuit of kNOWledge is a NOble task, and you can never study eNOugh.

Love, Dad ==

Assignment 23. *Read the limeric. Point out the use of capital letters. Translate into Russian and learn by heart.*

There was an Old Man with a beard,
Who said, "It is just as I feared! –
Two Owls and a Hen,
Four Larks and a Wren,
Have all built their nests in my beard!"

Assignment 24. *Analyse the extract from "The Death of a Hero" by R. Aldington. Point out phonetic and graphical expressive means and stylistic devices.*

The telegram from the War Office – "regret to inform... killed in action... Their Majesties' sympathy..." – went to the home address in the country, and was opened by Mrs. Winterbourne. Such an excitement for her, almost a pleasant change, for it was pretty dull in the country just after the Armistice. She was sitting by the fire, yawning over her twenty-second lover – the affair had lasted nearly a year – when the servant brought the telegram. It was addressed to Mr Winterbourne, but of course she opened it; she had an idea that 'one of those women' was 'after' her husband, who however, was regrettably chaste, from cowardice.

Mrs Winterbourne liked drama in private life. She uttered a most creditable shriek, clasped both hands to her rather soggy bosom, and pretended to faint. The lover, one of those nice, clean, sporting Englishmen with a minimum of intelligence and an infinite capacity of being gulled by females, especially the clean English sort, clutched her

unwillingly and automatically but with quite an Ethel M. Dell appearance of emotion, and exclaimed:

"Darling, what is it? Has *he* insulted you again?"

Poor old Winterbourne was incapable of insulting anyone, but it was a convention always established between Mrs Winterbourne and her lovers that Winterbourne 'insulted' her, when his worst taunt had been to pray earnestly for her conversion to the True Faith, along with the rest of 'poor misguided England'.

In low moaning tones, founded on the best tradition of sensational fiction, Mrs Winterbourne feebly ejaculated:

"Dead, dead, dead!"

"Who's dead? Winterbourne?"

(Some apprehension perhaps in the attendant Sam Browne – he would have to propose, of course, and might be accepted.)

"They've killed him, *those* vile, *filthy* foreigners. My *baby* son." Sam Browne, still mystified, read the telegram. He then stood to attention, saluted (although not wearing a cap), and said solemnly: "A clean sportin' death, an *Englishman's* death." (When Huns were killed it was neither clean nor sportin', but served the beggars – (".....," among men) – right.) ...

PART VI. FUNCTIONAL STYLES WITH STYLE-FORMING CHARACTERISTICS

Terms and notions:

Belle-Lettres Style. Poetry. Emotive prose. Drama.

Publicistic Style. Oratory and Speeches. The Essay. Articles.

Newspaper Style. Scientific Prose Style. The Style of Official Documents.

Assignment 1. *Define the functional style of the text. Point out lexical and syntactical peculiarities. Prove your point of view with the examples from the text.*

Thor Heyerdahl and His Expeditions

Norwegian explorer Thor Heyerdahl, famous for his daring Kon Tiki expedition, says he faces the most exciting project of his life in a hunt for clues to a lost civilization which lies buried in a Peruvian city of pyramids.

Archaeologists working in North-Western Peru found that 26 mounds, previously thought to be natural features of the landscape, were pyramids hidden by the ravages of time. The ancient city is called Tucume.

"This is the most exciting project I have ever been involved in," Heyerdahl, 73, told the 'Aftenposten daily' in an interview. He will lead excavation work there next spring, in cooperation with Peruvian archaeologists.

"The whole town is probably intact underneath... it has never been plundered by grave robbers."

Heyerdahl has devoted much of his life to rewriting the history books on the peoples of the southern hemisphere, claiming that they were much more civilized than previously thought and that their culture was spread through sea travel.

In 1947, he crossed the Pacific on the balsa wood raft Kon Tiki to prove that ancient South American peoples could have traveled to the Pacific islands and populated them.

"A culture which is far older than that of the first Egyptian pharaoh must have been the basis for the spread of civilization," Heyerdahl said "I hope Tucume will be able to put us on the trail of that lost culture."

Local Indian legends tell that Tucume, spread over a vast area of 220 hectares, was founded by descendants of a king who brought his people to the Peruvian coast on balsa rafts. The pyramids are between 30 and 40 meters (97 and 139 feet) high.

Knut Haugland, director of the Kon Tiki museum which houses the famous raft in Oslo, told Reuters the museum would be working with Heyerdahl on the project.

"Archaeologists started digging around one of the pyramids in 1986. They found gold masks among other things, but we've only scratched the surface," he said.

"None of the other pyramids have been opened. We don't know exactly how old they are, but there must have been thousands of people living in that area. The finds made there will be of the greatest archaeological significance."

Heyerdahl, who now lives in Italy and is currently working in Egypt, said the Tucume project would probably take several decades to complete. He was invited to take part while on a visit to Peru in 1986.

Although long past normal retirement age, Heyerdahl has pursued his career of ethnology – the science of racial origins and characteristics – with vigour for many decades.

His book on Kon Tiki has sold more than 20 million copies, and two years ago he visited Easter Island to try to find out more about its huge and mysterious stone statues.

In 1970, he succeeded in sailing a replica of an Egyptian vessel, called Ra Two, from Morocco to Barbados in an attempt to prove that the ancient Egyptians could have reached the western hemisphere centuries before Christopher Columbus in 1492.

Assignment 2. What sphere of life does this text belong to? How is pragmatic effect achieved? Point out syntactical peculiarities of the text. Define the cases of metaphor and simile. What words create the true atmosphere of the country? Translate the text into Russian conveying the style.

TRAVEL GERMANY

Germany: taste the culture

Every country has its regional specialties and every region has its quirks, but nowhere is this more true than in Germany and its 16

federal states. You need only compare a mug of each local beer to experience the uniqueness of each region. So, next time you visit Germany, pour yourself a cup of culture.

A litre of beer and a sausage, any time

The traditional images of food, drink and attitude abound in Southern Germany. Munich takes most of the credit for this lovely tourist haven, hosting the annual Oktoberfest carnival. A serious appetite for beer – or "liquid bread", as it is often called – can be found here, along with pork which remains the staple for cheap, wholesome meals. Sausage is a popular snack, as are pretzels and radishes.

With such a diet, it is not surprising that many Germans long for fresh air and physical fitness. Luckily, the famed Black Forest and breathtaking Bavarian Alps provide opportunities to seek the healing powers of nature. The landscape is also a driver's delight with many special routes, such as Castle Road, Romantic Road and even the German Clock Road, which shares its history with the cuckoo clock.

Beer versus wine in the Rhineland

Among outsiders, the Rhineland is well-known for its wine vineyards which stretch for 230 kilometers along German Wine Road. But among Germans, this region is better known for the character of the locals and their "Mediterranean" sense of fun.

Spring summons an easy-going atmosphere here, demonstrated by wine festivals and river cruises along the Rhine. There are also countless spas which beckon the body to relax – for those who prefer to be in the water, rather than on it. And the local brew seems tailor-made for people who enjoy feeling as if they're walking on air; it's light like an ale and lower in calories.

Slow-baked bread from the land of fairy tales

The northern tip of Germany is definitely the road less traveled, and it shows in the no-nonsense attitude of the people. They're direct and business-like, conservative and somber-faced with delicate tastes. Rather than opting for the heavy pork-based dishes, they dine on local fish, mainly eel and trout.

A substantial meal wouldn't be complete without some serious pumpernickel bread, baked for no less than 20 hours.

Canals and waterways dot this land which has more bridges than Venice. It's also the home of the Brothers' Grimm, and Fairy Tale Road, but far removed from the stereotype of the country. You'll find

none of the drama of the East or the scenic wonders of the South; rather quiet, simple beauties abound here.

Eat, drink and be merry on the "other side"

If any area epitomizes the contrasts the paradox of Germany, it would have to be Berlin. The people are quick-witted survivors moving at a frenetic pace. It's Germany in double-time. Not a surprise when you consider the bittersweet chain of events that have affected Berliners throughout the past decade.

Berlin is not only East meets West, but it's North meets South, too. This unique city personifies all the intricacies of the country in one place. Hauntingly enticing, this piece of history is each to digest on a short break. The historical center is the main attraction in the East, still bearing symbols of division: The Wall, Checkpoint Charlie Museum, Alexanderplatz, the Branderburg Gate and Unter den Linden Boulevard. These sober reminders of the past fade quickly among the bustling distractions of the West End.

Here, on "the other side", only shopping and entertainment seem to matter. Berlin is also known for its café-life, racy club scene, international cuisine, vegetarian food and upscale hotels. Forget the Champs Elysees.

Wander, instead, down the KuDamm strip and promenade. Harrods? Who needs it when you have KaDeWe – home to Europe's largest department store and numerous enticing food halls offering over 1,800 varieties of sausages and cheeses. It's Germany however you want it to be.

Take it all in, then the next morning, do as the locals do – order a "morning after breakfast" of champagne and collared herring. Eat, drink and contemplate your next German adventure. Prost!

Assignment 3. *Identify the type of the text. Is it a newspaper article or an essay? What situation is described here? Are there any elements of the colloquial style, informal, friendly oral communication?*

In this first extract the year is about 1943. The people portrayed are 10-year old Colin and his younger brother Steven, their father and mother, and neighbours in the mining village where they live.

... He'd brought a red pencil home from the pit office to mark the essays and as he waited he would sharpen it impatiently over the fire, turning round then saying, 'Are you ready? I've to be off to work in half an hour, 'looking over Colin's shoulder then at the clock to say, 'I should leave it there, then. End of the sentence will do,' sitting down in the chair as soon as Colin himself had stood up and adding, 'Don't go away. I want you to take notice of these mistakes.' He screwed up his eyes slightly to read, his mouth pulled down at one side as he puzzled over the spelling, occasionally looking up and saying, 'How do you spell "fair", Ellen? And when his mother had told him, scarcely looking up from her own tasks, her ironing, or her washing-up, he would say, 'Isn't there an "e" in it somewhere?' adding impatiently when she explained, 'All right, then. All right. I only asked. I don't want a lecture.' 'Do you want to get it right or not?' she'd ask him...'All right, then, 'he would say, pressing the point of his red pencil more firmly into the paper, going carefully over each of the words he had written himself and at the end of each sentence, if he approved of it, giving it a little tick. "That's right. And that's right," he would say to himself.

He took a great pleasure in marking the paper with the red crayon and when he had finished he would write in the space at the bottom some comment he thought appropriate: 'Excellent', 'Could do better', 'Attention not on your work', or 'Will have to work harder for examinations'. Beside it he would add some mark out of ten. On principle he never gave him less than three and seldom more than seven.

Finally, when all this had been completed, he would draw in a large tick, beginning it at the bottom left-hand corner and stretching it across almost as far as the top right, and beside it printing, with something of a flourish, his full initials, 'H. R. S.', Harry Richard Saville.

Assignment 4. State if the following text is an advertisement. Are there any elements of an official document. Analyse the logic, pragmatic strategy and the general tone of the text. What means of economy and accuracy of expression are used? What choice of words makes the text informative, clear-cut and vivid? Translate the text into Russian and compare the variants.

Ernst & Young – Brief Facts Quality in Everything We Do

Ernst & Young in the World

Ernst & Young is a dynamic organization of professionals driven by a single vision: to be the trusted business advisor to companies facing major business decisions, issues, and opportunities.

We are a leading global provider of assurance, tax & legal, and transaction advisory services.

Ernst & Young has one of the world's largest assurance and advisory practices serving clients in every major marketplace and industry.

Some figures

Ernst & Young today employs 114, 000 people in over 700 cities in 140 countries.

Ernst & Young holds the number one or number two market position in seven of the top ten world markets.

Our clients

Globally, *Ernst & Young* provides assurance and advisory services to many of the world's leading business.

We audit 26% of the companies listed on the Business Week Global 1 200 (2005).

Ernst & Young in Russia and the CIS

With the opening of our Moscow office in 1989, we were the first professional services firm to establish operations in the Commonwealth of Independent States. Since then our presence in the CIS has expanded as demand for our services continue to grow. We currently have over 3, 000 personal working in 14 countries located in Moscow, St. Petersburg, Ekaterinburg, Novosibirsk, Yuzhno-Sakhalinsk, Kyiv, Donetsk, Minsk, Almaty, Astana, Atyrau, Baku, Tashkent, and Tbilisi.

Ernst & Young is dedicated to helping its clients identify and capitalize on business opportunities throughout the CIS and the world. We are organized by functional business units and industry business units.

Service Lines

- * Assurance & Advisory Business Services
- * Tax & Legal Services
- * Transaction Advisory Services

Our Primary Focus Industries

- * Energy, Chemical & Utilities
- * Technology, Communications & Entertainment
- * Global Finance Services
- * Industrial Products
- * Retail & Consumer Products
- * Transportation
- * Real Estate, Hospitality & Construction

Assignment 5. Read the extract from John Steinbeck's novel "Travels with Charley in Search of America". Point out the peculiar features of the author's style. What syntactical peculiarities of Steinbeck's style are the most impressive? Are there any features of American English? Explain the words " people don't take trips – trips take people"

In the beginning of this record I tried to explore the nature of journeys, how they are things in themselves, each one an individual and two alike. I speculated with a kind of wonder on the strength of the individuality of journeys and stopped on the postulate that people don't take trips – trips take people. That discussion, however, did not go into the life span of journeys. This seems to be variable and unpredictable. Who has not known a journey to be over and dead before the traveler returns? The reverse is also true: many a trip continues long after movement in time and space have ceased. I remember a man in Salinas who in his middle years traveled to Honolulu and back, and that journey continued for the rest of his life. We could watch him in his rocking chair on his front porch, his eyes squinted, half-closed, endlessly traveling to Honolulu.

My own journey started long before I left, and was over before I returned. I know exactly where and when it was over. Near Abingdon, in the dog-leg of Virginia, at four o'clock of a windy afternoon, without warning or good-by or kiss my foot, my journey went away

and left me stranded far from home. I tried to call it back, to catch it up – a foolish and hopeless matter, because it was definitely and permanently over and finished. The road became an endless stone ribbon, the hills obstructions, the trees green blurs, the people simply moving figures with heads but not faces...

Assignment 6. *Study the text and say whom it is addressed to. What idea does the title of the text convey? Comment on the vocabulary. Note the usage of compound words and French borrowings. What is the meaning of the words "skillfully turned-out headline"?*

NEWSPAPER STYLE

Newspaper style was the last of all the styles of written literary English to be recognized as a specific form of writing standing apart from other forms. English newspaper writing dates from the 17th century. The first of any regular series of English newspapers was the *Weekly News* which first appeared on May 23, 1622. The 17th century saw the rise of a number of other news sheets. The first English daily newspaper – *the Daily Courant* - was brought out on March 11, 1702.

The rise of the American newspaper, which was brought onto American soil by British settlers, dates back to the late 17th, early 18th centuries. It took the English newspaper more than a century to establish a style and a standard of its own. And it is only by the 19th century that English newspaper developed into a system of language means which forms a separate functional style.

The content of newspaper material is diverse; it comprises news and commentary on the news, press reports and articles, advertisements and official announcements, crossword puzzles and other material for entertainment.

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

Since the primary function of newspaper style is to impart information, only printed matter serving this purpose comes under newspaper style proper. Such matter can be classed as: *brief news items* and communiques, press reports, articles purely informational in

character, advertisements and announcements and editorial. The most concise form of newspaper information is the headline.

The headline is the title given to a news item or a newspaper article. The main function of the headline is to inform the reader briefly of what the news that follows is about. English headlines are short and catching, they "compact the gist of news stories" into a few words. A skillfully turned-out headline tells a story arousing the reader's curiosity. In most of the English and American newspapers sensational headlines are quite common.

The basic language peculiarities of headlines lie in the syntactical structure: full declarative sentences, interrogative sentences, nominative sentences, elliptical sentences, sentences with articles omitted, phrases with verbals, questions in the form of statements, complex sentences, headlines including direct speech.

The bulk of the vocabulary of the newspapers is neutral and common literary. But the newspaper style has its specific vocabulary characterized by the extensive use of special political and economic terms, newspaper cliches, abbreviations, neologisms, proper names and occasional words.

Assignment 7. *Where is the text taken from? What are the social and other extra-linguistic factors which predominate the usage of specific language means? What grammatical structures and choice of words make the idea of the information clear-cut? What stylistic devices make the text challenging?*

Want to Improve Your Memory? Try Taking a Walk

*If you're noticing a growing number of senior moments
– where did I put those keys? – you might consider taking a walk.*

New research published in the Proceedings of the National Academy of Sciences (PNAS) confirms the brain benefits of physical activity for older adults, but this time with the added evidence that walking can actually increase the volume of certain parts of the brain involved in memory.

Until recently, researchers thought that new nerves did not sprout in already developed adult brains, while with age worn out neurons slowly die off. But once imaging studies proved them wrong, scientists

documented two areas where nerve growth seemed to be the most active – one area involved in smell and another one, responsible for regulating learning and memory.

In the PNAS study, scientists started with 120 elderly volunteers who were relatively inactive. Half were randomly assigned to begin walking 40 minutes a day, three days a week for a year while the remainder only stretched and performed toning exercises for the same time period. After 12 months, the group that walked showed an average 2% growth in the area regulating learning and memory, compared with when they began, while the control groups suffered a more than 1% shrinkage in the same region compared with when the study started.

"If you estimate the change at an individual level," says study co-author Arthur Kramer of the University of Illinois, "a yearlong exercise program can turn back the clock about two years with respect to the volume of the area regulating learning and memory.

It's strong evidence that physical activity can not only get blood circulating and improve bone and muscle mass, but may also trigger new neurons to grow, giving aging brains a cushion of memory connections that may make a difference in everyday life.

Assignment 8. *Read the extract and say what branch of science is featured in it. Point out the use of terms, a low degree of emotiveness, etc. Examine the sentence structure, logic, pragmatic perspective and tone of the text. Is it a text for everyone or specialists only?*

.....What are they?

Oil sands (also known as tar sands) consist of oil trapped in a complex mixture of sand, water and clay. The most prominent theory of how this vast Canadian resource was formed suggests that light crude oil from southern Alberta migrated north and east with the same geological pressures that formed the Rocky Mountains. Over time, the actions of water and bacteria transformed the light crude into bitumen – a much heavier, carbon rich, and extremely viscous oil. The proportion of bitumen in an oil sands mixture can range from 1-20%.

.....Where are they?

The oil sands cover 140,000 sq km in the boreal forest of Alberta – an area larger than the 130,000 sq km of England. The deposits are in three main regions: Athabasca, Peace River and Cold Lake, as can be

seen on the map below (Figure 1). Exploration leases are typically provided for five years. Areas that have been surveyed in the past, but not considered viable, are now being revisited and 75% of leases are still available. Venezuela's Orinoco Belt is the only other region with significant oil sands reserves and production, although smaller natural bitumen deposits are found in many other countries.

.....The extraction process

Oil sands deposits can be divided into surface deposits (up to 75m in depth) that are extracted by "open pit" processes, and deeper underground deposits that are extracted "in situ". Of the established reserves, 82% require in situ extraction rather than open mining. Mining has accounted for the majority of projects to date, but more expensive deeper deposits are economically viable at today's oil price.

Assignment 9. Read the text and state the functional style. What elements of popular scientific article are evident here? Where can you find this article – in a book, scientific journal, textbook or newspaper? What topic is discussed? Explain the key words 'onlys' and 'first-borns'. Are they neologisms or nonce words?

It doesn't hurt to be alone

Behaviour. Debunking the myths about only children

"Being an only child is a disease in itself," the noted psychologist G. Stanley Hall asserted more than a century ago. Old myths apparently die hard. For years, a growing body of research has suggested that only children are more likely to be helped than to be hurt by their solitary status. Yet the portrait of only children as spoiled and maladjusted and their parents as selfish or eccentric retains a firm hold on the popular imagination. Even as the number of one child families in America continues to grow, surveys show that most people still believe the ideal family contains two children.

A major new study of only children has now provided the strongest evidence yet that the myth is just that. This sweeping study of 150,000 adults and children found that onlys are better educated, score higher on IQ tests and develop better social skills than children from larger families. Demographer Judith Blake of the University of California at Los Angeles, author of *Family Size and Achievement*, has found that, on average, children from one-child families get 20 per cent more years of education than do children from families with several

siblings. Onlys scored higher than any other group on verbal IQ tests, believed to be the best predictor of educational success.

There is no scientific basis for the idea that life without brothers and sisters makes a child overly self-absorbed, either. In fact, the opposite holds true. "Onlys are at no disadvantage whatsoever" when it comes to personality attributes, argues psychologist Toni Falbo of the University of Texas at Austin, who has analyzed hundreds of studies on growing up without siblings. In the two personality categories where onlys differ significantly from other children, self-esteem and achievement, they fare better. "Every year, I ask my medical students how many are onlys or firstborns, and 85 percent of the class raise their hands," says child psychiatrist Selma Kramer, a professor at the Thomas Jefferson School of Medicine in Philadelphia

Assignment 10. *Identify the type and style of the text. Point out the most noticeable features: the use of clichés and phrases, the sentence structure and the form of writing. Is it a personal or business letter?*

Dear Sirs,

We thank you for your enquiry of the 12th June concerning Document Cases.

We are pleased to send you an offer for your Document Cases models 440 and 330. You will notice that the price list states delivery about ten weeks after receipt of order. We should like to add that the first consignment could be dispatched in August 1991.

Two sample document cases have been sent to you separately so that you may convince yourself of the good quality of our products. We take it that you will like our articles, and look forward to your orders.

Enclosure

Yours faithfully,

Assignment 11. *Read the letter written by a famous English writer O. Wilde with its translation. Compare the texts and estimate the translator's work. What is your opinion of the original and translation? What peculiarities of the Wilde's language can be pointed out?*

<p style="text-align: center;">MR. WILDE'S BAD CASE</p> <p>To the Editor of the St. James's Gazette.*</p> <p>Sir,— I have read your criticism of my story, The Picture of Dorian Gray; and I need hardly say that I do not propose to discuss its merits or demerits, its personalities or its lack of personality. England is a free country, and ordinary English criticism is perfectly free and easy.</p> <p>Besides, I must admit that, either from temperament or taste, or from both, I am quite incapable of understanding how any work of art can be criticised from a moral standpoint. The sphere of art and the sphere of ethics are absolutely distinct and separate; and it is to the confusion between the two that we owe the appearance of Mrs. Grundy, that amusing old lady who represents the only original form of humour that the middle classes of this country have been able to produce.</p> <p>What I do object to most strongly is that you should have placarded the town with posters on which was printed in large letters: —</p>	<p style="text-align: center;">ТЯЖЕЛЫЙ СЛУЧАЙ Г-НА УАЙЛЬДА</p> <p>Редактору газеты St. James's Gazette*</p> <p>Сэр, я прочитал Вашу критику о своем романе "Портрет Дориана Грея", и я вынужден сказать, что не предлагаю обсуждать его достоинства или недостатки, его героев или недостаток их индивидуальности. Англия - свободная страна, и обычная английская критика совершенно свободна и непринужденная.</p> <p>Кроме того, должен признать, то ли от характера, то ли от вкуса, или от того и другого, я несколько неспособен понять как любое произведение искусства может быть раскритиковано с моральной точки зрения. Сфера искусства и сфера этики являются совершенно отличными и отделенными. И именно к различию этих двух понятий мы должны отнести появление г-жи Гранди, забавной старой леди, представляющую единственную оригинальную форму юмора, которую средние классы этой страны были в состоянии произвести.</p> <p>Против чего я действительно возражаю в наибольшей степени — это развешенные во всем городе плакаты, на которых большими буквами напечатан следующий текст:</p>
<p style="text-align: center;">MR. OSCAR WILDE'S LATEST ADVERTISEMENT: A BAD CASE.</p> <p>Whether the expression "A Bad Case" refers to my book or to the present position of the Government, I cannot tell. What was silly and unnecessary was the use of the term</p>	<p style="text-align: center;">Г-Н ОСКАР УАЙЛЬД ПОСЛЕДНЯЯ РЕКЛАМА: ТЯЖЕЛЫЙ СЛУЧАЙ.</p> <p>Я не знаю, ссылается ли выражение "Тяжелый случай" на мою книгу или на нынешнее положение правительства, но могу сказать, что употребление слова "реклама" было</p>

<p>"advertisement."</p> <p>I think I may say without vanity –though I do not wish to appear to run vanity down—that of all men in England I am the one who requires least advertisement. I am tired to death of being advertised —I feel no thrill when I see my name in a paper. The chronicle does not interest me any more. I wrote this book entirely for my own pleasure, and it gave me very great pleasure to write it. Whether it becomes popular or not is a matter of absolute indifference to me. I am afraid, Sir, that the real advertisement is your cleverly written article. The English public, as a mass, takes no interest in a work of art until it is told that the work in question is immoral, and your reclame will, I have no doubt, largely increase the sale of the magazine; in which sale I may mention with some regret, I have no pecuniary interest. – I remain, Sir, your obedient servant,</p> <p>Oscar Wilde.</p> <p>16 Tite Street, Chelsea, June 25. St. James's Gazette, June 26, 1890.</p>	<p>глупым и абсолютно ненужным.</p> <p>Мне кажется, что я могу сказать без тщеславия, хотя и не хочу показаться Вам высокомерным, из всех мужчин в Англии, я тот, кто в наименьшей мере нуждается в рекламе. Я до смерти устал от того, что меня постоянно рекламируют. У меня не возникают острые ощущения, когда вижу свое имя в газетах. Хроника больше не интересует меня. Я написал эту книгу только для своего собственного удовольствия. Это и в правду доставляло мне большое наслаждение. Становится ли популярной моя книга или нет, для меня не имеет никакого значения. Боюсь, Сэр, что реальная реклама – это статья, написанная Вами. Английская общественность массово не интересуется произведением искусства, пока оно не раскритиковано как безнравственное творение, и Ваша реклама, не сомневаюсь, будет в значительной степени увеличивать продажу журнала, к моему сожалению, в чем я не имею никакого финансового интереса.</p> <p>Ваш покорный слуга, Оскар Уайльд.</p> <p>16 Тайт-Стрит, Челси, 25 июня. St. James's Gazette, 26 июня 1890.</p>
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Assignment 12. Study the personal letter of G. Bernard Shaw. What lexical means and stylistic devices make it sound polite? Point out the structure of the sentences and choice of words.

18th September 1948

Dear Mr. Neru,

I was greatly gratified to learn that you were acquainted with my political writing; and I need hardly add that I should be honored by a visit from you, though I cannot pretend that it will be worth your while

to spend an afternoon of your precious time making the journey to this remote village, where there is nothing left to Bernard Shaw but a doddering old skeleton who should have died years ago.

I once spent a week in Bombay, another in Ceylon; and it is all I know at first hand about India. I was convinced that Ceylon is the cradle of the human race because everybody there looks an original. All other nations are obviously mass products.

Though I know nothing about India except what is in the newspapers, I can consider it objectively because I am not English but Irish, and have lived through the long struggle for liberation from English rule, and the partition of the country into Eire and Northern Ireland, the Western equivalent of Hindustan and Pakistan. I am as much a foreigner in England as you were in Cambridge.

I am wondering whether the death of Jinner will prevent you from coming to England. If he has no competent successor you will have to govern the whole Peninsula.

H.E. The Prime Minister.

New Delhi

India

Faithfully,

G. Bernard Shaw

Assignment 13. Study the given models of telegrams and discuss their style. How is the principle of expression realized in them? Write a telegram to your parents, a friend of yours, a colleague.

1. ALL MONEY STOLEN SEND FIFTY OUNDS IMMEDIATELY
YOUTH HOSTEL ATHENS PETER (request)

2. FIFTY POUNDS ARRIVING CENTRAL LLOYDS BANK
ATHENS WEDNESDAY STOP MORE NEEDED INFORM
FATHER (response to request)

3. UNABLE ARRIVE TUESDAY NIGHT STOP MEETING
WEDNESDAY STOP ARRIVING FRIDAY MORNING GATWICK
WITH BETH GEORGE (plans and arrangements)

4. DON'T FAINT STOP GOT MARRIED YESTERDAY IN
NEWCASTLE STOP CROSS FINGERS STOP LINDA PAUL
(information positive)

5. JOHN KILLED LAST NIGHT ACCIDENT CAN YOU COME IMMEDIATELY STOP NATALIE NEEDS YOU BOTH RICHARD (information: negative)

Assignment 14. *What stylistic devices are used in the following words of wisdom?*

1. Experience is something you don't get until just after you need it.
2. A conscience is what hurts when all your other parts feel so good.
3. To steal ideas from one person is plagiarism; to steal from many is research.
4. If you must choose between two evils, pick the one you've never tried before.
5. Love may be blind, but marriage is a real eye-opener.
6. Borrow money from pessimists: they don't expect it back.

Assignment 15. *Read and translate the famous literary work by W. Shakespeare. Speak on the idea and images the poet resorts to in describing the man's life. Point out metaphors and comment on the words "Shakespeare thought in terms of metaphors".*

William Shakespeare

All the World's a Stage

All the world's a stage
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages. At first an infant,
Mewling and pucking in the nurse's arms;
And then the whining school-boy, with his satchel
And shining morning face, creeping like a snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths, and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,

In fair round belly with good capon lin'd,
 With eyes severe, and beard of formed cut,
 Full of wise saws and modern instances;
 And so he plays his part. The sixth age shifts
 Into the lean and slipper'd pantaloon.
 With spectacles on nose and pouch on side;
 His youthful hose, well sav'd, a world too wide
 For his shrunk shank; and his big manly voice
 Turning again towards childish treble, pipes
 And whistles in his sound. Last scene of all,
 That ends this strange eventful history,
 Is second childishness, and mere oblivion,-
 Sans teeth, sans eyes, sans taste, sans everything.

Assignment 16. *Read the poem and explain the idea, composition and stylistic devices used by the author.*

My People

The night is beautiful,

So the faces of my people.

The stars are beautiful,

So the eyes of my people.

Beautiful, also, is the sun.

Beautiful, also, are the souls of my people. (L. Hughes)

Assignment 17. *Study the familiar quotations about language, style and literature. Comment on their usage in everyday speech. What three quotations can be considered to be the best and most attractive? Give your arguments.*

1. Language is the dress of thought. *S. Johnson*

2. Proper words in proper places make the true definition of a style.
J. Swift

3. Learn to write well or, or not to write at all. *J. Dryden*

4. Take care of the sense, and the sounds will take care of themselves.
L. Carroll.

5. Every quotation contributes something to the stability or enlargement of the language. *S. Johnson*

6. Brevity is the soul of wit. *W. Shakespeare*

7. If poetry comes not as naturally as leaves to a tree it had better not come at all. *J. Keats*
8. All modern American literature comes from one book by Mark Twain called Huckleberry Finn. *E. Hemingway*
9. Talent alone cannot make a writer. There must be a man behind the book. *R. Emerson*
10. Strong and bitter words indicate a weak cause. *V. Hugo*
11. A sharp tongue is the only edged tool that grows keener with constant use. *W. Irving*
12. What is written without effort is in general read without pleasure. *S. Johnson*
13. Dialect words – those terrible marks of the beast to the truly genteel. *Th. Hardy*
14. Poetry is the record of the best and happiest moments of the happiest and best minds. *P. B. Shelley*
15. Words are like leaves; and where they most abound,
Much fruit of sense beneath is rarely found. *A. Pope*
16. Do you know that conversation is one of the greatest pleasures in life? But it wants leisure. *W. S. Maugham*
17. Winged words. *Homer*
18. Translation is at best an echo. *G. H. Borrow*
19. A word to the wise is enough. *B. Franklin.*
20. Language is not an abstract constitution of the learned, or of dictionary-makers, but is something arising out of the work, needs, ties, joys, affections, tastes of long generation of humanity, and has its bases broad and low, close to the ground. *W. Witman.*

PART VII. COMPLEX STYLISTIC ANALYSIS

Terms and notions:

Pattern Stylistic Analysis. Sonnet. Stanza. Rhythmical pattern.
Lexical Means (LM). Stylistic Devices (SD). Stylistic function.
Structural pattern. Paragraph. Topic Sentences. Key Words

(1) Poetry

Pattern Stylistic Analysis

WILLIAM SHAKESPEARE SONNET 27

1. Weary with toil, I haste me to my bed,
2. The dear repose for limbs with travel tired;
3. But then begins a journey in my head,
4. To work my mind, when body's work's expired:
5. For then my thoughts, from far where I abide,
6. Intend a zealous pilgrimage to thee,
7. And keep my drooping eyelids open wide,
8. Looking on darkness which the blind do see:
9. Save that my soul's imaginary sight
10. Presents thy shadow to my sightless view,
11. Which, like a jewel hung in ghastly night,
12. Makes black night beautiful and herold face new.
13. Lo! thus, by day my limbs, by night my mind,
14. For thee and for myself no quiet find.

Stylistic Analysis

A sonnet is a short poem or a stanza, complete in itself, with unity of substance and a fixed form. It consists of 14 lines, generally of iambic pentameter rhyming according to a fixed scheme (often a b a b c d c d e f e f g g). It deals with a single emotion, sentiment or reflection which is introduced in the first part and completed in the second part. The second part has the form of reinforcement of the impression given in the first part. The first part of the sonnet is called the octave, the second – the sestet. The last two lines present a conclusion drawn from the whole sonnet. These two lines are called epigrammatic lines of the sonnet.

The structure of the Sonnet 27 is not strictly conventional, i.e. it is not divided into the octave and the sestet. However it must be noted that the poet tackles the same theme (love) in different ways.

Analysing the rhythmical pattern of the sonnet one may find some deviations from the conventional scheme. Note: 1) Rhythmical inversion in lines 1, 8, 9; 2) the cases where it is possible to use spondee as an intensifier (an intensifying modifier of rhythm) in lines 8, 12, 14.

The poet emphasizes the blackness of the ghastly night, and the contrast between its ugliness and the beauty of the vision, which "makes black night beauteous and her old face new" (lines 8,12).

In the epigrammatic line of the sonnet (lines 13,14) one can see the poet's attitude towards the objects of his love, the intensity of his feelings which deprives the poet of "quiet" rest both physical and mental.

The imagery employed by the poet is none the less impressive for being simple and realistic. The poet compares his train of thoughts with the journey of a pilgrim to some sacred place: "For then my thoughts, from far where I abide, intend a zealous pilgrimage to thee..." (lines 5, 6).

The metaphors "journey in my head" (line 3) and "pilgrimage" (line 6) as well as the epithet "zealous" (line 6) are keyed to one purpose, namely, to stress the poet's longing for his beloved. Hence a long journey is the key image here. The use of synonyms "travel", "journey", "pilgrimage" is stressed in the sonnet.

The sonnet opens with the inversion "Weary with toil, I haste me to my bed...". This SD stresses the poet's physical exhaustion and his craving for rest.

The poet uses "work" in the first case as the infinitive ("to work my mind¹), in the second case the word "work" is a noun ("when body's work's expired").

This peculiar manipulation with words produces the effect of repetition which brings out the contrast between the physical condition of the poet and his mental state. This contrast may be regarded as a kind of antithesis based on the use of antonyms ("mind" – "body").

Developing his theme further the poet passes over to another set of contrasting images; he describes the ghastly darkness of night and

the shining beauty of his vision ("which... makes black night beauteous, and her old face new").

This contrast is revealed through various means. The intensity of darkness is enhanced by the striking use of combinations which have the character of oxymoron: "darkness which the blind do see", "sightless view".

The contrast between the ugliness of "ghastly night" and the beauty of the poet's vision is revealed most emphatically by the use of a sustained simile (line 11) "which, like a jewel hung in ghastly night, makes black night beauteous and her old face new".

Such adjectives as "black", "old", "new", "beauteous" are opposed to each other for the sake of contrast, and acquire a great emotional force and become epithets.

The epigrammatic lines of the sonnet sum up the idea of the poet, whose overwhelming feeling for his beloved is revealed with a striking force. The parallel constructions help to bring out the intensity of the poet's feelings.

The subtle use of antonyms ("day" – "night") and contextual antonyms ("my limbs" – "my mind") enhances the idea of weariness. These linguistic means supported by parallelism create the antithesis which culminates the whole sonnet.

So, stylistic analysis has as its end the clarification of the full meaning and potential of the message of the author.

* * *

Assignments for Independent Stylistic Analysis

WILLIAM SHAKESPEARE

SONNET 73

1. That time of year thou mayst in me behold
2. When yellow leaves, or none, or few, do hang
3. Upon those boughs which shake against the cold,
4. Bare ruin'd choirs, where late the sweet birds sang.
5. In me thou see'st the twilight of such day
6. As after sunset fadeth in the west,
7. Which by and by black night doth take away,
8. Death's second self, that seals up all in rest.
9. In me thou see'st the glowing of such fire

10. That on the ashes of his youth doth lie,
11. As the death-bed whereon it must expire
12. Consumed with that which it was nourish'd by.
13. This thou perceivest, which makes thy love more strong
14. To love that well which thou must leave ere long.

Assignments for Stylistic Analysis

1. Read the sonnet and be ready to translate and paraphrase any part of it.
2. Speak on the language peculiarities and structure of the sonnet.
3. Speak on the idea of the sonnet and on the images the poet resorts to in describing his decline.
4. Comment on the implication in the phrase "consumed with that which it was nourish'd by". Note the contrast between the words "to consume" and "to nourish", which are contextual antonyms here.
5. Discuss the thought expressed in the epigrammatic lines of the sonnet.
6. Comment on the following assertion made by a critic that "Shakespeare thought in terms of metaphors".
7. Discuss the use of metaphors in the sonnet. Use the following questions as a guide: a) What Kinds of metaphors are used in the sonnet? b) Where does the poet draw his metaphors from? c) What idea is revealed through the metaphors employed in the sonnet?
8. Pick out the cases where periphrasis is used, and comment on them.
9. State what SDs are used in the poet's description of night (lines 7,8) and comment on them.
10. Pick out the archaic words and forms which occur in the sonnet and explain their use there.
11. State what syntactical SD is used in the first line of the sonnet, find similar cases (lines 5, 9, 13) and comment on them.
12. Pick out the cases of parallelism and note the function of this SD in the sonnet.
13. Note deviations from the conventional rhythmical pattern (in line 8) and comment on them.
14. To sum up the analysis of the sonnet, speak on its message and the main SDs used by the poet to achieve the desired effect.

* * *

ALFRED TENNYSON
BREAK, BREAK, BREAK
Break, break, break,
On thy cold grey stones, O Sea!
And I would that my tongue could utter
The thoughts that arise in me.

O well for the fisherman's boy,
That he shouts with his sister at play!
O well for the sailor lad,
That he sings in his boat on the bay!

And the stately ships go on
To their haven under the hill;
But O for the touch of a vanish'd hand,
And the sound of a voice that is still!

Break, break, break,
At the foot of thy crags, O Sea!
But the tender grace of a day that is dead
Will never come back to me.

Assignments for Stylistic Analysis

1. Speak on the subject-matter of the poem.
2. Speak on the rhythmical arrangement of the poem.
3. Pick out the EMs and SDs employed by the poet to achieve a highly emotional colouring and a melancholy tone.
4. Speak on the stylistic function of various kinds of repetition in the poem.
5. Comment on the lines: "But O for the touch of a vanish'd hand, And the sound of a voice that is still."
6. Say, what EMs and SDs are used here to describe a drowned sailor.
7. Speak on the poet's message and the main SDs used by the poet to achieve the desired effect.

* * *

HENRY LONGFELLOW

THE SONG OF HIAWATHA

Should you ask me, whence these stories,
Whence these legends and traditions,
With the odors of the forest,
With the dew and damp of meadows,
With the curling smoke of wigwams,
With the rushing of great rivers,
With their frequent repetitions,
And their wild reverberations,
As of thunder in the mountains?

I should answer, I should tell you,
"From the forests and the prairies,
From the great lakes of the Northland,
From the land of the Ojibways,
From the land of the Dacotahs,
From the mountains, moors and fen-lands,
Where the heron, the Shuh-shuh-gah,
Feeds among the reeds and rushes,
I repeat them as I heard them
From the lips of Nawadaha,
The musician, the sweet singer."

Should you ask where Nawadaha
Found these songs, so wild and wayward,
Found these legends and traditions,

I should answer, I should tell you,
"In the birds'-nests of the forest,
In the lodges of the beaver,
In the hoof-prints of the bison,
In the eyrie of the eagle!"

Assignments for Stylistic Analysis

1. Speak on the rhythmical arrangement of the poem.
2. Pick out the EMs used to provide local colour as a background to the description.

3. Speak on the structure of the stanza (a question and an answer) and say what impression it produces.

4. Pick out cases of repetition and parallelism and speak on their stylistic function.

* * *

(2) **Emotive prose**

Pattern Stylistic Analysis

JOHN GALSWORTHY TO LET

Part 2, Chapter 1 MOTHER AND SON

The chapter refers to the time when Irene's son Jon falls in love with Soames' daughter Fleur.

Jon's parents trying to separate the young people propose a travel to Spain.

To say that Jon Forsyte accompanied his mother to Spain unwillingly would scarcely have been adequate. He went as a well-natured dog goes for a walk with its mistress, leaving a choice mutton-bone on the lawn. He went looking back at it. Forsytes deprived of their mutton-bones are wont to sulk. But Jon had little sulkiness in his composition. He adored his mother, and it was his first travel. Spain had become Italy by his simply saying: "I'd rather go to Spain, Mum; you've been to Italy so many times; I'd like it new to both of us."

The fellow was subtle besides being naive. He never forgot that he was going to shorten the proposal two months into six weeks, and must therefore show no sign of wishing to do so. For one with so enticing a mutton-bone and so fixed an idea, he made a good enough travelling companion, indifferent to where or when he arrived, superior to food, and thoroughly appreciative of a country strange to the most travelled Englishman. Fleur's wisdom in refusing to write to him was profound, for he reached each new place entirely without hope or fever, and could concentrate immediate attention on the donkeys and tumbling bells, the priests, patios, beggars, children, crowing cocks, sombreros, cactus-hedges, old high white villages, goats, olive-trees, greening plains, singing birds in tiny cages, watersellers, sunsets, mellons, mules, great

churches, pictures, and swimming grey-brown mountains of a fascinating land.

It was already hot, and they enjoyed an absence of their compatriots. Jon, who, so far as he knew, had no blood in him which was not English, was often innately unhappy in the presence of his own countrymen. He felt they had no nonsense about them, and took a more practical view of things than himself. He confided to his mother that he must be an unsociable beast – it was jolly to be away from everybody who could talk about the things people did talk about. To which Irene had replied simply:

"Yes, Jon, I know."

.....

"Is that your favourite Goya, Jon?"

He checked, too late, a movement such as he might have made at school to conceal some surreptitious document, and answered: "Yes."

"It certainly is most charming; but I think I prefer the 'Quitasol'. Your father would go crazy about Goya; I don't believe he saw them when he was in Spain in '92."

In '92 – nine years before he had been born! What had been the previous existences of his father and his mother? If they had a right to share in his future, surely he had a right to share in their pasts. He looked up at her. But something in her face – a look of life hard-lived, the mysterious impress of emotions, experience, and suffering – seemed with its incalculable depth, its purchased sanctivity, to make curiosity impertinent. His mother must have had a wonderfully interesting life: she was so beautiful, and so – so – but he could not frame what he felt about her. He got up, and stood gazing down at the town, at the plain all green with crops, and the ring of mountains glamorous in sinking sunlight. Her life was like the past of this old Moorish city, full, deep, remote – his own life as yet such a baby of a thing, hopelessly ignorant and innocent. They said that in those mountains to the West, which rose sheer from the blue-green plain, as if out of a sea, Phoenicians had dwelt – a dark, strange, secret race, above the land. His mother's life was as unknown to him, as secret, as that Phoenician past was to the town down there, whose cocks crowed and whose children played and clamoured so gaily, day in, day out. He felt aggrieved that she should know all about him and he nothing about her except that she loved him and his father, and was beautiful. His

callow ignorance – he had not even had the advantage of the War, like nearly everybody else – made him small in his own eyes.

.....

About noon that same day, on the tiled terrace of their hotel, he felt a sudden dull pain in the back of his head, a queer sensation in the eyes, and sickness. The sun had touched him too affectionately. The next three days were passed in semi-darkness, and a dulled, aching indifference to all except the feel of ice on his forehead and his mother's smile. She never moved from his room, never relaxed her noiseless vigilance, which seemed to Jon angelic. But there were moments when he was extremely sorry for himself, and wished terribly that Fleur could see him. Several times he took a poignant imaginary leave of her and of the earth, tears oozing out of his eyes. He even prepared the message he would send to her by his mother – who would regret to her dying day that she had ever sought to separate them – his poor mother! He was not slow, however, in perceiving that he had now his excuse for going home.

Towards half past six each evening came a "gasgacha" of bells – a cascade of tumbling chimes, mounting from the city below and falling back chime on chime. After listening to them on the fourth day he said suddenly:

"I'd like to be back in England, Mum, the sun's too hot."

"Very well, darling. As soon as you're fit to travel." And at once he felt better, and – meaner.

They had been out five weeks when they turned towards home. Jon's head was restored to its pristine clarity, but he was confined to a hat lined by his mother with many layers of orange and green silk, and he still walked from choice in the shade. As the long struggle of discretion between them drew to its close, he wondered more and more whether she could see his eagerness to get back to that which she had brought him away from. Condemned by Spanish Providence to spend a day in Madrid between their trains, it was but natural to go again to the Prado. Jon was elaborately casual this time before his Goya girl. Now that he was going back to her, he could afford a lesser scrutiny. It was his mother, who lingered before the picture, saying:

"The face and the figure of the girl are exquisite."

Jon heard her uneasily. Did she understand? But he felt once more that he was no match for her in self-control and subtlety. She could, in some supersensitive way, of which he had not the secret, feel the pulse

of his thoughts; she knew by instinct what he hoped and feared and wished. It made him terribly uncomfortable and guilty, having, beyond most boys, a conscience. He wished she would be frank with him; he almost hoped for an open struggle. But none came, and steadily, silently, they travelled north. Thus did he first learn how much better than men women play a waiting game. In Paris they had again to pause for a day. Jon was grieved because it lasted two, owing to certain matters in connection with a dressmaker; as if his mother, who looked beautiful in anything, had any need of dresses! The happiest moment of his travel was that when he stepped on to the Folkestone boat.

Standing by the bulwark rail, with her arm in his, she said:

"I'm afraid you haven't enjoyed it much, Jon. But you've been very sweet to me."

Jon squeezed her arm.

"Oh! Yes, I've enjoyed it awfully – except for my head lately."

And now that the end had come, he really had, feeling a sort of glamour over the past weeks – a kind of painful pleasure, such as he had tried to screw into those lines about the voice in the night crying; a feeling such as he had known as a small boy listening avidly to Chopin, yet wanting to cry. And he wondered why it was that he couldn't say to her quite simply what she had said to him:

"You were very sweet to me." Odd – one never could be nice and natural like that! He substituted the words: "I expect we shall be sick."

They were, and reached London somewhat attenuated, having been away six weeks and two days, without a single allusion to the subject which had hardly ever ceased to occupy their minds.

Stylistic Analysis

This chapter is more or less complete in itself, with the unity of its subject-matter and idea. The chapter is called "Mother and Son" and is aimed at revealing their feelings and relations at the period of time the novel describes.

The opening paragraph introduces the main subject of the chapter. The first thing to remember about the paragraph is that it is a unit concerned not with a group of topics but with one topic only. The so-called topic sentence of a paragraph is the sentence that contains the essence of what the paragraph is about and to which every other sentence bears some relation. The second thing to remember is that the

paragraph is usually arranged in a logical pattern with each sentence leading directly into the next.

The first sentence of the paragraph is its topic sentence: "To say that Jon Forsythe accompanied his mother to Spain unwillingly would scarcely have been adequate." It gives an insight into Jon's state of mind – Jon was not unwilling to go to Spain, still not positively willing. The idea is not expressed in a straightforward categorical manner. The SD of litotes makes the sentence sound non-categorical.

Note that this litotes is not trite as the second negative element "scarcely" is rather unusual, the usual word is the negative particle "not". The structural pattern of the litotes is common: the adjective (or adverb) with a negative prefix ("unwillingly") + the negative particle. But the word "scarcely" as the second negative component part is not common and it makes this litotes a genuine SD.

All other sentences of this paragraph explain or clarify the main idea. The 2nd and 3rd sentences present a prolonged simile. By drawing a concrete image of a dog the author makes his thought clear and more vivid: "He went as a well-natured dog goes for a walk with its mistress, leaving a choice mutton-bone on the lawn. He went looking back at it".

The 4th sentence (Forsythe deprived of their mutton-bones are wont to sulk') relates the statement of Jon's mood to the larger and more generalized character of Forsythe as a type: and it sounds like an epigrammatic sentence.

It is to be noted that the word "mutton-bone" which was used in the 2nd sentence as an element of a simile, is used here as a metaphor. The contextual meaning is not clearly defined and may include a number of concepts: property, money, members of their family – everything dear to Forsythe as mutton-bones are dear to dogs. This metaphor besides presenting the idea in a concrete way, suggests the writer's evaluation of Forsythes by his implied comparison to dogs.

Sentence 5 ("But Jon had little sulkiness in his composition") develops the preceding idea. The two sentences (4 and 5) are closely linked by the so-called "root repetition": the use of the adjective "sulky" in sentences 4 and the corresponding noun "sulkiness" in sentence 5. The contrast of ideas supported by "root repetition" and the conjunction "but" does not form the SD of antithesis since the principal linguistic requirements for this SD are not observed (parallelism, the use of antonyms).

Sentences 6 ("He adored his mother and it was his first travel") presents the SD of cumulation, as the two parts of the sentence connected by the coordinating conjunction "and" are logically heterogeneous. The sentence presents in fact two reasons for Jon's going to Spain not unwillingly and it returns the reader's attention to the topic sentence.

The last sentence completes the paragraph, explaining why they went to Spain and not to Italy. Note the use of the trite metonymy "Spain" and "Italy" (for "travel to Spain or Italy") common in colloquial speech.

The second paragraph logically develops the description of Jon's nature. The topic sentence, "The fellow was subtle besides being naive", introduces the main idea of the paragraph.

The 3rd sentence: "For one with so enticing a mutton-bone and so fixed an idea..." completes the image of the "mutton-bone" and refers the reader to the preceding paragraph where it was used in the simile and implied Fleur. The words "so enticing a mutton-bone" are used here in the same contextual meaning (implying Fleur). So the contextual meaning is determined not by the narrow context of the given sentence but by a broader context including the preceding paragraph (a macrocontext). This metaphor gives a figurative concrete description of the girl and the boy. The character of images chosen by the author helps him to reveal his subtly ironical attitude to the young generation of Forsytes.

Note the concrete parallel constructions in the first part of the 3rd sentence: "For one with so enticing a mutton-bone and so fixed an idea..." intensified by the anaphoric repetition of "so". Another set of parallel constructions is in the second part of the sentence (partial parallelism) – "Indifferent to where or when he arrived, superior to food, and thoroughly appreciative of a country...". Parallel constructions make the thought clearer, besides such an arrangement lends an unmistakable eloquence and rhythm to the utterance.

The 3rd sentence: "For one with so enticing a mutton-bone and so fixed an idea, he made a good enough travelling companion..." directs the reader's attention to a new topic which is further developed by presenting some reasons: "indifferent to where or when he arrived, superior to food, and thoroughly appreciative of a country..." The words "indifferent" and "superior" have become in this sentence contextual antonyms of the word "appreciative". Parallel constructions

make the antonyms more conspicuous. The arrangement of this sentence as a whole is antithesis.

Note the peculiarity of SDs used to describe Jon: the litotes and simile in the first paragraph which stress Jon's twofold impulse; the epithets "subtle", "naive" in the topic sentence of the second paragraph pointing out Jon's contrasting qualities and the antithesis now, all are aimed at revealing Jon's state of mind – his irresolution and twofold feelings.

Jon's indifference is made more concrete by means of an incoherent and disorderly enumeration of things and phenomena he sees in Spain: "and could concentrate immediate attention on the donkeys and tumbling bells, the priests, patios, beggars, children, crowing cocks, sombreros, cactus-hedges..." and so on. This enumeration may be regarded as a kind of cumulation. Pay attention to the words "concentrate immediate attention" used with a slight ironical tinge.

Jon's appreciation of Spain is stressed by the highly emotive epithet "fascinating" ("swimming grey-brown mountains of a fascinating land"). A number of barbarisms ("patios", "sombros") help to create local colouring and add to the concreteness of the description of Spain.

Note another barbarism: "Towards half past six each evening came a "gaspacha" of bells – a cascade of tumbling chimes..." contributing to the same effect. See that the Spanish word "gaspacha" is singled out graphically and explained by the author through the prolonged metaphor "a cascade of tumbling chimes, mounting from the city below and falling back chime on chime".

The next paragraph adds some more details to the reader's knowledge of the character. The topic sentence "It was already hot, and they enjoyed an absence of their compatriots" presents cumulative constructions: a linking thought is missing here and cumulation stresses a sudden transition from the statement that the weather in Spain was hot to an unexpected conclusion that they "enjoyed an absence of their compatriots", making the second thought more conspicuous. The rest of the paragraph may be regarded as a kind of missing link explaining why they enjoyed themselves. Jon was "innately unhappy in the presence of his own countrymen"; "It was jolly to be away from everybody who could talk about the things people did talk about".

Note the litotes (a trite one) in the second sentence: "Jon...had no blood in him which was not English" which together with the phrase "so far as he knew" adds to the impression the reader has got of Jon's irresolute and mild nature.

In the 4th sentence we find represented speech: " He confided to his mother that he must be an unsociable beast – it was jolly to be away from everybody..." The words "he confided to his mother" introduce it and show that the part which follows is Jon's actual speech given in the form of represented uttered speech.

Mark the use of the graphic means of the dash, the colloquial expressions "an unsociable beast", "it was jolly" and the use of the Past Perfect Tense in the sentence following the represented speech: "To which Irene had replied" pointing out a transmission from one kind of speech (represented speech) to another (the author's narrative).

Represented speech is widely used by J. Galsworthy in this chapter. Paragraph 6 offers a good illustration of represented inner speech. It reveals what Jon thinks of his mother and how greatly he admires her. Represented inner speech is closely interwoven and interlaced with the author's narration: the first passage including three sentences is represented speech; then comes the author's narration ("He looked up at her..."to the words "...to make curiosity impertinent"). The beginning of the next sentence ("His mother must have had a wonderfully interesting life; she was so beautiful, and so – so–") is represented speech; the end – the author's narration (" but he could not frame what he felt about her"). Represented speech combines features of direct and indirect speech. The morphological structure is that of indirect speech: the character is referred to in the third person singular, the tense of the narration is preserved. (The Past Indefinite Tense.)

Still represented speech is clearly singled out in the author's narration by its syntactical peculiarities which make it close to direct speech: observe an elliptical sentence and exclamation in the first passage ("In '92 – nine years before he had been born"); the form of the directly asked question ("What had been the previous existences of his father and his mother?"). All these peculiarities introducing the intonation and manner of the personage himself, make the effect of his immediate presence and participation. The colloquial contraction "'92" and the colloquial word "surely" contribute to this effect too.

In the second case ("His mother must have had a wonderfully interesting life; she was so beautiful and so – so – ") a sudden break in

narration – the stylistic device of aposiopesis – marks off this utterance as represented speech. Note the epithet of colloquial character "wonderfully interesting".

The analysis of the vocabulary in this paragraph shows an obvious difference between words in the author's narration and those in represented speech: note such highly literary words and word combinations as "mysterious impress", "incalculable depth", "its purchased sanctity" in the author's narration and more common, even colloquial words in represented speech.

Represented speech may not stand out in the context clearly. The sentence "Her life was like the past of this old Moorish city..." may be considered represented speech through it has no characteristic syntactical peculiarities marking it off as such. The structure of the sentence is elaborate. Still the exclamatory sentence and the words which are more common than those of the surrounding utterance may convince the reader that Jon's thoughts are rendered here through represented speech. The SD of antithesis based on balanced constructions, anaphorical repetition ("her life" – "his own life"), contextual antonyms (the isolated epithets "full, deep, remote" – "hopelessly ignorant and innocent") emphasize the striking difference between their lives Jon so acutely feels. The first clause has a simile ("like the past of this old Moorish city..."), the second, a metaphorical epithet ("such a baby of a thing") – these images call forth certain pictures stressing the contrast in the characters' experience and life.

The last sentence of the paragraph is a culminating point in Jon's bitter self-evaluation: "His callow ignorance – he had not even had the advantage of the War, like nearly everybody else – made him small in his own eyes". The part between two dashes is represented speech. The peculiar use of the word "advantage" marks it off as such: Jon uses it in his thoughts in its direct meaning but the writer (who does not eliminate himself completely from the narration) uses it ironically.

Summing up the analysis of this chapter, note the peculiarity of SDs used by Galsworthy to describe Irene and Jon. When applied to Jon, SDs though different both in structure and nature, are used to serve the same stylistic purpose – to stress Jon's two-fold and contradictory feelings. We have mentioned already the SD: the litotes "To say that Jon Forsyte accompanied his mother to Spain unwillingly would scarcely have been adequate" and the simile making its meaning clearer "He went as a well-natured dog goes for a walk..." of the 1st

paragraph; the litotes "no blood in him which was not English"; the contrasting epithets in the sentence "the fellow was subtle besides being naive" and the antithesis "indifferent to where or when he arrived... appreciative of a country...".

We may add to this list the SD of zeugma ("And at once he felt better, and – meaner") which emphasizes his pricks of conscience and his mixed feelings of joy and shame; and oxymoron ("And now that the end had come, he really had, feeling a sort of glamour over the past weeks – a kind of painful pleasure...") which serves the same purpose. Concrete and matter-of-fact images that the writer draws to characterize Jon ("He went as a well-natured dog goes for a walk with its mistress, leaving a choice mutton-bone on the lawn") show what sort of attitude he has towards his character. Compare this simile with the picturesque and elevated similes used to describe Irene: "Her life was like the past of this old Moorish city, full, deep, remote". And: "His mother's life was as unknown to him, as that Phoenician past...".

Among other SDs used to depict Irene are the striking epithets: "the mysterious impress of emotions, experience, and suffering – seemed with its incalculable depth, its purchased sanctity...", "She could, in some supersensitive way... feel the pulse of his thought", "...her noiseless vigilance which seemed to Jon angelic". SDs employed to characterize Irene contribute to the elevation and remoteness of this image.

Assignments for Independent Stylistic Analysis

ERNEST HEMINGWAY

CAT IN THE RAIN

There were only two Americans stopping at the hotel. They did not know any of the people they passed on the stairs on their way to and from their room. Their room was on the second floor facing the sea. It also faced the public garden and the war monument. There were big palms and green benches in the public garden. In the good weather there was always an artist with his easel. Artists liked the way the palms grew and the bright colors of the hotels facing the gardens and the sea. Italians came from a long way off to look up at the war monument. It was made of bronze and

glistened in the rain. It was raining. The rain dripped from the palm trees. Water stood in pools on the gravel paths. The sea broke in a long line in the rain and slipped back down the beach to come up and break again in a long line in the rain. The motor cars were gone from the square by the war monument. Across the square in the doorway of the cafe a waiter stood looking out at the empty square.

The American wife stood at the window looking out. Outside right under their window a cat was crouched under one of the dripping green tables. The cat was trying to make herself so compact that she would not be dripped on.

"I'm going down and get that kitty," the American wife said.

"I'll do it," her husband offered from the bed.

"No, I'll get it. The poor kitty out trying to keep dry under a table."

The husband went on reading, lying propped up with the two pillows at the foot of the bed.

"Don't get wet," he said.

The wife went downstairs and the hotel owner stood up and bowed to her as she passed the office. His desk was at the far end of the office. He was an old man and very tall.

"II piove," the wife said. She liked the hotel keeper.

"Si, si, Signora, brutto tempo. It's very bad weather."

He stood behind his desk in the far end of the dim room. The wife liked him. She liked the deadly serious way he received any complaints. She liked his dignity. She liked the way he wanted to serve her. She liked the way he felt about being a hotel-keeper. She liked his old, heavy face and big hands.

Liking him she opened the door and looked out. It was raining harder. A man in a rubber cape was crossing the empty square to the cafe. The cat would be around to the right. Perhaps she could go along under the leaves. As she stood in the doorway an umbrella opened behind her. It was the maid who looked after their room.

"You must not get wet," she smiled, speaking Italian. Of course, the hotel-keeper had sent her.

With the maid holding the umbrella over her, she walked along the gravel path until she was under their window. The table was there, washed bright green in the rain, but the cat was gone. She was suddenly disappointed. The maid looked up at her.

"Ha perduto qualche cosa, Signora?"

"There was a cat," said the American girl.

"A cat?"

"Si, il gatto."

"A cat?" the maid laughed. "A cat in the rain?"

"Yes," she said, "under the table." Then, "Oh, I wanted it so much.

I wanted a kitty."

When she talked English the maid's face tightened.

"Come, Signora," she said. "We must get back inside. You will be wet."

"I suppose so," said the American girl.

They went back along the gravel path and passed in the door. The maid stayed outside to close the umbrella. As the American girl passed the office, the padrone bowed from his desk. Something felt very small and tight inside the girl. The padrone made her feel very small and at the same time really important. She had a momentary feeling of being of supreme importance. She went on up the stairs. She opened the door of the room. George was on the bed, reading.

"Did you get the cat?" he asked, putting the book down. "It was gone."

"Wonder where it went to," he said, resting his eyes from reading.

She sat down on the bed.

"I wanted it so much," she said. "I don't know why I wanted it so much. I wanted that poor kitty. It isn't any fun to be a poor kitty out in the rain."

George was reading again.

She went over and sat in front of the mirror of the dressing table looking at herself with the hand glass. She studied her profile, first one side and then the other. Then she studied the back of her head and her neck.

"Don't you think it would be a good idea if I let my hair grow out?" she asked, looking at her profile again.

George looked up and saw the back of her neck, clipped close like a boy's.

"I like it the way it is."

"I get so tired of it," she said. "I get so tired of looking like a boy."

George shifted his position in the bed. He hadn't looked away from her since she started to speak.

"You look pretty darn nice," he said.

She laid the mirror down on the dresser and went over to the window and looked out. It was getting dark.

"I want to pull my hair back tight and smooth and make a big knot at the back that I can feel," she said. "I want to have a kitty to sit on my lap and purr when I stroke her."

"Yeah?" George said from the bed.

"And I want to eat at a table with my own silver and I want candles. And I want it to be spring and I want to brush my hair out in front of a mirror and I want a kitty and I want some new clothes."

"Oh, shut up and get something to read," George said. He was reading again.

His wife was looking out of the window. It was quite dark now and still raining in the palm trees.

"Anyway, I want a cat," she said, "I want a cat. I want a cat now. If I can't have long hair or any fun, I can have a cat."

George was not listening. He was reading his book. His wife looked out of the window where the light had come on in the square.

Someone knocked at the door.

"Avanti," George said. He looked up from his book.

In the doorway stood the maid. She held a big tortoise-shell cat pressed tight against her and swung down against her body.

"Excuse me," she said, "the padrone asked me to bring this for the Signora."

Notice. The story is a short psychological study reflecting Hemingway's approach to life in general. As it is rightly stressed by Hemingway's critics his talent lies, first and foremost in his deep psychological insight into human nature.

Though Hemingway describes the physical activity and the outdoor world, for him the real battle ground is inward. This is quite true, and to bring home to the reader the innermost psychological world of his characters Hemingway makes the reader share his character's experience. "I want to convey the experience to the reader" (Hemingway), so the reader becomes a participant in the events described by the author. Hemingway's wonderful

mastery of the language permits him to convey the experience to the reader, the author proved capable "of getting below the skin and presenting the universal underlying truth."

Hence in the works of Hemingway, it is the implication that counts, the "submerged part of the iceberg", the unspoken reference due to which a briefly sketched natural description is charged with mood and emotional atmosphere.

Note such distinguishing features of Hemingway's style as the masterful use of "relevant detail", as the essential detail that suggests the whole, and the use of a relevant detail both as fact and as a symbol.

Analysis of the story proceeds from Hemingway's principle (cited above). Try to perceive the "submerged parts of the iceberg", i.e. the unspoken reference.

Assignments for Stylistic Analysis

1. Comment on the following quotation of Hemingway's – "Prose is architecture, not interior decoration."; "The symbol should partake of reality."

2. Discuss Hemingway's reply to the critics who found his stories symbolic: "I tried to make a real old man, a real boy, a real sea, a real fish and real sharks, but if I made them good and true enough they would mean many things." Express your own opinion on the subject.

3. What means does the author use to give the reader an insight into his characters of the story and what is the role of implication both in the description of the characters and in the dialogues between them?

4. Speak on the characters of the American Girl and her husband.

What EMs and SDs used by the author show their attitude towards each other (the relations between them).

5. Speak on the role of the hotel owner in the story and the devices used by Hemingway to describe him. Note the attitude of the American girl to the hotel owner and speak on the stylistic role of the word "small" in the macrocontext of the story: "The padrone made her feel very small...".

6. State what EMs and SDs are used in the dialogue between

the American girl and the maid and speak on the effect achieved by them (note the use of barbarisms in the dialogue).

7. Dwell on the effect of implication achieved by the words 'silver', 'candles', 'kitty' used in the macro context of the story.

8. What is implied in the words of the American girl: "I want to pull my hair back..."?

9. Point out cases of repetition used in the story both as an expressive means and stylistic device and state what effect is achieved by this.

10. What is the role of foreign words in the text?

11. What is the stylistic use of the word "cat" in the story?

12. Are there any cases of inversion? What are they used for?

13. How can the title of the story be understood?

14. Sum up your impressions of the story and speak of the mood created by the use of EMs and SDs and the effect achieved by them.

15. What is your opinion of the talent of E. Hemingway?

* * *

F. SCOTT FITZGERALD

THE GREAT GATSBY

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

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

For Daisy was young and her artificial world was redolent of orchids and pleasant, cheerful snobbery and orchestras which set

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

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

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

Assignments for Stylistic Analysis

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

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

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

* * *

CHARLES DICKENS

A CHILDS HISTORY OF ENGLAND

Chapter XXXV

England under Charles the Second called 'The Merry Monarch'

There never were such profligate times in England as under Charles the Second. Whenever you see his portrait, with his swarthy, ill-looking face and great nose, you may fancy him in his Court at Whitehall, surrounded by some of the very worst vagabonds in the kingdom (though they were lords and ladies), drinking, gambling, indulging in vicious conversation, and committing every kind of profligate excess. It has been a fashion to call Charles the Second 'The Merry Monarch'. Let me try to give you a general idea of some of the merry things that were done, in the merry days when this merry gentleman sat upon his merry throne, in merry England.

The first merry proceeding was – of course – to declare that he was one of the greatest, the wisest, and the noblest kings that ever shone, like the blessed sun itself, on this benighted earth. The next merry and pleasant piece of business was, for the Parliament, in the humblest manner, to give him one million two hundred thousand pounds a year, and to settle upon him for life that old disputed tonnage and poundage which had been so bravely fought for. Then, General Monk, being made Earl of Albermarle, and a few other royalists similarly rewarded, the law went to work to see what was to be done to those persons (they were called Regicides) who had been concerned in making a martyr of the late king. Ten of these were merrily executed; that is to say, six of the judges, one of the council, Colonel Hacker and another officer who had commanded the Guards, and Hugh Peters, a preacher who had preached against the martyr with all his heart. These executions were so extremely merry, that every horrible circumstance which Cromwell had abandoned was revived with appalling cruelty.

.....
That The Merry Monarch might be very merry, indeed, in the merry times when his people were suffering under pestilence and fire, he drank and gambled and flung away among his favourites the money which the Parliament had voted for the war. The consequence of this was, that the stout-hearted English sailors were merrily starving of want and dying in the streets; while the Dutch, under their admirals, came into the river Thames, and set up the river Medway as far as Upnor, burned the guard-ships, silenced the weak battles, and did what they would to the English coast for six whole weeks. Most of the English ships that could have prevented them had neither powder nor shot on board; in this merry reign, public officers made themselves as merry as the king did with the public money; and when it was intrusted to them to spend in national defences or preparations, they put it into their pockets with the merriest grace in the world.

Assignments for Stylistic Analysis

1. Read the passage, find additional information on the time and the king.
2. What SDs are used by the author to describe the "merry reign" of Charles II?
3. What are predominant SD employed by Dickens to expose the "Merry Monarch" and his reign?
4. How is Dickens' attitude towards Charles II revealed through the SDs he employs.
5. What words enhance the idea of cruelty and mess in the kingdom?
6. Point out the following SD:
 - a) repetition and state its function; b) various combinations with the word 'merry' and state their stylistic functions; c) simile in the second paragraph ('like the blessed sun itself, on this benighted earth'); d) epithets and oxymorons and state their role in the text.

JOHN CHRISTOPHER

MUSEUM PIECE

...It was great to stand on crumbling earth again, and to breathe air uncontaminated by the staleness of artificiality. This atmosphere was a little high in oxygen, but that only increased the feeling of freshness. The great silvered body of the *Pericles* lay where it had come to rest, across the brow of the small, wooded hill. There was another hill perhaps three miles away, and the city stretched between them. He walked down towards it, luxuriating in freedom. Ordinary crew members were given rotas of leave to spend on visited planets, but leave hedged round by a thousand regulations and restrictions. As an interpreter his only duty was to examine the natives, and report.

He considered, as he walked down towards the city, the things that Lawrence had found puzzling. By all the more obvious signs the planet was at the stage of secondary husbandry – agricultural and eking out its own resources of labour with animals and primitive mechanical devices. But the preliminary reports had shown some peculiar gaps. No apparent recorded history and, possibly linked to this, no trace of arts.

The city before him corroborated this. The buildings were strictly functional; not untastefully so, but barren of any kind of ornateness or decoration. On its outskirts began the evenly spaced farmhouses which dotted the wide western plain to the distant horizon. They too were functional. There was one quite close to the dirt-track down which he was walking. One of the natives was forking some kind of crop into a heap in the yard. There were two young ones playing near by. None of them paid any attention to him, although his silver and black uniform must contrast vividly with their own loose, colourful clothing. That was another queer thing.

Assignment for Stylistic Analysis

Analyse the extract from fantastic fiction – a story written by an English writer. Point out unusual words – occasionalisms and explain their meaning. Translate into Russian.

PART VIII. EXTRACTS FROM MODERN LITERATURE FOR INDEPENDENT ANALYSIS

Assignment 1. Read the extract and explain the word combinations in bold letters. What word combinations sound ironically in this context?

Comment on the concluding words: "Romance at short notice was her speciality". What is peculiar about the content of the story and stylistic features making a true and vivid stylistic picture of the story. Find information about H. Munro and his books.

Hector Hugh Munro

THE OPEN WINDOW

'My aunt will be down presently, Mr. Nuttel,' said a very **self-possessed young lady** of fifteen; 'in the meantime you must try and **put up with me.**'

Framton Nuttel endeavoured **to say the correct something** which should duly flatter the **niece of the moment** without unduly discounting the aunt that was to come. Privately he doubted more than ever whether these formal visits on a succession of total strangers would do much towards helping the nerve cure which he was supposed to be undergoing.

'I know how it will be,' his sister had said when he was preparing to migrate to this rural retreat; 'you will bury yourself down there and not speak to a living soul, and your nerves will be worse than ever from moping. I shall just give you **letters of introduction** to all the people I know there. Some of them, as far as I can remember, were quite nice.'

Framton wondered whether Mrs Sappleton, the lady to whom he was presenting one of the letters of introduction, came into the nice division.

'Do you know many of the people round here?' asked the niece, when she judged that they had had sufficient silent communion.

'Hardly a soul,' said Framton. 'My sister was staying here, at the rectory, you know, some four years ago, and she gave me letters of introduction to some of the people here.'

He made the last statement in a tone of distinct regret.

'Then you know practically nothing about my aunt?' pursued the self-possessed young lady.

'Only her name and address,' admitted the caller. He was wondering whether Mrs Sappleton was **in the married or widowed state. An undefinable something** about the room seemed to suggest masculine habitation.

'Her great tragedy happened just three years ago,' said the child; 'that would be since your sister's time.'

'Her tragedy?' asked Framton; somehow in this restful country **spot tragedies seemed out of place.**

'You may wonder why we keep that window wide open on an October afternoon,' said the niece, indicating a large French window that opened on to a lawn,

'It is quite warm for the time of the year,' said Framton; 'but has that window got anything to do with the tragedy?'

'Out through that window, three years ago to a day, her husband and her two young brothers went off for their day's shooting. They never came back. In crossing the moor to their favourite snipe-shooting ground they were all three engulfed in a treacherous piece of bog. It had been that dreadful wet summer, you know, and places that were safe in other years gave way suddenly without warning. Their bodies were never recovered. That was the dreadful part of it.' Here the child's voice lost its self-possessed note and became falteringly human. 'Poor aunt always thinks that they will come back some day, they and the little brown spaniel that was lost with them, and walk in at that window just as they used to do. That is why the window is kept open every evening till it is quite dusk. Poor dear aunt, she has often told me how they went out, her husband with his white waterproof coat over his arm, and Ronnie, her youngest brother, singings. "Bertie, why do you bound?" as he always did to tease her, because she said it **got on her nerves**. Do you know, sometimes on still, quiet evenings like this, I almost get a creepy feeling that they will all walk in through that window.'

She broke off with a little shudder. It was a relief to Framton when the aunt bustled into the room **with a whirl of apologies**; for being late in **making her appearance**.

'I hope Vera has been amusing you?' she said.

'She has been very interesting,' said Framton.

I hope you don't mind the open window said Mrs Sappleton briskly: 'my husband and brothers will be home directly from shooting, and they always come in this way. They've been out for snipe in the marshes today, so they'll **make a fine mess** over my poor carpets. So like you menfolk, isn't it?

She **rattled on cheerfully** about the shooting and the scarcity of birds, and the prospects for duck in the winter. To Framton, it was all purely horrible. He made a desperate but only partially successful effort to turn the talk on to a less ghastly topic; he was conscious that his hostess was giving him only a fragment of her attention, and her eyes were constantly straying past him to the open window and the lawn beyond. It was certainly an unfortunate coincidence that he should have paid his visit on this tragic anniversary.

'The doctors agree in ordering me complete rest, an absence of mental excitement, and avoidance of anything in the nature of violent physical exercise,' announced Framton, who laboured under the tolerably wide-spread delusion that total strangers and chance acquaintances are **hungry for the least detail** of one's ailments and infirmities, their cause and cure. 'On the matter of diet they are not so much in agreement,' he continued.

'No?' said Mrs Sappleton, in a voice which only replaced a yawn at the last moment. Then she suddenly brightened into alert attention but not to what Framton was saying.

'Here they are at last!' she cried. 'Just in time for tea, and don't they look as if they were muddy up to the eyes!'

Framton shivered slightly and turned towards the niece with, a look intended to convey sympathetic comprehension. The child was staring out through the open window with, dazed horror in her eyes. In a chill shock of nameless fear Framton swung round in his seat and looked in the same direction.

In the deepening twilight three figures were walking across the lawn towards the window; they all carried guns under their arms, and one of them was additionally burdened, with a white coat hung over his shoulders. A tired brown spaniel kept close at their heels. Noiselessly they neared the house, and then a hoarse young voice chanted out of the dusk: 'I said, Bertie, why do you bound?'

Framton grabbed wildly at his stick and hat; the halldoor, the gravel-drive, and the front gate were dimly noted stages in his

headlong retreat. A cyclist coming along the road had to run into the hedge to avoid imminent collision.

'Here we are, my dear,' said the bearer of the white mackintosh, coming in through the window; 'fairly muddy, but most of it's dry. Who was that who bolted out as we came up?'

'A most extraordinary man, a Mr Nuttel,' said Mrs Sappleton; 'could only talk about his illnesses, and dashed off without **a word of good-bye or apology** when you arrived. One would think he had seen a ghost.'

'I expect it was the spaniel,' said the niece calmly; 'he told me he had a horror of dogs. He was once hunted into a cemetery somewhere on the banks of the Ganges by a pack of pariah dogs, and had to spend the night to a newly dug grave with the creatures snarling and grinning and foaming just above him. Enough to make any one **lose their nerve.**' Romance at short notice was her speciality.

Assignment 2. Read the following extract from *Ulysses* by J. Joyce. The author's style presents the new tendency in modern literature. There are no punctuation marks in the text.

Give the "correct" text if possible.

Give your impressions of the extract in a written form.

Analyze the syntactical peculiarities of the text.

James Joyce

ULYSSES

18. Penelope

Val Dillon that big heathen I first noticed him at dessert when I was cracking the nuts with my teeth I wished I could have picked every morsel of that chicken out of my fingers it was so tasty and browned and as tender as anything only for I didnt want to eat everything on my plate those forks and fishslicers were hallmarked silver too I wish I had some I could easily have slipped a couple into my muff when I was playing with them always hanging out of them for money in a restaurant for the bit you put down your throat we have to be thankful for our mangy cup of tea itself as a great compliment to be noticed the way the world is divided in any case if its going to go

on I want at least two other good chemises for one thing and but I don't know what kind of drawers he likes none at all I think didnt he say yes and half the girls in Gibraltar never wore them either naked as God made them that Andalusian singing her Manola she didn't make much secret of what she hadnt yes and the second pair of silkette stockings is laddered after one days wear I could have brought them back to Lewers this morning and kick up a row and made that one change them only not to upset myself and run the risk of walking into him and ruining the whole thing and one of those kidfitting corsets Id want advertised cheap in the Gentlewoman with elastic gores on the hips he saved the one I have but thats no good what did they say they give a delightful figure line 11/6 obviating that unsightly broad appearance across the lower back to reduce flesh my belly is a bit too big III have to knock off the stout at dinner or am I getting too fond of it the last they sent from ORourkes was as flat as a pancake he makes his money easy Larry they call him the old mangy parcel he sent at Xmas a cottage cake and a bottle of hogwash he tried to palm off as claret that he couldn't get anyone to drink God spare his spit for fear hed die of the drouth or I must do a few breathing exercises I wonder is that antifat any good might overdo it the thin ones are not so much the fashion now garters that much I have the violet pair I wore today thats all he bought me out of the cheque he got on the first O no there was the face lotion I finished the last of yesterday that made my skin like new I told him over and over again get that made up in the same, place and dont forget it God only knows: whether he did after all I said, to him Ill know by the bottle anyway if not I suppose Ill only have to wash in my piss like beeftea or chickensoup with some of that opopanax and violet I thought it was beginning to look coarse or old a bit the skin underneath is much finer where it peeled off there on my finger after the burn its a pity it isnt all like that and the four paltry handkerchiefs about 6 in all sure you cant get on in this world without style all going in food and rent when I get it III lash it around I tell you in fine style I always want to throw a handful of. tea into the pot measuring and mincing if I buy a pair of old brogues itself do you like those new shoes yes how much were they Ive no clothes at all the brown costume and the skirt and jacket and the one at the cleaners 3 whats that for any woman cutting up this old hat and patching up the other the men wont look at you and women try to walk on you because they know youve no man then with all the things getting dearer, every

day for the 4 years more I have of life up to 35 no Im what am I at all III be 33 in September will I what O well look at that Mrs Galbraith shes much older than me I saw her when I was out last week her beautys on the wane she was a lovely woman magnificent head of hair on her down to her waist tossing it back like that like Kitty OShea in Grantham street 1st thing I did every morning to look across see her combing it as If she loved it and was full of it pity I only got to know her the day before we left and that Mrs Langtry the Jersey Lily the prince of Wales was in love with I suppose hes like the first man. going the roads only for the name of a king theyre all made the one way only a black mans Id like to try a beauty up to what was she 45 there was some funny story about the jealous old husband what was it at all and an oyster knife he went no. he made her wear a kind of a tin thing round her and the prince of Wales yes he had the oyster knife cant be true a thing like that like some of those books he brings me the works of Master Francois Somebody supposed to be a priest about a child born out of her ear because her bumgut fell out a nice word for any priest to write and her a-e as if any fool wouldnt know what that meant I hate that pretending of all things with that old blackguards face on him anybody can see its not true and that Ruby and Fair Tyrants he brought me that twice I remember when I came to page 50 the part about where she hangs him up out of a hook with a cord flagellate sure theres nothing for a woman in that all invention made up about he drinking the champagne out of her slipper after the ball was over like the infant Jesus in the crib at Inchicore in the Blessed Virgins arms sure no woman could have a child that big taken out of her and I thought first it came out of her side because how could she go to the chamber when she wanted to and she a rich lady of course she felt honoured H R H he was in Gibraltar the year I was born I bet he found lilies there too where he planted the tree he planted more than that in his time he might have planted me too if hed come a bit sooner then I wouldnt be here as I am he ought to chuck that Freeman with the paltry few shillings he knocks out of it and go into an office or something where hed get regular pay or a bank where they could put him up on a throne to count the money all the day of course he prefers plotting about the house.

Notes. "Penelope" is Ulysses' eighteenth and final chapter. Molly Bloom thinks on her life before marriage and she defends and regrets her affair with Boylan, while bemoaning the social restrictions on

women. Mrs. Bloom catalogues the detriments of her married life, describing her nagging loneliness, the deceptive allures of adultery and the betrayals she has suffered on account of her emotionally absent "Poldy". Molly's narrative quickly slides between the distant and recent past and we learn of her years as an unmarried and attractive young lady in Gibraltar, a British colony on the southernmost tip of Spain. Her years with her mother Lunita and her father, a military man named Tweedy, seem to offer her the most pleasure as she is largely displeased with Boylan's rough manners and her husband's effeminate deficiencies.

Assignment 3. Read the extract and comment on the style and stylistic devices used in the text.

What unusual words are used in the text? What could be the difficulties for translation into Russian?

Ursula Le Gum

THE OTHER WIND

Chapter IV Dolphin

About noon, he sent a young seaman to the stem cabin to request the princess to join the king on the foredeck. She emerged at once, and the ship being only about fifty feet long, he could observe her entire progress towards him: not a long walk, though perhaps for her it was a long one. For it was not a featureless red cylinder that approached him but a tall young woman. She wore soft white trousers; a long shirt, of dull red, a gold circlet that held a very thin red veil over her face and head. The veil fluttered in the sea wind. The young sailor led her round the various obstacles and up and down the descents and ascents of the crowded, cumbered, narrow deck. She walked slowly and proudly. She was barefoot. Every eye in the ship was on her.

She arrived on the foredeck and stood still.

Lebannen bowed. "Your presence honors us, princess."

She performed a deep, straight-backed courtesy and said, "Thank you."

"You were not ill last night, I hope?"

She put her hand on the charm she wore on the cord round her neck, a small bone tied with black, showing it to him. "Kerez akath akatharwa erevi," she said. He knew the word "akath" in Kargish meant "sorcerer" or "sorcery."

There were eyes everywhere, eyes in hatchways, eyes up in the rigging, eyes that were like augurs, like gimlets.

"Come forward, if you will. We may see Roke Island soon," he said, though there was not the remotest chance of seeing a glimmer of Roke till dawn. With a hand under her elbow though not actually touching her, he guided her up the steep slant of the deck to the forepeak, where between a capstan, the slant of the bowsprit, and the port rail was a little triangle of decking that – when a sailor had scuffled away with the cable he was mending – they had quite to themselves. They were as visible as ever to the rest of the ship, but they could turn their backs on it: as much privacy as royalty can hope for.

When they had gained this tiny haven, the princess turned to him and pushed back the veil from her face. He had intended to ask what he could do for her, but the question seemed both inadequate and irrelevant. He said nothing.

She said, "Lord King. In Hur-at-Hur I am feyagat. In Roke Island I am to be king's daughter of Kargad. To be this, I am not feyagat. I am bare face. If it please you."

After a moment he said, "Yes. Yes, princess, This is – this is well done."

"It please you?"

"Very much. Yes. I thank you, princess."

"Barrezg," she said, a regal acceptance of his thanks. Her dignity abashed him. Her face had been flaming red when she first put back the veil; there was no color in it now. But she stood straight and still, and gathered up her forces for another speech.

"Too," she said. "Also. My friend Tenar."

"Our friend Tenar," he said with a smile,

"Our friend Tenar. She says I am to tell King Lebaimen of the Vedurnan."

He repeated the word.

"Long ago long ago - Karg people, sorcery people, dragon people, hah? Yes? — All people one, all speak one —; one — Oh! Wuluah tnekrevt!"

"One language?"

"Hah! Yes! One language!" In her passionate attempt to speak Hardic, to tell him what she wanted to tell him, she was losing her self-consciousness; her face and eyes shone. "But then, dragon people say: Let go, let go ail things. Fly! – But we people, we say: No, keep. Keep all things. Dwell! — So we go apart, hah? dragon people and. we people? So they make the Vedurnan, These to let go these to keep. Yes? But to keep all things, we must to let go that language. That dragon people language."

"The Old Speech?"

" Yes! So we people, we let go that Old Speech language, and keep all things. And dragon people let go all things, but keep that, keep that language. Hah? Seyneha? This is the Vedurnan," Her beautiful, large, long hands gestured eloquently and she watched his face with eager hope of understanding, "We go east, east, east. Dragon people go west, west. We dwell, they fly. Some dragon come east with us, but not keep the language, forget, and forget to fly. Like Karg people. Karg people speak Karg language, not dragon language. All keep the Vedurnan, east, west. Seyneha? But in —"

At a loss, she brought her hands together from her "east" and "west," and Lebannen said, "In the middle?"

"Hah, yes! In the middle!" She laughed with the pleasure of getting the word. "In the middle – you! Sorcery people! Hah? You, middle people, speak Hardic language but too, also, keep to speak Old Speech language. You learn it. Like I learn Hardic, hah? Learn to speak. Then, then – this is the bad. The bad thing. Then you say, in that sorcery language, in that Old Speech language, you say: We will not to die. And it is so. And the Vedurnan is broken."

Her eyes were like blue fire.

After a moment she asked. "Seyneha?"

"I'm not sure I understand."

"You keep life. You keep. Too long. You never to let go. By to die – " She threw her hands out in a great opening gesture as if she threw something away, into the air, across the water.

He shook his head regretfully,

"Ah," she said. She thought a minute, but no words came. Defeated, she moved her hands' palms down in a graceful pantomime of relinquishment. "I must to learn more words," she said.

"Princess, the Master Patterner of Roke, the Master of the Grove – " He watched her for comprehension, and began again. "On Roke

Island, there is a man, a great mage, who is a Karg. You can tell him what you have told me – in your own language."

She listened intently and nodded. She said, "The friend of Irian. I will lay my heart to talk to this man." Her face was bright with the thought.

That touched Lebannen. He said, "I'm sorry you have been lonely here, princess."

She looked at him, alert and luminous, but did not reply.

"I hope, as time goes on — as you learn the language —"

"I learn quick," she said. He did not know if it was a statement or a prediction.

They were looking straight at each other.

She resumed her stately attitude and spoke formally, as she had at the beginning: "I thank you to listen, Lord King." She dipped her head and shielded her eyes in a formal sign of respect and made the deep knee – bend courtesy again, speaking some formula in Kargish.

"Please," he said, "tell me what you said."

She paused, hesitated, thought, and replied, "Your – your, ah – small kings? – sons! Sons, your sons, let them to be dragons and kings of dragons. Hah?" She smiled radiantly, let the veil fall over her face, backed away four steps, turned and departed, lithe and surefooted down the length of the ship. Lebannen stood, as if last night's lightning had struck him at last.

Assignment 4. Find the lexical means which determine the stylistic value of the following passages.

1. Byron. Childe Harold XLVI:

But all unconscious of the coming doom,
The feast, the song, the revel, here abounds;
Strange modes of merriment the hours consume,
Nor bleed these patriots with their country's
wounds;
Nor her War's clarion, but Love's reback sounds;
Here Folly still his votaries inthralls,
And young-eyed Lewdness walks her midnight
rounds;
Girt with the silent crimes of Capitals,

Still to the last kind Vice clings to the tott'ring walls.

2. P. G. Wodehouse. **Carry On, Jeeves:**

I had on a rather sprightly young cheek that morning, to which I was a good deal attached; I fancied it, in fact, more than a little. It was perhaps rather sudden till you got used to it, but, nevertheless, an extremely sound effort, which many lads at the club and elsewhere had admired unrestrainedly. 'Very good, sir.'

Again there was that kind of rummy something in his manner. It was the way he said it, don't you know. He didn't like the suit. I pulled myself together to assert myself. Something seemed to tell me that, unless I was jolly careful and nipped this lad in the bud, he would be starting to boss me. He had the aspect of a distinctly resolute blighter.

Well, I wasn't going to have any of that sort of thing, by Jove! I'd seen so many cases of fellows who had become perfect slaves to their valets. I remember poor old Aubrey Fothergill telling me - with absolute tears in his eyes, poor chap! - one night at the club, that he had been compelled to give up a favorite pair of brown shoes simply because Meekyn, his man, disapproved of them. You have to keep these fellows in their place, don't you know. You have to work the good old iron-hand-in-the-velvet-glove wheeze. If you give them a what's-its-name, they take a thingummy.

Assignment 5. Read and analyse the poem. Point out expressive means and stylistic devices used.

Note the graphical peculiarities. Translate into Russian and give your opinion.

Ogden Nash

I Had No Idea It Was so Late

Consider the man without a watch.

He is like a soda without Scotch.

Of the male character I can quickly give you the gist;

It is the reach for the pocket or the glance at the wrist.

From the moment they are fledglings
Males discipline themselves with timings
and schedulings.
Be they lovers, golfers, or railroad engineers,
Time is the essential ingredient in their careers,
And there is nothing more surly
Than a watchless man who doesn't know whether
he is late or early.
And clocks are no good to him because he can't
take them along,
And anyhow a clock is only something that you
compare with your watch and find the clock
is several minutes wrong.
If there is one thing that every man thinks how
sublime it is,
It is to know what time
it is.
Women don't like watches, they only tolerate them
when they are embedded in brooches or bracelets
or belts,
Or in some way disguised to look like something
else.
Yes it's obvious that women don't like them or
need them,
Because with women's watches you need
a microscope and a map to read them.
Time is something they resent, and they fight it
with peculiarly feminine resistance;
They refuse to acknowledge its existence.
In this sexual conflict in attitude toward time who
am I to tip the scales?
I only know that more males wait for females than
females wait for males.

Assignment 6. Read and analyse the newspaper article. Point out expressive means and stylistic devices used. Translate into Russian and give your opinion.

The hall of the Baskervilles

It was with an anxious heart that I left London and made my way to Dartmoor. The journey was an arduous one, made all the more difficult by a cold rain that obscured the half-moon rising over the curve of the melancholy moor. Though the warning of the old Baskerville legend – "forbear from crossing the moor in those dark hours when the powers of evil are exalted" – rang in my ears, I was borne on by curiosity, for a mystery has clung to this countryside for the better part of a century: which is the true Hall of the Baskervilles?

I learned that there are as many as seven English manor houses that fit part of the description of that forbidding edifice whose "whole front was draped in ivy" – as Sir Arthur Conan Doyle has told us – "with a patch clipped bare here and there where a window or a coat of arms broke through the dark veil". The Sherlock Holmes Society of London, ever scrupulous, has never taken an official position on the matter, but many members have been privately disposed toward an imposing 17th-century estate, Brook Manor, near the moor. However, a respected member of the New York-based Baker Street Irregulars, Dr. Hovard Brody, has made a case for another Devon house, Hayford Hall. Since both Brook Manor and Hayford Hall are up for sale – and since each of their owners lays claim to the heritage of Baskerville Hall – the question took on a new urgency.

Hayford Hall is a 36-acre estate on the moor. When the heavy oak door swung open to my knock, I stood face to face with Nigel Paige, 42, a country squire of pleasant demeanor and generous girth. As Paige escorted me about, the deficiencies of the house could not escape me. I spied no yew alley. I saw but one tower, not two. And the only dog I encountered was a disappointingly small springer spaniel named Misty, whose disposition seemed more nervous than ferocious.

But Paige was convinced that his house could lay genuine claim to the title, based on its proximity to the moor and related sites in the story. Referring to a dog-eared copy of the book and Brody's hand-drawn map of Dartmoor, Paige said: "When Brook Manor was featured in The Times claiming to be the original Baskerville Hall, I said, 'Hold on'. Baskerville Hall had to be a big house on the edge of the moor. Brook Manor doesn't fit. Hayford Hall does". The interview was a pleasant one, but it left me unconvinced of the claims of Hayford Hall.

Thought its location fits the description of that of the true Hall, this estate is too tranquil and serene to have inspired the oppressive sense of dread that Holmes so readily perceived.

A reluctant witness: As I pulled up to Brook Manor, a brooding home in disrepair, a rainbow broke across the lowering sky. But my soul shared none of the peace of Nature, for, unwelcome, I arrived unannounced. The impending sale of the gloomy, ivy-clad house has been an ordeal for its elderly owners. The task of auctioning the contents of the estate has been left to Mrs. Margaret Jacobson, the owner's daughter. Reluctantly, she led me to the bare, unlit kitchen and submitted to my questioning.

Hers was a strange story. Though she allowed that Brook Manor may not have been the physical model for the hall, she had no doubt that, as the ancestral home of the infamous Richard Cabell, it was the inspiration for Conan Doyle's story. Quietly, she related his macabre tale. It seems that the squire was so hated for his alleged cruelty to nearby villagers that when he was buried the locals placed a thick slab of stone over his grave and a padlocked penthouse above it to ensure that his "evil" spirit did not escape. But legend has it that on the anniversary of his death each year the ghostly squire rode the moors, chased by a huge, black, fire-breathing hound.

The gentle Margaret Jacobson had never seen the hell-hound nor heard its bloodcurdling howls, she said, but she spoke of the curse on the key of the Cabell tomb. For centuries the key had hung along a passageway in the manor house. Several years back it was borrowed – never to be returned. "There is a curse on the key of the Cabell tomb", she whispered. "It has passed from person, to person, and each who has touched it has died. Until it comes back to this house, who knows who else will die..." With those words she fell into a dark silence, and her eyes begged me to leave the house and its occupant in peace.

And now I come rapidly to the conclusion of the narrative. I made a brief stop at the lonely grave of the nefarious Cabell. The sun was sinking low and the countryside was ablaze with scarlet and gold. And the moor, for all the grief it had spawned, looked benign in the fast-approaching twilight. It struck me that there was merit in the claims of both houses. Could it not be that Conan Doyle, never known to let the facts get in the way of a good story, had based his ill-fated estate on both Brook Manor and Hayford Hall? Was it not possible that each has a legitimate claim on the hearts and minds of Sherlockians – not to

mention the purses of potential buyers? Bearing this thought with me, I turned my back on the darkening moor, and as I did, a low and mournful sound pierced the hush of evening. It may have been a passing train, but it was not unlike the baying of an enormous hound.

Assignment 7. Read and analyse the newspaper article. Point out expressive means and stylistic devices used. Note foreign words and barbarisms. What are they used for? Give your opinion.

Liechtenstein: a mouse that roars

The tiny principality prospers, thanks to false teeth, postage stamps – and laws that make it a highly popular tax haven

His Serene Highness, Prince Hans Adam Pius von und zu Liechtenstein, can look out of his window and safely say that he is sovereign master of all he surveys. In the case of the 42-year-old Prince, the window is in a tower of Schloss Vaduz, a medieval castle that conjures up images of Rapunzel. And what His Highness surveys is the 60.6 square miles that constitute the sovereign principality of Liechtenstein, tucked neatly in a mountain valley between Austria and Switzerland.

Thanks to the hard sell of its own postage stamps and the manufacture of false teeth, among other things, the pint-size principality has the world's third-highest per capita income, after the oil-rich United Arab Emirates and Brunei. It is a mouse that roars – fiscally, if not politically. And though other royal retinues may chuckle at the miteness of their majesty, the von Liechtensteins laugh all the way to the bank – the one that they own in downtown Vaduz.

Liechtenstein is what London's *Financial Times* calls "one of Europe's great success stories". And a key reason is its lucrative sideline: it is one of the world's best tax havens. Taxes for foreigners are minuscule, and local bank secrecy is even stricter than that in Switzerland. "Liechtenstein", says a Zurich banker, "is where the Swiss go when they hide money". It is also headquarters for thousands of Anstalts, corporations that mostly serve as turntables for untaxed profits from the US, Asia and the Mideast. There's a cursory investigation of new companies: one dealing in arms can be summarily dissolved. But the attractions for illegal money are obvious – and significant amounts reportedly flow in from organized crime. Hans

Adam says that "the same criticisms can be applied to any other country". And he shows no guilt about his family's share in the profits. "My ancestors worked hard", says the tall, soft-spoken Prince. "We've also been lucky".

Just how lucky, no one knows for sure – largely because the family does not discuss it. "You cannot eat a painting or wear a castle", the Prince's elegant mother, Princess Gina, once said. But having them provides a certain sense of security. Among the family's assets: two of Vienna's most elaborate palaces, one of the world's most important private collections of paintings by Rubens, Van Dyck and other great masters – and 76,500 acres of Texas farmland.

The family also owns 97,3 per cent of the Bank in Liechtenstein AG, with 3.1 billion dollars in assets. Recently, it launched a successful "global asset management" program, with subsidiary offices in London, Zurich, Frankfurt and New York. The family has lent some of its famed art collection to help promote the programme. But the campaign only discreetly mentions the big attraction: Liechtenstein's steel lipped-secrecy.

Hans Adam's father, 80-year-old Prince Franz Josef, still retains the title of Furst, or reigning Prince. But three years ago, he relinquished power to his son, and it is Hans Adam and his Czechoslovak-born wife, Princess Marie Aglae, who currently rule over Liechtenstein's 27,000 people. Hans Adam has what he very bluntly describes as "absolute veto power over every law' passed by Liechtenstein's Diet.

Anyone assuming that this leaves Liechtenstein's minorities yearning to be free will be sorely disappointed. For the most part Liechtensteiners are mightily pleased with the standard of living that results from the family's corporate rule. "We trust them", says a young woman in the capital city of Vaduz.

The first recorded von Liechtenstein was a 10th-century German knight named Hugo who moved his sword and shield to Austria. A large number of relatives followed, aligning themselves with the reigning Hapsburgs. By the early 17th century, the von Liechtensteins had amassed a fortune in gold and estates. They also began collecting painting, sculptures and tapestries. "Many objects were bought directly from the great masters themselves", explains Hans Adam matter-of-factly. "We still have the receipts".

It wasn't the early 18th century that Johann Adam von Liechtenstein, whose nickname was "Hans Adam the Rich", bought the

county of Vaduz and the lordship of Schellenberg from an impoverished noble. And for 200 years, the family continued to live in Vienna, deigning to visit their Alpine principality only for the odd autumn stag hunt.

World War I and the collapse of the Austro-Hungarian Empire changed all that. Severing ties with Austria, the family linked up with the Swiss- hiring the Swiss Army to defend Liechtenstein' borders. When the Nazis began their march through Europe, the connection paid off. Like Switzerland, Liechtenstein remained neutral – and safe – and Frans Josef pulled off one of the great coups of the conflict. The secret transfer of the family's art treasures from vaults in Vienna to Vaduz.

Assignment 8. Read and analyse the newspaper article. Point out expressive means and stylistic devices used. Note foreign words and barbarisms. What are they used for? What makes the article vivid and expressive?

Hands up and butts out!

Beverly Hills outlaws smoking in restaurants

"It's like the Old West. Whoever draws his gun first wins. Someone lights a cigarette, and another person says, 'You can't smoke here.' Then the first says, 'I dare you to do something about it.' And there goes the peace and tranquility of an evening meal."

Joe Patti, owner of La Famiglia restaurant.

On April 3 a new era began in Beverly Hills: smoking was banned in restaurants and retail stores. Three weeks later many cigarettes remain unlit but scorched tempers are flaring. In cafes and restaurants throughout this clean, orderly city, known for its per capita wealth and celebrity residents, vociferous smokers are shrieking that the new ordinance is fascist and tyrannical. "It's the People's Republic of Beverly Hills," fumes Irene Robbins, a bookkeeper for the Mandarin, a Chinese restaurant, one block from Rodeo Drive. "The smog is ten times worse than anything you're going to breathe sitting through dinner with a smoker," insists Ronnie Fondell, puffing away at an outdoor table at Caffe Roma, a lively bistro where sleek Europeans come to meet and gawk. "Why not take cars off the street, booze off

the bar and prohibit anything else anyone ever said was bad for you," grumbles a patron at the Grill, popular with the business-lunch crowd.

More rebellious customers have taken action. At Larry Parker's pricey 24-Hour Diner one recent afternoon, an annoyed patron yanked a woman's hair as he walked out because she refused to put out her cigarette. At Café Beverly Hills, an upscale coffee shop, an elderly man punched his female companion when she told him he must snuff his cigar. "I've been smoking for 92 years," said the patron. "No one is going to tell me where I can smoke".

But such celebrity diners as Actor Carroll O'Connor, owner and occasional piano player at the Ginger Man, and cigar-puffing George Burns are willing to conform. "I'll do whatever the city wants," says O'Connor stoically. Debbie Parker, a ban supporter who has a water pistol emblazoned with the words STOP OR I'LL SHOOT, says, "Smokers have had a lack of consideration for others for a long time. Now the tables are turned. "The Beverly Hills police – famed for their vigilance in cracking down on jaywalking, illegal parking and attempted burglary – are so far going slowly. They have made no arrests and answered only two calls; one was a smoking complaint, and the other involved a nicotine lover who went berserk about the ordinance.

The Beverly Hills ban is part of a pulmonary consciousness sweeping the land, fueled by Surgeon General C. Everett Koop's report that secondhand, or "sidestream," smoke can have a negative effect on the health of nonsmokers. Two years ago Aspen, Colo., passed the first law to prohibit smoking in most dining rooms. On May 7 New York State joined the trend, restricting smokers in restaurants with 51 or more seats to designated areas. The Beverly Hills ordinance, passed unanimously by the city council, penalizes disobedient smokers – and restaurants that fail to display no-smoking signs – with fines of up to \$500. Mayor Charlotte Spadaro, whose mail is running 2 to 1 in favor of the ban, views it as similar to laws "against pollution and toxic waste, designed to make the environment safe for everyone."

Because the law is directed at residents, not visitors, hotel dining rooms are exempt; restaurant bars and cocktail lounges are also excluded from the ban. "We understand the relationship between alcohol and cigarettes – we're not out to reform human nature," explains former City Attorney Steven Rood. As for hotels, he notes, "French and Italian movie moguls can't do business without a cigarette

in their mouth." Such reasoning does not satisfy restaurant owners. Vito Sasso, proprietor of the romantic Romeo and Juliet, argues that he too has foreign customers, citing one wealthy visitor who orders several \$500 bottles of wine for a dinner tab of \$4,000 – which adds up to a month's rent. "He won't come in anymore because he can't smoke," moans Sasso. "That's like doubling my rent".

A local restaurant survey found that since the ban there has been a 30% drop in business. On the first night of the ban, 36 people called Romeo and Juliet to cancel their reservations. Mr. Chow, a chic Chinese eatery, registered a 17% initial decline and 65 % two nights later. At the Beverly Hills Hamburger Hamlet, revenues were slashed by \$3,000, while business in the chain's restaurant in nearby West Hollywood was up by the same amount. "The best restaurants are on our borders," says Joanne Le Bouvier, owner of the Saloon, which experienced a 45 % setback. "You can just walk from here to another city. What chance do we have?"

Despite a pending lawsuit by the Beverly Hills Restaurant Association, it is unlikely the law will be repealed. "Posterity may find that this ban was well ahead of its time," says Patrick Reynolds, an antismoking activist and Beverly Hills resident who saw his father die of emphysema. He is the grandson of R. J. Reynolds, founder of the famed tobacco company.

Assignment 9. Analyse the newspaper article. Point out expressive means and stylistic devices used. Note foreign words and barbarisms. What are they used for? What makes the article vivid and expressive?

Tourist first class

TIME (NEW YORK, N. Y.)

Auguste Rodin called John Singer Sargent (1856-1925) the "Van Dyck of our times". Sargent was the unrivaled recorder of male power and female beauty in a day that, like ours, paid obsessive court to both. He could make old money look dashing and paint the newest cotton-reel magnate as though he were descended from Bayard. Sixty years after his death, his "paughtraits" (as Sargent, who kept swearing he would give them up but never did, disparagingly called them) provoke

unabashed nostalgia. In his Belle Epoque sirens, in the mild, arrogant masks of his Edwardian gentry, are preserved the lineaments of a word soon to be buried like Pompeii, along with Sargent's own reputation, beneath the ash and rubble of World War I. Of course, he had to be revived. Perhaps the rhinos and she-crocodiles, whose gyration between Mortimer's and East Hampton give us our vision of social eminence today are content to entrust their faces to Andy Warhol's cosmetic Polaroiding, but one would bet they would rather go to Sargent. And the public that liked *Upstairs, Downstairs* is going to like him – a thought that may not have been too far from the Whitney Museum's calculations when it planned the retrospective of his work and will go to the Art Institute of Chicago in February 1987.

A word of caution is needed: Sargent's output was huge – more than 800 portraits and innumerable sketches of people and places – but its high points do stand out, and too many are missing here, from *El Jaleo*, 1882, the flamenco scene that is the masterpiece of his youth, to the Tate Gallery's portrait of Lord Ribblesdale, which, when exhibited in Paris before World War I, sent its public into raptures over *ce grand diable de milord anglais*. This show says little about its subject that was not put more economically by the 1979 Sargent exhibition at the Detroit Institute of Arts but is still well worth seeing.

It may provoke a twinge of concern. Does Sargent signal a retreat from the standards the Whitney has battled for the commitment to glitz that gave us the 1985 Biennial, the taste for inflated prettiness set forth in its Alex Katz retrospective, the reluctance to edit that made Eric's show such a letdown? True, Director Tom Armstrong valiantly tries to establish a link by pointing, in a catalog note, to Sargent's "highly expressive manner and his treatment of subject matter and narrative content, all of which are of great interest to contemporary artist." However, Sargent's "manner" was not that of a neoexpressionist but of a virtuoso; his drawing lacks the tenacity of an Eakins, let alone a Cezanne, yet it was drawing of a high order, heartless sometimes, but rarely less than dazzling in its fluency; and there is nothing like it in American art today. Sargent was certainly no modernist, but the fiercely competitive atelier system of figure drawing that formed his style when he studied with Carolus-Duran in Paris also underpinned the high standards of early modernist draftsmanship in Matisse, Picasso or Beckmann. Hence, though his relation to the avant-garde was nil, he is no longer to be dismissed as a flashy bore. There is virtue in

virtuosity, especially today, when it protects us from the tedious sight of an artist's guts on parade.

With James McNeill Whistler and Henry James, Sargent was the most vivid American presence on the Anglo-European cultural stage at the end of the 19th century. But though he kept his twang, he was only notionally American. He had been born in Florence to expatriate parents – his father an introverted doctor from Philadelphia, his mother a perpetual tourist who only wanted to escape the crude continent of her birth and used a succession of illnesses (some feigned) and pregnancies (all real) to stave off recrossing the Atlantic. Their son grew up at home everywhere and belonging nowhere, dragged (as Art Historian Stanley Olson puts it in a sharp, sad and witty catalog essay on Sargent's nationality problems) through the "purposeless shifting expatriate life glorified by Hawthorne and James": Paris, Munich, London, Rome, spring in the Tyrol, summer on the Rhine, winter in Nice, year of hotel rooms, rented villas and rentier chitchat. It bred in Sargent a case-hardened adaptability, a compliance with wherever he happened to be and a precocious sophistication that, refracted through his large pictorial talent, made him the stylist he was.

But he was a stylist without a natural subject, unlike such Americans as Winslow Homer or Thomas Eakins whose work was rooted in unmistakably American values and experiences. He spent most of his adult life in England but never gave up his American passport, even though Edward VII offered him a knighthood. Neither American nor English nor European, he was bored by politics, took little heed of current events, and (like James) seems never to have had a real love affair: his sexual neutrality was a standing joke among his friends. Perhaps he was impotent, like Degas, or perhaps a deeply repressed homosexual. His real enthusiasms were work and social climbing.

If Sargent was the painter of his age, it was also because his talent suited a changed climate in England in the late 19th century – one in which John Ruskin's passionate social moralizing had dropped out of fashion, to be replaced by Matthew Arnold's exhortations to detach art from politics, the seed of "art for art's sake". An unreflective spectator, he saw the world as a string of motifs and rendered its surface with sparkling bravura. The best of his watercolors, which constitute the travel diary of his life, make a virtue of this; the ease and accuracy of judgment with which he could do the facade of the Salute in Venice or

toss off an effect of sunlight on the terrace of the Villa di Marlia in Lucca would be hard to beat, though they project no special intensity of feeling. Cezanne's remark on Monet applies even better to Sargent: "Nothing but an eye, but, my God, what an eye!"

He was trained as a tonal painter, in a studio system whose guiding star was Velasquez. In the Luxembourg Gardens, 1879, is an uncanny performance for a 23-year-old, with its suffusion of mauve twilight, its seamless recession of tones and the run of staccato red touches – flowerbeds, a patch on the promenading woman's fan, the end of her companion's cigarette – that stitches its way across the center. By 1880, when he headed for Venice, he had a prodigy's technique. Venetian Glass Workers, circa 1882, with its shadowy figures in a dark bottega sorting fans of glass rods, rests on one stunning visual trope: each sheaf of glass is done with a single swipe of the brush, so that each bristle mark defines a separate rod.

His fame as a social portraitist and his passage from France into the English upper crust that would reward him for it began at Paris Salon of 1884 with the scandalous Madame X. This portrait of Virgine Gautreau, a huntress from New Orleans who had married a banker and become a monstrously affected social locomotive, cost Sargent some struggle, but in the end her strained, arrogant pose, plus her pale skin ("uniform lavender or blotting-paper color all over", Sargent wrote) rising like an arsenical lily from the low-cut black dress, caused a sensation. Madame X, and her author too, seemed to epitomize what the French disliked about Americans: their pushiness, their refusal to play themselves down as foreigners should. Worse still, the painting was associated with another bravura Sargent portrait: Dr. Pozzi, a society gynecologist resplendent in a red dressing gown, who was believed to be Mme. Gautreau's lover. Confounded by the scandal, Sargent ducked and ran for London. His timing was impeccable. England had not had a first-rate society painter since Romney died. A new English plutocracy, mercantile and determined to outface the landed gentry, was on the rise. It sniffed suspiciously at the American, hesitated and then gobbled him up.

Over the years to come Sargent's social and celebrity portraits became an indispensable record of their time and class, from Henry James ("I... am all large and luscious rotundity," the master remarked on viewing his image after ten sittings) to Eleonora Duse, who favored Sargent with her somberly direct gaze for 55 minutes and then abruptly

left. But some of the greatest images are of people whose notability was merely social. At best, as in *Lady Agnew of Lochnaw*, circa 1892-93, he could be as good as Van Dyck. He brought such excitement to his scrutiny of light and shade on a knotted lilac sash, of skin gleaming through voile, and of delicate flesh so strongly modeled as to convince you that nothing else was more worth looking at. There is a perfect match between the decorous luxuriance of Lady Agnew's pose, the creaminess of the paint and the shadow of tension on her face. For that, one can forgive a lot of routine work. Sargent was the last of what had passed, not the first of what was to come; but he still looks impressive, and one realizes that his sense of decorum went deeper than the mere desire to curate the vanity of the rich.

Assignment 10.

Analyse the newspaper article. Point out expressive means and stylistic devices used. Note foreign words and barbarisms. What are they used for? What makes the article vivid and expressive?

Of television and transplants

It was perhaps the television coup of the season. Live on the Phil Donahue show, a call was placed to Butterworth Hospital in Grand Rapids. Looking on were Donahue's guests for the day: the parents of a California infant known as Baby Jess, who desperately needed heart transplant. A spokeswoman for the hospital got on the line and was persuaded to reveal the impossibly good news. "We are donating a heart to the baby", she declared. The cameras closed in on Jesse's stunned parents as they broke into cries of joy, smiles and tears. The audience went wild. For a moment, it seemed that television itself had brought about this triumphant turn of events.

And in a way, it had. A week earlier, the case of Baby Jesse had become a cause caliber, when officials at Loma Linda University Medical Center 60 miles east of Los Angeles, had refused to consider the infant as a candidate for transplant. The hospital had apparently concluded that Jesse's young, unwed parents – Deana Binkley 17 and Jess Sepulveda, 26, of Pasadena – were incapable of providing him with the exhaustive care he would require after surgery. The infant had been born with a rare, fatal condition called hypoplastic left-heart syndrome, in which the heart's main pumping chamber is improperly

developed. Without a transplant at Loma Linda, the only institution in the area that performs such surgery on infants, doctors said Jesse would die in a matter of weeks. "We had an outrageous violation of civil rights here", charged Right-to-Life Spokeswoman Susan Carpenter McMillan. The resulting outcry led Loma Linda to make a deal: if Jesse's parents surrendered custody to his grandparents, he would become eligible for surgery.

Though Jesse ultimately got a heart, the hospital's initial rejection sparked a heated debate on how to evaluate transplant candidates. The dearth of donor organs in the US often forces doctors to select one patient over another. Usually the choice is made solely on the basis of medical need, but, says David Rothman, professor of society and medicine at Columbia University, "social criteria sometimes enter in". Few hospitals, he notes, will offer a liver to an unrecovered alcoholic or a heart to an inveterate smoker.

When the patient is a child, the ability of parents to provide care becomes relevant. Young transplant recipients require constant monitoring for rejection, lifelong medication and special precautions to avoid infection. For these reasons, says Ethicist Arthur Caplan of the Hastings Center at Hastings-on-Hudson, N.Y. Loma Linda officials "were definitely right in considering whether the family can monitor and care for the baby effectively". Jesse's surgeon Leonard Bailey also defended the hospital. "You can't serve up hearts like cherries jubilee", he exclaimed. "The family has to be very dependable and constant".

While Loma Linda refused to reveal the precise nature of its objections to Jesse's parents, Time learned that Sepulveda has a record of arrests for drunk driving and had been through a 'substance abuse' treatment program. Though he downplays these problems, Sepulveda says, "I do think that Loma Linda had good reasons to turn us down."

Another ethical issue was brought to light by the Baby Jesse case: the growing role of the media in determining who gets organs. Frank Clemenshaw, 22, and Deborah Walters, 33, The Michigan couple who donated their baby's heart to Jesse, admitted they had been moved to do so by televised reports on Jesse and his parents. "Our baby could not live", said Walters, whose son was brain-dead at birth. "We'd seen

their plea on TV, and we figured that if our baby could help them, then would not be a total loss".

But what television had failed to reveal was that an infant in Louisville had been waiting even longer for a heart. The parents of Baby Calvin had elected to work quietly through organ-procurement networks rather than seek publicity for their child. Upset that their baby, who should have had priority, had been passed over for the celebrated Jesse, they issued a statement asking Congress to "do everything possible to see that an improved system is set up to identify donors of organs". At present, they charged, "it almost seems like publicity is the only method that's working".

In fact, Congress has already taken action to improve the organ distribution system. In 1984, it passed legislation creating a national computer bank to match organ donors to recipients. But the Reagan Administration has resisted spending the 2\$ million allocated for the network. Senator Albert Gore, a sponsor of the legislation, blasted the Administration for dragging its feet. "What do we tell families", he asked, "hat they have to go on the Phil Donahue show?"

At week's end, there were happy endings in both Loma Linda and Louisville Jesse's new heart was beating normally, and he was taken off a respirator. Baby Calvin had meanwhile found a donor, and was in stable condition following surgery. But both infants faced a long and uncertain road ahead. So far, the longest any infant has survived with a neonatal heart is seven months, and two babies who had received transplants in April at Loma Linda were back in the hospital for rejection problems. The mother of one of the infants had a word of warning to the other parents. "It's easy to put a heart in. It's hard to keep it there."

SUPPLEMENT

TERMS AND NOTIONS

Stylistics – the study of the nature, notions, and structure of stylistic devices.

Style of language – a system of interrelated language means which serves a definite aim in communication.

Individual style – peculiarities of a writer's individual manner of using language means to achieve the effect he desires.

Expressive Means (EM) – phonetic means, morphological forms, means of word-building, lexical, phraseological and syntactical forms used for emotional or logical intensification of the utterance.

Stylistic Devices (SD) – a conscious and intentional literary use of some of the facts of the language (including expressive means) in which the most essential features of the language forms are raised to a generalized level.

PART I. STYLISTIC DIFFERENTIATION OF THE ENGLISH VOCABULARY

Standard English – the standard form of the English language as distinct from a dialect or illiterate speech.

Neutral words – the bulk of the English vocabulary, the main source of synonymy and polysemy.

Common literary vocabulary – words used in writing and polished speech.

Common colloquial vocabulary – words, close to the non-standard colloquial vocabulary.

Literary Stratum of words – special literary vocabulary (archaic words, poetical words, terms barbarisms, foreign words, nonce words).

Archaisms – ancient or obsolete word, or style, or idiom gone out of current use.

Poetic words – words used in poetry.

Terms – words associated with a definite branch of science.

Barbarisms – words or expressions borrowed from another language and recorded in the vocabulary stock of the language that has borrowed it.

Foreign words – words from another language introduced into literary work to create a situation of a foreign country; usually printed in italics.

Neologisms – new-coined words or phrases, or new use of a word.

Colloquial Stratum of Words – words of everyday speech.

Slang – words and phrases in common colloquial use, in some or all of their senses being outside of the literary language, but continually forcing their way into it.

Professionalisms – characteristic words and phrases used within the sphere of a particular profession.

Jargonisms – words peculiar to a certain profession; sometimes a hybrid speech or dialect arising from a mixture of languages.

Vulgarisms – coarse phrases or expressions used only in colloquial low speech.

Dialectal words – words of local variation of Standard English.

PART II. LEXICAL STYLISTIC DEVICES

Antonomasia – a figure of speech close to metonymy, which substitutes an epithet, or descriptive phrase, or official title for a proper name.

Metaphor – a figure of speech in which words or phrases denoting one object are transferred to others in order to indicate a resemblance between them; the most widely used trope of poetry.

Personification – a figure of speech whereby an inanimate object or idea is given human characteristics.

Metonymy – a figure of speech; the use of one word for another that it suggests, as the effect for the cause, the cause for the effect, the sign for the thing signified, the container for the thing contained.

Synecdoche – a figure of speech, alike to metonymy, by which a part is put for the whole, or the whole – for a part or single for plural.

Irony – a figure of speech expressing either an attitude or a situation in which words or actions mean the opposite of their customary acceptance for purpose of ridicule.

Hyperbole – a figure of speech in which the expression is an evident exaggeration.

Understatement – a statement which deliberately errs on the side of moderation, which does not represent with completeness all the aspects of a case; a stylistic device, like litotes, representing things as less, or less strongly than may be done truthfully.

Epithet – a figure of speech to emphasize a certain property or feature; a word or phrase expressing some quality of a person, thing, idea or phenomenon.

Oxymoron – a figure of speech consisting in the use of an epithet or attributive phrase in contradiction to the noun it defines

Zeugma – the use of a word in the same grammatical relation to two adjacent words in the context, one metaphorical and the other literal in sense.

Pun (paronomasia) – the humorous use of a word in more than one sense; a play on words.

Meaning – the means by which the concept is materialized; different types of meanings (*direct, figurative, logical, emotive, nominal*) are used in stylistic devices.

PART III. SYNTACTICAL STYLISTIC DEVICES

Ellipsis – a syntactic stylistic figure; omission from a construction of one or more words which are obviously understood, but must be supplied to make the expression grammatically complete.

Rhetorical question – a special syntactical stylistic device with reshaping the grammatical meaning of the interrogative sentence.

Inversion stylistic – attaching logical stress or additional emotional coloring to the surface meaning of the utterance.

Appoint construction – an asyndetic connection of two clauses where one word has two syntactical functions.

Aposiopesis – the sudden breaking off in speech, without completing a thought, as if the speaker was unable or unwilling to state what was in his mind.

Detachment – a syntactic stylistic figure consisting in separating a secondary part of a sentence with the aim of emphasizing it.

Suspense – a device to produce a state of uncertainty, usually with anxiety or expectation; a deliberate sustaining of anticipation by means of postponement; the retarding of the satisfaction of knowing how it all comes out.

Repetition – a syntactic stylistic device; a reiteration of the same word or phrase with the view of expressiveness;

Parallelism – a syntactic stylistic device; specific similarity of construction of adjacent word groups equivalent, complementary, or antithetic in sense, especially for rhetorical effect or rhythm.

Chiasmus – a stylistic figure; inversion in the second phrase of order followed in first.

Asyndeton – the deliberate avoidance of conjunction.

Polysyndeton – repetition of conjunction in close succession, as of one connecting homogeneous parts, or clauses, or sentences; opposed to asyndeton.

Attachment – separating the second part of the utterance from the first one by full stop though their semantic and grammatical ties remain very strong.

Parenthesis – an explanatory or qualifying sentence, phrase, or word, which is inserted in a longer passage without being grammatically connected with it, usually marked off by brackets, dashes, or commas.

PART IV. LEXICO-SYNTACTICAL STYLISTIC DEVICES

Climax – the highest point of an action in a story; culmination preceding the denouement (the unwinding of the action following the climax); see ‘gradation’.

Gradation – a syntactic figure of speech in which a number of ideas are so arranged that each succeeding one rises above its predecessor in impressiveness or force.

Anticlimax – a slackening of tension in a sentence or longer piece of writing when the ideas become less important at the close.

Antithesis – an opposition or contrast of ideas expressed by parallelism of strongly contrasted words placed at the beginning and at the end of a single sentence or clause.

Simile – a figure of speech which draws a comparison between two different things in one or more aspects; an imaginative comparison.

Periphrasis – a figure of speech; the use of a longer phrasing with descriptive epithets, abstract general terms, in place of a possible shorter and plainer form of expression, aimed at representing the author's idea in a roundabout way.

Litotes – a figure of speech, a type of ironical understatement, made for emphasis, whereby an affirmation is expressed by denying its contrary.

Types of narration – different kinds of telling of a story.

Represented speech – representation of the actual utterance by a second person, usually the author' as if had been spoken, whereas it has not really been spoken but is only represented in the author's words.

Uttered represented speech – a device which conveys to the reader the unuttered or inner speech of the character, thus presenting his thoughts and feelings.

Unuttered represented speech – the representation of the thoughts and feelings of the character.

Inner represented speech – the process of materializing one's thoughts by means of language with a communicative function;

PART V. PHONETIC AND GRAPHICAL EXPRESSIVE MEANS

Alliteration – a phonetic stylistic device; a repetition of the same consonant at the beginning of neighboring words or accented syllables.

Onomatopoeia – a phonetic stylistic device; the use of words in which the sound is suggestive of the object or action designated.

Graphon – a graphical fixation of phonetic peculiarities of pronunciation with the ensuring violation of the accepted spelling.

PART VI. FUNCTIONAL STYLES WITH STYLE-FORMING CHARACTERISTICS

Style – the distinctive manner of the expression of thought peculiar to an author.

Functional Style – a system of expressive means and vocabulary for needs of a certain sphere of human activity.

PART VII. COMPLEX STYLISTIC ANALYSIS

Analysis – a careful investigation of a literary work or some problem of literature.

Pattern Stylistic Analysis – a mode of analyzing any text.

Sonnet – a poem of 14 verses confined to a single theme and closely connected metrically by an interlocking scheme.

Rhythmical pattern – rhythm in poetry, a measured alteration of accented and unaccented syllable; in prose a measured flow of words and phrases.

Figures of speech – a deviation from the ordinary mode of expression in which words are changed from their literal signification and adopted for stylistic effect.

Paragraph – a distinct part of a writing, consisting of one or several sentences.

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