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**Запорізький національний технічний університет**

**МЕТОДИЧНІ ВКАЗІВКИ**

до семінарських занять з дисципліни «Стилістика» для студентів 3  
курсу спеціальності 035 «Філологія»  
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## SEMINAR I

### CONTRASTIVE STYLISTICS OF THE ENGLISH AND UKRAINIAN LANGUAGES

#### I Points for discussion:

1. What is Stylistics? What are the objects of stylistic research?
2. What are the fundamental issues of stylistics?
3. Links between stylistics and other branches of linguistics.
  - Discuss the correlation between stylistics and lexicology, stylistics and morphology, stylistics and syntax, stylistics and semasiology.
  - Speak on the notion of stylistic means (expressive means and stylistic devices).
  - Briefly discuss the following notions of Stylistics: *style, neutrality and norm, context, image, imagery, text, local or national colour, genre, expressiveness*.
4. New branches of stylistics, their scopes of issues.

#### II Practical assignment.

**Task 1. Study the definitions of stylistics suggested by the prominent scholars. Which of them, in your opinion, is the most precise? Prove your point of view.**

1. *Stylistics* is the study of style which can be defined as the analysis of distinctive expressions in language and the description of its purpose and effect (*P. Verdonk*)
2. *Stylistics* is a method of textual interpretation in which primacy of place is assigned to language. (*P. Simpson*)
3. *Stylistics* is a linguistic discipline which studies nominative and communicative language units and the principles according to which the units of all language levels are selected and combined for achieving a certain pragmatic aim in different communicative situations. (*O.M. Morokhovsky*)
4. *Stylistics* is primarily the study of various language resources of human emotions and each stylistic form is marked either by *expressivity* or *emotivity*. (*Ch. Bally*)

5. *Stylistics* can be defined as a separate branch of linguistics studying the expressive possibilities of the English language. Its final aim is to study the language behavior (selection and combination of the language means). It covers such factors as: situation, aim, sphere of communication, pragmatic effect, conventional appropriateness, emotiveness and expressiveness. (*V.I. Shakhovsky*)
6. *Stylistics* is a branch of linguistics dealing with variants, varieties of linguistic expressions and, hence, with subsystems making up the general system of language. (*M.P. Ivashkin*)

**III Read the extracts below. Pay attention to problems stated in them. Formulate your approach to them. Be ready to discuss.**

Stylistics studies those features of linguistic utterance that are intended to impose the encoder's way of thinking on the decoder, i.e. studies the act of communication not as merely producing a verbal chain, but as bearing the imprint of the speaker's personality, and as compelling the addressee's attention (**Riffaterre M.**)

The subject of stylistics can be outlined as the study of the nature, functions and structure of stylistic devices, on the one hand, and, on the other, the study of each style of language, i.e. its aim, its structure, its characteristic features and the effect it produces, as well as its interrelation with other styles of language (**Galperin I. R.**)

A style of language is a system of interrelated language means which serves a definite aim in communication. Each style is recognized by the language community as an independent whole. The peculiar choice of language means is primarily dependent on the aim of the communication. One system of language means is set against other systems with other aims, and arising from this, another choice and arrangement of the language means is made. What we call individual style is a unique combination of the language units, expressive means and stylistic devices of the language peculiar of a given writer, which makes that writer's works or utterances easily recognizable (**Galperin I. R.**).

**Стилистикой** называется наука об употреблении языка, отрасль лингвистики, исследующая принципы и эффект выбора и

использования лексических, грамматических, фонетических и вообще языковых средств для передачи мысли и эмоции в разных условиях общения.

**Стилистика языка** исследует, с одной стороны, специфику языковых подсистем, называемых функциональными стилями и подъязыками и характеризующихся своеобразием словаря, фразеологии и синтаксиса, и, с другой стороны, — экспрессивные, эмоциональные и оценочные свойства различных языковых средств.

**Стилистика речи** изучает отдельные реальные тексты, рассматривая, каким образом они передают содержание, не только следуя нормам, известным грамматике и стилистике языка, но и на основе значащих отклонений от этих норм (**Арнольд И.В.**)

Стиль — это особое символически значимое свойство человеческой деятельности и ее продуктов, возникающее в результате выбора субъектом определенного, чаще всего общественно осознанного способа деятельности и несущее информацию о субъекте деятельности — о его принадлежности к той или иной эпохе, культуре, социальной группе, о социальной роли, в которой он выступает, и т.п. (**Долинин К.А.**)

Основополагающими для стилистики, как и для других лингвистических дисциплин, является разграничение трех аспектов языковых явлений: языковой системы, речевой деятельности и языкового материала — продукта речевой деятельности, или речи. (**Щерба Л.В.**)

Мовний стиль – це різновид загальнолітературної мови, що склався історично і характеризується певною сукупністю мовних ознак, частина з яких своєрідно, по-своєму повторюється в інших мовних стилях, але певне поєднання яких відрізняє один мовний стиль від іншого.

Існування стилів зумовлюється практичними потребами суспільства. В сучасній українській літературній мові розрізняють такі основні стилі: художній науковий, офіційно-діловий, розмовно-побутовий, публіцистичний, ораторський, епістолярний, конфесійний. Який би стиль літературної мови ми не використовували, постійно треба дбати про високу мовну культуру. *Культура мови* – це володіння

нормами літературної мови, вміння користуватися її виражальними засобами у різних умовах спілкування відповідно до мети і змісту мовлення. Крім цього, вона передбачає смислову точність, багатство і різноманітність словника, логічну послідовність, чіткість, художню виразність тощо (**Кочан І.М., Токарська А.С.**)

*Норма* – це сукупність найпридатніших для обслуговування суспільства засобів мови, яка виникає як результат добору мовних елементів з існуючих, наявних, утворених знову чи взятих із пасивного запасу минулого.

Нормативним вважається мовлення: 1) що відповідає системі мови, не суперечить її законам; 2) в якому варіант норми має нові семантико-стилістичні можливості, увиразнює, уточнює контекст, дає додаткову інформацію; 3) в якому не допущено стилістичного (і стильового) дисонансу; 4) в якому доречно обґрунтовані форми з іншого; 5) в якому не допущено змішування норм різних мов під впливом білінгвальної мовленнєвої практики (**Кочан І.М., Токарська А.С.**)

Функциональная языковая разновидность образуется под непосредственным давлением экстралингвистических факторов, конституируемых функцией языка. В дальнейшем же ее «отдельность», ее языковая специфика базируется на свойствах принадлежащего ей генетически стилю. Возникнув как функционально оправданные, эти свойства утрачивают «монофункциональный» характер и становятся системой средств, выражающих определенное содержание. Как таковые они развиваются в языке, вступают в синонимические отношения с другими системами и приобретают некоторые универсальные черты, перекрывающие способность отвечать только конкретному заданию той или иной функциональной разновидности языка (**Винокур Т.Г.**)

Стилістика мови художньої літератури ширше, ніж інші функціональні стилі охоплює і засоби мови як національної структури, і засоби мовлення, тобто загальну систему літературної мови. До стилістики мови художньої літератури можуть бути введені компоненти інших стилів – наукового, публіцистичного, ділового, епістолярного. Тому стилістичні засоби художньої літератури є

найширшими у порівнянні з іншими функціональними стилями національної літературної мови. Стилістика мови художньої літератури вивчає як загально мовне, загальнонародне в мові твору, так і творчо індивідуальне, індивідуальний «почерк» письменника, його внесок і шліфування і збагачення стилістичних засобів літературної мови в цілому (**Білодід І.К.**)

Literary language is a historical category. It exists as a variety of the national language. The literary language is that variety of the national language which imposes definite morphological, phonetic, syntactical, lexical, phraseological and stylistic norms. It casts out some of the forms of language which are considered to be beyond the established norm. The norm of usage is established by the language community at every given period in the development of the language.

The functioning of the literary language in various spheres of human activity and with different aims of communication has resulted in its differentiation. The differentiation is predetermined by two distinct factors, namely, the actual situation in which the language is being used and the aim of communication.

The actual situation of the communication has evolved two varieties of language: the spoken and the written. The spoken variety presupposes the presence of an interlocutor, the written variety – his absence.

The written language has to seek means to compensate for what it lacks. Therefore the written utterance will inevitably be more diffuse, more explanatory. It has to produce an enlarged representation of the communication in order to be explicit enough.

The spoken language by its very nature is spontaneous, momentary, fleeting.

The spoken language cannot be detached from the user of it, the speaker, who is unable to view it from the outside. The written language, on the contrary, can be detached from the writer, enabling him to look upon his utterance objectively and giving him the opportunity to correct and improve what has been put on paper. (**Galperin I.R.**)

Образность в широком смысле можно определить как свойство поэтической речи передавать не только логическую, но и чувственно воспринимаемую информацию (ощущения, восприятия,

представления) при помощи системы словесных образов, а сам первоначальный словесный образ можно определить как отрезок речи – слово или словосочетание – несущее образную информацию, значение которой не эквивалентно значению отдельно взятых элементов данного отрезка. (**Поляков М.Я.**)

## SEMINAR II FUNCTIONAL STYLES

### I Points for discussion:

1. Modern classifications of styles. Main functional styles.
2. Theoretical and practical stylistics.
3. The colloquial style characteristics and genres.
4. The official style characteristics and genres.
5. The scientific style characteristics and genres.
6. The publicist style characteristics and genres.
7. Choose the characteristics of the belle-lettres style and explain them:

- combination of esthetic and communicative functions (посаднання естетичної та комунікативної функцій);
- polyfunctionality (поліфункціональність);
- variance of means (варіантність засобів);
- euphony (милозвучність);
- historicism (історизм);
- standard (унормованість);
- national forms (загальнонаціональна форма існування);
- special terminology (наявність галузевих терміносистем);
- oral and written forms (існування в усній і писемній формах);
- territorial dialects (наявність територіальних діалектів);
- functioning in spheres of state and political activities (функціонування в галузі державної та політичної діяльності);
- imagery (образність);
- poetry (поетичність);
- emotive and expressive vocabulary (емотивно-експресивна лексика).

8. Which definition fully explains the notion “style”? Prove it:

- a) система мовних елементів, об'єднаних певним функціональним призначенням, способів відбору й уживання їх;
- b) сукупність мовних засобів, що свідомо використовуються мовцем за певних умов спілкування;
- c) сукупність мовних засобів, вибір яких зумовлюється змістом, метою та характером висловлювання;

d) різновид літературної мови (її функціональна підсистема), що обслуговує певну сферу суспільної діяльності мовців і відповідно до

цього має свої особливості добору й використання мовних засобів (лексики, фразеології, граматики, фонетики).

**II Practical assignment:** Analyze stylistic peculiarities of the following texts:

1. (a commercial letter)

23 Convent Street

Newcastle

March 21, 1992

Mr. Skatty & Sons, Inc.

12 Park lane, London

Gentlemen,

We acknowledge receipt of your favour of 18. inst. By the present we beg to remit you two bills of P3410 together requesting you to get them accepted. If the drawees, contrary to all probability, should refuse acceptance, please return the bills without protest debiting us for your expenses.

Awaiting your reply,

Yours very truly

Johnson and Co.

2. (an extract from a newspaper article)

After 30 years of civil war between leftist guerrillas and the Colombian government, the BUY on the rumour, sell on the fact. That old stockmarket saying didn't really apply this week, unless you count the euro. The European Central Bank was widely expected to start quantitative easing (QE) and it duly did so, but stockmarkets still managed a post-announcement rally. Perhaps it was the size of the programme - €60 billion a month - that impressed investors - or the potentially open-ended nature of the programme - at least until September 2016 but until the 2% inflation target is reached.

How is QE designed to work? The most obvious impact is to reduce bond yields but as this week's column points out, bond yields are already negative in parts of the euro zone. If companies aren't borrowing

now, will a few more basis points off yields help? Reducing yields in the periphery is much more helpful, although as Mario Draghi pointed out in his statement, the purchases will be spread across the zone

*“The purchases of securities issued by euro area governments and agencies will be based on the Eurosystem NCBs’ shares in the ECB’s capital key.”*

And these weights are roughly based on GDP. So the big countries bonds' will be bought along with small. Lower bond yields also create a portfolio rebalancing effect, of course, as investors despair of low-yielding government bonds and opt for corporate bonds and equities. And this can boost consumer confidence, although this works much better for the rich than the poor. (*The day after* // The Economist. – Jan 23rd 2015)

### 3. **TREATY**

Establishing the European Community  
10 EMU third stage

#### **THE HIGH CONTRACTING PARTIES**

Declare the irreversible character of the Community's movement to the third stage of Economic and Monetary Union by signing the new Treaty provisions on Economic and Monetary Union.

Therefore all Member States shall, whether they fulfill the necessary conditions for the adoption of a single currency or not, respect the will for the Community to enter swiftly into the third stage, and therefore no Member State shall prevent the entering into the third stage.

If by the end of 1997 the date of the beginning of the third stage has not been set, the Member States concerned, the Community institutions and their bodies involved shall expedite all preparatory work during 1998, in order to enable the Community to enter into the third stage irrevocably on 11 January 1999 and to enable the ECB and ESCB to start their full functioning from this date.

#### **CONFERENCE ON DISARMAMENT**

On 14 April 2002, the Deputy Minister for Foreign Affairs of Ukraine, (name), and the Assistant Minister Foreign Affairs of the People's Republic of China, (name), held consultations on issues of strategic stability

in both countries. After the consultations, the two sides issued a joint press communiqué on issues related to the ABM Treaty.

We would be grateful if you would issue and circulate the joint communiqué as an official document of the Conference on Disarmament.

(signed)

(signed)

Ambassador,  
Permanent Representative of  
Delegation of China  
to the Conference on Disarmament

Acting Head  
Head of Delegation of  
Ukraine to the Conference  
on Disarmament

4. (an extract from a scientific article)

### **Physical and Chemical Properties**

Physical properties are those that can be observed without changing the identity of the substance. The general properties of matter such as color, density, hardness, are examples of physical properties. Properties that describe how a substance changes into a completely different substance are called chemical properties. Flammability and corrosion/oxidation resistance are examples of chemical properties.

The difference between a physical and chemical property is straightforward until the phase of the material is considered. When a material changes from a solid to a liquid to a vapor it seems like they become a different substance. However, when a material melts, solidifies, vaporizes, condenses or sublimates, only the state of the substance changes. Consider ice, liquid water, and water vapor, they are all simply H<sub>2</sub>O. Phase is a physical property of matter and matter can exist in four phases – solid, liquid, gas and plasma.

5. (Speech of Viscount Simon of the House of Lords Defamation Bill)

3. 12 p.m.

The noble and learned Earl, Lord Jowitt, made a speech of much persuasiveness on the second reading raising this point, and today as is natural and proper, he has again presented with his usual skill, and I am sure with the greatest sincerity, many of the same considerations.

I certainly do take the view that the argument in this matter is all on the side. One could not possibly say that when one considers that there is considerable academic opinion at the present time in favour of this change and in view of the fact that there are other countries under the British Flag where, I understand there was a change in the law, to a greater or less degree, in the direction which the noble and learned Earl so earnestly recommends to the House.

I am very willing to accept the view that the case for resisting the noble Earl's Amendment is not overwhelming, so I do not think it is practically and considerably the other way. The real truth is that, inframing statutory provisions about the law of defamation, we have to choose the sensible way between two principles, each of which is greatly to be admired but both of which run into some conflict.

#### 6. (An extract from an essay)

There is a strong view that holds that success is a myth, and ambition therefore a sham. Does this mean that success does not really exist? That achievement is at bottom empty? That the efforts of men and women are of no significance alongside the force of movements and events? Now not all success, obviously, is worth esteeming, or all ambition worth cultivating. Which are and which are not is something one soon enough learns on one's own. But even the most cynical secretly admit that success exists; that achievement counts for a great deal; and that the true myth is that the actions of men and women are useless. To believe otherwise is to take on a point of view that is likely to be deranging. It is, in its implications, to remove all motives for competence, interest in attainment, and regard for posterity.

We do not choose to be born. We do not choose our parents. We do not choose our historical epoch, the country of our birth or the immediate circumstances of our upbringing. But within all this realm of choicelessness, we do choose how we shall live: courageously or in cowardice, honorably or dishonorably, with purpose or in drift. We decide what is important and what is trivial in life. We decide that what makes us significant is either what we do or what we refuse to do. But no matter how indifferent the universe may be to our choices and decisions, these choices and decisions are ours to make. We decide. We choose. And as we decide

and choose, so are our lives formed. In the end, forming our own destiny is what ambition is about.

7. (a classified advertisement)

### **Profitable Bar For Sale**

Crowborough, East Sussex

#### **Business description**

A small but profitable & easily managed Wine Bar in East Sussex with accommodation included. Located in the centre of town, on the high street. Currently staff run with over sight from owners. This is a great investment business with a fantastic return.

#### Fundamentals

- T/O £250,000 p/a
- Rent £22,000 p/a
- Rates £6000 p/a
- GPM 60%
- Leasehold- New lease hold agreed with Landlord

8. (an extract from a short story)

For Vincent it was a holiday. No one had come by the gallery all morning, which, considering the arctic weather, was not unusual. He sat at his desk devouring tangerines, and enjoying immensely a Thurber story in an old New Yorker. Laughing loudly, he did not hear the girl enter, see her cross the dark carpet, notice her at all, in fact, until the telephone rang. "Garland Gallery, hello". She was odd, most certainly, that indecent haircut, those depthless eyes - "Oh, Paul. Comme ci, comme ga, and you?" - and dressed like a freak: no coat, just a lumberjack's shirt, navy-blue slacks and - was it a joke?- pink ankle socks, a pair of huaraches. "The ballet? Who's dancing?"

Oh, her!" Under an arm she carried a flat parcel wrapped in sheets of funny-paper - "Look, Paul, what say I call back? There's someone here..and, anchoring the receiver, assuming a commercial smile, he stood up. "Yes?"

Her lips trembled with unrealized words as though she had possibly a defect of speech, and her eyes rolled in their sockets like loose marbles. It

was the kind of disturbed shyness one associated with children. "I've a picture," she said. "You buy pictures?"

At this, Vincent's smile became fixed. "We exhibit."  
(from *The Headless Hawk* by T. Capote)

## 9. Snow-Flakes

Out of the bosom of the Air,  
Out of the cloud-folds of her garments shaken,  
Over the woodlands brown and bare,  
Over the harvest-fields forsaken,  
Silent, and soft, and slow  
Descends the snow.  
Even as our cloudy fancies take  
Suddenly shape in some divine expression,  
Even as the troubled heart doth make  
In the white countenance confession,  
The troubled sky reveals  
The grief it feels.  
This is the poem of the air,  
slowly in silent syllables recorded;  
This is the secret of despair  
Long in its cloudy bosom hoarded,  
Now whispered and revealed  
To wood and field.  
(H.W.Longfellow, 1863)

## 10. (an extract from a play)

### Scene 10

Vienna and the Palace of Schdnbrunn

[Mozart rises, still clutching his stomach.]

Salieri [To Mozart]. How do you fare today?

Mozart. Badly. I have no money, and no prospect of any.

Salieri. It would not be too hard, surely.

[Lights up on the Palace of Schdnbrunn. The Emperor stands in the Light Box, in his golden space.]

Joseph. We must find him a post.

Salieri. [To audience.] One danger! The Emperor. [Salieri goes upstage to Joseph.]

There's nothing available, Majesty.

Joseph. There's Chamber Composer, now that Gluck is dead. Salieri [Shocked]. Mozart to follow Gluck?

Joseph. I won't have him say I drove him away. You know what a tongue he has.

Salieri. Then grant him Gluck's post, Majesty, but not his salary. That would be wrong.

Joseph. Gluck got two thousand florins a year. What should Mozart get?

Salieri. Two hundred. Light payment, yes, but for light duties.

Joseph. Perfectly fair. I'm obliged to you, Court Composer.

Salieri [Bowing]. Majesty. [To audience] And so easily done.

Like many men obsessed with being thought generous, Joseph the Second was quintessentially stingy.

(from P.Shaffer's Amadeus, 1979)

## SEMINAR III

### LEXICAL STYLISTIC MEANS OF THE ENGLISH AND UKRAINIAN LANGUAGES

#### I Points for discussion:

1. Word and its Semantic Structure. Connotational Meanings of a Word. The Role of the Context in the Actualization of Meaning
2. Stylistic Differentiation of the Vocabulary
3. Literary Stratum of Words.
4. Colloquial Words.

#### II Practical assignment

Read the passages below and analyse various layers of the vocabulary used for creating an appropriate stylistic colouring:

1.

“Good morning, Gerry,” Luna said, and then stopped short and examined my bloodstained condition. His eyes widened, for I was still bleeding profusely from a number of minor scratches. “What’s this?” he asked. “A cat ....gato,” I said irritably. “Puma ... jaguar?” he asked hopefully. “No,” I said reluctantly, “chico gato montes.” “Chico gato montes,” he repeated incredulously, “do this?” (from *The Whispering Land* by G. Durrell// <http://www.libros.am/book/read/id/185420/slug/the-whispering-land>)

2.

When he saw that we were all at ease he began to play. He played Chopin. He played two waltzes that were familiar to me, a polonaise and an Etude. He played with a great deal of brio. I wish I knew music well enough to give an exact description of his playing.  
(from *The Alien Corn* by W.S. Maugham)

3.

The burning sun of Syria had not yet attained its highest point in the horizon, when a knight of the Red Cross, who had left his distant northern home, and joined the host of the crusaders in Palestine, was pacing along the sandy deserts.(from *The Talisman* by W. Scott)

4.

Your idle people that leave their native country, and go abroad for some reason or reasons which may be derived from one of these general causes

- Infirmity of body, Imbecility of the mind, or Inevitable necessity.

The two first include all those who travel by land or by water, labouring with pride, curiosity, vanity, or spleen, subdivided and combined in infinitum.

(from *A Sentimental Journey* by L. Sterne)

5.

Jones asked him what was the matter, and whether he was afraid of the warrior upon the stage. "Why, who," cries Jones, "dost thou take to be such a coward here besides thyself?"

(from *Tom Jones* by H. Fielding)

6.

... I feel that India brought out all my very worst qualities. I don't mean this India, though heaven helps me I sometimes don't see a great deal of difference between theirs and the one in which I was a memsahib.

(from *Staying On* by P. Scott)

7.

Her hard knuckles thumped into his ribs. "No, you leery swine. But you can clear off now if you want to, because I can soon have the baby and keep it myself without your 'elp. /.../ So I don't care how much trouble it is, it aint's that much of a force-put. I didn't want to marry you as early as this, no more than yo' did. I can alius live at home and stay at work."

(from *Key to the Door* by A. Sillitoe)

8.

So we went and sat round a table in the canteen, and the family gave me the lowdown on the chief prosecution witness. "The Chief Inspector put that little grass Peanuts Molloy into Jim's painting class at the remand centre." Fred had no doubt about it.

"Jim apparently poured out his soul to Peanuts." The evidence sounded, to my old ears, completely convincing, and Bernard read us a snatch from his file.

"We planned to do the old blokes from the butcher's and grab the wages...  
."

Fred was outraged, and Vi, pursing her lips in a sour gesture of wounded respectability, added, "His Dad's always told his. Never say a word to anyone you're banged up with - bound to be a grass." (from *The Best of Rumpole* J. Mortimer)

9.

This means, also, that the government must never try to prop up unsound business situations; it must never bail out or lend money to business firms in trouble ( **Murray N. Rothbard. Economic Depressions: Their Cause and Cure** / M. N. Rothbard. – Auburn, Alabama : Ludwig von Mises Institute, 2009.- pc. 38).

10.

Note that the variance of the sample spectral density does not go to zero, as the variance of most estimators (not yet scaled by  $T^{1/2}$ ) does. The sample spectral density is not consistent, since its distribution does not collapse around the true value. This variance problem isn't just a problem of asymptotic mumbo-jumbo. Plots of the sample spectral density of even very smooth processes show a lot of jumpiness (Cochrane J. H. Time Series for Macroeconomics and Finance / J. H. Cochrane. – Chicago : University of Chicago, 2005. – p.101).

11.

Why do share prices move relentlessly in one direction? THESE days almost all stock markets seem to be falling inexorably (The big mo// The Economist, Nov 20, 2008).

12. Even though changes of data, which are always taking place, prevent equilibrium from ever being reached, there is nothing in the general theory of the market system that would account for regular and recurring boom-and-bust phases of the business cycle (Rothbard M. N. Economic Depressions: Their Cause and Cure / M. N. Rothbard. – Auburn, Alabama : Ludwig von Mises Institute, 2009. – p.14).

## SEMINAR IV

### MORPHOLOGICAL STYLISTIC MEANS OF THE ENGLISH AND UKRAINIAN LANGUAGES

#### **I Points for discussion:**

1. Stylistic use of nouns.
2. Stylistic use of pronouns.
3. Stylistic use of verbs.
4. Stylistic use of the articles.
5. Stylistic use of word-formation.

#### **II Practical assignment:**

##### **1. Point out cases of transposition in nouns in the following examples:**

1. ... for she has gone to the pictures as the guest of one Harry Gibson, Minnie Watson's friend's friend.
2. After some three-quarters of an hour the door opened, and the Badger reappeared, solemnly leading by the paw a very limp and dejected Toad.
3. Experience taught him that a generous Helen was a dangerous Helen.
4. There were a pack of the young marrieds, the success-prone ones.
5. Have you heard of a Somebody Scott Blair, by the way?
6. Of the passers-by, the younger ones wore jeans and sneakers, but their elders were still huddled in their warmes.
7. I don't want to get into all the whys and wherefores.
8. I came out of nowhere into the here.
9. Griffin, she isn't short of a few bucks. She's Lili – the actress, the Lili.
10. Of all forms of property their respective healths naturally concerned them most.
11. Monsieur is a real Monte Cristo.
12. In the boy, the Darthy and the Forsyte were struggling.
13. – John and Fleur! Two little lame ducks – charming callou yellow little ducks.

14. Mrs. Liversedge, with a sense of the fitness of things, had given a musical tea in his honour.

15. Nothing if not morally courageous, Irene alked straight up to her former friend, kissed her cheek, and the two settled down on a sofa never sat since the hotel's foundation.

16. The grey light clung about the trees of the square, as though Night, like a great ... moth had brushed them with her wings.

**2. Point out cases of transposition in adjectives in the following examples:**

1. Euro Disneyland, Europe's biggest, drop-dead-gorgeousest theme park.

2. It was meatiest place Miss Matfield had ever seen.

3. Now the sight of her in the miniest of miniskirts ... was too much for him.

4. Look here! Do you see this? Isn't it a most wonderful and extraordinary thing that I can't call out at a man's house but I find a pice of the poor surgeon's friend on the staircase?

5. Curiousier and curiousier.

6. She was certainly the refinedest-looking person.

7. "I think this story-writing is the fooliest yet", scoffed Marilla.

8. His shoulder-length hair was blackest black, his blue eyes shadowed so that they appeared black as well.

9. Discrimination had always been an art in French society where standing is so finely calibrated that even among dukes, thre – Brissac, Uzes and Luynes – are more ducal than the others.

10. Tula makes the bestest dessert in the whole, whole world.

11. The new Clariot report says that the trend towards blond is hotter than ever, not the streaked blonde but the total blonde, the blonder-than-ever blonde.

12. I shall go and lose myself among the narrowest streets I can find, and not stop till we come to the very out-of-the-wayest house Ian set eye on.

13. This was the most unkindest cut of all.

14. God, things are going to get into the damnedest mess without Dana.

**3. Point out cases of transposition in pronouns in the following examples:**

1. "I wanted to move to Paris once," Madam Dupre said.  
"Why didn't you?"

Madam Dupre shrugged her shoulders elegantly. "One falls into a trap. One is too comfortable. One is afraid of adventure. Of starting anew." She paused. "Or one doesn't have enough talent."

2. Well, Mr. Gibson was telling me this boy of his is attending three evening classes a week.

3. Page smiled wearily. "Do I look that bad?"

4. Being an optimist after you've got everything you want doesn't count.

5. One would have to travel a long way to see her equal.

6. ... as one grows indifferent to the glory of the sun just because he is there every day.

7. How mysterious women were! One lived alongside and knew nothing of them. What could she have seen in that fellow Bossiney to send her man?

8. He caught some words of Irene's that sounded like: "Abandon hope all ye who enter here!"

9. Yes, and that fellow, his cousin Jolyon, who had gone off with her was looking very shaky, they said.

10. He had known but one real passion in his life – for that first wife of his – Irene.

11. "You ought to know best," Jolyon said. "But if you want a divorce it's not very wise to go seeing her, is it? One can't run with the hare and hunt with the hounds.

12. They had all done so well for themselves, these Forsytes, that they were all what is called "of a certain position".

13. In this house of his there was writing on every wall.

14. Half a minute later Benny's father came in full of anxiety. "I haven't issued it, we're not too late?"

**4. Point out cases of transposition in verbs in the following examples:**

1. You're being juvenile.

2. I'm sure that Mr. Brennon wasn't being deliberately malicious.

3. Methinks the lady doth protest too much ... (W.Shakespeare)

4. Look who is being moral!
5. Am I being unforgivingly offensive?
6. “He’s fond of her, I know,” thought Soames. “Look at the way he’s always giving her things.”

**5. Point out cases of transposition in word-formation in the following examples:**

1. He was... a professor at Dublin University. Whatever it was that he professed, it was something that did not keep him for a great deal of his time at the University.
2. I gather that you are underwhelmed.
3. The traffic in and out of the shop was heavy, but the buyers were less plentiful than the lookers and askers.
4. “You needn’t ‘sir’ me quite so much,” he added.
5. It was interesting for an old people watcher like me.
6. Maybe I think of the cartoon because we’re all so unwonderful.
7. Tomorrow night there was a party at the Davies’, and the next night one at the Eatery, where Jill and her friends had all waitressed.
8. His office must be close, because I wait less than a minute before he’s all over me with handshakes and how-are-you’s.
9. He had never heard a piece of music before that gave such an impression of thinness, boniness, scragginess and scratchiness.
10. The grotesque ultimate of togetherness is the final loneliness of the human spirit.

**6. Give Ukrainian equivalents of the following proverbs and sayings. Pay attention to the stylistic use of the pronouns one and you and the noun man.**

1. One cannot be too careful.
2. One can hear a pin drop.
3. One must draw the line somewhere.
4. One’s eye is bigger than one’s belly.
5. You cannot judge a tree by its bark.
6. You cannot teach an old dog new tricks.
7. You can’t make omelet without breaking eggs.
8. A man can do no more that he can.
9. A man is known by the company he keeps.
10. Man is to man a wolf.

**SEMINAR V**  
**EXPRESSIVE MEANS AND STYLISTIC DEVICES. PHONETIC**  
**EXPRESSIVE MEANS AND STYLISTIC DEVICES**

**I Points for discussion:**

1. Expressive means and stylistic devices: definition and differences
2. Classification of expressive means and stylistic devices
3. Phonetic expressive means and stylistic devices.

**II Practical assignment:**

**1. Identify examples of alliteration in the following.**

1. Jack and Jill went up the hill.
2. Mary had a little lamb.
3. His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead.
4. The rising world of waters dark and deep.
5. We'll croon in tune, beneath the moon.

**2. Pick out examples of assonance in the following.**

1. Pick up a Penguin.
2. It beats . . . as it sweeps . . . as it cleans!
3. Find a bin to put it in.
4. Hear the mellow wedding bells
5. Try to light the fire

**3. Pick out examples of onomatopoeia in the following statements.**

1. The bees were buzzing around the hive.
2. Sue whispered the secret to her friend.
3. "Splish! Splash! I was taking a bath."
4. By the end of the race he was gasping for breath.
5. The susurration of her dress alerted us to her arrival.

6. The burning wood hissed and crackled

7. Chug, chug, chug. Puff, puff, puff. Ding-dong, ding-dong. The little train rumbled over the tracks.

**4. Define whether the graphons show the speaker's physical peculiarities** (*physical defect of speech, excitement, intoxication, carelessness*), **or social, territorial, and educational status:**

1. A Frenchman stopped a newsboy in New York City to make sore inquiries of his whereabouts. "Mon fren, what is ze name of zis street?!" - "Well, who said 'twant'?" - "What you call him, zis street?" - "Of course we do!" - "Pardonnez! I have not the name vat you call him." - "Yes, Watts we call it." - "How you call ze name of zis street?" - "Watts street, I told yer." "Zis street." - "Watts street, old feller, and don't you go to make game o' me. — "Sacre! I ask you one, two, tree several times oftin, vill you tell me ze name of ze street-eh?" - "Watts street, I tole yer. Wer drunk, ain't yer?"

2. "It's lonesome enough fur to live in the mount'ins when a man and a woman keers fur one another. But when she's a-spittin' like a wildcat or a-sullenin' like a hoot-owl in the cabin, a man ain't got no call to live with her." (O'Henry)

3. "The b-b-b-b-bas-tud-he seen me c-c-c-c-com-ing." (R. P. Warren)

4. "Wall," replide I, "in regard to perlittercal ellerfunts i don't know as how but what they is as good as enny other kind of ellerfunts. But i maik bold to say thay is all a ornery set and unpleasant to hav round. They air powerful hevvy eaters and take up a right smart chans of room." (Artemus Ward)

5. 'MISS JEMIMA!' exclaimed Miss Pinkeiton, in the largest capitals. (W. Thakeray)

6. A produce recently imported an alien star. "She's a nize goil," he announced, "and I'm gonna loin her English."

7. "Hey," he said "is it a goddamn cardroom" or a latrine? Attensh - - HUT! Da-ress right! DHRESS!" (J. Jones)

8. (*Schoolboy*) "Garn, I ain't done it." - (*Teacher*) "Tommy, Tommy, where is your grammar?" - "She's a tome in bed, teacher, with the noomonier."

**5 Analyse the following examples. Comment on the cases of alliteration, assonance and direct and indirect types of onomatopoeia. What other EMs and SDs are used in the passages?**

1. But all the time he was listening... And still that unknown bird went "Pip-pip", "Pip-pip", and there rose the busy chatter of the little trout stream, whereon the moon was flinging glances through the bars of her tree prison. (from *The Apple Tree* by J.Galsworthy)

2. It was in that heavenly moment that Fanny heard a twing-twing-tootle-tootle; and a light strumming. There's going to be music, she thought, but the music didn't matter just then.(from *Honeymoon* by K.Mansfield)

3. All round, both near and far, there were grand trees, motionless in the still sunshine, and, like all large motionless things, seeming to add to the stillness. Here and there a leaf fluttered down; petals fell in a silent shower; a heavy moth floated by, and, when it settled, seemed to fall wearily; the tiny birds alighted on the walks, and hopped about in perfect tranquility; even a stray rabbit sat nibbling a leaf that was to its liking, in the middle of a grassy space, with an air that seemed quite impudent in so timid a creature. No sound was to be heard louder than a sleepy hum, and the soft monotony of running water... (from *Felix Holt, the Radical* by G.Eliot)

4. From the corner of the divan of Persian saddlebags on which he was lying /.../ Lord Henry Wotton could just catch the gleam of the honey-sweet and honey-colored blossoms of a laburnum, whose tremulous branches seemed hardly able to bear the burden of beauty so flame-like as theirs; and now the fantastic shadows of birds in flight flitted across the long tussore-silk curtains that were stretched in front of the huge window /.../. (from *The Picture of Dorian Gray* by O. Wilde)

5. Behind the rotunda the slender trees with yellow leaves down drooping, and through them just a line of sea, and beyond the blue sky with gold-veined clouds.

Tum-tum-tum tiddle-um! tiddle-um! tiddle-um! turn tiddle-um turn ta! Blew the band. Two young girls in red came by and two young soldiers in blue met them, and they laughed and paired and went off arm in arm.

(from *Miss Brill* by K.Mansfield)

6. Oh, no no no, it was too cold always

(Still the dead one lay moaning)

I was much too far out all my life

And not waving but drowning

(from S.Smith's poem)

**SEMINAR VI**  
**SEMASIOLOGICAL STYLISTIC DEVICES: FIGURES OF**  
**SUBSTITUTION AND FIGURES OF COMBINATION**

**I Points for discussion:**

1. Figures of quantity (hyperbole, meiosis, litotes).
2. Figures of quality (qualification). General characteristics.
3. Metonymical group: synecdoche, periphrasis, euphemism.
4. Metaphorical group. Syntactical and semantic differences of metaphor and metonymy.
5. Types of metaphor. Antonomasia, its types. Personification. Allegory. Epithet.
6. Irony. Context types of irony

**II Practical assignment:**

**Comment on the use of semasiological stylistic devices in the following abstracts:**

**1.**

During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing along, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of evening drew on, within view of the melancholic House of Usher. I know not how it was - but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment with which the mind usually receives even the sternest natural images of the desolate or terrible (from the Fall of the House of Usher by E. A. Poe).

**2.**

The Hospital was deserted, yet strangely alive. I could hear it purring and murmuring like a sleeping beast, and even when at times there came as it were a wave of silence I could still sense within it its great heart beating (from Under the Net by I. Murdoch)

**3.**

## **Green back**

In a world of ugly currencies, the dollar is sitting pretty

JOHN MAYNARD KEYNES once likened investing to judging a beauty contest. For today's currency investor, however, none of the main contestants looks that fetching. "It's more like an ugliness contest," says one hedge-fund manager.

The dollar, for all its blemishes, is the least hideous-looking. So far this year it has risen against the other main currencies (the yen, pound and euro) that are traded internationally and held as reserves by central banks. It has risen most against the euro, which started the year at \$1.43 but bought just \$1.28 on May 6th (see chart). The euro has slumped in part because the Greek crisis makes it look a poor choice for reserve managers hoping to diversify their big dollar holdings. The variable quality of euro sovereign bonds is now much harder to ignore. Treasury bonds, with their liquid markets and unique issuer, look prettier.

The case for a further drop in the euro against the dollar has more than just momentum to back it. Business cycles favour it: the euro-area economy is picking up speed again, but America's recovery is more advanced. The pressure to tighten fiscal policy in some parts of the euro area will make it hard for the European Central Bank to even consider raising interest rates. A weaker euro also addresses the deeper cause of the present crisis: a lack of export competitiveness in the south of the currency zone. It does not help Greece, Portugal and the rest compete with Germany, but it at least gives their firms a chance against imports from outside the euro bloc.

A cheaper euro hurts America, which will feel it is owed a chance for export-led growth after almost ruining itself as the world's main consumer. By most fair-value gauges, the euro is still dear against the dollar, notwithstanding its recent slide. Even so, a weaker euro may crystallise a feeling that Europe is not doing its bit to support global demand.

Are there any beautiful currencies left? A handful had comfortably outpaced the dollar this year before the latest market tremors had investors grasping for greenbacks. Two such currencies are the Australian dollar and the Canadian dollar. Both are issued by rich countries with stable banks that have not sullied the public finances. Another is the South Korean won. Brazil's real may over time develop as a reliable store of value. The trouble is, securities issued in these currencies are a tiny fraction of those available

in the world's four main currencies, says Stephen Jen of BlueGold Capital, a hedge fund. The lack of scale and liquidity limits their role as reserve currencies. The dollar has those plainer qualities in abundance (*The Economist*. – 2010. – May 6).

#### 4.

The risk of contagion

Other countries may now need a helping hand, too. The hope that Greece's problems could be contained now seems faint. There is growing anxiety about the poor state of public finances in Portugal, Ireland, Italy and Spain. Each has some combination of big budget deficits and high public debt, though none is as financially stretched as Greece. But their deeper problem stems from a decade when wage growth ran far ahead of productivity gains. Stuck in the euro, they can no longer cure that malady by devaluation. The only remedies are a period of wage restraint combined with structural reforms aimed at boosting productivity.

#### 5.

A series of economic events that resulted in the severe devaluation of a number of Asian currencies and destabilization of a number of Asian economies, most notably Thailand, Indonesia, South Korea, the Philippines, and Malaysia. The Asian economic crisis caused shock waves throughout the global economy. Many economists consider that one factor in the region's difficulties was its economic success during the preceding decade, which featured robust economic growth, increasing capital inflows, and macroeconomic management. The substantial capital inflows into the region from the mid-1980s to the mid-1990s led to rapid economic expansion that, in turn, resulted in increased investment and increased local lending based on unrealistically optimistic expectations and economic projections. Structural and policy distortions created fundamental imbalances in these economies that led to the market corrections experienced during the crisis. Some also believe that the macroeconomic difficulties facing the region were not as severe as many regional and international investors feared and that the crisis was exacerbated by the overreaction of market participants, who withdrew investment monies from the region. By 1999, capital inflows into the region had begun to increase again, and there were other signs that economies most directly affected by the crisis were beginning to recover (from *The Language of Trade*).

## 6.

A useful tool for demonstrating certain transactions and events is the “t-account.” Importantly, one would not use t-accounts for actually maintaining the accounts of a business. Instead, they are just a quick and simple way to figure out how a small number of transactions and events will impact a company. T-accounts would quickly become unwieldy in an enlarged business setting. In essence, t-accounts are just a “scratch pad” for account analysis. They are useful communication devices to discuss, illustrate, and think about the impact of transactions. The physical shape of a t-account is a “T,” and debits are on the left and credits on the right. The “balance” is the amount by which debits exceed credits (or vice versa). Below is the t-account for Cash for the transactions and events of Xao Corporation. Carefully compare this t-account to the actual running balance ledger account which is also shown (notice that the debits in black total to \$33,800, the credits in red total to \$7,500, and the excess of debits over credits is \$26,300 -- which is the resulting account balance shown in blue).

**SEMINAR VII**  
**STYLISTIC SYNTAX OF THE ENGLISH AND**  
**UKRAINIAN LANGUAGES. STYLISTIC ANALYSIS OF THE**  
**TEXT**

**I Points for discussion:**

1. Syntactical expressive means.
2. Syntactical stylistic devices.
3. Principles and algorithm of stylistic analysis of the text.

**II Practical assignment:**

***1. Find inversion, comment on its pattern and stylistic effect:***

1. Freedom he wanted. 2. Alec was looking at her beautiful and distant. 3. A nice young man he seemed. 4. Away she went. 5. In that very trap fell Mr Brown, Mrs Brown and their three daughters. 6. A good lesson it was for her. 7. Before him sat Ann with her new boyfriend. 8. Den was ashamed of his clothes shabby and dirty. 9. In this town I spent my best years. 10. Jack she hated most of all.

***2. Make the sentences more emphatic using detached constructions:***

*E.g. He will see her again soon. - He will see her again. Soon.*

1. She came back to stay. 2. Will you go to that house and pretend you're happy with your husband? 3. Mr Peedle was absolutely unaware of all that 4. She slipped into the driving seat and warily closed the door. 5. After two years of doubt and wandering he went to America to start a new life.

***3. Find parallel constructions in the following passages and comment on their stylistic effect:***

1. It was a nice summer morning. I went out to wash my face and find somebody to ask about the way to Blockhurst. There was nobody. I yawned and looked round. The sun was shining bright. The birds were singing cheerfully. The flowers were opening drowsily. All that was so sweet that I almost forgot about Blockhurst.

2. The office were engaged in their everyday work. Mr Vancle was answering a telephone call. Ann was ticking something off. Jane was looking through an application. Mrs Cane was printing some documents. And only Rob was doing nothing at that moment. He was sitting with his face turned to the window and didn't move.

3. Peter was strolling along the beach barefooted. There was nobody around. And he didn't want to see anybody at that moment. He was deep in thought. All seemed clear. He proposed. She consented. Why then that uneasy feeling was torturing him? And what was that feeling? He was almost happy, but some vague emotion spoilt his mental paradise.

#### **4. Look at the examples and say if it is ellipsis or aposiopesis:**

1. JOHN: Where is my case?

ALICE: In the kitchen.

2. She had two very close friends. One was her roommate Jane with whom she could go for walks, chatter and laugh. The other... Of course, she liked the first friend more.

3. He went up and up, counting stairs and feeling his heart beating more and more violently. At last he saw a brown door with the plate he so well remembered. It wasn't locked. He pulled it trembling all over. Inside –

4. Mrs Blake was a perfect wife. She never contradicted her husband. She woke him up in the morning, made him coffee. Kissed him before he went out.

5. "Will you go to the cinema with me, Sue?"

"Love to."

#### **5. Find examples of periphrasis, state its functions in every case.**

1. And therefore, uncle, though it has never put a scrap of gold or silver in my pocket, I believe that it has done me good, and will do me good; and I say, God bless it! [Dickens]

2. On the fifth day of November, 1718, which to the aera fixed on, was as near nine calendar months as any husband could in reason have expected, - was I, Tristram Shandy, Gentleman, brought forth into this scurvy and disasterous world of ours. [Sterne]

3. Joseph mumbled indistinctly in the depths of the cellar; but, gave no intimation of ascending; so, his master dived down to him, leaving me vis-a-vis the ruffianly bitch, and a pair of grim, shaggy sheep dogs, who shared with her a jealous guardianship over all my movements. Not anxious to come in contact with their fangs, I sat still - but, imagining they would scarcely understand tacit insults, I unfortunately indulged in winking and making faces at the trio, and some turn of my physiognomy so irritated madam, that she suddenly broke into a fury, and leapt on my knees. I flung her back, and hastened to interpose the table between us. This proceeding roused the whole hive. Half-a-dozen four-footed fiends, of various sizes, and ages, issued from hidden dens to the common centre. [Bronte]

4. Miss Bridget had always exprest so great a regard for what the Ladies are pleased to call Virtue, and had herself maintained such a Severity of Character, that it was expected, especially by Wilkins, that she would have vented much Bitterness on this Occasion, and would have voted for sending the Child, as a kind of noxious Animal, immediately out of the House; but on the contrary, she rather took the good-natur'd side of the question, intimated some Compassion for the helpless little Creature, and commended her Brother's Charity in what he had done. [Fielding]

**5. Match the terms with the examples:**

1. Anaphora	a) What can a beggar say against a crowd of so much respected gentlemen?
2. Epiphora	b) Sometimes he called her. Sometimes he even came to ask about Lucy or play with Ted.
3. Framing	c) John started to show interest in her. He phoned, sent flowers, met her at the station, spent hours at her threshold waiting for her to come out, threatened her that he would kill himself if she didn't say "I love you" again.
4. Anadiplosis	d) He couldn't go abroad alone, the sea upset his liver, he hated hotels.
5. Chiasmus	e) I love my Love, and my Love loves me!
6. Gradation	f) That evening was the most important And she looked marvellous that evening.
7. Antithesis	g) They lived through tortures of hunger and pleasures of exquisite restaurants.

8. Enumeration	h) Forget about yourself to be a gentleman. To be a gentleman you should think about others.
9. Asyndeton	i) She looked at him, at the guests, at the table, at the heap of presents, at the garland of funny balloons stuck to the ceiling.
10. Polysyndeton	j) My dream was some peaceful place. I did everything to find a peaceful place.
11. Rhetorical Question	k) In the society of her uncle, and aunt, and their children, and their dog, and their friends, he felt much better than with his own family.

**6. Find lexical, syntactical and lexico-syntactical stylistic devices in the following examples and define their functions.**

1. The ball was over - and the breakfast was soon over too; the last kiss was given, and William was gone. Mr. Crawford had, as he foretold, been very punctual, and short and pleasant had been the meal. [Austen]

2. Directly or indirectly, the desire for money, which then meant every good thing, was the motive of all this crime, the taproot of a vast poison growth, which the machinery of law, courts, and police could barely prevent from choking your civilization outright. [Bellamy]

3. A continuance in a place where every thing reminded her of former delight, was exactly what suited her mind. In seasons of cheerfulness, no temper could be more cheerful than hers, or possess, in a greater degree, that sanguine expectation of happiness which is happiness itself. But in sorrow she must be equally carried away by her fancy, and as far beyond consolation as in pleasure she was beyond alloy. [Austen]

4. It was hours later, in the very middle of the night, that one or God's mysterious messengers, gliding ahead of the incalculable host of his companions sweeping westward with the dawn line, pronounced the wakening word in the ear of the sleeper, who sat upright and spoke, he knew not why, a name, he knew not whose. [Bierce]

5. The harbours were sufficient; the country was timbered, but not too heavily; it was admirably suited for agriculture; it also contained millions on millions of acres of the most beautifully grassed country in the world, and of the best suited for all manner of sheep and cattle. The climate was temperate, and very healthy; there were no wild animals, nor were the

natives dangerous, being few in number and of an intelligent tractable disposition. [Butler]

6. As Deerslayer's examination was by this time ended, he dropped the butt of his rifle, and, leaning on the barrel, with both hands, he turned towards the girl with an interest the singular beauty of her sister had not awakened. He had gathered from Hurry's remarks that Hetty was considered to have less intellect than ordinarily falls to the share of human beings, and his education among Indians had taught him to treat those who were thus afflicted by Providence, with more than common tenderness. Nor was there any thing in Hetty Hutter's appearance, as so often happens, to weaken the interest her situation excited. An idiot she could not properly be termed, her mind being just enough enfeebled to lose most of those traits that are connected with the more artful qualities, and to retain its ingenuousness and love of truth. It had often been remarked of this girl, by the few who had seen her, and who possessed sufficient knowledge to discriminate, that her perception of the right seemed almost intuitive, while her aversion to the wrong formed so distinctive a feature of her mind, as to surround her with an atmosphere of pure morality; peculiarities that are not infrequent with persons who are termed feeble-minded; as if God had forbidden the evil spirits to invade a precinct so defenceless, with the benign purpose of extending a direct protection to those, who had been left without the usual aids of humanity. Her person, too, was agreeable, having a strong resemblance to that of her sister's, of which it was a subdued and humble copy. If it had none of the brilliancy of Judith's, the calm, quiet, almost holy expression of her meek countenance, seldom failed to win on the observer, and few noted it long, that did not begin to feel a deep and lasting interest in the girl. She had no colour, in common, nor was her simple mind apt to present images that caused her cheek to brighten, though she retained a modesty so innate, that it almost raised her to the unsuspecting purity of a being superior to human infirmities. Guileless, innocent, and without distrust, equally by nature and from her mode of life, providence had, nevertheless, shielded her from harm, by a halo of moral light, as it is said "to temper the wind to the shorn lamb." [Cooper]

## **SEMINAR VIII STYLISTICS AND OTHER LINGUISTIC DISCIPLINES**

### **I Points for discussion:**

1. Text stylistics. Linguopoetics.
2. Stylistics of decoding. Text pragmatics.
3. Cognitive linguistics. Speech act theory.

### **II Practical assignment:**

**Analyze the abstracts according to the algorithm of stylistic analyses:**

#### **INTERPRETATION OF A TEXT**

1. Speak of the author in brief.
  - the facts of his/her biography relevant for his/her creative activities
  - the epoch (social and historical background)
  - the literary trend he/she belongs to
  - the main literary pieces (works)
2. Give a summary of the extract (story) under consideration (the gist, the content of the story in a nutshell).
3. State the problem raised (tackled) by the author.
4. Formulate the main idea conveyed by the author (the main line of the thought, the author's message).
5. Give a general definition of the text under study.
  - a 3rd person narrative
  - a 1st person narrative
  - narration interlaced with descriptive passages and dialogues of the personages
  - narration broken by digressions (philosophical, psychological, lyrical...)
  - an account of events interwoven with a humorous (ironical, satirical) portrayal of society, or the personage, etc.
6. Define the prevailing mood of the extract. It may be lyrical, dramatic, tragic, optimistic / pessimistic, sentimental, unemotional / emotional, pathetic, dry and matter-of-fact, gloomy, bitter, sarcastic, cheerful, etc.

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

- the exposition (introduction)
- the development of the plot (an account of events)
- the climax (the culminating point)
- the denouement (the outcome of the story)

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

Follow the formula-matter form. It implies that firstly you should dwell upon the content of the part and secondly comment upon the language means (Expressional Means and Stylistic Devices) employed by the author to achieve desired effect, to render his thoughts and feelings.

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

### **Abstracts to analyze:**

One of the worst natural sea disasters of the Second World War happened 65 years ago in 1944. The American destroyer USS Warrington was escorting a cargo ship off the Florida coast when a hurricane warning was received on September 12. The two ships parted company and later that night the Warrington faced the full force of what was possibly a Category 5 hurricane, with winds of more than 155 mph. Waves estimated at 21m (70ft) high pounded the ship, seawater flooded in, the main engine lost power and the Warrington was left wallowing in the monstrous seas, until the order went out to abandon ship at noon on September 13. Only 73 survivors were rescued, and 248 men were lost.

The hurricane continued to race up the East Coast of the US. It battered islands off North Carolina and sank two Coast Guard cutters escorting a stricken cargo ship, with the loss of 51 lives. Farther up the coast, a minesweeper sank with all 33 crew lost, and a lightship went down with the loss of 12 on board.

It was called the Great Atlantic Hurricane and although weakened as it sped northwards, the storm also pummeled Long Island, Rhode Island and finally hit Maine. In all, 390 lives were lost at sea and on land and about \$100 million of damage was caused. But today the northeastern coastline is

far more developed and a similar hurricane would cause tens of billions of dollars of damage (The Times).

### **SILHOUETTES By Katherine Mansfield**

It is evening and very cold. From my window the laurestinus bush, in this half light looks weighted with snow. It moves languidly, gently, backwards and forwards, and each time I look at it a delicate flower melody fills my brain.

Against the pearl sky the great hills tower, gorse-covered, leonine, magnificently savage. The air is quiet with thin rain, yet, from the karaka tree comes a tremulous sound of birds song.

In the avenue three little boys are crouched under a tree smoking cigarettes.

They are quite silent, and though terrified of discovery, their attitudes are full of luxurious abandon....And the grey smoke floats into the air — their incense, strong and perfumed, to the Great God of the Forbidden.

Two men pass down the avenue talking eagerly. In the house opposite are four beautiful squares of golden light. My room is almost in darkness. The bed frightens me — it is so long and white. And the tassel of the window blind moves languidly to and fro. I cannot believe that it is not some living thing.

It is growing very dark. The little boys, laughing shrilly, have left the avenue.

And I, leaning out of my window, alone, peering into the gloom, am seized by a passionate desire for everything that is hidden and forbidden. I want the night to come, and kiss me with her hot mouth, and lead me through an amethyst twilight to the place of the white gardenia. The laurestinus bush moves languidly, gently, backwards and forwards. There is a dull, heavy sound of clocks striking far away, and, in my room, darkness, emptiness, save for the ghostlike bed. I feel to lie there quiet, silent, passively cold would be too fearful — yet — quite a little fascinating.

## **Wounded in Belfast Explosion**

BELFAST, Northern Ireland - An explosion rocked a Catholic area of Belfast Wednesday and two men, said to be a father and his son, were taken to the hospital with extensive injuries, officials said.

The BBC cited "security sources" as saying an explosive device caused the blast, while other media said gas workers had ruled out a gas explosion. Northern Irish police said it was not yet clear what prompted it.

The explosion came a day after a pro-British guerrilla group, the Ulster Freedom Fighters, threatened to end its six-year cease-fire unless Catholic republicans stopped attacking Protestants in Belfast.

Northern Ireland's ambulance service said two men aged about 30 and 60 had been seriously injured. One was still conscious afterward, and both were given life-support treatment on the way to Belfast's Royal Victoria Hospital.

A hospital spokeswoman said the condition of the men – whom witnesses identified as a father and son – was "stable", that the injuries were not life-threatening.

A photographer at the scene said a hole had been blown on the roof of a shed in the garden of a terraced house in the west Belfast neighborhood.

A guerilla bombing would throw the province's fragile peace process into turmoil. Minority Catholic republicans and pro-British Protestants resumed ruling the province together only in late May.

Britain has threatened to suspend the home rule government if guerilla groups break their cease-fires.

## **HOTEL *PLAZA ATHENEE***

New York

### **“SUMMER IN THE CITY”**

Discreetly located amid the elegance of Madison and  
Park Avenues lies the charm of a European-style hotel.

\$ 310

\$ 340

Traditional room

Superior room

\$ 370	\$ 550
Deluxe room	One-bedroom suite
*per room, per night, excluding taxes	

## WELDING

Today's welding requirements have become more stringent with regard to the quality and appearance of a typical weld. Manufacturers are addressing quality and consistency issues by looking more closely at all parts of their welding operations. Here, we look at welding system components, and focus on those that may have been ignored in the past, but are vital to producing small parts.

### **Weld Quality--Today's Expectations**

Quality in all manufacturing areas is now demanded, rather than hoped for or applauded when received. Welding, the last process in the manufacturing cycle, is also subject to this demand and has been making its own changes to keep up with changing times.

It also seems to be a general trend that most modern products are becoming more physically compact. Thus, it is incumbent upon the welding process to be more precise and to apply the right amount of heat in exactly the right place. In short the modern world requires precision welding, welding that can be repeatedly executed within a close set of tolerances.

### **What Kinds of Miniature Parts Require Precision Welding?**

A surprisingly large number of products, including batteries, capacitors, sensors, pressure devices, light bulb filaments, metal bellows and seals, and surgical tools, require precision welding to seal, shape, or join to complete the manufacturing process. Not only must these welds be extremely reliable because of the product's critical nature, they must also be created without compromising the device's function.

Welding is considered by many to be more of an art rather than a true mathematical science. It seems to change gradually rather than quickly, and often lags behind the other manufacturing processes in investigating the full details of its own technologies. Progressive manufacturers are now changing this thought paradigm and are willing to investigate any technology that can improve output consistency.

The science of welding is extremely complicated with an immense number of variables to consider, not only in the welding processes and

equipment available, but also in the detail of consumable elements and how they affect the welded output.

### **Joining & Welding Processes: A Quick Review**

In the manufacturing industry, the two most popular methods used for precision joining are the TIG and plasma weld processes.

TIG and plasma welding processes were originally developed to provide a means to produce acceptable weld quality on a variety of metal materials and alloys. Advances in power supplies, welding techniques, and process controls have allowed for greater weld accuracy. The process is now used in even more precision and miniature applications.

In the Gas Tungsten Arc Welding process (GTAW), also referred to as the Tungsten Inert Gas process (TIG), an electric arc is established between a tungsten electrode and the part to be welded. To start the arc, high voltage breaks down the insulating gas between the electrode and the workpiece. Current is then transferred through the electrode to create an electrode arc. The metal to be welded is melted by the arc's intense heat and fuses together. The plasma weld process is a TIG welding variant with an additional copper housing around the electrode that directs and further constricts the arc. Both processes use a Tungsten electrode ground to a point both as the source of the arc ignition and as an transfer medium.

### **Welding System Elements**

A typical welding system consists of the following elements:

- Welding power supply
- Arc starter
- Welding torch
- Tungsten welding electrode
- Welding parameters

*Welding Power Supply:* Historically, welding power supplies were often large crude devices to deliver electrical power to a welding arc. Power supplies have been improved, and now offer faster response, with accuracy and reliability in a more compact design.

*Arc Starters:* High frequency arc starters were the primary means of starting a TIG arc. Now, the welding industry also offers DC arc starters. These devices offer better arc starting, longer electrode life, and less electrical noise that may cause interference with other electrical or control systems near the welding system.

## DIRECT CURRENT VS ALTERNATING CURRENT

The difference between alternating current (AC) and direct current (DC) is really as simple as their titles suggest. Direct current is steady and flows in one direction (hence, it flows directly) while alternating current rises and falls as it continually changes direction (hence, it alternates). They are both essentially the same thing; a flow of electrons. However there are fundamental differences between them and these differences can be found in two places how the electricity is generated, and how it is used.

Alternating current is the type which flows to your house through the power lines. The reason for this is simple it is the easiest to generate from conventional power plants. Alternating current is produced in generators which involve moving parts, such as coal power stations, wind turbines and hydro power. All of these involve a moving part (the rotating turbine) and that is what makes the power generated become AC. Put simply, as the turbine rotates it creates a moving magnetic field, which pushes and pulls at the electrons in the wire. This causes them to move forward and backwards quite rapidly. This generates a current which is constantly changing direction; hence it is an AC current. The current follows a sine wave pattern.

Direct current is the type which is generated from batteries and solar panels. DC current needs to be generated from a source with no moving parts. The chemical energy provided inside a battery pushes the electrons in one direction. The current produced therefore flows directly around the circuit on one direction. Unlike AC, the current remains at a constant level.

Since AC current is used for power transmission, all devices which plug into the mains supply use AC. However, many of these devices, electronics in particular, actually have a built in AC/DC converter. This is because the electronics require the stable and steady current that DC provides. The constant reversing of AC would cause problems on such devices. On other devices, like light bulbs, it doesn't make much of a difference whether they are powered by AC or DC. When a light bulb is powered by AC, it is actually constantly fading on and off. It does this so fast that it appears to be on constantly. Devices like washing machines can only function on AC, as the motor requires an alternating current to spin. However, in recent times this has become more complicated. Whilst the

motor runs on AC, the washing machine's screen and computer are running on a DC converter.

AC and DC cannot be "compared" in such a way as to say outright that one is better than the other. Instead, they each have their separate advantages and disadvantages. They both have their separate uses, and without them much of the devices we rely on so much would simply not function.

In order to power all our devices and appliances, we need power. This is generated by power plants and are delivered to us in a variety of ways. Direct current and alternating current are the two ways of transferring power from one point to another with the use of conductors. The main difference between the two is in how the current flows. Direct current, commonly abbreviated as DC, flows uniformly in one direction while alternating current, also commonly abbreviated as AC, changes direction at a given rate or frequency. The main consequence of this is the polarity of the voltage. With the DC, the polarity remains constant while with AC, it constantly switches between positive and negative. With AC, the voltage is expected to constantly reverse and polarity is not really important. That's why you can plug-in your appliances to a wall socket in either orientation and not have any problem. Because DC keeps a constant polarity, it is important that you pay attention to how you connect your device as reversing the polarity can damage your device. A good example of this is battery operated devices. As you can only get DC from batteries, battery operated devices clearly indicate how they should be placed. The primary reason for the proliferation of AC is the relative ease and efficiency in increasing and decreasing the voltage. This is achieved with the use of transformers and the amount increased or decreased is determined by the amount of windings. Although it is also possible with DC, it is a lot more complex or inefficient to do. This is also the reason why AC is used in the electrical mains. While it is easier to generate lower voltages, high voltages incur lower losses during transmission. Before transmission, the AC voltage is stepped up to hundreds of kilovolts and then lowered back down to 110 or 220 volts once it reaches its destination. As already stated above, AC has two well established standard voltages that are in use around the world; 220V and 110V. With DC, voltages vary widely among different devices. Typical values include 1.5V, 3.7V, 6V, 9V, 12V, 24V, and so on.

## **MY HEART IS IN THE HIGHLAND**

My heart's in the Highlands, my heart is not here,  
 My heart's in the Highlands a-chasing the deer -  
 A-chasing the wild deer, and following the roe;  
     My heart's in the Highlands, wherever I go.  
 Farewell to the Highlands, farewell to the North  
 The birth place of Valour, the country of Worth;  
     Wherever I wander, wherever I rove,  
     The hills of the Highlands for ever I love.  
 Farewell to the mountains high cover'd with snow;  
 Farewell to the straths and green valleys below;  
 Farewell to the forests and wild-hanging woods;  
 Farewell to the torrents and loud-pouring floods.  
 My heart's in the Highlands, my heart is not here,  
 My heart's in the Highlands a-chasing the deer  
 Chasing the wild deer, and following the roe;  
     My heart's in the Highlands, wherever I go.

## **VALIDITY**

This Contract comes into force from the moment of singing it by the both parties and valid till complete fulfillment of the obligations by the parties.

This Agreement is operative as from the day of its singing by both parties and will be valid for \_\_\_\_\_. If, one month before the expiration of the above period of time, neither party notifies in writing of its desire to terminate this Agreement or to alter its terms and conditions, the Agreement is automatically extended for \_\_\_\_\_ months. Irrespective of the expiration of the Agreement or its cancellation the parties are to fulfill their obligations under contracts made prior thereof.

This Contract is made out in two languages English and Russian and both the texts are authentic.

The present Contract is drawn in English and in Russian in duplicate, valid equally, a copy for either of the Parties. The present contract together with Appendixes Nos. 1, 2 consists of 9 pages.

This contract is made in two originals in English and in Russian, one, for the Sellers, and the other one, for the Buyer.

It is expressly agreed that this written Contract embodies the entire agreement of the parties in relation to the subject matter hereof and that no understanding or agreement verbal or otherwise in relation thereto exist between the parties except as herein expressly set forth.

Except as expressly provided in this Contract, neither the Sellers nor the Buyers shall be liable for consequential, indirect or special losses or special damages of any kind arising out of, or in any way connected with the performance or failure to perform this Contract.

In other respects that are not specified in the clauses and conditions of the present Contract the Parties will adhere to the correspondent clauses of the Vienna Convention of UNO of 1980.

This contract comes into force on the date of its signing by authorized representatives of the Seller and the Buyer. This Contract is valid till \_\_\_\_\_ 20\_\_\_\_.

The present Contract is signed in three original, per one for Buyer, Seller and Consignee, each is in Russian and English languages both texts have equal force. The Contract comes into force from the date of its signing.

This Contract is executed in two copies, each in the English and Russian languages. In case of differences between English and Russian versions the English version has the priority each of the parties has taken one copy.

In other respects that are not specified in the clauses and conditions of the present Contract the Parties will adhere to the correspondent clauses of the Vienna Convention of UNO of 1980. In the event any of the clauses or/and conditions of the present Contract is recognized invalid or/and of no juridical power by governmental officials, court or arbitration of the Seller's or Buyer's country, such recognition does not influence the validity of any other clauses and conditions of the present Contract.

All correspondence, connected with the fulfillment of the Contract, shall be in English or Russian language. The present contract is drawn up in two original copies in Russian and English, the both texts are identical. The present Contract together with Appendices consists of \_\_\_\_ pages. The Contract comes into effect from the date of its signing.

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