

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

Запорізький національний технічний університет

МЕТОДИЧНІ РЕКОМЕНДАЦІЇ

до виконання контрольних робіт з дисципліни “Стилїстика» для
студентів ІІІ курсу спеціальності 035.041 Фїлологїя (германські мови
та лїтератури (переклад включно), перша – англїйська)
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Затверджено
на засіданні кафедри теорії та
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Preface

Being a good translator means knowing not only the source and the target languages but also understanding the nuances, the connotations of the original words and sentences. You should know, what is the force of certain expressions, expressive means, separate words or what is not said (hidden) but could be understood from the context. So you should be attentive to details, connotations and stylistic colouring of the texts. You also must be aware of the genre. A scientific article should be translated quite differently comparing to a literary text. So a translator must be a trustworthy and invisible mediator who provides an equal version of the source text. And Stylistics offers some knowledge to achieve that level of mastery.

Stylistics as a branch of applied linguistics is dedicated to study the language in use, which depends on speaking situations as well as on an individual writing manner of the author. It aims to study the nature, functions and structure of stylistic devices, on the one hand, and, on the other, to study each style of language as classified, its aim, its structure, its characteristic features and the effect it produces, as well as its interrelation with other styles of language under different circumstances of communication.

Contrastive stylistics is a branch of stylistics that studies and compares the stylistic systems of two or more languages. It determines both isomorphic (dominant or common) and allomorphic (divergent) features of two or more languages in stylistic aspects. The tasks of Contrastive Stylistics are: to contrast source texts and their translations and to contrast source texts in two languages with the aim to find isomorphic (common) and different features or characteristics.

After completing the course of Stylistics you are expected to:

- understand the differences between functional styles;
- name characteristics of each style;
- be able to distinguish various expressive means and stylistic devices;
- analyze the linguistic and stylistic choices a writer makes to produce a certain effect.

In this individual work you should do three tasks. In the first task you should give definitions of the terms, compare them with others close in meaning, and give examples. The second task is dedicated to various

aspects of stylistics. In some variants it is necessary to determine the style of the abstract and describe its general, lexical, and syntactic features. In others you should find transpositions in various parts of speech and explain the purpose of such deviations. There are also variants where you should analyze expressive means and stylistic devices stating their pragmatic function.

Third task deals with text analysis. All the abstracts must be analyzed according to the following algorithm:

INTERPRETATION OF A TEXT

1. Determine the style of an abstract and analyze its general features.
2. Give the summary of the extract (story) under consideration.
3. State the problem and the main idea raised by the author.
4. Describe stylistic devices and expressive means and explain their functions in the given abstract. Give a detailed analysis of each logically complete part. Firstly you should dwell upon the content of the part and secondly comment upon the language means used by the author to achieve a desired effect, to render his thoughts and feelings.
5. Sum up your own observations and draw conclusions. Point out the author's language means which make up the essential properties of his or her individual style.

Variant 1

1. Explain the following notions of Stylistics: *style and genre, neutrality and expressiveness, context and text, local or national colour.*

2. 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 20_ , 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

3. Analyze the abstracts according to the algorithm of stylistic analyses:

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.

Variant 2

1. Explain the following notions of Stylistics: *metaphor and metonymy, stylistic devices vs expressive means, text categories.*

2. Analyze stylistic peculiarities of the following texts:

1. (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.

2. (a classified advertisement)

Profitable Bar For Sale

Crowborough, East Sussex

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

3. (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)

3. Analyze the abstracts according to the algorithm of stylistic analyses:

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

Variant 3

1. Explain the following notions of Stylistics: *synecdoche and metonymy, simile and metaphor, context and text, individual style.*

2. Read the passages below and analyze 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)

3. Analyze the abstract according to the algorithm of stylistic analyses:

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

Variant 4

1. Explain the following notions of Stylistics: *pun and zeugma, neutrality and expressiveness, figures of quantity.*

2. Analyze stylistic peculiarities of the following texts:

1. (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 H₂O. Phase is a physical property of matter and matter can exist in four phases – solid, liquid, gas and plasma.

2. (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.

3. 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)

3. Analyze the abstracts according to the algorithm of stylistic analyses:

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.

Variant 5

1. Explain the following notions of Stylistics: *style and genre, neutrality and expressiveness, context and text, local or national colour.*

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

1.

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

- Infirmary 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)

2.

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)

3.

... 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)

3. Analyze the abstracts according to the algorithm of stylistic analyses:

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 signing 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 signing 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.

Variant 6

1. Explain the following notions of Stylistics: *style and genre, neutrality and expressiveness, context and text, local or national colour.*

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

1.

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)

2. 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 by *The Best of Rumpole* J.Mortimer)

3.

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).

3. Analyze the abstract according to the algorithm of stylistic analyses:

CHILD OBESITY PLAN TARGETS SWEETS AT CHECKOUTS

Sweets and fatty snacks sold at checkouts and as part of supermarket deals will be banned under new government proposals to halve childhood obesity in England by 2030.

Tighter restrictions on junk food ads on TV and online are also planned, as well as mandatory calorie labelling on restaurant menus.

Health Secretary Jeremy Hunt said the measures gave "power to parents to make healthier choices".

The plans have been broadly welcomed.

The proposals form part of the government's updated Childhood Obesity Plan, which was widely criticised for being too weak when it was launched two years ago.

With one in three children now overweight or obese by the age of 11, this updated plan targets stores, industry and advertisers that use "pester power" to sell food high in fat, sugar and salt to children and families.

It also pledges to "help close the deprivation gap" by looking at why children from poorer areas are more than twice as likely to be overweight.

The plan encourages all primary schools to introduce a daily "active mile" for children. Official advice recommends children should do 60 minutes of activity per day.

The measures, which will open for consultation by the end of the year, include:

Banning the sale of sweets and snacks at checkouts, shop entrances and in buy-one-get-one-free deals

New restrictions on advertising unhealthy food to children on TV and online, which could include a pre-9pm ban

Clear calorie labelling in restaurants, cafes and takeaways, to help families know what they are eating

Ending the sale of energy drinks containing high levels of caffeine, to children

Mr Hunt told the BBC that under the proposals all the big restaurant chains would have to provide calorie labelling, but there could be possible exemptions for smaller businesses.

He said the cost of obesity was too great to ignore.

"Parents are asking for help - we know that over three quarters of parents find offers for sugary sweets and snacks at checkouts annoying.

"It's our job to give power to parents to make healthier choices, and to make their life easier in doing so."

Halving childhood obesity in England in the next 12 years would mean 700,000 fewer children being obese by 2030, the government said.

Prof Dame Sally Davies, chief medical officer for England, called the plan "strong, robust and bold" while Public Health England said the steps announced would help "turn the tide" on the obesity epidemic.

Prof Russell Viner, from the Royal College of Paediatrics and Child Health said the measures would "help all families to make healthy choices and make a real difference in the lives of children and young people".

Tim Elwell-Sutton, assistant director at the Health Foundation, said it was a "positive step forward" but "we await to see how these ideas will be turned into action", while Caroline Cerny, of the Obesity Health Alliance, urged "swift action" to "make these commitments a reality".

The British Retail Consortium said retailers were "fully committed" to the health of their customers.

Some supermarkets, including Tesco, Aldi and Waitrose, have already stopped selling sweets and chocolate at checkouts.

Scotland's First Minister set a target to cut child obesity by half by 2030 in May.

Scotland's Public Health Minister, Aileen Campbell, said the government would be setting out its diet and healthy weight delivery plan "very soon", adding that it had been "clear in its intention" to tackle price promotions on junk food (From: www.bbc.com)

Variant 7

1. Explain the following notions of Stylistics: *figures of quality, lexical expressive means.*

2. Point out cases of transposition in nouns, verbs, pronouns, and adjectives 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. Tula makes the bestest dessert in the whole, whole world.
5. 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.
6. 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 I can set eye on.
7. "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."
8. Well, Mr. Gibson was telling me this boy of his is attending three evening classes a week.
9. 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.
10. I gather that you are underwhelmed.

3. Analyze the abstract according to the algorithm of stylistic analyses:

THE DISCOUNT AIRLINE MODEL IS COMING TO ROCKET LAUNCHES

A slew of new startups are vying to serve the booming market for small satellites by launching small rockets more frequently and cheaply

When a sleek 17 meter-tall rocket called Electron blasts off from a pad at Mahia, New Zealand sometime between tomorrow and July 6 it will become the first flight bearing the payload for actual paying customers for its owner Rocket Lab—the standard-bearer of a new breed of small rocket launch companies.

The rockets are much smaller than SpaceX's 70 meter Falcon 9, which costs roughly \$62 million per flight. They're also smaller than the 60 meter Atlas V of the United Launch Alliance, which can cost roughly \$200 million to get into space, once an ongoing subsidy to maintain readiness is taken into account. These new companies—Rocket Lab, Vector, and Virgin Orbit—are selling flights on much smaller rockets for between \$3 and \$15 million.

Serving the booming industry, which launched more than 300 small satellites in 2017, these new launch companies are applying a discount airline approach to low-Earth Orbit, offering more frequent flights to more destinations, and at much lower prices. This is literally rocket science, and the risks of fiery explosion, costly technical delays, and regulatory snafu are omnipresent. But the Rocket Lab launch shows that the business model, which already looks good on paper, may actually work in the real world, for the many satellite operators who want to get into low Earth orbit but can't afford to hitch a ride with the American biggies, or the space agencies of Russia, India, or the E.U.

Rockets on Demand

A crucial appeal of these new launch companies is how fast and nimbly they can get a launch going, from mission planning to actually getting a bird in the air.

"By the time you sign contracts, get all licenses, exported, just integrate onto launch vehicle it's normally a 12 month process," says Rocket Lab CEO Peter Beck. "We can do it in 12 weeks."

Small satellite companies that can't afford to pay the entire cost of a rocket launch have traditionally bought excess space on someone else's mission.

"We call that hitchhiking to space," says Virgin Orbit vice president Will Pomerantz. "Hitchhiking can be an affordable way to get where you need to go. But whether on Earth or in space, you don't control when you leave and where you get dropped off. And there's lots of rules about what you can and can't do in the vehicle."

Not having control over the when and where of a launch can be fine for certain satellites. But it can also be a deal-breaker when mission requirements get very specific.

"If you have a deal with the NFL to get a picture of the Super Bowl, but your satellite's in the wrong orbit, and instead you get pictures of the parking lot an hour before the game, that's not going to do you any good," Pomerantz says.

A major reason Vector CEO Jim Cantrell decided to start his own small rocket launch company was because of the frustration having to wait for a hitchhiking opportunity to come up. As former project team manager for the non-for-profit Lightsail solar-sail satellite, run by the Planetary Society, he and other scientists started designing the craft in 2009. In 2010, science television presenter Bill Nye took over leadership of the Planetary Society, but the group has been waiting to find a flight to the proper orbit high enough for thrust by the solar sail to overcome atmospheric drag ever since. (The first Lightsail went up at too low of an orbit in 2015, in order to test the sail deployment mechanism).

"There were so few flights for that particular orbit, even though it's very common orbit for lot of imaging satellites, that we had to wait nearly a decade for a flight," Cantrell says. "That was a formative experience for me. Bill Nye has spent the last 6 or 7 years trying to get a flight for it."

(By Andrew Rosenblum, from: www.popsci.com)

Variant 8

1. Explain the following notions of Stylistics: *style and genre, neutrality and expressiveness, context and text, local or national colour.*

2. Point out cases of transposition in nouns, verbs, pronouns, and adjectives in the following examples:

1. There were a pack of the young marrieds, the success-prone ones.
2. Have you heard of a Somebody Scott Blair, by the way?
3. Of the passers-by, the younger ones wore jeans and sneakers, but their elders were still huddled in their warmes.
4. Euro Disneyland, Europe's biggest, drop-dead-gorgeousest theme park.
5. It was meatiest place Miss Matfield had ever seen.
6. Now the sight of her in the miniest of miniskirts ... was too much for him.
7. This was the most unkindest cut of all.
8. God, things are going to get into the dammedest mess without Dana.
9. Page smiled wearily. "Do I look that bad?"
10. Being an optimist after you've got everything you want doesn't count.

3. Find lexical, syntactical and lexico-syntactical stylistic devices in the following examples and determine 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]

Variant 9

1. Explain the following notions of Stylistics: *style and genre, neutrality and expressiveness, context and text, local or national colour.*

2. Point out cases of transposition in nouns, verbs, pronouns, and adjectives in the following examples:

1. I don't want to get into all the whys and wherefores.
2. I came out of nowhere into the here.
3. Griffin, she isn't short of a few bucks. She's Lili – the actress, the Lili.
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. 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. The traffic in and out of the shop was heavy, but the buyers were less plentiful than the lookers and askers.
10. "You needn't 'sir' me quite so much," he added.

3.

A. Analyze the abstracts according to the algorithm of stylistic analyses:

CHARACTERISTICS OF A DANCER

Dancing involves a careful blend of physical and psychological characteristics.

Being a professional dancer requires the innate talent to interpret and communicate stories and feelings through the physical form. However, what appears artful and flawless onstage is the result of much more than natural talent. Dancers also rely on the characteristics

of physical stamina and fitness, perseverance, memory retention and other qualities to showcase enjoyable performances for their audiences.

Physical Strength

Without physical fitness and stamina, dancers cannot successfully perform. Their art requires hours of workouts to maintain proper weight and fitness, as well as enough energy to physically withstand long hours of rehearsal. They must also maintain a high degree of physical flexibility for the many types of skilled movement expected of them. Another necessary physical characteristic for dancers is balance, so that they remain in symmetrical form, coordinated and staying in rhythm as they dance. Additionally, dancers need to be conscious of diet and nutrition to keep their physical systems intact.

Creativity

Dancers require creativity, which helps them to express the music and story lines they dance to using unique body movements. This artistic ability allows dancers to communicate ideas through physical expression, and come up with new ideas to add to dance routines. A sense of musicality, such as in rhythm, goes along with the creativity that dancers need to perform well.

Teamwork

Dancers almost always need to work with others, even if they occasionally perform solo. They must be able to take direction from their choreographer, and the characteristic of teamwork is equally essential for coordinating their dance routines with other dancers in their company or production group. Being able to communicate and respond to others' cues on the dance floor is essential for flawless execution of often complex dance moves. A high degree of trust must also be developed as part of working with a team – for example, when a dancer performs a dangerous move that requires a partner to catch her or hold her in position.

Persistence

Dancers do not achieve seamless performances without careful and consistent practice – over and over again. It may take them years before they develop the expertise to perform professionally. They must have the characteristic of persistence or perseverance to keep rehearsing their moves and routines until they are perfect – with the ability to learn quickly and retain information. A "can do" attitude is the only one that

ensures dancers succeed at their craft. They can't give up until they achieve the goals of their choreographer or producer, and then must persist in learning the next step or routine for their next audition (By Anna Windermere, from: <http://work.chron.com/characteristics-dancer-13633.html>)

B. 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.”

Variant 10

1. Explain the following notions of Stylistics: *style and genre, neutrality and expressiveness, context and text, local or national colour.*

2. Point out cases of transposition in nouns, verbs, pronouns, and adjectives in the following examples:

1. Of all forms of property their respective healths naturally concerned them most.
2. Monsieur is a real Monte Cristo.
3. In the boy, the Darthy and the Forsyte were struggling.
4. "I think this story-writing is the fooliest yet", scoffed Marilla.
5. His shoulder-length hair was blackest black, his blue eyes shadowed so that they appeared black as well.
6. 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.
7. Yes, and that fellow, his cousin Jolyon, who had gone off with her was looking very shaky, they said.
8. He had known but one real passion in his life – for that first wife of his – Irene.
9. It was interesting for an old people watcher like me.
10. Maybe I think of the cartoon because we're all so unwonderful.

3.

A. 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 area 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 disastrous 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 ruffian 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 expressed 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-natured side of the question, intimated some Compassion for the helpless little Creature, and commended her Brother's Charity in what he had done. [Fielding]

B. 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.

C. 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.

D .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.

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