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***ПРАКТИКУМ  
ПО СТИЛИСТИЧЕСКОМУ АНАЛИЗУ***

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Предлагается система практических заданий для усвоения основных положений теоретического курса стилистики английского языка. Пособие предназначено для развития навыков научно-исследовательской работы и лингвостилистического анализа студентов факультетов иностранных языков и педвузов.

Особое внимание уделяется таким вопросам, как стилистические ресурсы языка, функционально-речевые стили, стилистическая дифференциация словарного состава, анализ художественного текста.

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## ВВЕДЕНИЕ

Практикум по стилистическому анализу может быть использован в курсах стилистики английского языка, интерпретации текста, англо-американской литературы, а также при проведении практических занятий по домашнему и аналитическому чтению.

Пособие состоит из 5 разделов, комплекта тестовых заданий с ключами и стилистического глоссария. Каждый раздел содержит ряд проблемных вопросов для повторения и закрепления определенных понятий и теоретических положений стилистики. Вопросы сформулированы таким образом, что они способствуют усвоению теоретических основ курса стилистики путем сопоставления и критического анализа обсуждаемых точек зрения и концепций.

Другой тип практической деятельности содержит творческие задания по стилистическому анализу и интерпретации примеров, отрывков и рассказов из классических и современных художественных произведений англоязычных авторов, а также текстов различных функциональных стилей: публицистических, технических, научных, рекламных и др. Эти задания направлены на формирование стилистической культуры и профессионализма: на выработку умения обнаружить и определить стилистический прием, объяснить его функцию и принцип действия, а также способность декодировать создаваемые им импликации.

Пособие является дополнением к существующим учебникам по стилистике английского языка и предполагает знакомство с вопросами стилистической теории. Знание теоретических основ стилистических исследований и практический опыт их интеграции в процесс аналитического чтения и интерпретации текста гарантируют повышение профессиональной компетенции будущего преподавателя английского языка. Вдумчивая работа с художественными текстами лучших авторов литературных произведений способствует развитию культурного кругозора и эстетического вкуса личности студента и будущего педагога, обогащает его лингвистический и стилистический тезаурус.

Знакомство и работа с материалами, демонстрирующими богатство и разнообразие выразительных средств английского языка, помогут студенту-филологу, учителю и читателю литературы не только сориентироваться в литературных и функциональных жанрах, использующих эти средства, но и научиться правильной их интерпретации и применению в процессе формирования собственной языковой личности.

## UNIT 1

### THE OBJECT OF STYLISTICS

THE PROBLEMS OF STYLISTIC RESEARCH. STYLISTICS OF LANGUAGE AND SPEECH. TYPES OF STYLISTIC RESEARCH AND BRANCHES OF STYLISTICS. STYLISTICS AND OTHER LINGUISTIC DISCIPLINES. STYLISTIC NEUTRALITY AND STYLISTIC COLORING. STYLISTIC FUNCTION NOTION.

1. Comment on the notions of style and sublanguages in the national language.
2. What are the interdisciplinary links of stylistics and other linguistic subjects such as phonetics, lexicology, grammar and semasiology? Provide examples.  
How does stylistics differ from them in its subject-matter and fields of study?
3. Give an outline of the stylistic differentiation of the national English vocabulary: neutral, literary, colloquial layers of words; areas of their overlapping. Describe literary and common colloquial strata of vocabulary, their stratification.
4. How does stylistic colouring and stylistic neutrality relate to inherent and adherent stylistic connotation?
5. Can you distinguish neutral, formal and informal among the following groups of words:
  1. A) currency      B) money      C) dough
  2. A) to talk      B) to converse      C) to chat
  3. A) to chow down      B) to eat      C) to dine
  4. A) to start      B) to commence      C) to kick off
  5. A) insane      B) nuts      C) mentally ill
  6. A) spouse      B) hubby      C) husband
  7. A) to leave      B) to withdraw      C) to shoot off
  8. A) geezer      B) senior citizen      C) old man
  9. A) veracious      B) opens      C) sincere
  10. A) mushy      B) emotional      C) sentimental

6. What kind of adherent stylistic meaning appears in the otherwise neutral word *feeling*?

*I've got no feeling paying interest, provided that it's reasonable. (Shute)*

*I've got no feeling against small town life. I rather like it. (Shute)*

7. To what stratum of vocabulary do the words in bold type in the following sentences belong stylistically? Provide neutral or colloquial variants for them:

*I expect you've seen my hand often enough coming out with the **grub**. (Waugh)*

*She betrayed some embarrassment when she handed Paul the tickets, and a **hauteur which** subsequently made her feel very foolish. (Cather)*

*I must be off to my **digs**. (Waugh)*

*When the old boy **popped off** he left Philbrick everything, except a few books to Gracie. (Waugh)*

*He looked her over and decided that she was not appropriately dressed and must be a fool to sit downstairs in such **logs**. (Cather)*

*It was broken at length by the arrival of Flossie, splendidly **attired** in magenta and green. (Waugh)*

8. Consider the following utterances from the point of view of the grammatical norm. What elements can be labelled as deviations from standard English? How do they comply with the norms of colloquial English according to Mims and Skrebnev?

*Sita decided that she would lay down in the dark even if Mrs. Waldvogel came in and bit her. (Erdrich)*

*Always popular with the boys, he was, even when he was so full he couldn't hardly fight. (Waugh)*

*...he used to earn five pound a night... (Waugh)*

*I wouldn't sell it not for a hundred quid, I wouldn't. (Waugh)*

9. How does the choice of words in each case contribute to the stylistic character of the following passages? How would you define their functional colouring in terms of technical, poetic, bookish, commercial, dialectal, religious, elevated, colloquial, legal or other style? Make up lists of words that create this tenor in the texts given below.

*Whilst humble pilgrims lodged in hospices, a travelling knight would normally stay with a merchant. (Rutherford)*

*Fo' what you go by dem, eh? W'y not keep to yo 'self? Dey don' want you, dey don' care fo' you. H' ain' you got no sense? (Dunbar-Nelson)*

*They sent me down to the aerodrome next morning in a car. I made a check over the machine, cleaned filters, drained sumps, swept out the cabin, and refuelled. Finally I took off at about ten thirty for the short flight down to Batavia across the Sunda straits, and found the aerodrome and came on to the circuit behind the Constellation of K.L.M. (Shute)*

- We ask Thee, Lord, the old man cried, to look after this childt. Fatherless he is. But what does the earthly father matter before Thee? The childt is Thine, he is Thy childt, Lord, what father has a man but Thee? (Lawrence)*
- *We are the silver band the Lord bless and keep you, said the stationmaster in one breath, the band that no one could beat whatever but two indeed in the Eisteddfod that for all North Wales was look you.*
  - *I see, said the Doctor; I see. That's splendid. Well, will you please go into your tent, the little tent over there.*
  - *To march about you would not like us? Suggested the stationmaster; we have a fine flaglook you that embroidered for us was in silks. (Waugh)*

*The evidence is perfectly clear. The deceased woman was unfaithful to her husband during his absence overseas and gave birth to a child out of wedlock.*

*Her husband seemed to behave with commendable restraint and wrote nothing to her which would have led her to take her life...The deceased appears to have been the victim of her own conscience and as the time for the return of her husband drew near she became mentally upset. I find that the deceased committed suicide while the balance of her mind was temporarily deranged. (Shute)*

*I say, I've met an awful good chap called Miles. Regular topper. You know, pally. That's what I like about a really decent party – you meet such topping fellows. I mean some chaps it takes absolutely years to know, but a chap like Miles I feel is a pal straight away. (Waugh)*

*She sang first of the birth of love in the hearts of a boy and a girl. And on the topmost spray of the Rose-tree there blossomed a marvellous rose, petal following petal, as song followed song. Pale was it, at first as the mist that hangs over the river – pale as the feet of the morning. (Wilde)*

*He went slowly about the corridors, through the writing - rooms, smoking-rooms, reception-rooms, as though he were exploring the chambers of an enchanted palace, built and peopled for him alone.*

*When he reached the dining-room he sat down at a table near a window. The flowers, the white linen, the many-coloured wine-glasses, the gay toilettes of the women, the low popping of corks, the undulating repetitions of the **Blue Danube** from the orchestra, all flooded Paul's dream with bewildering radiance. (Cather)*

## UNIT II

### EXPRESSIVE RESOURCES OF THE LANGUAGE

EXPRESSIVE MEANS AND STYLISTIC DEVICES. DIFFERENT CLASSIFICATIONS OF EXPRESSIVE MEANS AND STYLISTIC DEVICES FROM ANTIQUE TO MODERN TIMES.

1. What is the relationship between the denotative and connotative meanings of a word?

Can a word connote without denoting and vice versa?

What are the four components of the connotative meaning and how are they represented in a word if at all?

2. Expound on the expressive and emotive power of the noun *thing* in the following examples:

*Jennie wanted to sleep with me – the sly thing! But I told her I should undoubtedly rest better for a night alone. (Gilman)*

*- I believe, one day, I shall fall awfully in love.*

*- Probably you never will, said Lucille brutally. That's what most old maids are thinking all the time.*

*Yvette looked at her sister from pensive but apparently insouciant eyes.*

*- Is it? she said. Do you really think so, Lucille? How perfectly awful for them, poor things! (Lawrence)*

*She was an honest little thing, but perhaps her honesty was too rational. (Lawrence)*

*So they were, this queer couple, the tiny, finely formed little Jewess with her big, resentful, reproachful eyes, and her mop of carefully-barbed black, curly hair, an elegant little thing in her way; and the big, pale-eyed young man, powerful and wintry, the remnant, surely of some old uncanny Danish stock...”(Lawrence)*

3. How do the notions of expressive means and stylistic devices correlate? Provide examples to illustrate your point.

4. Compare the principles of classifications given in chapter II. Which of them seem most logical to you? Sustain your view.

Draw parallels between Leech's paradigmatic and syntagmatic deviations and Skrebnev's classification. Apply these criteria to the analysis of the use of *brethren* and *married* in the following examples. Consider the grammatical category of number in A and the nature of semantic transfer in B. Supply the kind of tables



suggested by Leech to describe the normal and deviant features of similar character.

Comment on the kind of deviation in the nonce-word *sistern* in A and the effect it produces.

A. *Praise God and not the Devil, shouted one of the Maker's male shills from the other side of the room.*

*The criminal lowered his eyes and muttered at his shoes:*

*Ah cut anybody who bruise me with Latin, goddammit.*

*Listen to him take the Mighty name in vain, brethren and sistern! said Reinhart.(Berger)*

B. *My father was still feisty in 1940 – he was thirty years old and restless, maybe a little wild beneath the yoke of my mother's family. He truly had married not only my mother but my grandmother as well, and also the mule and the two elderly horses and the cows and chickens and the two perilous-looking barns and the whole rocky hundred acres of Carolina mountain farm. (Chappel)*

5. What kind of syntagmatic deviation (according to Leech) is observed in the following instance? What is the term for this device in rhetoric and other stylistic classifications? Where does it belong according to Galperin and Skrebnev?

*And in the manner of the Anglo-Saxon poetry that was its inspiration, he ended his sermon resoundingly:*

*High on the hill in sight of heaven,*

*Our Lord was led and lifted up.*

*That willing warrior came while the world wept,*

*And a terrible shadow shaded the sun*

*For us He was broken and gave His blood*

*King of all creation Christ on the Rood.*

*(Rutherford)*

6. What types of phonographic expressive means are used in the sentences given below? How do different classifications name and place them?

*C'mon, now. I'm not bringing this up with the idea of throwing anything back in your teeth – my God. (Salinger)*

*Little Dicky strains and yaps back from the safety of Mary's arms.(Erdrich)*

*Why shouldn't we all go over to the Metropole at Cwmptryddyg for dinner one night?\*(Waugh)*

*\*Here Cwmptryddyg is an invented Welsh town, an allusion to the difficult Welsh language.*

*I hear Lionel's supposeta be runnin' away. (Salinger)*

*Who's that dear, dim, drunk little man? (Waugh)*

*No chitchat please. (O'Hara)*

*I prayed for the city to be cleared of people, for the gift of being alone – a-l-o-n-e:  
which is the one New York prayer... (Salinger)*

*Sense of sin is sense of waste. (Waugh)*

*Colonel Logan is in the army, and presumably "the Major" was a soldier at the  
time Dennis was born. (Follett)*

7. Comment on the types of transfer used in such tropes as metaphor, metonymy, allegory, simile, allusion, personification, antonomasia. Compare their place in Galperin's and Skrebnev's systems. Read up on the nature of transfer in a poetic image in terms of tenor, vehicle and ground: И.В.Арнольд «Стилистика современного английского языка». М., 1990. С. 74–82. Name and explain the kind of semantic transfer observed in the following passages.

*The first time my father met Johnson Gibbs they fought like tomcats. (Chappel)*

*I love plants. I don't like cut flowers. Only the ones that grow in the ground. And these water lilies... Each white petal is a great tear of milk. Each slender stalk is a green life rope. (Erdrich)*

*I think we should drink a toast to Fortune, a much -maligned lady. (Waugh)*

*...the first sigh of the instruments seemed to free some hilarious and potent spirit within him; something that struggled there like the Genius in the bottle found by the Arab fisherman. (Cather)*

*But he, too, knew the necessity of keeping as clear as possible from that poisonous many-headed serpent, the tongue of the people. (Lawrence)*

*Lily had started to ask me about Eunice. "Really, Gentle Heart," she said, "what in the world did you do to my poor little sister to make her skulk away like a thief in the night?" (Shaw)*

*The green tumour of hate burst inside her. (Lawrence)*

*She adjusted herself however quite rapidly to her new conception of people. She had to live. It is useless to quarrel with your bread and butter. (Lawrence)*

*...then the Tudors and the dissolution of the Church, then Lloyd George, the temperance movement, Non-conformity and lust stalking hand in hand through the country, wasting and ravaging. (Waugh)*

*When the stars threw down their spears,  
And water 'd heaven with their tears,  
Did he smile his work to see? (Blake)*

8. As distinct from the above devices based on some sort of affinity, real or imaginary, there are a number of expressive means based on contrast or incompatibility (oxymoron, antithesis, zeugma, pun, malapropism, mixture of words from different stylistic strata of vocabulary). Their stylistic effect depends on the message and intent of the author and varies in emphasis and colouring. It may be dramatic, pathetic, elevated, etc. Sometimes the ultimate stylistic effect is irony. Ironic, humorous or satiric effect is always built on contrast although devices that help to achieve it may not necessarily be based on contrast (e.g. they may be hyperbole, litotes, allusion, periphrasis, metaphor, etc.)

Some of the basic techniques to achieve verbal irony are:

- praise by blame (or sham praise) which means implying the opposite of what is said;
- minimizing the good qualities and magnifying the bad ones;
- contrast between manner and matter, i.e. inserting irrelevant matter in presumably serious statements;
- interpolating comic interludes in tragic narration;
- mixing formal language and slang;
- making isolated instances seem typical;
- quoting authorities to fit immediate purpose
- allusive irony: specific allusions to people, ideas, situations, etc. that clash discordantly with the object of irony;
- connotative ambivalence: the simultaneous presence of incompatible but relevant connotations.

Bearing this in mind comment on the humorous or ironic impact of the following examples.

Explain where possible what stylistic devices effect the techniques of verbal irony.

*- Have you at any time been detained in a mental home or similar institution? If so, give particulars.*

*I was at Scone College, Oxford, for two years, said Paul.*

*The doctor looked up for the first time. - Don't you dare to make jokes here, my man, he said, or I'll have you in the strait-jacket in less than no time. (Waugh)*

*I like that. Me trying to be funny. (Waugh)*

*I drew a dozen or more samples of what I thought were typical examples of American commercial art. ...I drew people in evening clothes stepping out of*

*limousines on opening nights – lean, erect, super-chic couples who had obviously never in their lives inflicted suffering as a result of underarm carelessness – couples, in fact, who perhaps didn't have any underarms. ... I drew laughing, high-breasted girls aquaplaning without a care in the world, as a result of being amply protected against such national evils as bleeding gums, facial blemishes, unsightly hairs, and faulty or inadequate life insurance. I drew housewives who, until they reached for the right soap flakes, laid themselves wide open to straggly hair, poor posture, unruly children, disaffected husbands, rough (but slender) hands, untidy (but enormous) kitchens. (Salinger)*

*I made a Jell-O salad. ... Oh, she says, what kind? – The kind full of nuts and bolts, I say, plus washers of all types. I raided Russel's toolbox for the special ingredients. (Erdrich)*

*Was that the woman like Napoleon the Great? (Waugh)*

*They always say that she poisoned her husband... there was a great deal of talk about it at the time. Perhaps you remember the case? – No, said Paul. – Powdered glass, said Flossie shrilly, - in his coffee. – Turkish coffee, said Dingy. (Waugh)*

*You folks all think the coloured man hasn't got a soul. Anythin's good enough for the poor coloured man. Beat him, put him in chains; load him with burdens... Here Paul observed a responsive glitter in Lady Circumference's eye. (Waugh)*

*In the south they also drink a good deal of tequila, which is a spirit made from the juice of the cactus. It has to be taken with a pinch of salt. (Atkinson)*

*" They could have killed you too, he said, his teeth chattering. If you had arrived two minutes earlier. Forgive me. Forgive all of us. **Dolce Italia.** Paradise for tourists." He laughed eerily. (Shaw)*

*He was talking very excitedly to me, said the Vicar... He seems deeply interested in Church matters. Are you quite sure he is right in the head? I have noticed again and again since I have been in the Church that lay interest in ecclesiastical matters is often a prelude to insanity. (Waugh)*

*So you're the Doctor's hired assassin, eh? Well, I hope you keep a firm hand on my toad of a son. (Waugh)*

9. Explain why the following sentences fall into the category of quasi-questions, quasi-statements or quasi-negatives in Skrebnev's classification. What's their actual meaning?

*- I wish I could go back to school all over again. – Don't we all, he said. (Shaw)*

*Are all women different?*

*Oh, are they! (O'Hara)*

*I don't think no worse of you for it, no, darned if I do. (Lawrence)*

*If it isn't diamonds all over his fingers! (Caldwell)*

*Devil if I know what to make of these people down here. (Christie)*

*Contact my father again and I'll strangle you. (Donleavy)*

- *Don't you ever talk to Rose?*
- *Rose? Not about Mildred. Rose misses Mildred as much as I do. We don't even want to see each other. (O'Hara)*

10. Why are instances of repetition in the sentences given below called disguised tautology? How does it differ from regular tautology? What does this sort of repetition imply?

*Life is life.*

*There are doctors and doctors.*

*A small town's a small town, wherever it is, I said. (Shute)*

*I got nothing against Joe Chapin, but he's not me. I'm me, and another man is still another man. (O'Hara)*

*Well, if it can't be helped, it can't be helped, I said manfully. (Shaw)*

*Milan is a city, which cannot be summed up in a few words. For Italian speakers, the old Milanese dialect expression "Milan l'e Milan" (Milan is just Milan) is probably the best description one can give. (Peroni)*

*Beer was beer, too, in those days – not the gassy staff in bottles. (Dickens)*

11. Does the term anti-climax (back-gradation) imply the opposite of climax (gradation)? What effect does each of these devices provide? How is it achieved in the following cases:

- *Philbrick, there must be champagne-cup, and will you help the men putting up the marquee? And Flags, Diana!...No expense should be spared... And there must be flowers, Diana, banks of flowers, said the Doctor with an expensive gesture. The prizes shall stand among the banks of flowers...*

*Flowers, youth, wisdom, the glitter of jewels, music, said the Doctor. There must be a band.*

- *I never heard of such a thing, said Dingy. A band indeed! You'll be having fireworks next.*

- *And fireworks, said the Doctor, and do you think it would be a good thing to buy Mr. Prendergast a new tie? (Waugh)*

*We needed a kind rain, a blessing rain, that lasted a week. We needed water. (Erdrich)*

*At first there were going to be forty guests but the invitation list grew larger and the party plans more elaborate, until Arthur said that with so many people they ought to hire an orchestra, and with an orchestra there would be dancing, and with dancing there ought to be a good sized orchestra. The original small dinner became a dinner dance at the Lantenengo Country Club. Invitations were sent to more than three hundred persons..." (O'Hara)*

*Even the most hardened criminal there – he was serving his third sentence for blackmail – remarked how the whole carriage seemed to be flooded with the detectable savour of Champs-Elysee in early June. (Waugh)*

*Hullo, Prendy, old wine-skin! How are things with you?  
Admirable, said Mr. Prendergast. I never have known them better. I have just caned twenty-three boys. (Waugh)*

## UNIT III

### STYLISTIC GRAMMAR

THE THEORY OF GRAMMATICAL GRADATION. MARKED, SEMI-MARKED AND UNMARKED STRUCTURES. GRAMMATICAL METAPHOR. TYPES OF GRAMMATICAL TRANSPOSITION. MORPHOLOGICAL STYLISTICS. STYLISTIC POTENTIAL OF THE PARTS OF SPEECH. STYLISTIC SYNTAX.

1. What are the basic principles of stylistic grammar? How does grammatical metaphor correlate with lexical metaphor?
2. What is the essence of the grammatical gradation theory? Describe the types of grammatical transposition and provide your own examples to illustrate each type.
3. Consider the following sentences and comment on the function of morphological grammatical categories and parts of speech that create stylistic function.

*One night I **am standing** in front of Mindy's restaurant on Broadway, thinking of practically nothing whatever, when all of a sudden I **feel** a very terrible pain in my left foot. (Runyon)*

*It's good, **that**, to see you again, Mr. Philip, said Jim. (Caldwell)*  
*Earth colours are his theme. When he shows up at the door, we see that he's even **dress**ing in them. His pants are grey. His shirt is the same colour as his skin. Flesh colour. (Erdrich)*

*Now, the Andorrans were a brave, warlike people centuries ago, as everybody was at one time or another – for example, take **your** Assyrians, who are now extinct; or **your** Swedes, who fought in the Thirty Years' War but haven't done much since except lie in the sun and turn brown... (Berger)*

*A gaunt and **Halloweenish** grin was plastered to her face. (Erdrich)*

*I walked past Mrs. Shumway, who jerked her head around in a startled **woodpeckerish** way... (Erdrich)*

*She's **the** Honourable Mrs. Beste-Chetwynde, you know – sister-in-law of Lord Pastmaster – a very wealthy woman, South American. (Waugh)*

*...there are two kinds of people, which we may call the **hurters** and the **hurtees**. The first get their satisfaction by working their will on somebody else. The second like to be imposed upon. (Burger)*

*To hear her was to be **beginning** to despair. (Jarrell)*

*But they **do** manage the building? Mrs. Doubleday said to him. (Cheever)*

*A band indeed! You'll be **having** fireworks next. (Waugh)*

*I stare down at the bright orange capsules...I have to listen...so we **look at each other**, up and down, and up and down... Without us, **they say**, without Loise, it's the state hospital. (Erdrich)*

*Ah! That must be Aunt Augusta. Only relatives, or creditors, ever ring in that **Wagnerian** manner. (Wilde)*

*I got nothing against Joe Chapin, but he's not **me**. I'm **me**, and another man is still **another** man. (O'Hara)*

*That's not **the** Mr. Littlejohn I used to know. (Waugh)*

*I pronounce that the sentence on the defendants, Noelle Page and Lawrence Douglas, **shall** be execution by a firing squad. (Sheldon)*

*They **are** all **being** so formal. Let's play a game to break the ice. (Bell)*

*I wondered how the Moroccan boy ...could stand meekly aside and watch her go off with another man.  
**Actors**, I thought. They must divide themselves into compartments. (Shaw)*

*Oh, I guess I love you, I **do** love the children, but I love myself, I love my life, it has some value and some promise for me...(Cheever)*

*Let him say his piece, **the** darling. Isn't he divine? (Waugh)*

*It never was the individual sounds of a language, but the melodies behind them, that Dr. Rosenbaum imitated. For these his ear was **Mozartian**. (Jarrell)*

*They are allowed to have the train **stopped** at every cross-roads...(Atkinson)*

4. Arrange syntactical expressive means described in Galperin's classification into four groups according to the major principles of stylistic syntax in addition to the illustrations given in the chapter above.



5. Identify syntactical stylistic devices used in the examples below and comment on their meaning in the context.

*I should have brought down a more attractive dress. This one, with its white petals gone dull in the shower steam, with its belt of lavender and prickling lace at each pulse point, I don't like. (Erdrich)*

*I begin my windshield-wiper wave, as instructed by our gym teacher, who has been a contestant for Miss North Dakota. Back and forth very slowly. Smile, smile, smile. (Erdrich)*

*Except for the work in the quarries, life at Egdon was almost the same as at Blackstone.*

*'Slops outside,' chapel, privacy. (Waugh)*

*It was for this reason the rector had so abjectly curled up, still so abjectly curled up before She-who-was Cynthia: because of his slave's fear of her contempt, the contempt of a born-free nature for a base-born nature. (Lawrence)*

*The warder rang the bell. –Inside, you two! he shouted. (Waugh)*

- *Old man, Miles said amiably, if I may say so, I think you're missing the point.*
- *If I may say so, sir, Philippe said, I think I am missing nothing. What is the point? (Shaw)*

*You asked me what I had going this time. What I have going is wine. With the way the world's drinking these days, being in wine is like having a license to steal. (Shaw)*

*How kind of you, Alfred! She has asked about you, and expressed her intention*  
- *her intention, if you please! - to know you. (Caldwell)*

*When one is in town one amuses oneself. When one is in the country one amuses other people. (Wilde)*

- *There are lots of things I wanted to do – I wanted to climb the Matterhorn*
- *but I wouldn't blame the fact that I haven't on anyone else.*
- *You. Clime the Matterhorn. Ha. You couldn't even climb the Washington Monument. (Cheever)*

*There was no Olga. I had no consolation. Then I felt desperate, desolate, crushed. (Cheever)*

- *You get cold, riding a bicycle? he asked.*

- *My hands! she said clasping them nervously. (Lawrence)*

*If the man had been frightening before, he was now a perfect horror. (Berger)*

*My dear fellow, the way you flirt with Gwendolen is perfectly disgraceful. It is almost as bad as the way Gwendolen flirts with you. (Wilde)*

*Trouble is, I don't know if I want a business or not. Or even if I can pay for it, if I did want it. (Shute)*

*A man has a right to get married and have children, and I'd earned the right to have a wife, both in work and money. A man's got a right to live in his own place. A man has a right to make his life where he can look after his Dad and Mum a bit when they get old. (Shute)*

*...already we were operating five aircraft of four different types, and if we got a Tramp we should have six aircraft of five types....  
A Tramp it would have to be, and I told them of my money difficulty. (Shute)*

*Damrey Phong, though healthy, is a humid place. (Shute)*

*He's made his declaration. He loves me. He can't live without me. He'd walk through fire to hear the notes of my voice. (Cheever)*

*That's the fooliest thing I ever heard. (Berger)*

## UNIT IV

### THE THEORY OF FUNCTIONAL STYLES

THE NOTION OF STYLE IN FUNCTIONAL STYLISTICS. CORRELATION OF STYLE, NORM AND FUNCTION IN LANGUAGE. LANGUAGE VARIETIES: REGIONAL, SOCIAL, OCCUPATIONAL. AN OVERVIEW OF FUNCTIONAL STYLE SYSTEMS.

DISTINCTIVE LINGUISTIC FEATURES OF THE MAJOR FUNCTIONAL STYLES OF ENGLISH.

1. What extralinguistic factors are involved in the notion of style? How do style and personal factors correlate? What styles exist in any national language?
2. What is the literary norm of a language? What does the term 'a norm variation' imply? How is each style characterised by the function it fulfils?
3. Comment on the sociolinguistic and stylistic factors that account for the use of regional, social, and occupational varieties of the language?
4. Compare the classifications of functional styles in English described in this chapter.
5. Identify the functional style in each of the texts given below and point out the distinctive features that testify to its specific character.

*It has long been known that when exposed to light under suitable conditions of temperature and moisture, the green parts of plants use carbon dioxide from the atmosphere and release oxygen to it. These exchanges are the opposite of those, which occur in respiration. The process is called photosynthesis. In photosynthesis, carbohydrates are synthesized from carbon dioxide and water by the chloroplasts of plant cells in the presence of light. Oxygen is the product of the reaction. For each molecule of carbon dioxide used, one molecule of oxygen is released. A summary chemical equation for photosynthesis is:  $6\text{CO}_2 = 6\text{H}_2\text{O} + \text{C}_6\text{H}_{12}\text{O}_6 + 6\text{O}_2$ .*

*You was sharp, wasn't you, to catch me like that, eh? By Ga-ard, you had me fixed proper, proper you had. Darn me, you fixed me up proper – proper, you did.*

*I don't think no worse of you for it, no, darned if I do. Fine pluck in a woman's what I admire. That I do indeed.*

*We fet from the start, we did. And, my word, you begin again quick the minute you see me, you did. Darn me, you was too sharp for me. A darn fine woman, puts up a darn good fight. Darn me if I could find a woman in all the darn States as could get me down like that. Wonderful fine woman you be, truth to say, at this minute. (Lawrence)*

***Wal-Mart told to raise German prices***

*Wal-Mart's European expansion plans suffered their second blow in a week as the German competition authority ordered the retailer to raise key prices in its German hypermarkets.*

***Prince to buy Kirch pay-TV stake***

*Prince Al-Valeed of Saudi Arabia plans to buy a 3.2 per cent stake in the pay television operation of German Leo Kirch.*

***Japanese debt downgraded second time***

*The Japanese government was struck a humiliating blow when Moody's, the US credit rating agency, downgraded Japan's domestic currency debt for the second time in two years.*

***SAP prices consultancy at top of range***

*SAP, Europe's largest software group, is likely to price shares in SAP SI, its consultancy, at the top of its book-building range.*

***Enel subsidiary mulls Infostrada buy***

*Enel, Italy's main electricity utility, expressed strong interest in its telecommunications subsidiary, Wind, buying its Italian fixed-line rival, Infostrada.*

*In your letter of 15<sup>th</sup> ultimo you advise us of the problem of finding skilled personnel. In this connection we wish to state that only about 12 per cent of skilled workforce is engaged in minor industrial activity associated with servicing the city's growth.*

*We enclose herewith a schedule of the work and the work progress report thereon and we wish to state that among considerations influencing the selection of sites is the desire to maintain residential amenity.*

*We wish to state that several specialized industries have been established in terms of article 3 of the said contract.*

*'It certainly is great Bourbon!' said Bartlett, smacking his lips and putting his glass back on the tray.*

*'You bet it is!' Greg agreed. 'I mean you can't buy that kind of stuff any more. I mean it's real stuff. You help yourself when you want another. Mr. Bartlett is going to stay all night, sweetheart. I told him he could get a whole lot more of a line on us that way than just interviewing me in the office. I mean I'm tongue-tied when it comes to talking about my work and my success. I mean it's better to see me out here as I am, in my home, with my family.*

*'But, sweetheart,' said his wife, 'what about Mr. Latham?'*

*'Gosh! I forgot all about him! I must phone and see if I can call it off. That's terrible!' (Lardner)*

6. Find texts demonstrative of each type and analyze their distinctive features on all levels.

## UNIT V

### DECODING STYLISTICS AND ITS FUNDAMENTAL NOTIONS

STYLISTICS OF THE AUTHOR AND OF THE READER. THE NOTIONS OF ENCODING AND DECODING. ESSENTIAL CONCEPTS OF DECODING STYLISTIC ANALYSIS AND TYPES OF FOREGROUNDING.

1. What is implied in the separation of the author's stylistics from the reader's? How do the processes of encoding and decoding differ?
2. Comment on the factors that may prevent the reader from adequately decoding the author's imagery and message?
3. Speak on the origin and importance of the notion foregrounding for stylistic analysis.
4. There is a convergence of expressive means in the passage below. Try to identify separate devices that contribute to the poetic description of a beautiful young girl: types of repetition, metaphor, sustained metaphor, catachresis, alliteration, inversion, coupling, semantic field:

*On her face was that tender look of sleep, which a nodding flower has when it is full out. Like a mysterious early flower, she was full out, like a snowdrop which spreads its three white wings in a flight into the waking sleep of its brief blossoming. The waking sleep of her full-opened virginity, entranced like a snowdrop in the sunshine, was upon her. (Lawrence)*

The basic principle in the next passage (that describes how only one of the two relatives became the sole heir to the old man's money) is that of contrast and the method of convergence ensures the ample interpretation of the author's intention. Explain the intention and find the devices that deliver it.

*From the start Philbrick was the apple of the old chap's eye, while he couldn't stick Miss Gracie at any price. Philbrick could spout Shakespeare and **Hamlet** and things by the yard before Gracie could read "The cat sat on the mat". When he was eight he had a sonnet printed in the local paper. After that Gracie wasn't in it anywhere. She lived with the servants like Cinderella. (Waugh)*

5. How is the effect of defeated expectancy achieved in the examples below? What are the specific devices employed in each case?

*Celestine finally turned on the bench and put her hand over Dot's.*

- *Honey, she said, would it kill you to say 'yes'?*
- *Yes, said Dot. (Erdrich)*

*St. Valentine's Day, I remembered, anniversary for lovers and massacre. (Shaw)*

- *It's little stinkers like you, he said, who turn decent masters savage.*
- *Do you think that's so very complimentary?*
- *I think it's one of the most complimentary things I ever heard said about a master, said Beste-Chetwynde. (Waugh)*

*I think that, if anything, sports are rather worse than concerts, said Mr. Prendergast. They at least happen indoors. (Waugh)*

*... the Indian burial mound this town is named for contain the things that each Indian used in their lives. People have found stone grinders, hunting arrows and jewelry of colored bones. So I think it's no use. Even buried, our things survive. (Erdrich)*

- *Would this be of any use? Asked Philbrick, producing an enormous service revolver. Only take care, it's loaded.*
- *The very thing, said the Doctor. Only fire into the ground, mind. We must do everything we can to avoid an accident. Do you always carry that about with you?*
- *Only when I'm wearing my diamonds, said Philbrick. (Waugh)*

*When we visited Athens, we saw the Apocalypse. (Maleska)*

*Texans, quite apart from being tall and lean, turned out to be short and stout, hospitable, stingy to a degree, generous to a fault, even-tempered, cantankerous, doleful, and happy as the day is long. (Atkinson)*

6. Explain how the principle of coupling can be used in analyzing the following passages. What types of coupling can you identify here?

*Feeding animals while men and women starve, he said bitterly. It was a topic; a topic dry, scentless and colourless as a pressed flower; a topic on which in the school debating society one had despaired of finding anything new to say. (Waugh)*

*You asked me what I had going this time. What I have going is wine. With the way the world's drinking these days, being in wine is like having a license to steal. (Shaw)*

7. In many cases coupling relies a lot on semantic fields analysis. Show how these principles interact in the following passage.

*The truth is that motor-cars offer a very happy illustration of the metaphysical distinction between 'being' and 'becoming'.*

*Some cars, mere vehicles, with no purpose above bare locomotion, mechanical drudges...have definite 'being' just as much as their occupants. They are bought all screwed up and numbered and painted, and there they stay through various declensions of ownership, brightened now and then with a lick of paint...but still maintaining their essential identity to the scrap heap.*

*Not so the real cars, that become masters of men; those vital creations of metal who exist solely for their own propulsion through space, for whom their drivers.. are as important as the stenographer to a stockbroker. These are in perpetual flux; a vortex of combining and disintegrating units, like the confluence of traffic where many roads meet. (Waugh)*

8. Workings in groups of two or three try to define the themes of the following text with a description of a thunderstorm. Let each group arrange the vocabulary of the passage into semantically related fields, for example: storm sounds, shapes, colors, supernatural forces, etc.

*We... looked out the mucking hole to where a tower of lightning stood.*

*It was a broad round shaft like a great radiant auger, boring into cloud and mud at once. Burning. Transparent. And inside this cylinder of white-purple light swam shoals of creatures we could never have imagined. Shapes filmy and iridescent and veined like dragonfly wings erranded between the earth and heavens. They were moving to a music we couldn't hear, the thunder blotting it out for us. Or maybe the cannonade of thunder was music for them, but measure that we couldn't understand.*

*We didn't know what they were.*

*They were storm angels. Or maybe they were natural creatures whose natural element was storm, as the sea is natural to the squid and shark. We couldn't make out their whole shapes. Were they mermaids or tigers? Were they clothed in shining linen or in flashing armor? We saw what we thought we saw, whatever they were, whatever they were in process of becoming.*

*This tower of energies went away then, and there was another thrust of lightning just outside the wall. It was a less impressive display, just an ordinary lightning stroke, but it lifted the three of us thrashing in midair for a long moment, then dropped us breathless and sightless on the damp ground. (Chappell)*

9. Comment on the type of deviation in the following semi-marked structures.

*Did you ever see a dream walking? (Cheever)*

*Man in the day or wind at night.*

*Laid the crops low, broke the grape's joy. (Thomas)*

*I think cards are divine, particularly the kings. Such **naughty** old faces!*  
(Waugh)

*The Maker's white coat and black visage had disappeared from the street doorway. Reinhart got a premonition of doom when he saw the color combination with which they had been replaced: policeman's midnight blue and Slavic-red face, but the pace helped keep his upper lip stiff. (Berger)*

*Ask Pamela; she's so brave and manly. (Waugh)*

*It was Granny whom she came to detest with all her soul... her Yvette really hated, with that pure, sheer hatred which is almost a joy. (Lawrence)*

*... everyone who spoke, it seemed, was but biding his time to shout the old village street refrain which had haunted him all his life, "Nigger! – Nigger! – White Nigger!" (Dunbar-Nelson)*

*To hear him speak French, if you didn't try to understand what he was saying, was as good as attending "Phedre": he seemed a cloud that had divorced a textbook of geometry to marry Guillaume Apollinaire... (Jarrell)*

10. Read the story by Paul Jennings and try to apply some of the principles of decoding to find out the real meaning and the implications of what the author encoded. Comment on the author's use of such devices as sustained metaphor, allegory, allusions, irony and phonographical means. Can you find instances of semi-marked structures, defeated expectancy, convergence and other means of foregrounding? Speak about the theme and the message of this story.

### *Red-blooded $\frac{3}{4}$ rose*

*There was once an article in the **Observer** by Dr Bronowski in which he said that mathematics ought to be taught as a language. At the time I had fantasies of passages like this:*

*'It is time (the Government)<sup>2</sup> up to the situation.  
the country*

*On > 1 issue -----, and unless they treat the Opposition as = in*

*2*

*hammering out a bipartisan policy they will not get to  $\sqrt{\quad}$  our troubles. All the omens .2 trouble in the Middle East..."\**

*But of course that wasn't the idea at all. Years ago I got off the mathematics train at Quadratic Equations – a neat, airy little station with trellis, ivy, roses, a sunlit platform. There was just a hint of weirdness now and then – stationmaster*



*made clicking noises in his throat, there was an occasional far-off harmonious humming in the sky, strange bells rang; one knew the frontier was not far away, Where the line crosses into the vast country of Incomprehensibility, the jagged peaks of the Calculus Mountains standing up, a day's journey over its illimitable plains.*

*The train thundered off into those no doubt exhilarating spaces, but without me. I sniffed the mountainy air a little, then I crossed the line by the footbridge and went back in a fusty suburban train to my home town. Contemptible Ignorance. This train had no engine; it was simply a train of carriages rolling gently down through the warm orchards of Amnesia Hill.*

*The only language we speak in that town is, well, language (we're not mad about it like those people at Oxford; we know the world is infinite and real, language is about it, it isn't it). But we have got typewriters, and they introduce mathematics into language in their own way.*

*Even without those figures on the top row, 1 to 9 (all you need) there is something statistical about the typewriter as it sits there. It contains instantaneously the entire alphabet, the awful pregnant potentiality of everything. I am certain most readers of this article will have read somewhere or other a reference to the odds against a monkey's sitting at a typewriter and writing Hamlet.*

*For some reason philosophical writers about chance, design and purpose are led irresistibly to this analogy. Nobody ever suggests the monkey's writing Hamlet with a pen, as Shakespeare did. With a pen a monkey would get distracted, draw funny faces, found a school of poetry of its own. There's something about having the whole alphabet in front of it, on a machine, that goads the monkey to go on, for millions of years (but surely the evolution would be quicker?), persevering after heartbreaking setbacks; think of getting the whole of King Lear right until it came to the lines over the dead body of Cornelia, which would come out:*

*Thou't come no more*

*Never, never, never, never, ever*

*or, on my typewriter –*

*Necer, neved, lever, nexelm vrevney.*

*The typewriter knows very well how to mix language and mathematics, the resources between A and Z and 1 and 9, in its own sly way. Mine likes to put ¼ instead of the letter p. How brilliantly this introduces a nuance, a frisson of chance and doubt into many words that begin so well with this confident, explosive consonant! How often is one disappointed by a watery ¾ ale ale! How often does some much-publicized meeting of statesmen result in the signing of something that the typists of both sides know is just a ¾ act! How many ¾apists one knows! How many people praised for their courage are not so much plucky as just ¾lucky.*

*Most of all, is not the most common form of social occasion to-day the cocktail ¾arty? One always goes expecting a real party, but nine times out of ten turns out to be a ¾arty; all the people there have some sort of connection with the '¾'arts such as advertising, films, news ¾apers - although there is often a real ¾ainter or two. After a few ¾ink gins one of the ¾ainters makes a ¾ass at one of those strange silent girls, with long hair and sullen ¾outing lips, that one always sees at*

$\frac{3}{4}$ arties (doubtless he thinks she will be  $\frac{3}{4}$ liable). There may be some V.I.  $\frac{1}{4}$ , (on my typewriter the capital  $\frac{3}{4}$  is a  $\frac{1}{4}$ .)\*\*

As the chief guest – an M. $\frac{1}{4}$ , or a fashionable  $\frac{3}{4}$  reacher (nothing so grand as the  $\frac{1}{4}$  rime Minister, of course. Guests like that are only at real parties, given by Top  $\frac{1}{4}$  eople); but at a  $\frac{3}{4}$ arty it is always difficult to get the interesting guest to himself, to  $\frac{3}{4}$ in him down in an argument, because of the  $\frac{3}{4}$ rattle going on all round.

Of course this isn't mathematical language in Dr Bronowski's sense. But you've got to admit it's figurative.

\* Crib for art students, beatniks, peasants:

(The Government)<sup>2</sup> : the government squared.

> 1 : more than one.

= : equals.

$\sqrt{\quad}$  our troubles: the root of our troubles.

. 2 : point to recurring

\*\* That's mathematics for you. I have an obscure feeling it should be either  $\frac{9}{16}$  or  $1\frac{1}{2}$ .

## Тесты по стилистике

### Тест 1

**1. Тема: Стилистические ресурсы английского языка.**

Задание. Answer the question.

What is the relationship between the denotative and connotative meanings of the word?

**2. Тема: Классификации экспрессивных средств и стилистических приемов.**

Задание. Describe I.R. Galperin's classification of expressive means and stylistic devices.

**3. Тема: Фонографические экспрессивные средства.**

Задание. Identify and define the phonographic stylistic devices used in the given examples:

- a. To rob Peter to pay Paul.
- b. Jingle, bells, jingle bells//Jingle all the way.
- c. I know those *Eyetalians!*
- d. Tiger! Tiger! Burning bright  
In the forests of the night.

**4. Тема: Лексические стилистические приемы.**

Задание. Identify and define the lexical stylistic devices used in the given examples:

- a. He was followed by a pair of boots.
- b. Dear Nature is the kindest Mother still.
- c. Night turns our tear-stained faces up to hers...
- d. He is the Napoleon of crime.
- e. He is as faithful as a dog.

**5. Тема: Синтаксические стилистические приемы.**

Задание. Identify and define the syntactical stylistic devices used in the given examples:

- a. It was the best of times – it was the worst of times.
- b. Down dropped the breeze...
- c. In the days of old men made manners  
Manners now make men.
- d. Good intentions but –
- e. You've made a nice mess, you have!

**Тест 2**

**1. Тема: Стилистические ресурсы английского языка.**

Задание. Answer the question.

What is the difference between expressive means and stylistic devices?

**2. Тема: Классификации экспрессивных средств и стилистических приемов.**

Задание. Describe various classifications of expressive means and stylistic devices.

**3. Тема: Фонографические экспрессивные средства.**

Задание. Identify and define the phonographic stylistic devices used in the given examples:

- a. Last but not least.
- b. In what distant deeps or skies  
Burnt the fire of thine eyes?
- c. I prayed for the gift of being alone – a-l-o-n-e: which is the one New York prayer.
- d. They heard a distant roar of the lion.

**4. Тема: Лексические стилистические приемы.**

Задание. Identify and define the lexical stylistic devices used in the given examples:

- a. The famous Hollywood production “My Fair lady” was made after G.B.Shaw’s play “Pygmalion”.
- b. The green tumour of hate burst inside her.
- c. Dick saw the face as it hurried out.
- d. He lost his hat and his temper.
- e. He is a cheerful pessimist.

**5. Тема: Синтаксические стилистические приемы.**

**Задание** Identify and define the syntactical stylistic devices used in the given examples:

- a. Talent Mr.Micawber. has, capital Mr.Micawber. has not.
- b. What business is it of yours?
  - c. And prancing, and glancing, and dancing.
  - d. A saint abroad, and a devil at home.
- e. The public wants a thing, therefore it is supplied with it  
Or the public is supplied with a thing therefore it wants it.

**Тест 3**

**1. Тема: Стилистические ресурсы английского языка.**

**Задание.** Answer the question.

What is meant by style by different authors? How is style created?

**2. Тема: Классификации экспрессивных средств и стилистических приемов.**

**Задание.** Explain on what principle is G.Leech’s classification of expressive means built?

**3. Тема: Фонографические экспрессивные средства.**

**Задание.** Identify and define the phonographic stylistic devices used in the given examples:

- a. And the silken, sad, uncertain rustling of each purple curtain...
- b. I bring fresh showers to the thirsting flowers...

c. He is such a BIG boy!

d. Do not trouble trouble until trouble troubles you.

**4. Тема: Лексические стилистические приемы.**

Задание. Identify and define the lexical stylistic devices used in the given examples:

a. I think we should drink a toast to Fortune, a much-aligned lady.

b. I love plants. Each slender stalk is a green life rope.

c. Her Royal Highness will shake hands with many of the big names.

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

e. New York has the poorest millionaires, the littlest great men, the haughtiest beggars, the plainest beauties, the lowest skyscrapers, the dolefullest pleasures of any town I ever saw.

f. They looked at hundreds of houses, they climbed thousands of stairs, they inspected innumerable kitchens.

**5. Тема: Синтаксические стилистические приемы**

Задание. Identify and define the syntactical stylistic devices used in the given examples:

a. In he got and away they went.

b. They had loved her and she had loved them.

c. Youth is lovely, age is lonely/Youth is fiery, age is frosty.

d. 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.

**Тест 4**

**1. Тема: Стилистические ресурсы английского языка.**

Задание. Answer the question.

What does the notion of stylistic function mean and how is it created?

**2. Тема: Классификации экспрессивных средств и стилистических приемов.**

Задание. Dwell on the division of stylistics into paradigmatic and syntagmatic by Prof. Skrebnev.

**3. Тема: Фонографические экспрессивные средства.**

Задание. Identify and define the phonographic stylistic devices used in the given examples:

a. Gaunt as the ghastliest of glimpses that gleam through the gloom of the gloaming when ghosts go aghast...

b. They will not get to  $\sqrt{\quad}$  our troubles.

c. Silver bells!

What a world of merriment their melody foretells!

How they tinkle, tinkle, tinkle,

In the icy air of the night!

d. Doubting, dreaming dreams no mortals ever dared to dream before.

e. My heart's in the Highlands

My heart is not here

My heart's in the Highlands

A-chasing the deer.

**4. Тема: Лексические стилистические приемы.**

Задание. Identify and define the lexical stylistic devices used in the given examples:

a. There were Lady Sneerwell and Lady Snake at the party.

b. Dora plunged at once into privileged intimacy and into the middle of the room.

c. It was so noisy you couldn't hear yourself think.

d. Emily Barton was very pink, and looked like a Dresden-china-shepherdess.

e. The machine sitting at a desk was no longer a man.

**5. Тема: Синтаксические стилистические приемы.**

Задание. Identify and define the syntactical stylistic devices used in the given examples:

a. For old struggle – mere stagnation  
In place of danger – monotony.

b. A tone of most extraordinary comparison Miss Tox said it in.

c. We're nice people and there isn't going to be room for nice people any more.  
It's ended, it's all over, it's dead.

d. When one is in town one amuses oneself. When one is in the country one amuses other people.

e. It was the season of Light, it was the spring of hope, it was the winter of despair.

### **Тест 5**

#### **1. Тема: Стилистические ресурсы английского языка.**

Задание. Answer the question.

On what principles are most figures of speech (syntactical stylistic devices) built?

#### **2. Тема: Классификации экспрессивных средств и стилистических приемов.**

Задание. Give an outline of the antique theory of rhetoric and language styles.

#### **3. Тема: Фонографические экспрессивные средства.**

Задание. Identify and define the phonographic stylistic devices used in the given examples:

a. The telephone was buzzing insistently.

b. ...and happy as the grass was green.

c. The day is cold, and dark and dreary;  
It rains, and the wind is never weary;  
The vine still clings to the mouldering wall,  
But at every gust the dead leaves fall.

d. WILL YOU BE QUIET! he bawled.

#### **4. Тема: Лексические стилистические приемы.**

Задание. Identify and define the lexical stylistic devices used in the given examples:



- a. She was a dynamo of activity. She was here, there and everywhere...
- b. I caught you in a lie! What will you say now, Mr. Honesty?
- c. They sent a fleet of fifty sail to the Mediterranean.
- d. Have you been seeing any spirits? inquired the old gentleman.  
Or taking any? added Bob Allen.
- e. He is famous for his humble ambition and his proud humility.

**5. Тема: Синтаксические стилистические приемы.**

**Задание.** Identify and define the syntactical stylistic devices used in the given examples:

- a. Youth is full of pleasance,  
Age is full of care;  
Youth like summer morn,  
Age like winter weather.
- b. Flowers! You wouldn't believe it, madam, the flowers he used to bring me.
- c. That he sings and he sings, and forever sings he --  
I love my Love and my Love loves me!
- d. What difference if it rained, hailed, blew or cycloned?
- e. Three fishers went sailing out into the West.  
Out into the west, as the sun went down.

## КЛЮЧИ К ТЕСТАМ

### Тест 1

3. a. alliteration  
b. onomatopoeia  
c. graphon  
d. alliteration/rhyme
4. a. metonymy  
b. allegory  
c. personification  
d. antonomasia  
e. simile
5. a. antithesis  
b. inversion  
c. chiasmus  
d. aposiopesis  
e. framing

### Тест 3

3. a. onomatopoeia  
b. internal rhyme  
c. graphon  
d. alliteration
4. a. allegory  
b. metaphor  
c. metonymy  
d. polysemy  
e. oxymoron  
f. gradation
5. a. inversion  
b. chiasmus  
c. antithesis  
d. framing

### Тест 2

3. a. alliteration  
b. rhyme  
c. graphon  
d. onomatopoeia
4. a. allusion  
b. metaphor  
c. metonymy  
d. zeugma  
e. oxymoron
5. a. inversion  
b. rhetorical question  
c. polysyndeton  
d. antithesis  
e. chiasmus

### Тест 4

3. a. alliteration  
b. graphon  
c. onomatopoeia  
d. alliteration  
e. rhyme
4. a. antonomasia  
b. zeugma  
c. hyperbole  
d. simile  
e. metaphor
5. a. antithesis  
b. chiasmus  
c. climax  
d. anaphora  
e. parallelism

## **Teer 5**

### **3.a. onomatopoeia**

- b. alliteration**
- c. rhyme/ rhythm**
- d. graphon**

### **4.a. metaphor/ hyperbole**

- b. antonomasia**
- c. metonymy**
- d. pun**
- e. oxymoron**

### **5.a. antithesis/ simile**

- b. semantic gap/ellipsis**
- c. repetition/inversion/personification**
- d. climax**
- e. linking**

## GLOSSARY FOR THE COURSE OF STYLISTICS

### A

- acoustic** [ə'ku:stɪk] adj. concerned with sound
- adherent** [əd'hɪərənt] adj. added shades of meaning
- affinity** [ə'fɪnɪtɪ] n. similarity, inherent likeness
- allegory** ['æliɡəri] n. a story, poem, painting, etc. in which the characters and actions represent general truths, good and bad qualities, etc.
- alliteration** [ə'lɪtə'reɪʃn] n. repetition of the same consonant or sound group at the beginning of two or more words that are close to each other
- allusion** [ə'lu:ʒn] n. reference to some literary, historical, mythological, biblical, etc. character or event commonly known
- anadiplosis** [ənədɪp'lousɪs] n. repetition of the last word or phrase in one clause or poetic line at the beginning of the next
- anaphora** [ə'næfərə] n. repetition of a word or phrase at the beginning of successive clauses or lines of verse
- anastrophe** [ə'næstrəfi] n. a term of rhetoric, which means upsetting for effect of the normal order of a preposition before a noun or of an object after a verb, cf. inversion
- anticlimax** ['æntɪ'klaɪmæks] n. a sudden drop from the dignified or important in thought or expression to the commonplace or trivial, sometimes for humorous effect
- antique** [ən'tɪ:k] adj. the ancient style, esp. Greek or Roman; classical
- antithesis** [ən'tɪθəɪsɪs] n. opposition or contrast of ideas, notions, qualities in the parts of one sentence or in different sentences
- antonomasia** [əntənə'meɪʃə] n. the use of a proper name in place of a common one or vice versa to emphasise some feature or quality
- apokoinu** [əpə'kɔɪnu] n. a construction in which the subject of one sentence is at the same time the subject of the second, a kind of ellipsis
- aposiopesis** [ə'pousɪə'pi:ɪsɪs] n. a sudden breaking off in the midst of a sentence as if from inability or unwillingness to proceed
- argot** ['ɑ:gou] n. the vocabulary peculiar to a particular class of people, esp. that of an underworld group devised for private communication
- Aristotle** ['æɪrɪstɔtl] n. Greek philosopher, pupil of Plato (384-382 BC)
- assonance** ['æsnəns] n. 1. resemblance of sounds 2. a partial rhyme in created by the stressed vowel sounds
- astheism** ['æstɪ:zm] n. deprecation meant as approval
- asyndeton** [ə'sɪndətən] n. the omission of conjunctions

### B

- belles lettres** ['bel'letə] n. literature or writing about literary subjects

## C

- catachresis** ['kætə'kr:sis] n. incorrect use of a word, as by misapplication of terminology or by strained or mixed metaphor
- iambus** [ai'æmbəs] n. a metrical foot, consisting of one unaccented syllable followed by one accented
- chiasmus** [kai'æzməs] n. inversion of the second of two parallel phrases or clauses
- cliché** ['kli:ʃeɪ] n. an expression or idea that has become trite
- climax** ['klaɪmæks] n. a rhetorical series of ideas, images, etc. arranged progressively so that the most forceful is last
- colon** ['kɒlən] n. in Greek prosody a section of a prosodic period, consisting of a group from two to six feet forming a rhythmic unit with a principal accent
- connotation** ['kɒnə'teɪʃn] n. idea or notion suggested by or associated with a word, phrase, etc. in addition to its denotation
- connotative** [kə'noutətɪv] adj. having connotations  
['kɒnə'tetɪv]
- convergence** [kən'və:dʒəns] n. concentration of various devices and expressive means in one place to support an important idea and ensure the delivery of the message
- couplet** ['kʌplət] n. two successive lines of poetry, esp. of the same length that rhyme
- coupling** ['kʌplɪŋ] n. the affinity of elements that occupy a similar position and contribute to the cohesion of the text

## D

- dactyl** ['dæktɪl] n. a metrical foot that consists of one accented syllable followed by two unaccented ones
- Demetrius of Alexandria** [di'metriəs əv ælɪg'zændriə] n. Greek orator and philosopher (b. 350BC)
- denotative** [di'noutətɪv]  
[dɪnou'tetɪv] adj. indicative of the direct explicit meaning or reference of a word or term
- detachment** [di'tætʃmənt] n. a seemingly independent part of a sentence that carries some additional information
- device** [di'vaɪs] n. a literary model intended to produce a particular effect in a work of literature
- Dionysius of Halicarnassus** [daɪə'nɪʃəs əv hælika'næsəs] n. Greek rhetorician, critic and historian (1<sup>st</sup> cent. BC)

## E

|                    |  |
|--------------------|--|
| <b>ellipsis</b>    | [ə'lipʃɪs] n. all sorts of omission in a sentence  |
| <b>emotive</b>     | [ɪ'moʊtɪv] adj. characterised by, expressing or producing  |
| <b>emotion</b>     |  |
| <b>empathy</b>     | [ɪ'empəθi] n. ability to share in another's emotions, thoughts or feelings   |
| <b>enjambment</b>  | [ɪn'dʒæmənt] n. in prosody: the running on of a sentence from one line to the next without a syntactical break                               |
| <b>enumeration</b> | [ɪ,njume'reɪʃn] n. a device by means of which homogeneous parts of a sentence are made semantically heterogeneous                            |
| <b>epenalepsis</b> | [e pənə'lepsɪs] n. a term of rhetoric meaning repetitive use of conjunctions in close succession. Cf. polysyndeton                           |
| <b>epigram</b>     | [ɪ'epɪgrəm] n. 1. a short poem with a witty or satirical point 2. any terse, witty, pointed statement, often with a clever twist in thought. |
| <b>epiphora</b>    | [ə'pɪfərə] n. repetition of words or phrases at the end of consecutive clauses or sentences  |
| <b>epithet</b>     | [ɪ'epɪθət] n. an adjective or descriptive phrase used to characterise a person or object with the aim to give them subjective evaluation     |
| <b>euphonic</b>    | [ju'fɒnɪk] adj. characterised by euphony   |
| <b>euphony</b>     | [ju:fəni] n. a harmonious combination of sounds that create a pleasing effect to the ear   |
| <b>evaluative</b>  | [ɪ'vælju'eɪtɪv] adj. giving judgement about the value of something   |
| <b>explicit</b>    | [ɪks'plɪsɪt] adj. clearly stated and leaving nothing implied   |

## F

- figure of speech** n. a stylistic device of whatever kind, including tropes and syntactical expressive means
- figures of contrast \***: those based on opposition (incompatibility) of co-occurring notions
- figures of co-occurrence\***: devices based on interrelations of two or more units of meaning actually following one another
- figures of identity\***: co-occurrence of synonymous or similar notions
- figures of inequality\***: those based on differentiation of co-occurring notions
- figure of quality\***: renaming based on radical qualitative difference between notion named and notion meant
- figures of quantity\***: renaming based on only qualitative difference between traditional names and those actually used
- figures of replacement\***: tropes, “renamings”, replacing traditional names by situational ones

\*these terms and their definitions belong to Prof. Skrebnev

## G

**gap-sentence link** seemingly incoherent connection of two sentences based on an unexpected semantic leap; the reader is supposed to grasp the implied motivation for such connection

**Gorgias** [ˈɡɔːdʒɪəs] n. Greek philosopher (483-375 B.C.), founded one of the first rhetoric schools

**graphon** [grəˈfɒn] n. intentional misspelling to show deviations from received pronunciation: individual manner, mispronunciation, dialectal features, etc.

## H

**Hellenistic** [hələˈnɪstɪk] adj. of Greek history, language and culture after the death of Alexander the Great (323 B.C.)

**hierarchical** [haɪˈrɑːkɪkəl] adj. arranged in order of rank, grade, class, etc.

**hyperbole** [haɪˈpɜːbɒli] n. exaggeration for effect and not meant to be taken literally

## I

**idiolect** [ˈɪdiələkt] n. a particular person's use of language, individual style of expression

**imagery** [ˈɪmədʒəri] n. ideas presented in a poetical form; figurative descriptions and figures of speech collectively

**implicit** [ɪmpˈlɪsɪt] adj. implied: suggested or to be understood though not plainly expressed

**inherent** [ɪnˈhɪərənt] adj. existing in something or someone as a permanent and inseparable element, quality or attribute

**inversion** [ɪnˈvɜːʃn] n. a reversal of the normal order of words in a sentence

**irony** [ˈaɪrəni] n. a stylistic device in which the words express a meaning that is often the direct opposite of the intended meaning

**irradiation** [ɪˈrædɪˈeɪʃn] n. the influence of a specifically coloured word on the stylistically different tenor of the narration

## J

**jargon** [ˈdʒɑːɡən] n. the language, esp. the vocabulary, peculiar to a particular trade, profession or group

**juridical** [dʒuˈrɪdɪkəl] adj. related to the law

## L

**litotes** [laɪˈtəʊtəs] n. understatement for effect, esp. that in which an affirmative is expressed by a negation of the contrary

## M

- malapropism** [ˈmæləprɒpɪzəm] n. ludicrous misuse of words, esp. through confusion caused by resemblance in sound
- meiosis** [miˈoʊsɪs] n. expressive understatement, litotes
- metaphor** [ˈmetəfə:] n. the application of a word or phrase to an object or concept it does not literally denote, in order to suggest comparison with another object or concept
- sustained metaphor** [səsˈteɪnd] a chain of metaphors containing the central image and some contributory images
- meter** [ˈmi:tə] n. rhythm in verse; measured patterned arrangement of syllables according to stress or length
- metonymy** [meˈtɒnɪmi] n. transfer of name of one object onto another to which it is related or of which it is a part
- mythology** [miˈθɒlədʒɪ] n. myths collectively and the beliefs that they contain

## N

- normative** [ˈnɔ: mətɪv] adj. having to do with usage norms

## O

- onomatopoeia** [ˌɒnəmətuˈpi:ə] n. the formation of a word by imitating the natural sound; the use of words whose sounds reinforce their meaning or tone, esp. in poetry
- oratorical** [ˌɔrəˈtɔrɪkəl] n. characteristic of or given to oratory
- oratory** [ˈɔrətri] n. the art of an orator; skill or eloquence in public speaking
- oxymoron** [ˌɒksɪˈmɔrən] n. a figure of speech in which opposite or contradictory ideas are combined

## P

- paradiastola** [pəˈrædˈiæstələ] n. in Greek poetic texts: the lengthening of a syllable regularly short
- parallelism** [ˈpærələlɪzəm] n. the use of identical or similar parallel syntactical structure in two or more sentences or their parts
- paranomasia** [ˌpərənəˈmeɪzə] n. using words similar in sound but different in meaning for euphonic effect
- parlance** [ˈpɑ: læns] n. a style or manner of speaking or writing
- periphrasis** [peˈrɪfrəsis] n. renaming of an object by a phrase that emphasises some particular feature of the object
- personage** [ˈpɜ:sənədʒ] n. a character in a play or book, or in history
- personification** [pɜːsɒnɪfɪˈkeɪʃn] n. the attribution of personal nature or character to inanimate objects or abstract notions



**polysyndeton** [pɒlɪˈsɪndetən] n. the use of a number of conjunctions in close succession  
**prosody** [ˈprɒsədi] n. 1. the science or art of versification, including the study of metrical structure, stanza form, etc. 2. the stress patterns of an utterance  
**proximity** [prɒˈksɪmɪti] n. nearness in place, time, order, occurrence or relation  
**publicist** [ˈpʌblɪsɪst] n. referring to writing and speaking on current public or political affairs

## R

**recur** [rɪˈkɜː] v. to happen or occur again, appear at intervals  
**recurrence** [rɪˈkʌrəns] n. the instance of recurring, return, repetition  
**rhetoric** [ˈretərɪk] n. 1. the art or science of all specialized literary uses of language in prose or verse, including the figures of speech  
 2. the art of using language effectively in speaking or writing  
 3. artificial eloquence  
**rhetorical** [rɪˈtɔrɪk(ə)l] adj. using or characterized by rhetoric  
**rhyme** [raɪm] n. a regular recurrence of corresponding sounds at the ends of lines in verse  
**rhythm** [ˈrɪθm] n. 1. a regular recurrence of elements in a system of motion: the rhythm of speech, dancing music, etc. 2. an effect of ordered movement in a work of art, literature, drama, etc. attained through patterns in the timing, spacing, repetition, accenting, etc. of the elements 3. in prosody: a metrical (feet) or rhythmical (iambus, trochee, etc.) form

## S

**simile** [ˈsmɪli] n. a figure of speech in which two unlike things are explicitly compared by the use of *like*, *as*, *resemble*, etc.  
**solemn** [ˈsɒləm] adj. arousing feelings of awe, very impressive  
**sophistry** [ˈsɒfɪstrɪ] n. 1. ancient Greece: the methods or practices of the sophists, any group of teachers of rhetoric, politics, philosophy, some of whom were notorious for their clever specious arguments. 2. misleading but clever, plausible and subtle reasoning  
**stanza** [ˈstænzə] n. a group of lines in a repeating pattern forming a division of a poem  
**suspense** [sʌˈspens] n. a compositional device that consists in  
**syllipsis** [sɪˈlɪpsɪs] n. a term of rhetoric: the use of a word or expression to perform two syntactic functions, cf. zeugma  
**synechdoche** [sɪˈnekdəki] n. a figure of speech based on transfer by contiguity in which a part is used for a whole, an individual for a class, a material for a thing or the reverse of any of these; a variety of metonymy

## T

**tautology** [tɔ:ˈtɒlədʒɪ] n. needless repetition of an idea in a different word, phrase or sentence; redundancy; pleonasm

**trochee** [ˈtrouki:] n. in prosody: a foot of two syllables, a stressed followed by an unstressed one

**transfer** [trænsˈfə:] v. to convey, carry, remove or send from one position, place or person to another

**transfer** [ˈtrænsfə:] n. the act of transferring

**transference** [ˈtrænsfərəns] n. the act or process of transferring

**Trasimachus** [trəˈzɪmækəs] n. Greek philosopher, together with Gorgias created one of the first schools of rhetoric in ancient Greece (c.4 B.C.)

**trope** [troup] n. a figure of speech based on some kind of transfer of denomination

## V

**versification** [vəˌsɪfɪˈkeɪʃn] n. 1. the art, practice or theory of poetic composition 2. the form or style of a poem; metrical structure

## Z

**zeugma** [ˈzju:gmə] n. a figure of speech in which a single word, usually a verb or adjective, is syntactically related to two or more words, though having a different sense in relation to each

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