Stylistics: Theory and Contextualization

STUDENTS GUIDE

BY

ȘCHIOPU LUCIA

Aprobat în ședința Senatului, proces-verbal nr. 9 din 30.03.2023, Universitatea Pedagogică de Stat "Ion Creangă" din Chișinău.

Autori:

- **Şchiopu Lucia**, dr., conf. universitar

Recenzenţi:

- Usatîi Larisa, dr., conf. universitar
- Baker Larry, dr., conf. universitar

TABLE OF CONTENTS

Foreword

The Guide for students *Stylistics: Theory and Contextualization* reveals the theoretical and practical aspects of English Stylistics. It focuses on:

• The regularities of language use in various contexts of communication;

• Style classification rules, criteria, and genre separation;

• Research into functional substyles and styles;

• The relationship between linguistic forms (oral and written) and functional styles.

This textbook is aimed for undergraduate students who are majoring in English philology, Translation and Interpretation as well as other fields that include English language studies.

The students Guide *Stylistics: Theory and Contextualization* contains a theoretical background and a practical framework that can develop the students' competences in comprehending the textual meaning. The book gives the foundation of analyzing the language of literature and science using linguistic concepts and language means, with the goal of explaining how literary meanings are created by specific stylistic expressive and emotive patterns.

Here can be found the definitions of stylistic devices, stylistic concerns, layers and their contextualization within the stylistic design, functional styles and their integration within the literary text.

Lecture 1. Defining Stylistics and Functional Styles.

The term "stylistics" originated from the Greek word "stylos," which means "a sharp object used for writing", in other words a pen. Over time, it took on a variety of meanings, each of which was relevant to a particular investigation of language components and how they were used in speech. Stylistics is a branch of linguistics that examines the expressive means, stylistic devices, functional speech patterns as well as the various expressive tools and techniques used in language.

Functional language styles refer to the various textual genres that are characterized by the pragmatic component (the goal) of the communication. The precise language mediums that guarantee the intended outcome of the utterance are stylistic devices and expressive tools.

Language style is formed by every speaker as a result of a systematic use of language expressive and emotivee means.

A system of coordinated, interconnected, and interconditioned language techniques is known as a functional style. Its purpose is to fulfill a certain communication function while striving for a specified outcome (Galperin, I. R).

One of the first linguists to describe the various types of functional styles according to their purpose or objectives was academician V.V. Vinogradov. He classified them in:

1) the colloquial style, used for communicating

2) the official and scientific styles, used to inform

3) the publicist and belles-letters styles, used to produce an emotional impact on the listeners or readers.

The colloquial style is typical of direct communication; official, scientific, and publicist styles are utilized in situations involving indirect communication.

Arnold mentions 4 styles:

1) poetic; 2) scientific; 3) newspaper; 4) colloquial.

I.R. Galperin maintains that there are 5 styles in English:

1) the belles-letters style

2) the style of publicistic literature,

3) the style of newspapers

4) the style of scientific prose

5) the style of official documents.

Each style is subdivided into a number o f substyles:

The belles - letters style consists of:

1) the language style of poetry;

2) the language style of emotive prose

3) the language style of drama.

The publicistic style consists of:

1) the language style of oratory

2) the language style of essays;

3) the language style of articles in newspapers and magazines.

The scientific prose style consists of:

1) the language style of humanitarian sciences;

2) the language style of exact sciences;

3) the language style of popular document style.

The official document style consists of:

1) the language style of diplomatic documents;

2) the language style of business documents;

3) the language style of legal documents;

4) the language style of military documents.

The newspaper style consists of:

1) the language style of brief news items and communiques;

2) the language style of newspaper headings;

3) the language style of notices and advertisements.

The selection of a specific functional style may be influenced by the relationships between the communicator and the participants to the speech act.

If the relationships are cordial and relaxed, the tone is informal. If the relationships are formal and restricted, the setting is formal i.e.bookish.

In this regard, we can classify functional styles into three categories:

1) an emotionally charged style,

2) a purposefully unemotional style,

3) a neutral style.

The real meaning of the word "style" is a particular manner or technique; the elements of the style are: Brevity, Clarity, Flow, Simplicity, Unity.

The word "individual style" refers to the area of linguistic and literary study that examines the unique ways that different writers employ language to produce the desired effects. The distinctive blend of linguistic constructions, expressive techniques, and stylistic elements that are particular to a given author enable easy identification of that author's work. Style refers to **ways of speaking** - how speakers use the language means to make meaning in social contexts. Characteristics of style include the: diction (word choice), sentence structure and syntax, types of stylistic devices used, rhythm and intonation, rhetorical patterns (e.g. narration, description, rhythm) etc.

The key distinguishing characteristics of individual style are language selection or purposeful decision, as well as how the aspects of choice are handled. The people reach the issue of the norm through the treatment of the selected pieces. The phonemic, morphological, lexical, and syntactical patterns that are prevalent in language-in-use at a particular time are collectively referred to as the **norm**.

Questions

1. Describe what stylistics is?

2. Describe what style and individual style are?

3. Which primary functional styles can be distinguished in English?

4. Name the substyles o f the main functional styles?

5. What is individual style and norm?

Lecture 2. Stylistic Classification of the English Vocabulary.

The English language vocabulary may be divided into 3 main layers:

1) the literary (bookish), which is typical o f formal styles;

2) the neutral, which is used in different styles;

3) the colloquial style.

E.G.

bookish	neutral	colloquial
Infant	*Offspring, child*	*kid*

The **literary** vocabulary consists of the following groups of words:

1) common literary,

2) terms and learned words,

3) poetic words,

4) archaic words,

5) barbarisms and foreign words,

6) literary coinages plus nonce-words.

The **colloquial** vocabulary falls into the following groups:

1) common colloquial words,

2) slang,

3) jargonisms,

4) professional words,

5) dialectal words,

6) vulgar words,

7) colloquial coinages.

Neutral words are the main source o f synonyms and polysemy and have no special stylistic colouring.

Common literary terms are primarily employed in formal writing and speaking. Colloquial terms are in opposition with common literary terms. It becomes clear that this is the case when literary and informal synonym pairs can be created that oppose one another.

Colloquial	Neutral	Literary
Go on	Continue	proceed
daddy	Father	parent

Words have upper and lower ranges in both literary and everyday usage. The lower range of literary terms moves closer to the neutral layer and has a pronounced feature to do so. The top range of the colloquial layer can be characterized in the same way and it can enter the neutral layer extremely quickly.

Terms are the words that are specifically related to the terminology used in a given science, discipline, or art. Most often, terms are used in specialized works that discuss concepts in a particular field of study.

A relatively thin layer of the unique literary lexicon is made up of **poetic and highly literary** words. They are largely obsolete and seldom ever used. Poetic words seek to have a greater impact. The primary purpose of poetic language is to sustain the unique, heightened atmosphere of poetry.

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight

Even if they are no longer in use, obsolete terms are nonetheless known to anyone who speak English. The meaning of **archaic** terms has either completely disappeared from modern English or has evolved to the point where it is impossible to recognize them. Since they are commonly used in poetry, archaic terms are considered a part of its language.
Behold! - Look!
Hark! - Listen!
Whilst - while.Nay!

Historisms - are words which reflect some phenomena belonging to the past times: *knight,*
archer.

Barbarisms or foreign words are comparatively new borrowings, which are new, fresh and not completely assimilated borrowings from other languages: *bon mot - clever saying.*

Literary coinages may fall into the following groups:
1) **neologisms** are words that have recently come into the language and are still felt as new: eg. *snowclone, xerox, googling, photoshopping*;
2) **terminological** coinages designate newborn concepts;
3) **stylistic** coinages are words coined because their creators seek expressive utterance: eg. *anti-hero;*
4) **nonce-words** are words coined to suit one particular occasion: eg. / *am wived in Texas and 2 motherin-lawed, uncled and aunted and cousined.*

We distinguish between Standard English and non-standard English, which is represented by dialects and varieties, with regard to the language's established literary norm. **Dialects** are the regional variations of a language that are spoken within a nation. Northern and southern dialects of English are distinguished from one another.

Dialectal terms are those that during the process of integrating the English national language, remaine outside of its literary bounds. They are typically used only within a certain geographic area. They can be found in the passionate prose style. The use of the language outside of the nation (the USA, Canada, Australia, and New Zealand) is referred to as "variants."

Special colloquial vocabulary includes:

Slang is anything that falls below the level of formal language and is unique to a certain group. It is the usage of casual phrases and expressions that are not generally accepted in the language or dialect of the speaker but are more socially acceptable. Slang is frequently used to allude to topics that are taboo. Although it may be popular among young people, it is utilized by people of all ages and social groups and is frequently used to identify with one's peers. Slang is the informal lexicon used by a particular social group, such as teenagers, soldiers, prisoners, and thieves: eg. *props* - respect, recognition (Gotta give that girl props for her web site...)

off the hinges - similar to off the hook, something is outstanding, great ("Yo, that concert was off the hinges!")

warez - the de facto standard term for a piece of pirated software/music/movies copied from a friend or downloaded from the Internet. (This website has a huge abundance o f warez on it!)

dot gone - unsuccessful internet company (ex. pets.com)

Jargonisms are words whose aim is to preserve secrecy within one or another social group. They need no explanation:

Grease - money

L oa f - head

Slang in contrary to jargon is obvious and needs no translation.

Argot is a secret language used by various groups - including, but not limited to, thieves and other criminals – to prevent outsiders from understanding their conversations.

The term *argot* is also used to refer to the informal specialized vocabulary from a particular field of study, hobby, job, sport, etc.

Professionalisms are the words used in a definite trade, profession or by people connected by common interests both at work and at home: eg. *in-fish – submarine..*

Vulgarisms are a group o f words o f non – standard English. They are:

1) expletives or swear words which are of an abusive character: eg. *damn, bloody.*

2) obscene words

The function o f these words is to express strong emotions like anger and vexation. They are to be found in the emotive prose style.

Colloquial coinages are spontaneous and elusive. They are based on a certain semantic changes in words: eg. *You are the limit (in the sense o f ''to be unbearable '').*

Questions.

1. Describe how the English lexicon is categorized from a stylistic perspective?

2. Look up samples of everyday, neutral, and academic vocabulary in dictionaries, newspapers, and belles-lettres publications and identify barbarisms, historisms, slangs, professionalisms, vulgarisms etc?

3. Provide examples of each major group of words from literary and everyday lexicon. Do some study using dictionaries, lexical and stylistic reference books, and the Internet.

Lecture 3. Expressive Means. Stylistic Devices. Phonetic Expressive Means and Stylistic Devices.

An intensification of a statement or a segment of speech is referred to as expressiveness. Emotionality refers to the writer's or speaker's feelings. *Expressiveness* – in etymological sense is a kind of intensification of the utterance (or a part of it), but *Emotiveness* - reveals emotions of the writer or a speaker by not directly manifesting their emotions but by echoing real feelings, designed to awaken co-experience on the part of the reader. Consider the example of the following synonyms giving the shade of additional emotions and expressiveness:

- BIG – enormous, huge, large, gigantic, great, immense, monstrous, macroscopic, mammoth, tremendous
- SMALL – little, tiny, minute, miniature, miniscule, undersized, diminutive, lilliputian, midget, petite
- BEAUTIFUL - fair, fine, good-looking, handsome, splendid, gorgeous, lovely, picturesque, pretty, scenic, stunning
- UGLY – disfigured, evil-looking, grotesque, monstrous, hideous, repulsive, unsightly
- INTERESTING - absorbing, engrossing, fascinating, gripping, riveting, entertaining, amusing, intriguing
- BORING - boring, deadening, dull, irksome, slow, tedious, tiresome, wearisome, uninteresting.

Greater than emotionality is expressiveness. Expression of emotion takes up a large portion of expressiveness. Expressive Means can be in the shape of: phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in language-as-a-system for the purpose of logical and/or emotional intensification of the utterance. All these forms have neutral synonyms. There are different expressive means:
- Word-building expressive means: suffixes and productive patterns of word formation.
- Phonetic expressive means: pitch, melody, stress, whispering, manner of speaking, pauses, etc.
- Lexical expressive means: words, which obtain inherent expressiveness, perceived without any context. There are words with emotive meaning only, words which have both referential and emotive meaning, slang, vulgar, poetic and archaic words, set-phrases and phraseological units.
- Morphological expressive means: grammatical forms (tenses, pronouns, articles, modal verbs) which obtain inherent expressiveness, perceived without any context.
- Syntactical expressive means: constructions, which reveal a certain degree of logical and emotional emphasis.

A **stylistic device** is a conscious and intentional intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model.

Most stylistic devices display an application of two meanings: the ordinary one, which has already been established in the language-as-a-system, and a special meaning which is attributed to the unit by text, i.e. a meaning which appears in the language-in-action.

I. R. Galperin's classification based on the level-oriented approach:
- Phonetic expressive means and stylistic devices (SD).
- Graphical expressive means and stylistic devices.
- Lexical expressive means and stylistic devices.
- Syntactical expressive means and stylistic devices.

Phonetic Expressive Means and SD:

Onomatopoeia

Onomatopoeia is a combination o f speech sounds which aims at imitating sounds produced in nature (wind, sea), by things (machines or tools), by people (singing, laughing) and by animals.

There are two varieties of onomatopoeia:

1) direct onomatopoeia is contained in words that imitate natural sounds: eg. *ding-dong, cuckoo, bang.*

2) indirect onomatopoeia is a combination o f sounds the aim of which is to make the sound o f the utterance an echo of its sense: eg. *And the silken, sad, uncertain rustling of each purple curtain.*

eg. *Silver bells ... how they tinkle, tinkle, tinkle.*

Words built on the basis of onomatopoeia make speech especially expressive when used in the figurative meanings: Eg. The lion roared.

- ▶ The steaks sizzled in the pan.
- ▶ The bomb went off with a bang.

Alliteration

Alliteration is a phonetic stylistic device based on the repetition of consonants, usually in the beginning of words, e.g., *Muck and money go together; Safe and sound.*. The essence of this device lies in the repetition of similar sounds in particular consonant sounds, in close succession, particularly at the beginning of successive words: eg.

- ▶ *killer command*
- ▶ *fantastic philosophy*
- ▶ *A neat knot need not be re-knotted.*

Alliteration lacks any lexical or other meaning unless we agree that a sound meaning exists as such, like other phonetic expressive techniques. The word will only imply that a certain amount of information is contained in the repetition of sounds, as it is the case with the repetition of lexical units, as we may not be able to properly define the nature of this meaning.

Since each reader reads alliteration differently, it is typically thought of as a musical accompaniment to the author's concept, lending it a hazy emotional ambiance.

Assonance

A variant of alliteration is **assonance,** that's repetition o f the same or similar vowels only: eg *Oh, how the evening light fades over the lake.*
I find this line difficult to complete in time.

Consonance

Consonance is the combination of consistently copied consonants! It's when the same consonant sound appears repeatedly in a line or sentence, creating a rhythmic effect. Consonance is also an example of alliteration, or a repeated first letter. However, consonance doesn't have to appear at the beginning of the word.

- ▶ *However, this valorous visitation of a bygone vexation stands vivified and has vowed to vanquish these venal and virulent vermin vanguarding vice and vouchsafing the violently vicious and voracious violation of volition! (*from the comic book movie *V for Vendetta)*

Cacophony

Cacophony is the use of a combination of words with loud, harsh sounds used for a noisy or jarring poetic effect. Cacophony is considered the opposite of **euphony** which is the use of beautiful, melodious-sounding words.

- ▶ *He grunted and in a gruff voice said, "Give me that trash and I'll throw it out!"*
- ▶ *He is a rotten, dirty, terrible, trudging, stupid dude!*

Rhyme

Rhyme is a repetition o f identical or similar terminal sound combinations of words. Rhyming words are generally placed at a regular distance from each other. In verse (they are usually placed at the end of the corresponding lines. We distinguish between:

Perfect Rhyme- This is the "true," classic rhyme. The sounds match exactly:

- ▶ *Sky/fly*

- *Knowledge/college*
- *Coincide/go inside*

Slant-Rhyme or Imperfect Rhyme

In a slant-rhyme, the words sound pretty similar, but may not rhyme exactly. Usually, slant-rhymes have the same vowel sounds and similar consonant sounds but there are exceptions:

- *Hide/mind*
- *Sweaty/Heavy*
- *Inner/Banner*

Identical Rhyme

- *When you use the same word twice, it's an identical rhyme*

Rhythm

Rhythm in poetic speech is a regular alternation of stressed and unstressed syllables.

The same amount of syllables in different lines, stressed or not, is crucial for a fully syllabic method of versification. The amount of stressed syllables is crucial for a fully tonic system (such as that used in Anglo-Saxon poetry). The key element of the syllabic-tonic system of versification, which is typical of contemporary Russian and English poetry, is the equal distribution of stressed and unstressed syllables.

A division o f the poetic line from stress to stress which contains one stressed syllable and one or two unstressed syllables is called a **foot**. The foot is the main unit of rhythm in poetic speech.

We identify the five types of feet listed below based on the association between stressed and unstressed syllables

1) **trochee** - it contains two syllables - the first is stressed, the second is unstressed:

- *Peter, Peter, pumpkin-eater,*
- *Had a wife and couldn 't keep her.*

2**) iambus** - contains two syllables - the first is unstressed, the second is stressed:

And then my love and I shall pace

My jet black hair in pearly braids.

3) **dacty**l - contains three syllables - the first is stressed, the second and the third are unstressed:

- *Why do you cry, Willy?*
- *Why do you cry ?*
- *Why, Willy?*
- *Why, Willy?*
- *Why, Willy? Why?*

4) **amphibrach** - contains three syllables - the stress is on the second syllable:

- *A diller, a dollar, a ten o 'clock scholar/What makes you come so soon?*
- *You used to come at ten o'clock,/But now you come at noon.*

5) **anapes**t - contains three syllables - the stress is on the third.

- *Said the flee: "Let us fly! "*
- *Said the fly: "Let us flee !''*

Lecture 4. Lexico-semantic Stylistic Devices

Figures of speech are stylistic devices that make use of a figurative meaning of the language elements and thus create a vivid image. The meaning that is recorded in the language code as an instantly recognizable sign is known as the **dictionary meaning** i.e denotation. Connotative meanings are additional lexical meanings that words may acquire that are not predetermined by dictionaries. The latter can even stray so far from the dictionary definition that the new meaning even turns out to be the reverse of the original.

The relationship between dictionary meaning and connotative meaning is referred to as transferred meaning. The context-specific meaning will always be somewhat influenced by the dictionary definition.

Lexico-semantic Stylistic Devices are:

Allegory

Allegory is a figure of speech in which abstract ideas and principles are described in terms of characters, figures, and events.

▶ "Axis of Evil"

President George W. Bush was allegorical when he used the term "Axis of Evil" in referring to three countries considered a danger to the world. He later used the term "allies" for those countries that would wage war against the "Axis."

▶ *Animal Farm* (By George Orwell)

Animal Farm, written by George Orwell, is an allegory that uses animals on a farm to describe the overthrow of the last Russian Tsar, Nicholas II, and the Communist Revolution of Russia before WW I

Analogy

An analogy is a comparison in which an idea or a thing is compared to another thing that is quite different from it. Metaphors and similes are tools used to draw an analogy.

▶ Life is like a race. The one who keeps running wins the race, and the one who stops to catch a breath loses.

▶ Just as a sword is the weapon of a warrior, a pen is the weapon of a writer.

▶ How a doctor diagnoses diseases is like how a detective investigates crimes.

▶ Just as a caterpillar comes out of its cocoon, so we must come out of our comfort zone.

Antonomasia

Antonomasia denotes the process o f renaming – the use of a different name instead of the traditionally used one. Antonomasia is intended to point out the leading, most characteristic feature of a person or event, at the same time pinning this trait as a proper name to the person or event. The example o f antonomasia is **telling names. E.g.** "**the Bard of Avon**" for William Shakespeare.

Allusion

Allusion is an indirect reference to a person, event or piece of literature.

▶ the Scrooge Syndrome (allusion on the rich, grieve and mean Ebeneezer Scrooge from Charles Dicken's "Christmas Carol")

▶ The software included a Trojan Horse. (allusion on the Trojan horse from Greek mythology)

▶ Plan ahead. It was not raining when Noah built the Ark. (Richard Cushing) (allusion on the biblical Ark of Noah)

Antithesis

Antithesis is contrasting relationship between two ideas.

▶ That's one small step for a man, one giant leap for mankind. (Neil Armstrong)

▶ To err is human; to forgive, divine. (Pope)

‣ It is easier for a father to have children than for children to have a real father. (Pope)

In order to characterize a thing or phenomenon from a specific point of view it may be necessary not to find points of resemblance or association between it and some other thing or phenomenon, but to find points of sharp contrast that is to set one against the other.

Opposition should be distinguished from antithesis:

*A **saint abroad and a devil at home.*** That is an opposition which is represented in antonyms.

Antithesis is of a different linguistic nature: it is based on relative opposition which arises out o f context through the expansion of objectively contrasting pairs: ***Man proposes, God disposes. Give every man thy ear, but few thy voice. Many are called, but few are chosen.***

Antithesis is generally based on parallel construction.

Enumeration

Enumeration is a stylistic device by which separate things, objects, phenomena, properties, actions are named one by one so that they produce a chain, the links of which, being syntactically in the same position are forced to display some kind of semantic homogeneity, remote though it may seem:

The principal production o f these towns appear to be soldiers, sailors. Jews, chalk, shrimps, officers and dockyard men.

Euphemism

The term **euphemism** refers to polite, indirect expressions that replace words and phrases considered harsh and impolite, or which suggest something unpleasant.

‣ You are becoming a little *thin on top* (bald).
‣ Our teacher is *in the family way* (pregnant).
‣ He is *a little tipsy* (drunk).
‣ We do not hire *mentally challenged* (stupid) people.
‣ He is a *special child* (disabled or learning challenged).

Epithet

The **epithet** is a stylistic device based on the interplay of emotive and logical meaning in an
- attributive word,
- attributive phrase and even
- attributive sentence, used to characterize an object and pointing out to the reader some of the properties or features of the object

Epithet expresses characteristics of an object, both existing and imaginary. Its basic feature is its emotiveness and subjectivity: the characteristic attached to the object to qualify it is always chosen by the speaker himself. Through long and repeated use epithets become *fixed (dead, traditional, trite).* Many fixed epithets are closely connected with folklore and can be traced back to folk ballads (e.g. "true love", "merry Christmas", etc.).

1. *affective* (or *emotive proper) epithets.* These epithets serve to convey the emotional evaluation of the object by the speaker. Most of the qualifying words found in the dictionary can be and are used as affective epithets (e.g. "gorgeous", "nasty", "magnificent", "atrocious", etc.).
2. *figurative,* or *transferred, epithets* - is formed of metaphors, metonymies and similes expressed by adjectives. E.g. "the smiling sun", "the frowning cloud", "the sleepless pillow", "the tobacco-stained smile", "a ghost-like face", "a dream-like experience".
3. *Associated*: fantastic terrors, careful attention
4. *Unassociated:* bootless cries sullen earth, voiceless sands

Epithets are used single, in pairs, in chains, in two-step structures, and in inverted constructions, also as phrase-attributes. One word examples are *single epithets.*

Pairs are represented by two epithets joined by a conjunction or asyndetically as in "wonderful and incomparable beauty" or "a tired old town".

Chains (also called **strings**) of epithets present a group of homogeneous attributes varying in number from three up to sometimes twenty and even more. E.g. "You're a scolding, unjust, abusive, aggravating, bad old creature.

" *Two-step epithets* - the process of qualifying passes two stages: the qualification of the object and the qualification of the qualification itself, as in "an unnaturally mild day", or "a pompously majestic female".

Phrase-epithets always produce an original impression : "the sunshine-in-the-breakfast-room smell", or "a move-if-you-dare expression", *a little man with a **Say-nothing-to-me, or — I'll- contradict- you** expression on his face. Inverted (syntactical, reversed) epithets* - based on the contradiction between the logical and the syntactical: logically defining becomes syntactically defined and vice versa. E.g. instead of "this devilish woman", W. Thackeray says "this devil of a woman", "the giant of a man" (a gigantic man), "the toy of a girl" (a small, toylikegirl), "the kitten of a woman" (a kittenlike woman), *Just **a ghost of a** smile appeared on his face; she is **a doll of a baby***.

Foreshadowing

Foreshadowing is a literary device in which a writer gives in advance a hint of what is to come later in the story. Foreshadowing often appears at the beginning of a story, or a chapter, and helps the reader develop expectations about the coming events in a story. *The final graveyard flower is blooming, and its smell drifts through their house, speaking gently the names of their dead*. (Foreshadows death). *The evening was still. Suddenly, a cool breeze started blowing and made a windy night*. (Foreshadows thunderstorm).

Hyperbole

Hyperbole- deliberate exaggeration.
- ▸ I was so hungry, I could eat an elephant.
- ▸ I have told you a thousand times.
- ▸ **Note:** Don't overuse hyperbole, otherwise it may not have the effect you want. counterpart: → Understatement

Hypophora

Hypophora is the question raised and answered by the author / speaker.
- ▸ Why is it better to love than be loved? It is surer. (Sarah Guitry)
- ▸ How many countries have actually hit […] the targets set at Rio, or in Kyoto in 1998, for cutting greenhouse-gas emissions? Precious few.

Litotes

Litotes is a form of understatement. Litotes is a form of understatement which uses the denied opposite of a word to weaken or soften a message.
- ▸ That's not bad. (instead of: That's good/great.)
- ▸ Boats aren't easy to find in the dark. (instead of: Boats are hard/difficult to find in the dark.) He's not the friendliest person.
- ▸ It wasn't a terrible trip.
- ▸ She's not unkind.
- ▸ They aren't unhappy with the presentation.

Metaphor

Metaphor compares two different things in a figurative sense. Unlike in a simile (A is like B.), "like" is not used in metaphor (A is B.).

- ▸ Truths are first clouds, then rain, then harvest and food. (Henry Ward Beecher)
- ▸ Through much of the last century, America's faith in freedom and democracy was a rock in a raging sea. Now it is a seed upon the wind, taking root in many nations

Metaphors can be classified according to their degree o f unexpectedness:

1) Metaphors, which are absolutely unexpected, i.e. are quite unpredictable, are called *genuine:*

Juliet is the sun.

No man is an island.

2) Metaphors, which are commonly used in speech and therefore are sometimes even fixed in dictionaries as expressive means o f the language. They are *trite* or *dead* metaphors. They had been created in poetry, in the Bible, in imaginative prose and have gained wide occurrence and become known to everybody: eg.: **t**he seeds of evil, a flight of imagination.

That gymnast is a diamond in the rowh.

According to their structure metaphors may be:

1) *simple,* containing a work or phrase**:**

Man cannot live by bread along.

2) *complex* (prolonged or sustained) - when a broader context in required to understand it, or when the metaphor includes more than one element o f the text.

Metonymy

Metonomy (unlike metaphor) uses figurative expressions that are closely associated with the subject in terms of place, time or background. The figurative expression is not a physical part of the subject, however (see synecdoche).

- ▸ The White House declared … (White House = US government / President)
- ▸ The land belongs to the crown. (crown = king / queen / royal family / monarchy)
- ▸ Empty pockets never held anyone back. Only empty heads and empty hearts can do that. (Norman Vincent Peale)
- ▸ (empty pockets = poverty; empty heads = ignorance / dullness / density; empty hearts = unkindness / coldness)
- ▸ the spit-and-polish command post (*meaning:* shiny clean).

Oxymoron

Oxymoron is a figure of speech in which two opposite ideas are joined to create an effect. The common oxymoron phrase is a combination of an adjective proceeded by a noun with contrasting meanings, such as "cruel kindness," or "living death".

- ▸ There was a **love-hate** relationship between the two neighboring states.
- ▸ The professor was giving a lecture on **virtual reality**.
- ▸ **Paid volunteers** were working for the company.
- ▸ The channel was repeating the **old news** again and again.

Personification

Personification attribution of human characteristics to animals, inanimate objects or abstractions.

- ▸ Why these two countries would remain at each other's throat for so long.
- ▸ I closed the door, and my stubborn car refused to open it again.

- The flowers nodded their heads as if to greet us.
- The frogs began their concert.

Repetition

Repetition is the repetition of the same words or expressions.

- America, at its best, matches a commitment to principle with a concern for civility. A civil society demands from each of us good will and respect, fair dealing and forgiveness. […]
  America, at its best, is also courageous. Our national courage […]
  America, at its best, is compassionate. In the quiet of American conscience, we know that deep, persistent poverty is unworthy of our nation's promise.
- Down, down, down. Would the fall never come to an end! »I wonder how many miles I've fallen by this time?« she said aloud. Down, down, down. There was nothing else to do, so Alice soon began talking again.

Rhetorical Question it is a question without a direct answer.

- When public money brings windfalls to a few, why should the state not take a share?
- But was the best way to win them over to threaten to ignore them altogether? Like so many things this week, the administration's diplomacy needs a smoother touch. (Note that the sentence following the question is not an answer to it.)

Symbolism

Symbolism- is using an object or action that means something more than its literal meaning. Symbolism is using an object or a word to represent an abstract idea

- A **bear** might represent courage or danger.
- A **butterfly** can symbolize great transformation.
- A **dog** often stands for loyalty or devotion.
- A **serpent** might symbolize corruption or darkness

Paradox

Paradox reveals something true which at first seems contradictory.

- Save money by spending it.
- If I know one thing, it's that I know nothing.
- This is the beginning of the end.
- Deep down, you're really shallow.

Periphrasis

Periphrasis is a device which denotes the use o f a longer phrase instead of a shorter and plainer one; it is a case of circumlocution that is the roundabout or indirect way of naming the objects. Periphrasis aims at pointing to one of the seemingly insignificant or barely noticeable features of the object and intensifies this property by naming the object by the property.T he meaning of periphrasis reveals clearly only in the context: a *play of swords* - battle, *the grave o f France* -Waterloo.

Pun

Pun is another stylistic device based on the interaction o f two well-known meanings o f a word or a phrase. A pun is a joke based on the interplay of *homophones* — words with the same pronunciation but different meanings. It can also play with words that sound *similar*, but not exactly the same. The joke's humor (if any) comes from the confusion of the two meanings. *I can't remember which state my wife wanted to visit for our next vacation — it's OK, Alaska.* Read the joke out loud: "Alaska" sounds like "I'll ask her." What is the difference between a ball and a prince? One is thrown in the air and the other is heir to the throne. Time

flies *like* an arrow. Fruit flies *like* a banana. An elephant's opinion carries a lot of *weight*. What is the difference between a conductor and a teacher? The conductor *minds the train*and a teacher *trains the mind*.

Imagery

Imagery is when a writer invokes the five senses.
- ▶ *It was dark and dim in the forest.*
  The words "dark" and "dim" are visual images.
- ▶ *The children were screaming and shouting in the fields.*
  "Screaming" and "shouting" appeal to our sense of hearing, or auditory sense.
- ▶ *He whiffed the aroma of brewed coffee.*
  "Whiff" and "aroma" evoke our sense of smell, or olfactory sense.
- ▶ *The girl ran her hands on a soft satin fabric.*
  The idea of "soft" in this example appeals to our sense of touch, or tactile

Irony

Irony is a stylistic device also based on the simultaneous realization of two logical meanings -dictionary and contextual but the two meanings stand in opposition to each other:
- ▶ *It must be **delightful** to fin d oneself in a foreign*
- ▶ *country without a penny in one 's pocket.*

Simile

Simile is a direct comparison
- ▶ concrete box-style buildings are spreading like inkblots
- ▶ The rabbit-hole went straight on like a tunnel
- ▶ Personality is to a man what perfume is to a flower. (Charles Schwab)
- ▶ My friend is as good as gold.

Synecdoche

Synecdoche using a part instead of the whole or vice versa. Part used instead of the whole.
- ▶ Turning our long boat round […] on the last morning required all <u>hands</u> on deck … (hands = people)
- ▶ **Whole used instead of a part**
- ▶ Example:
- ▶ <u>Troops</u> halt/stop the drivers (troops = soldiers)

Understatement

Understatement or Meiosis is weaken or soften a statement. I know <u>a little</u> about running a company. (a successful businessman might modestly say.)
- ▶ I think we have <u>slightly different opinions</u> on this topic. (instead of: I don't agree with you at all.)

Zeugma

Zeugma is the use o f a word in the same grammatical but different semantic relations with the surrounding words in the context, the semantic relations being on the one hand literal, and, on the other hand, transferred: eg.:
- ▶ *Dora, plunging at once into privileged intimacy and into the middle o f the room.*
- ▶ *To plunge* is used in the direct meaning, it means "to rush into somewhere"; in *to plunge into privileged intimacy to plunge* is used in its derivative meaning.

Zeugma is a figure o f speech in which two or more parts o f a sentence are joined with a single common verb or noun: eg.
- ▶ *She lowered her standards by raising her glass, her courage, her eyes and his hopes.*

➤ *I took her hand and then an aspirin in the morning, She was a thief, you got to believe: she stole my heart and my cat.*

Questions:
1) Provide denotation and connotation definitions? What aesthetic elements rely on the relationship between the primary and secondary meanings?
2) Describe what a metaphor is. What kinds of metaphors are there? Find your own examples of many sorts of metaphor in works of fiction.
3) Describe what a metonymy is. What kinds of metonymy are there? Find your own literary works that feature several sorts of metonymy.
4) Describe what irony is. Give examples.

Lecture 5. Syntactical Stylistic Devices (SSD).

Syntactic stylistic devices are based on some significant structural points; they are less spectacular than LSDs; yet they are deeper and more effective. **Stylistic effect** is achieved by the peculiarity of structural design of an utterance, irrespective of the lexical content of the utterance. Classification of SSDs varies from linguist to linguist. I.V.Arnold: the SSDs are classified into 4 groups on the following 4 principles:

- an unusual arrangement of the elements of a sentence;
- repetition of structures and their parts;
- transposition;
- compression.

I.   An unusual arrangement of the elements of a sentence:
➢ inversion,
➢ detachment,
➢ parenthesis.

Inversion is any change in the structure of the English sentence. The English language has a fixed word order: S+P+O. Any change in this structure leads to inversion. It acquires a stylistic function and produces a stylistic effect. E.G. *Talent Mr. Micawber has, money Mr. Micawber has not.*

Stylistic inversion aims at foregrounding a point attaching emotional colouring to the utterance.

Inversion can be full and partial. Inversion is considered complete, when the predicate is displaced: .. *the white rabbit was still in sight… There was not a moment to be lost: away went Alice like the wind*.

In all other cases it is partial: Suddenly, *thump! thump!* down she came upon a heap of sticks and dry leaves…

Detachment is the syntactic stylistic device where one of the secondary parts of the sentence (attribute, adverbial modifier) is placed so that it seems formally independent of the word it logically refers to. *The Moon was rising, gold behind the trees.*

But: a detached phrase can't rise to the status of a primary member of the sentence. It always remains secondary (from the semantic point of view). If a detached member is isolated from the rest of the sentence

by a full stop, the foregrounding is much more vivid. *She said that Bob looked exactly like his father. Around the mouth.*

Parenthesis is a variant of detached construction, it is a qualifying, explanatory or oppositive word, phrase or sentence. It interrupts a syntactical construction without affecting it. It demands a specific intonation (undertone) and in writing is indicated by commas, brackets and dashes. A parenthesis adds a nuance of meaning or a shade of emotional colouring: *I know (if only I could forget it) that you killed her.* Sometimes provides explanation or an afterthought: *David (Tim's brother) fought like a lion.*

II Syntactical and Lexico-Syntactical Repetition

Syntactical repetition is a figure of speech which consists of repetition of structures. Repetition conveys additional information of emotional character.

Purely syntactical repetition (STRUCTURES) can be:
- parallel constructions
- balance
- chiasmus

Repetition (structures AND WORDS) can be:
- anaphora;
- epiphora;
- framing;
- anadiplosis;
- chain repetition;
- polysyndeton.

Parallel constructions or Parallelism is the repetition of an identical structure in a sentence or a paragraph.

What we anticipate seldom occurs,
what we least expect generally happens.
The sky was dark and gloomy,
the air damp and raw,
the streets wet and sloppy.

Balance is complete parallel arrangement where identical structures are repeated throughout the utterance ("If" by R.Kipling);

The seeds you sow – another reaps,
The robes you weave – another weaves,
The arms you forge – another beats. (P.B.Shelly)

Chiasmus is a reversed parallel construction. In its second part the syntactical pattern is repeated, but its word-order is inverted.

He rose up and down sat she.
As high as we have mounted in delight,
in our dejection do we sink as low.

Chiasmus is effective because it helps to foreground **the second part** of the utterance, it can appear only when there are 2 or more coordinate parts.

Anaphora is the repeated element stands up at the beginning of 2 or more phrases, sentences, paragraphs. **A…, A…, A…** *Supposing he has been shot, supposing he has been strangled.* *Good-bye, Susan, good-bye, a big car, good-bye, a big house, good-bye, power…* **Anaphora** is the deliberate repetition of the first part of the sentence in order to achieve an artistic effect.

Every day, **every** night, in **every** way, I am getting better and better."

"**My life** is my purpose. **My life** is my goal. **My life** is my inspiration."

"Buying diapers for **the baby**, feeding **the baby**, playing with **the baby**: This is what your life is when you have **a baby**." "I want my money **right** now, **right** here, all **right**?"

Every child must be taught these principles. Every citizen must uphold them. And every immigrant, by embracing these ideals, makes our country more, not less, American.

Epiphora is the repeated element stands <u>at the end</u> of 2 or more phrases, sentences, paragraphs. **…A, …A, …A.** *The room was pure white, as of old; the books in order, as of old. He remembered the things they had done together. Walking together. Dancing together. Sitting silent together. Watching people together.*

Framing is also called ring-repetition. **A … A** *He looked at her and took the cup. Then he looked at her.*

Anadiplosis is also called catch-repetition. **…A, A…** Shows connection between two ideas, increases expressiveness and makes the utterance more rhythmic.

Failure meant poverty, poverty meant misery.

- **Chain repetition** is structured according to the template **…A, A…B, B…C, C…**
  On his face appeared a smile, the smile extended into a laughter, the laugh into a roar, and the roar became general.

- **Polysyndeton** is a SSD of connecting sentences, phrases or words by using repeated connectives (conjunctions and prepositions) before each component part.
  The heaviest snow, and the rain, and hail, and sleet. He put on his coat and found his mug and plate and knife and went outside

III Transposition of syntactical structures

Transposition is the replacement of a neutral common structure by another, which also exists in the language but its appearance in the sentence is unusual. It is made of:
  - ➢ rhetorical questions
  - ➢ litotes

Rhetorical question is :
  - ➢ the result of transposition of an interrogative sentence
  - ➢ in place of a declarative or exclamatory sentence
  - ➢ with a stylistic expressive function. No answer is required to a rhetorical question, for it stands as an equivalent to a statement or an exclamation.
    Who will believe this lie?

Negative interrogative rhetorical questions are even stronger than simple RQs, they are full of emotive meaning and modality usually express: doubt, suggestion, assertion.
  Did we not believe him?

Litotes is a stylistic device consisting of a peculiar use of negative constructions. The negative + noun or adjective serve to establish a positive feature in a person or thing.

It is not a bad thing. He is no coward. The English negative constructions produce a stronger effect than the corresponding affirmative ones.

The structure of litotes is rather rigid: its first element is always the negative particle *not* (or *no*), its second element is always negative in meaning if not in form.

> *She said it, but not impatiently.*
> *It's   not   an   uncommon   thing.*
> *People laughed at him not unkindly.*

IV Compression

Syntactical compression is realized through an o̲mission of some logically necessary element̲ of an utterance. These are:

- ➤ Ellipsis;
- ➤ one-member sentences;
- ➤ aposiopesis;
- ➤ asyndeton.

Ellipsis is an incomplete sentence in which either the subject or the predicate or both are missing. Ellipsis is typical of colloquial speech, but when it is used in the author's speech, it acquires a stylistic function: it expresses sincerity and cordiality as if the author were telling his story in confidence.

> *The ride did Ma good. Rested her.*

I'll see nobody for half an hour, – understand?

Not at all. Serves him right.

One-member sentences are often used to present the background of the action as in:

> *Men, palms, red plush seats, white marble tables, waiters in aprons. Miss Moss walked through them all. (Mansfield)*

One member sentences may be used to: heighten the emotional tension of the narration or to single out the character's or the author's attitude towards what is happening.

Note: It's hard to draw a line of demarcation between elliptical and one-member sentences. One clue to differentiation between the two might be the fact that in elliptical sentences it is possible to restore the omitted element, it being logically more obvious; while in one-member sentences it is more difficult.

Aposiopesis is the **Break-in-the-narrative** – intentional failure to complete a sentence, as a result of which something remains untold and implied. It is the task of the reader to decipher the implication. *So often people don't seem to-… to-… it's so hard to say – know each other well.* Aposiopesis is used in spoken English to express doubt, excitement, anger, pride, indecision, but when it appears in the author's speech, aposiopesis acquires a stylistic function and expresses emotional tension.

Asyndenton is a stylistic device of deliberately omitting a connecting word or words between parts of an utterance where it is expected according to the norms of English. Asyndeton is used mostly to: indicate tense, energetic, organized activity or to show a succession of actions (minute actions) following each other.

> *He yawned, slammed the door, patted his hair, yawned.*

Asyndeton helps the author to make each phrase or word sound independent̲ and significant. Asyndeton also creates a certain rhythmical arrangement making the narrative measured and energetic.

> *She watched them go; she said nothing; it was not to begin then.*

Questions:

1) Give the definition and find the examples of simile.

2) Give the definition and find the examples of periphrasis.

3) Give the definition and find the examples of euphemism.

4) Give the definition and find the examples of hyperbole and meiosis.

5) Give the definition and find the examples of litotes.

6) Give the definition and find the examples of personification.

7) Give the definition and find the examples of allegory.

Lecture 6. Set Expressions: clichés, epigram, idioms and proverbs.

The clichés

Generally speaking, clichés are expressions that have lost its power or originality from overuse.

▸ *in the nick of time* – to happen just in time

▸ *only time will tell* – to become clear over time

▸ *a matter of time* – to happen sooner or later

▸ *at the speed of light* – to do something very quickly

▸ *lasted an eternity* – to last for a very long time

▸ *as brave as a lion* – describes a very brave person

▸ *as clever as a fox* – describes a very clever person

▸ *as old as the hills* – describes an old person

▸ *frightened to death* – to be too frightened

▸ *scared out of one's wits* – to be too frightened

Also, the **clichés** are statements that have lost their novelty and originality. eg. *Live and learn. Stay the course. What goes around comes around.*

Proverbs and sayings

Sayings and proverbs are linguistic realities. Proverbs and sayings cannot be organized in a way that would reveal a pattern, despite the fact that they often contain rhythm, rhyme, and/or alliteration.

However, the most distinguishing aspect of proverbs and sayings is their content-form, which is primarily characterized by their shortness.

A proverb assumes that two meanings are applied simultaneously: the **basic or face-value** meaning and an **expanded** meaning derived from the context.

Simply linguistic characteristics allow to separate proverbs and sayings from regular sentences.

Proverbs and sayings are condensed versions of the community's life experience that serve as traditional, relatable metaphors.

Early to bed and early to rise

Makes a man healthy, wealthy and wise.

Proverbs are characterized by the omission of connectives:

First come, first served.

Typical stylistic features o f proverbs are:

• Alliteration *(Forgive and forget)*

• Parallelism *(Nothing ventured,nothing gained)*

• Rhyme *(When the cat is away, themice will play)*

• Ellipsis *(Once bitten, twice shy)*

Internal features that can be found quite frequently include:

• Hyperbole *(All is fa ir in love and war)*

• Paradox *(For there to be peace there must first be war)*

• Personification *(Hunger is the best cook)*

The most noticeable thing about the functioning of sayings and proverbs is that they may be handled not in their fixed form but with modifications. The use of such a unit in a modified form will always draw our attention. *Come, he said, milk is spilt.* - the proverb means *it's no use crying over spilt milk.*

Epigrams

An **epigram** is a stylistic device akin to a proverb, the only difference being that epigrams are coined by individuals whose names we know, while proverbs are the coinage of the people. Epigrams are succinct, witty phrases that highlight the author's clever choice of phrase.

They constantly exude a scholarly, bookish aura that makes them stand out. Epigrams are quite independent and retain their meaning even when removed from their context. Epigrams are frequently recognized as word combinations and integrated into the language as a whole. A crucial component of the epigram is its succinctness.

Real epigrams, as opposed to aphorisms and paradoxes, are genuine to reality, which is why people recognize and accept them. Like proverbs they have brevity, rhythm, alliteration and often rhyme:

Little strokes

Fell great oaks. Benjamin Franklin

I can resist everything except temptation. Oscar Wilde

Like sands through the hourglass, so are the days o f our lives. Macdonald Carey

Idiom is is an expression with a meaning different from the literal meaning of the words.

An expression, or group of words, that can be confusing because they say one thing but mean another. The meaning of the whole group of words together usually has little or nothing to do with the meanings of the words one by one. Idioms are found in every language. In order to understand that language, one must know what the idioms in that language mean.

Idioms come from all different sources. From the Bible to horse racing, from ancient fables to famous authors

▶ If we play our cards right, we may be able to find out
▶ To be in the same boat
▶ To be in a pickle
▶ To be as dead as a doornail
▶ To have a heart of gold
▶ Bark is worse than your bite
▶ Bark up the wrong tree
▶ Walk on eggs
▶ Watched pot never boils
▶ Waiting for the other shoe to drop
▶ Till the cows come home
▶ Snug as a bug in a rug
▶ Salt of the earth

Idioms can be **Opaque** - When ones translate an opaque idiom, he may not make sense because the literal meaning has very little to do with the intended meaning. An example of an opaque idiom is "bag of bones" which means someone is very underweight. **Transparent** - A transparent idiom shows some similarity between the literal and the intended meaning. For example, "playing your cards right" is an expression that actually came from card games and can be applied to other situations.
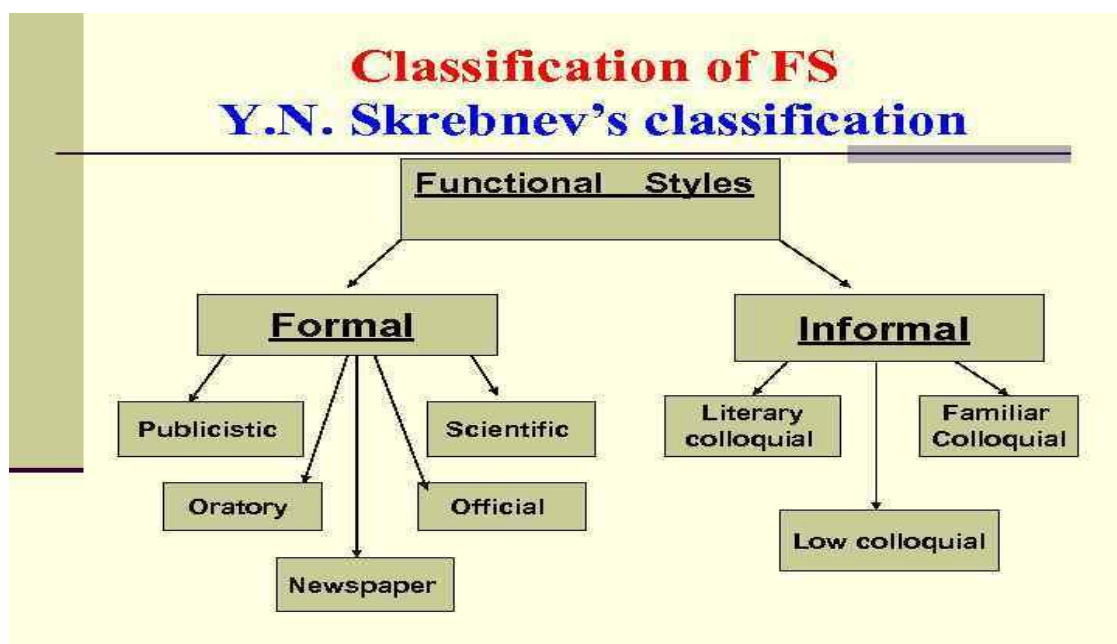
Questions:
1) Give examples of proverbs and sayings?
2) Give examples o f epigrams?
3) Give the definition of idioms*?*

Lecture 7. Functional Styles

Each functional style of literary language employs language devices whose relationships are unique to that functional style. The unique characteristics of each style are shaped by the way stylistic devices and language media work together. Each functional style can be identified by one or more prominent, particularly noticeable characteristics.

A functional style is a patterned type of literary writing where the selection and arrangement of independent and interwoven linguistic media are geared to secure the communication's intended meaning. These supra-phrasal units are characterized by a higher or lower degree of classification.

Each functional style is a rather stable system at the specific point in the literary language history, although it varies from one era to the next. There are different classifications of functional styles. Skrebnev's classification is:

Classification of FS
Y.N. Skrebnev's classification

Functional Styles

Formal
- Publicistic
- Oratory
- Newspaper
- Scientific
- Official

Informal
- Literary colloquial
- Familiar Colloquial
- Low colloquial

I. R. Galperin distinguishes 5 functional styles:

- **scientific,**
- **official,**
- **publicist,**
- **newspaper,**
- **belles-lettres.**

The Belles-Lettres Style

The three substyles of the belles-lettres style are:

1) the language of poetry;

2) the language of the emotive prose

3) the language of drama.

The main functions of the belles-lettres style are:

1) informative,

2) persuasive,

3) to impress the reader aesthetically.

The belles-lettres style rests on certain indispensable linguistic features which are:

1) genuine, not trite, imagery, achieved by purely linguistic devices.

2) the use of words in contextual and very often in more than one dictionary meaning, or at least greatly influenced by the lexical environment.

3) a vocabulary which will reflect to a greater or lesser degree the author's personal evaluation of things or phenomena.

4) A peculiar individual selection o f vocabulary and syntax, a kind of lexical and syntactical format.

5) the introduction of the typical features of colloquial language to a full degree (in plays) or a lesser one (in emotive prose) or a slight degree (in poems).

Language of poetry

Its orderly form, which is based on the rhythmic and phonetic organization of the utterances, is its primary distinguishing feature. The syntactical and semantic paradigms are required by the rhythmic aspect and they also follow a more or less rigid order. Because rhythmic patterns keep them in check, the syntactical and semantic parts of the poetry can both be described as compact. The rhythmic pattern's limits on syntax and semantics result in brevity of expression, epigram-like statements, and novel, surprising imagery.

Emotive prose.

Emotive prose shares many characteristics with poetry. Compared to poetry, the imagery is not as rich. Not as many words have context-specific meaning as in poetry. The blend of the language's literary and colloquial variants, both in terms of vocabulary and syntax, is its most distinctive characteristic. Additionally, there are two types of communication: dialogue and monologue.

The writer's language adheres to the literary standards of the time in the evolution of the English literary language. A novel's protagonist language is typically chosen to reflect the character of the protagonist.

The drama

The language of plays is entirely dialogue. The author's speech is entirely excluded except for remarks and stage directions. The characteristic features of this substyle are:

1) the language conforms to the norms o f the literary language.

2) The dialogue loses its colloquial essence and remains simply conversation in form.

3) The monologue in plays is never interrupted.

4) The language of plays is purposeful.

Publicistic style

Publicistic style falls into 3 varieties:

1) oratorical substyle

2) the essay,

3) journalistic articles.

Publicistic style generally aims to sway public opinion, persuade the reader that the offered interpretation of the event is the only legitimate one, and persuade him to adopt the expressed point of view by logical arguments and emotional appeal.

A strong subjectivity that conveys the author's own feelings and emotions is mixed with rigorous logical reasoning to describe the objective state of things in a publicistic language.

This style is characterised by the following features:

1) coherent and logical syntactical structure with an expanded system o f connectives and careful paragraphing,

2) use o f the words with emotive meaning but stylistic devices used are not fresh and genuine,

3) the individual element is generally toned down and limited by the norms of the style,

4) brevity o f expression.

Oratory and Speeches.

The oratorical style is the oral subdivision of the publicistic style. To this style belong:

1) speeches on political and social problems of the day, speeches and addresses on solemn occasions, as public weddings, funerals, jubilees,

2) political speeches (parliamentary debates, congresses, election campaigns,

3) sermons on religious subjects and morality.

Typical features of the text are:

1) direct address to the audience (Honorable members),

2) contractions (I'll, isn't),

3) use of the colloquial words,

4) stylistic devices used are interwoven and complementary.

Among lexical stylistic devices the most frequent are metaphors and allusions. Repetition is frequently used to the enable listeners to follow the idea in the form of synonymic phrase repetition, parallel constructions, antithesis, climax, rhetorical questions.

Newspaper style.

Newspaper style is a system of interrelated lexical, phraseological and grammatical means which is perceived by the community speaking the language as a separate unity that basically serves the purpose of informing and instructing the reader. To attract the reader's attention specific headlines, space ordering, a large proportion of dates, personal names of countries, institutions, and individuals are used.

The size and placement of the headline, the use of emotionally charged language, and other emotive syntax components all carry a significant amount of appraisal in addition to providing information about the subject matter, indicating how the facts in the news item that follows should be interpreted. Of course, the newspaper story and the editorial in particular serve as the primary means of interpretation and evaluation. Editorials (leading pieces or leads) are distinguished by their subjective treatment of facts, whether they are political or not.

Basic newspaper features:

1) brief news items,

2) structure of advertisements and announcements,

3) nature of the headlines,

4) the editorial.

General lexical peculiarities:

‣ Proper names: toponyms (a place name), anthroponyms (a person's name), names of institutions and organizations,

‣ A lot of numerals and dates.

‣ Abundance of internationalisms.

‣ Tendency to produce neologisms *e.g. vital issue, pillar of society*.

‣ A great number of special political and economic terms, non-term political vocabulary, abstract words, newspaper clichés, abbreviations.

But apart from this, newspaper style has its specific vocabulary features:

1) Special political and economic terms, e. g.

Socialism, constitution, president, apartheid, by-election, General Assembly, gross output, p er capital production.

2) Non-term political vocabulary, e. g. ***public,people, progressive, nation-wide, unity, peace.***

3) Newspaper clichés, i. e. stereotyped expressions,

commonplace phrases familiar to the reader, e. g. ***vital issue, pressing problem, informed sources, danger of war, to escalate a war, war hysteria, overwhelming majority, amid stormy applause.***

4) Abbreviations.

UNO (United Nations Organization),TUC (Trades Union Congress), NATO (North Atlantic

Treaty Organization), AFL-CIO (American Federation of Labour-Congress o f Industrial Organizations), EEC (European Economic Community), TGWU (Transport and

General Workers Union), FO (Foreign Office), PIB (Prices and Incomes Board).

5) Neologisms. ***lunar rover*** (a vehicle for exploratory travel on the lunar surface), ***sing-in*** (a musical act or event in which the audience serves as a chorus or joins in the singing), ***overkill*** (the ability to annihilate an enemy or objective several times over), ***ice-up*** (the freezing over snow or water).

The following grammatical peculiarities of brief news items are of paramount importance:

1) Complex sentences with a developed system of clauses,

2) Verbal constructions (infinitive, participial, gerundial) and verbal noun constructions,

3) Syntactical complexes, especially the nominative with the infinitive. These constructions are largely used to avoid mentioning the source of information or to show responsibility for the facts reported, e. g. *A large chunk of ice, believed to have fallen from an aircraft, crashed through the roof then through the bedroom ceiling of a house in Leamington, Warwickshire, yesterday.*

4) Attributive noun groups are another powerful means of effecting brevity in news items, e. g. *heart swap patient, the national income and expenditure figures*,

5) Specific word-order.

Journalistic practice has developed what is called the "five-w-and-h-pattem rule" (who-what-whyhow- where-when) and for a long time strictly adhered to it. In terms of grammar this fixed sentence structure may be expressed in the following manner: Subject - Predicate (+ Object) .

Scientific Prose style

The aim of scientific prose is to prove a hypothesis, to create new concept, to disclose the laws of existence. The language tends to be objective, precise, unemotional, devoid of any individuality.

The characteristic features of this style are:

1) the logical sequence of utterances with a varied system of connectives to indicate their interrelation and interdependence

2) the use of terms specific to each given branch of science and denoting objects, phenomena and process,

3) precision, clarity and logical cohesion,

4) specific sentence patterns, they are o f 3 types: postulatory, argumentative and formulative,

5) the use quotations and references. The references have a definite pattern: *author, title of work quoted, the publishing house, the place and year it was published and the pages o f the except quoted,*

6) the frequent use of foot-notes not of the reference

7) the impersonality is revealed in the frequent use of passive construction**.**

The substyles of official documents style are:

1) the language of business documents;

2) the language of legal documents;

3) the language of diplomacy;

4) the language of military documents.

It is the most conservative style, preserving cast- iron form of structuring and using syntactical constructions and words long known as archaic and not observed anywhere else.

The characteristic features of this style are:

1) conventionality of expression - a special system of clichés, terms and set expressions by which each substyle can easily be recognized: *I beg to inform you, provisional agenda*, *on behalf of.*

2) the encoded character of language symbols - the use of abbreviations, conventional symbols and contractions: *M.P., HMS (steamship), $*

3) the use of words in their logical dictionary meaning,

4) the absence of emotive words,

5) definite compositional patterns of documents: eg.: the structure of a business letter

1) address o f the sender, 2) the date, 3) the address of the addressee and his name, 4) salutation, 5) the body of the letter itself, 6) conventional good-bye phrase, 7) the enclosure if there is any,

6) a general syntactical mode o f combining several pronouncements into one sentence.

The Official Style

The Official Style (Style of Official Documents) is a conservative style, organized in strict forms of structuring and clichés, syntactical constructions, archaic words, complete clarity of the subject matter, all emotiveness and subjective modality are completely excluded. The functions are : 1. to reach agreement between two contracting parties; and 2. to state the conditions binding two parties in an understanding. The sub-styles of **The Official documents Style** are: 1. style of business letters, 2. style of legal documents, 3. style of diplomacy, 4. style of military documents.

The vocabulary features are: Each of sub-styles of official documents makes use of special terms and bookish words; The documents use set expressions inherited from early Victorian period, Legal documents contain a large proportion of formal and archaic words used in their dictionary meaning, In diplomatic and legal documents many words have Latin and French origin, there are a lot of abbreviations and conventional symbols. Compositional pattern: every document has its own stereotyped form; the form itself is informative and tells you with what kind of letter we deal with. Syntactical features – the predominance of extended

simple and complex sentences, wide use of participial constructions, homogeneous members. Morphological peculiarities are passive constructions, they make the letters impersonal. There is a tendency to avoid pronoun reference.

COVER LETTER

[Today's Date]
[Hiring Manager's Name]
Company Address
 (xxx) xxx-xxxx
hiring.manager@gmail.com

Dear [Mr./Mrs./Ms.] [Hiring Manager's Name],

My name is [Name], and I am a graduating senior at XXXX University. I saw your advertisment for the [Position] role, and I was immediately compelled to apply. My academic and career goals align with the internship's stated objectives, and I am confident that I have the right skills for the job.

> To shortly introduce myself, I'm an intelligent high school student looking for internship opportunities with a excellent track record of exceptional academic results, including a perfect TOEFL score and the representation of school at various competitions and contests where I won multiple awards, such as the 1st prize in the National Economics Competition, 2nd prize in the Public Relations Competition, and 3rd prize in the International Basketball Championship. I am an energizing individual interested to participate in various societies such as *Multicultural Business Association*, and Agricultural Economics Association.

 [Company Name] is a leader in the [domain], making this internship the perfect opportunity to develop my comprehension of business development. I have no doubt that my enthusiasm and thoughtfulness will enhance my learning experience.

Please do not hesitate to reach out if you have any questions about my background. I look forward to the opportunity to work with you further; thank you for your time and consideration.

Sincerely,

[Your Name]

COMPLAINT LETTER

Your Address
Your City, State, ZIP Code
(*Your email address, if sending via email*)

Date
Name of Contact Person (*if available*)
Title (*if available*)

Company Name
Consumer Complaint Division (*if you have no specific contact*)
Street Address
City, State, ZIP Code
Dear Contact Person or Organization Name):
On (date), I (bought, leased, rented, or had repaired) a (name of the product, with serial or model number, or service performed) at (location and other important details of the transaction).

Unfortunately, your (product or service) has not performed well (or the service was inadequate) because (state the problem). I am disappointed because (explain the problem: for example, the product does not work properly; the service was not performed correctly; I was billed the wrong amount; something was not disclosed clearly or was misrepresented; etc.).

To resolve the problem, I would appreciate your (state the specific action you want: money refunded, charge card credit, repair, exchange, etc.). Enclosed are copies (do not send originals) of my records (include receipts, guarantees, warranties, canceled checks, contracts, model and serial numbers, and any other documents).

I look forward to your reply and a resolution to my problem and will wait until (set a time limit) before seeking help from a consumer protection agency or the Better Business Bureau. Please contact me at the above address or by phone at (home and/or office numbers with area code).

Sincerely,

Your name

Questions:
1) List the substyles of newspaper style. What is the function of this style? What are the characteristic features of this style?
2) Choose any of British or American newspapers and comment on the stylistic peculiarities of a) the editorial, b) brief news items, c) the headline, d) advertisements and announcements.
3) List the substyles of scientific style. What is the function of this style? What are the characteristic features of this style?
4) Comment on the stylistic features of the belles- lettres style?
5) List the substyles of official documents style. What is the function of this style? What are the characteristic features of this style?
6) Give the definition of functional style.
7) List the substyles o f belles-lettres style. What is the function of this style? What are the characteristic features of this style?
8) Analyse and comment on the stylistic devices used in the text:
9) List the substyles of publicistic style. What is the function of this style? What are the characteristic features of this style?

SCHEME OF THE STYLISTIC ANALYSIS

The stylistic analysis of the text should focus on the following issues:

1. The main events in the author's life that influenced his/her creative works, his/her outlook and style.
2. The content of the text being analyzed.
3. The main idea of the text, i. e. the author's message to the readership.
4. Phonetic, semasiological, syntactic stylistic devices employed by the author in order to express the main idea. The steps of the analysis include:

    1. State the original source of the text, the author of the article and its target reader.
    2. Analyze the title or the headline of the text. Define its characteristic features.
    3. Define the subject matter of the text, summarize the main facts.
    4. Dwell on the author's aim in writing the article and evaluate the achieved results.
    5. Define the style (formal, informal, semi-formal) of the text.
    6. Determine the dominant emotional tone of the text (the author's attitude to his/her subject-matter). It may be neutral, lyrical, dramatic, ironical, humorous, sarcastic, etc.
    7. Analyze the key words and their contextual synonyms.
    8. Comment on the conceptual information contained in the text and its message.
    9. Identify stylistic means on all levels and the functions they perform:
    a) phonetic
    b) graphical
    c) morphological
    d) lexical, phraseological
    e) semasiological
    f) syntactic
    10. Summarize the analysis manifesting the unity of all stylistic means, as well as compositional arrangement of the text, as the way of expressing the underlying thought and the author's communicative aim, revealing the individuality of the writer's style.
    11. Express your personal opinion on the text.

PRACTICAL ASSIGNMENTS

I. Determine the functional style. Find the distinctive features of this style in the text.

1 Read attentively and give a title to the text.

Canadian higher education is among the least expensive that nevertheless awards internationally recognized diplomas (between CAD $13,000 and CAD $15,000 per year). In Canada, the government manages 80% of colleges and universities, ensuring that the students receive the best education. Only after two years of study foreign students can apply for permanent residency in Canada. College grants and scholarships *are* a great way to *pay* for school since the students in Canada don't *have* to *pay* them back, unlike *student loans*.

Australian universities may be much younger than institutions like Harvard or Oxford in the US or the UK, but they are still among the best. In the top 100 universities, according to the Times Higher Education World University Rankings 2020, there were the University of Melbourne, Australian National University, University of Sydney, University of Queensland, University of New South Wales, and Monash

University. Australia's higher education system is much superior to those of France, Germany, Norway, and Japan, more than that 16 Nobel laureates have graduated from Australian universities.

The student to teacher ratio in New Zealand's educational system is low; it has one of the lowest ratios in the world at 1:15. The beautiful thing about New Zealand institutions is that everyone gets to experience a friendly environment because classes and courses are likely to have fewer students than in the traditional classroom. The educational standards in New Zealand are thought to be the greatest among all other countries since practical knowledge is valued more than academic knowledge. New Zealanders are more sensitive to other people and treat every student in every university as if they have known them for years. In order to protect the foreign student from feeling stressed, the native speakers will continue to inquire about studies after and before each semester.

2 Answer the following questions. Perform the stylistic analysis. Determine stylistic devices and comment on their functions.
   a. What makes New Zealand education unique?
   b. What are the special features of education in Australia?
   c. What is special about Canada's education system?
   d. What are three interesting facts about the educational system of Canada? Of New Zealand? Of Australia?

3 Match the words to the definitions. Then, use them in sentences.

1.	Undergraduate (n.)	a.	A list of topics or books that are planned to be studied in a particular subject
2.	Dormitory (n.)	**b.**	A person who assists students in planning their educational programs
3.	Syllabus (n.)	c.	A college or university student who is studying for a first degree
4.	Advisor (n.)	**d.**	A large building at campus where students live
5.	Loan (n.)	e.	The main subject that a student studies at college or university
6.	Bachelor's degree (n.)	**f.**	To complete a degree at a university
7.	Major (n.)	g.	An amount of money that you borrow from the government or a bank to fund your study at a university and which you must pay back after you completed your study
8.	Tuition (n.)	h.	The first degree for people studying at a university
9.	Graduate (v.)	**i.**	The teaching given to a small group or one person in a college or university
10.	Enroll (v)	**j.**	To officially join in a course

3 Read the following statements and find synonyms for the words in bold.
   a. Kingston University from London lost its **top spot** in the **ranking** of world universities.
   b. The **global list** of the world's **top educational institutions** and rankings is put together by the Thomson Reuters Corporation.
   c. **Higher education establishments** from Canada and Australia **dominate** the list and offer **significant funding** for **research** and technology.

4 Make up sentences using Passive Voice with verbs followed by a direct object and a prepositional object according to the structure: Subject + passive verb + indirect object + (by + agent)… E.g. The books were sent to the professors by the Dean.

5 Read the sentences below and identify the tenses used. Make up a situation with each sentence using SD.
a. Daily magazines **were given** to him every day by his wife last year.
b. Daily magazines **were being given** to him every day at 10 o'clock in the morning by his wife last year.
c. Presentations about the technological revolution **will be shown** to students by their supervisor tomorrow.
d. The book **has been lent** to Jessica by her friend by 4 o'clock.

e. A letter **had been transmitted** to the editor by the chief of the department as soon as the journal **was published**.

f. The food supplies **are offered** to the refugees by the police departments in each district.

g. The students from the XII grade **have been awarded** the diplomas by the school master.

6 Choose the right Passive Tenses. Make up a situation with each sentence using SD.

a. A project (to assign) to us by our math teacher before the lecture started.

b. The results (to present) to each student at this moment by the officials from the Ministry of Education.

c. Three certificates (to award) to a student who calculated correctly the expenses.

d. We (to charge) a dollar by the inspector every hour for the parking lot in 2000.

e. The ideas (to suggest) to pupils by the school principal before they came on stage.

f. The answer (to explain) to me by the monitor of the expedition on the next meeting.

g. The method (to demonstrate) to the participants as the effective one by the president of the committee during the meeting held on the 26 of March 2022.

h. The law (to explain) to me by the lawyer several times during the trial but I didn't understand it.

i. Ten e-mails (to send) to me by unknown persons last week at 1 a.m.

7 Use the correct Active or Passive Tenses. Find SD.

A chapter (to read) through twice, the books (to close) and the girls (to examine). The lesson (to comprise) part of the reign of Charles I., and there (to be) sundry questions about tonnage and poundage and ship-money, which most of them (to appear) unable to answer; still, every little difficulty (to solve) instantly when it (to reach) Burns: her memory (to seem) to have retained the substance of the whole lesson, and she (to be) ready with answers on every point. I (to keep) expecting that Miss Scatcherd would (to praise) her attention; but, instead of that, she suddenly (to cry) out— "You dirty, disagreeable girl! you never (to clean) your nails this morning!" ("Jane Eyre" by *Charlotte* Brontë)

8 Work in small groups and write down what are the best things to study at the Univeristy? Share your thoughts with your classmates. E.G. The best domains to be studied at the University are: Nuclear weapons, Astrophysics and constellations. **USE SD**

II. **Determine the functional style. Perform the stylistic analysis. Determine stylistic devices and comment on their functions.**

Investing in Successful Summer Programs

Public funding for summer programs is driven by a desire to fill the academic and opportunity gaps **that** exist between children and youth from lower- and higher income families and support the acquisition of valuable skills and experiences, particularly for students who otherwise would not have access to such opportunities. A seminal meta-analysis of summer learning found **that** all students lost mathematics and reading knowledge over the summer, **although** the loss in mathematics knowledge was generally greater than in reading. This meta-analysis also indicated **that** losses were larger for low-income students, particularly in reading. **Although** recent studies are inconclusive on the absolute loss of achievement over the summer, they provide additional evidence **that** low income students experience greater setbacks over the summer relative to their wealthier peers. Most studies have found **that** low-income students learn less relative to their wealthier peers **even if** they do not experience knowledge losses over the summer. A recent study found **that** 38 percent of rising first-grade children from households above the federal poverty level attended a day camp in the summer compared with 13 percent of children from near-poor families and 7 percent of children from poor families. Children from lower-income families were also less likely to have engaged in such experiences **as** visiting the beach, a state or national park, a zoo or aquarium, or an amusement park (Redford, Burns, and

Hall, 2018). Another analysis examining children's time use during the summer months found **that** children from lower-income households watched more television and spent less time talking with parents than children from higher-income households. **So,** research studies have found positive benefits from some mandatory summer academic programs, voluntary summer academic programs, read-at-home programs, youth employment programs, and summer camps for special student populations. (Jennifer Sloan McCombs, Catherine H. Augustine, Fatih Unlu, Kathleen M. Ziol-Guest, Scott Naftel, Celia J. Gomez, Terry Marsh, Goke Akinniranye, Ivy Todd)

2 Circle the the letter corresponding to the correct variant to complete the statements.

Summer programs are driven to
   a. fill the physical and mental gaps and support the acquisition of valuable skills and experiences
   b. fill the academic and opportunity gaps and support the acquisition of valuable skills and experiences
   c. fill the scientific and memorization gaps and support the acquisition of valuable skills and experiences

A seminal meta-analysis of summer learning found that all students lost knowledge in
   a. arithmetic and spelling   c. mathematics and reading
   b. writing and reading

Children from lower-income households
   a. watched less television and spent more time talking with parents
   b. watched more television and spent less time talking with parents
   c. didn't watch television and didn't spend time talking with parents

Children from lower-income families were also
   a. much likely to have engaged in such experiences a**s** visiting the beach, a state or national park, a zoo or aquarium, or an amusement park
   b. less likely to have engaged in such experiences a**s** visiting the beach, a state or national park, a zoo or aquarium, or an amusement park
   c. less likely to have engaged in such experiences **as** reading, writing and problem- solving.

The word setbacks in the text means:
   a. problems   c. misfortune
   b. difficulties

The expression *low income students* is closest in meaning to:
   a. having little money   c. broke
   b. having much money

3 Choose an item from the list of LLL activities and expand the topic using metonymy, hyperbole, antithesis,   oxymorons

Apprenticeships and internships,

Vocational education,

Learning a new language on your own,

Learning a new topic,

Acquiring knowledge of new technological tools,

Playing a new sport or game,

Developing a new skill,

Learning a new sport or activity,

Learning to use a new technology (smart devices, new software applications).

Describe the paths that you are undertaking to develop this skill to contribute to your personal growth

4 Explain the meaning of the following words and find synonyms for them:

Mind set, tolerance, ambiguity, open- minded, self- reliant, communicative, flexibility, resilience, flexibility, initiative, inspiration, promote, privilege, improve.

5 Comment on Charlotte Brontë quote on self-care and respect and find SD: *"I can live alone, if self-respect, and circumstances require me so to do. I need not sell my soul to buy bliss. I have an inward treasure born with me, which can keep me alive if all extraneous delights should be withheld, or offered only at a price I cannot afford to give."*

6 Complete the text with the missing words. Identify the idea and theme of the text:

Voluntary, self-initiated, personal growth, self-motivated, formal educational setting, development

Self-initiated education that is centered on … … is called lifelong learning. Although there isn't a single, agreed-upon definition of lifelong learning, it is typically understood to mean learning that takes place outside of a … … … like a school, university, or corporate training. Lifelong learning is … , self- directed, … search for personal … .

7 Make a poster about the meaning of your life. Your poster should include:

Title section
Abstract or summary
Short introduction
Aims and objectives
Methodology
Results
Discussion and conclusions

III.   Identify the functional style. Identify the SD if any.

Stress is a normal reaction of not being able to handle particular demands or circumstances. A little stress is even good for the body. However, if a person does not take action to control it, stress can develop into a chronic condition. Chronic stress can lead to severe complications like: anxiety, depression, heart disease, high blood pressure.

Stress is monitored and supervised by the nervous system. Stress occurs when perceived pressure on an individual exceeds ability to maintain resilience. "The Stress Arc" tool helps people to identify where they locate themselves through the different zones within the Arc. The red area of the Arc is the one to avoid. The longer a person stays in the red zone the bigger is the chance to get burnout.

If a person is in the red area the physical reactions of the body are: increased blood pressure, heightened muscle preparedness, decreased immune activity, sweating, alertness- all this is due to large amount of chemicals (cortisol, epinephrine, and norepinephrine) produced by the body. This reaction is triggered by external factors called stressors e.g. noises, aggressive behavior, a speeding car, scary moments, even unwanted kiss. It is considered that the most common stressors are employment and money. But different people react differently to different stressors.

The physical effects of stress can include: sweating, pain in the back or chest, cramps or muscle spasms, fainting, headaches, nervous twitches, obesity, pins and needles sensations. Emotional reactions can include: anger, burnout, concentration issues, fatigue, a feeling of insecurity, forgetfulness, irritability, nail biting, restlessness, sadness. Healthy lifestyle measures can prevent and manage stress like: regular exercise, reduced intake of alcohol and drugs, balanced diet, breathing and relaxation exercises, practicing hobbies, listening to peaceful music.

Stress is the body's natural protection against danger and predators. It is the fight-or-flight mechanism of the body. (Adam Felman)

2 Read the text again and respond to the following questions. Perform the stylistic analysis. Determine stylistic devices and comment on their functions.

   a. What is stress?
   b. What is a stressor?
   c. What triggers stress?
   d. What can stress lead to?
   e. What facts did you learn about stress?
   f. Look at the Stress Arc. Where in the 'Stress Arc' you have spent your time this week? But last week?
   g. What did you do to reduce the stress?
   h. How do you manage your stress?

3 Work in groups and reflect on the following questions:
   a. What is it in your daily routine that you find frustrating?
   b. Where and when are you relaxed and calm?
   c. What is the worst emotion a person may experience? Why?
   d. Are you more likely to adopt an optimistic or negative attitude?
   e. Who can you talk to discuss your stress with?
   f. Analyze the Comfort Zone, Fear Zone, Learning Zone and Growth Zone.
   g. How does a person feel in these zones? Which Zone is the most stressful one?

4 Insert the verbs in the right Past Tense (Active Voice). Find SD.
There (**to be**) once a boy who liked nothing more in the world than (**to win**). He (**to love**) winning at whatever it may be: football, cards, video games... everything. And because he couldn't stand losing, he (**to**

become) an expert in all kinds of tricks and cheating. He could (**to play**) tricks in practically every situation, without being noticed; even in video games or playing alone. He could win without ever being caught.

He (**to win**) so many times that everyone saw him as the champion. It (**to mean**) that almost no one (**to want**) to play with him, he (**to be**) just too far ahead of everyone. One person who did play with him was a poor boy, who was a bit younger. The champion really (**to enjoy**) himself at the poor boy's expense, always making the boy look ridiculous.

But the champion (**to end**) up getting bored with all this. He (**to need**) something more, so he (**to decide**) to apply for the national video games championship, where he would find some competitors worthy of himself. At the championship he (**to be**) keen to show his skills but, when he (**to try**) using all those tricks and cheats he (**to know**) from a thousand different games, well... none of them worked. The competition judges (**to prevent**) any of the tricks from working.

He (**to feel**) terribly embarrassed: he (**to be**) a good player, but without his cheats, he couldn't beat a single competitor. He (**to be**) soon eliminated, and (**to sit**) there, sad and pensive. Finally, they (**to announce**) the name of the tournament champion. It (**to be**) the poor boy from home. The one he always (**to beat**)! Our boy (**to realize**) that the poor boy (**to be**) much cleverer than himself. It (**not to matter**) to the poor boy if he (**to loose**) and (**to get**) a good beating, because what he was really doing was learning from each of his defeats. And from so much learning he had been transformed into a real master.

From then on, the boy who (**to love**) winning (**to give up**) wanting to win all the time. He (**to be**) quite happy to lose sometimes, because…

(Pedro Pablo Sacristán)

5 Make up the continuation of the story. What is the moral message of this story?

6 Choose the right Paste Tense by choosing a, b or c.

She ………………………… the factory last year.
   a. was leaving
   b. left
   c. had left

Our football team ………………………… them yesterday.
   a. had defeated
   b. defeated
   c. was defeating

The neighbor ………………………. the film when my grandma arrived.
   a. watched
   b. was watching
   c. had watched

After she …………………………. her lunch, she went back to the hospital.
   a. Ate
   b. had eaten
   c. was eating

By the time I reached the shop, the train …………………………..
   a. leaved
   b. left
   c. was leaving

My sister ………………………… here yesterday.
a. came
b. had come
c. was coming

Tom ………………………… home late when the accident occurred.
   a. Drove
   b. was driving

c. had driven

The members of the party had left before I ………………………… home.
   a. Reached
   b. was reaching
   c. had reached

My grandpa………………………….. sleep well last night.
   a. hadn't
   b. didn't
   c. wasn't

Every morning, my nephew …………………………. for a walk.
   a. was going
   b. went
   c. had gone

My niece …………………… when she heard the news.
   a. was weeping
   b. wept
   c. had wept

7 Start a stress journal to keep track with your regular daily stressors. Write about your recent stressful situation using SD according to the following plan:

Identify the cause
Describe your emotions
Describe your reaction
Express your final state: did you feel relieved?

8 Consider the following stress management techniques: The 4 A's – Avoid, Alter, Adapt & Accept
Avoid unnecessary stress
Alter the situation
Adapt to the stressor
Accept = forgive, let it go, don't control.
Now reframe your reaction described previously in the stress journal and point out HOW SHOULD YOU have reacted according to 4 A's method.

9 Write the continuation of the story from Grammar exercise 4.

IV.   Grammar peculiarities : Participle I Perfect Active and Passive

Participle I Perfect Active = Having+V+ed (III column)	Participle I Perfect Passive = Having +been+V+ed (III column)
E.G. Having finished	E.G. Having been lost

1 Form Participle I Perfect Active and Passive for the following verbs: eat, run, jump, drink, walk, climb, grasp, borrow, paint, investigate, persuade, negotiate, fluctuate, modify, thrive, interrupt, compose, laugh, walk, extinguish, avoid, fight, feel, fly, draw, come, win, understand.

2 Select Participle I Perfect Active and Passive and insert them in the table below. Write an essay using these forms.

having been frightened, shouted, shouting, having seen, having done, having left, singing, having worked, having lost, was shouted, having been killed, were being inclined, having asked, being sorted, having been accused, being translated, having worked, having danced, being disgusted, having admired, working, having won, was treated, having been used, having been bullied, having been transformed, is being eaten, having been manipulated.

Participle I Perfect Active	Participle I Perfect Passive

3   Use Participle I Perfect Active and Passive in context.

With each sentence make up a situation using SD.

a. The cat, (to praise) by the girls, wagged its tail.
b. The troops, (to defeat), retreated through the meadows.
c. They lost the letter, (to send) by the queen.
d. Movies (to make) in the USA were sold everywhere.
e. (to graduate) from Oxford, she began to study music in college.
f. (to despise) by her relatives, she felt ashamed to see her mom.
g. (to be married), the couple moved to Germany.
h. (to remind) of his hard decision, she was ever on the lookout in her dealing with him.

4 Write a diamante poem on Education according to the structure using the verbs in Participle I Perfect Active and Passive.

Noun	Life
Adjective, Adjective	Beautiful, attractive
Verb, Verb, Verb	Having sung, having brought, having given
Noun, Noun, Noun, Noun	Blessing, success, people, memories
Verb, Verb, Verb	Having been memorized, having been lost, having been gained
Adjective, Adjective	Hard, transient
Noun	Eternity

V.   Grammar peculiarities. Conditionals. Perform the stylistic analysis. Determine stylistic devices and comment on their functions.

1 Read and rewrite the following text using conjunctions of purpose, contrast, condition and sequence
Source: Australian Pictures Drawn with Pen and Pencil BY HOWARD WILLOUGHBY

The most vicious as well as the most dangerous of these reptiles is the tiger-snake, so called from its tawny, cross-banded colouring. Like its near ally, the cobra di capello of India, when irritated it flattens and extends its neck to twice its natural size. A full-sized tiger-snake in the summer season, when it secretes its maximum amount of poison, can inject a dose that is speedily fatal.

The treatment in snake-bite cases is still in dispute. Walking the sufferer about to avert sleep and coma is a popular procedure. It is the general use of the excision treatment, however, that has reduced the death-rate so wonderfully. If a schoolboy is bitten now he pulls out his knife and excises the bitten part, or he sacrifices the joint of a finger. Keep the poison out of the system, and no harm is possible, and the bitten person now

directs his energies to carry out that, instead of wasting his time in running after a doctor, who cannot repair the neglect.

2 **Complete the Conditional Sentences (Type I, II, III) by putting the verbs into the correct form.**

1. We'll look for the dog unless it _____ (snow). 2. If the global warming _____ (not stop), the melted ice would flow many cities. 3. If we _____ (know) it was Ann's birthday, we would have bought him a present. 4. If you play the guitar so loud, you _____ (wake up) all the relatives. 5. My grandfather doesn't feel happy unless he _____ (do) exercises every day. 6. If the pond had frozen, my cousins and I _____ (go) skiing. 7. If people used bikes and electric cars instead of motor cars, there _____ (not be) so much pollution. 8. If your team had scored another goal, we _____ (lost) the match. 9. If the flight attendant _____ (not serve) us soon, we'll have to go. 10. We'll have brunch outside in the yard, unless it _____ (be) too cold 11. When you heat ice, it _____ (melt).

VI.   Functional styles: Publicist style

1 How good are you at describing the following things? Check (X) the boxes that apply to you.

Describing	Poor	Good	Excellent
1. people's physical appearances			
2. places			
3. moral traits			
4. phenomena			
5. stories			
6. science fiction			
7. the taste of foods			
8. poems			

2 Discuss the following questions with a partner.

What do you love about giving a speech in front of an audience?

What do you hate about giving a speech in front of an audience?

When delivering a public speech which is More Important—Content or Delivery?

What are you mostly afraid when you are to talk in front of the audience?

What do you fear most about giving a presentation?

Do you have any best memories of speaking? What are your best memories of speaking?

3 Work in small groups and discuss how can you overcome your fear in public speaking? Analyze the following overcoming fear strategies of giving public speeches and complete the list with strategies that help you fight with fear.

a) Know your subject well

b) Organize yourself

c) Practice, then repeat the process

d) Address particular concerns

e) Imagine yourself succeeding

f) Take a few deep breaths

g) Pay attention to your content rather than your audience

4. Read about the differences between men and women in the following abstract and build a concept map. Use in your speech SD.

A man's sense of self is defined by his capacity for achievement and accomplishment. Men attain objectives, demonstrate competence, and feel good about themselves. Men must succeed on their own if they want to feel good about themselves. Men often view going it alone as a sign of competence, authority, and efficacy. Males are less interested in people and feelings and more interested in things and items. Men rarely discuss their issues unless they are looking for "professional" counsel; asking for help is seen as a sign of weakness. Men are more belligerent, aggressive, and territorial than women. The career is a bigger factor in men's self-esteem. Men often have a strong obsession with money, and they are saddened by failure and financial setbacks.	Women place a high priority on relationships, love, and communication. The nature of a woman's connections and her sentiments define her idea of who she is. They invest a lot of time in encouraging, caring for, and supporting one another. Women find fulfillment in communicating and sharing. It's crucial to represent oneself through one's appearance and emotions. Communication is crucial. A woman feels good about herself when she is talking, sharing, and relating. Giving assistance is a sign of care and is not seen as a sign of weakness; rather, it is seen as a sign of strength. Physical beauty is a big deal to women, and changes in this area can be just as challenging for them as changes in a man's financial situation.

5 Work in small groups and define the concept of gender stereotypes. Speaking about gender roles identify the male and female roles in modern society. Use hyperboles, epithets and personifications.

Male roles	Female roles
Men don't do household chores; Men should be the financial providers for their family……	…….

6 There are four basic kinds of gender stereotypes. Give examples for each type for men and women. Can we fight gender stereotypes? How? Use hyperboles, epithets and personifications.

Domestic behaviors	Personality traits	Occupations	Physical appearance

7 Interview one classmate and write his/her answers about an event or incident when he/she had to take a tough decision. Give feedback according to the following plan using SD:

Step 1: Identify the decision made. Step 2: Gather the choices. Step 3: Identify whether it was taken the right option Step 4. Was the decision an effective one?

8 Write a paragraph or more about your own collections or future collections. Describe it. What does it consist of. Use at least five of the phrases below as subjects of sentences with SD.

Any of the things /objects/sources
Few of the things /objects/sources
Either of the things /objects/sources
Most of the fun /pleasure/satisfaction
All of the money /effort
Some of the things /objects/sources

VII. Using terminology in everyday life

1 Work in teams and create a poster on one of the eight key interior design styles using SD:

Keep to the following format:

Eight interior design styles:
Scandinavian: cool, cosy accents, and simple colours
Eclectic: break the rules, have fun, and be bold
Industrial: bare brick, rough textures, and solid structures
Vintage: elegant, romantic, and sophisticated in nature
Minimalist: valuing open space above things
Mid-Century Modern: organic and geometric
Coastal: satisfying our longing for sea, sand, and sun
Contemporary: glass and metal in clean lines

Define the interior design
Give the Key Rules and features
Who started the style and when
Describe the logo and principles of this design
State the focus of this style
Talk on its popularity
Identify the color scheme of this style
Show an example

2 Write a personal narrative essay *I love my mom and my dad with all of my heart* **using SD by responding to the following questions:**

a. What is your position in the family (are you the oldest, youngest or the only one child)?
b. What is the role of every member of your family?
c. Why my parents are special?
d. How are the conflicts solved in my family?
e. Why do I love my mother and father?
f. How do I express my love to my mother and father?
g. What is the true meaning of my family?
h. What values am I sharing in my family?
i. How does an ordinary day look like in my family?

www.shutterstock.com · 1045674226

3 Read the text and make up a title for it.

Smart home is the incorporation of technology and services to improve the quality of life. To transform a modern house into a smart house there **will be** necessary the following alterations: it will be adjusted the illumination, it will be linked up with a hub, there

43

will be a need to increase the speed of the internet, there will be installed cameras that will be powered by batteries, there will be replaced all of the appliances, it will be improved the thermostat, it will be connected to solar power. All the gadgets in a smart home will be interconnected and accessible from a single hub, such as a smart phone, tablet, laptop, or gaming console. The smart house automation system will operate door locks, televisions, thermostats, home monitors, cameras, lights, and even appliances like the refrigerator. Smart homes will automate tasks like adjusting irrigation according to the weather, controlling how much energy is consumed.

An average 4-bedroom, 3-bath home might will cost up to $15,000 to be fully automated. The cost of a luxury, wired home will range from $10,000 to $150,000. Installation of wired systems will require $85 per hour of labor. Lighting, security, locks, thermostats, and entertainment are all included in home automation.

The weakness and threat of a smart home is its internet connectivity. Just like any website or computer, any smart home gadget that can connect to the internet has the potential to be hacked, viewed remotely, and in many situations, even controlled by outside users. There is a chance of hacking into smart houses. When a connected device is in use, it alerts the associated app and sends a digital fingerprint to the router. Hackers watching this router can access movies, photos, or maps of the smart house as well as learn about the master's daily routine. And a disaster might happen!

Smart houses are more expensive but might be simpler to be sold as a result.

4 Respond to the following questions. Perform the stylistic analysis.
    a. What is the Smart House?
    b. What is a smart home system?
    c. What features make a smart home an effective one?
    d. What is the cost of a smart home system?
    e. What are the benefits of a smart house? What are the weaknesses of a smart home?

5 Find the synonyms for the following words and phrases:

1. smart	a.	lodging, dwelling, habitation, domicile
2. home	b.	home automation or domotics
3. design	c.	bright, intelligent, astute, clever
4. Home technology	d.	inventive, artistic, original, innovative, imaginative, omnific, clever, ingenious, productive, demiurgic and innovatory
5. creative	e.	plan, plot, project, and scheme

6 Complete the following table with advantages and disadvantages of the smart home. Justify your answer using SD.

Advantages	Disadavantages
Energy Efficient	Cost
Save time	More technical security threats
………	……..

7 Look at these pictures. Discuss in pairs. Use SD:
a. What will the houses of the future be like?
b. What are the challenges for architecture in the future?
c. What houses will look like in 100 years? Why?
d. How will technology change the homes of the future?

www.shutterstock.com · 788392792

www.shutterstock.com · 1859637013

8 Speak on the most important things that should be taken into account when buying a house. Rank them according to market demand and personal preferences. What high-tech software applications a house should have? Identify SD.

Neighborhood	Price	Location	Design	Size	Storage	Condition	High-tech software apps
Safe, unpopulated, school nearby ……	……	………	…….	…….	……..	……….	……………………….

9 Match each type of the eco- friendly house with its description. Keep in mind that eco-friendly house is the house to produce the reduced amount of pollutants, minimize any energy loss, and to save money. Is an eco- friendly house a house of the future? What type of house would you prefer to live in? Use SD.

Bioclimatic house   consumes a very low amount of energy, all the appliance in the house work on its own produced energy

Wooden house   uses natural resources from their environment: like sun to warm the water, house or the wind to produce electricity

Passive house   is produced of natural and sustainable construction materials like wood, cement or brick

Tiny house   is made in pieces or sections and then carried to the location site to be built and installed on a permanent platform.

Prefabricated   is a small eco-friendly wooden house built on a trailer which consumes

house or prefab	very little energy and encourages **minimalist design** and consumption
Zero- carbon house	uses bales of straw (commonly wheat, rice, rye and oats straw) as structural elements
Strawbale house	generates no net emissions of *carbon* dioxide for single family dwellings with a very low energy consumption.
Earthship house	small, basic steel containers like giant lego blocks are put together to create an apartment or house
Shipping Container House	a house being in and of the Earth that withstands natural disasters like hurricanes and earthquakes

VIII.   Belle- letters style

1 Read the text and reflect on the message delivered by it. **Find SD.**

www.shutterstock.com · 1986923918

The Lady, or the Tiger?

 In the very olden time there lived a semi-barbaric king, imperious and incorruptible, whose ideas, though somewhat polished and sharpened by the progressiveness of distant Latin neighbors, were still large, florid, and **untrammeled**, as became the half of him. He was a man of exuberant fancy, and, withal, of an authority so irresistible that, at his will, he turned his varied fancies into facts. When a subject was accused of a crime of sufficient importance to interest the king, public notice was given that on an appointed day the fate of the accused person would be decided in the king's arena…When all the people had assembled in the galleries, and the king, surrounded by his court, he gave a signal, a door beneath him opened, and the accused subject stepped out into the amphitheater. Directly opposite him, on the other side of the inclosed space, were two doors, exactly alike and side by side. It was the duty and the privilege of the person on trial to walk directly to these doors and open one of them. He could open either door he pleased… If he opened the one, here came out of it a hungry tiger, the fiercest and most cruel that could be procured, which immediately sprang upon him and tore him to pieces as a punishment for his guilt, but, if the accused person opened the other door, there came forth from it a lady, the most suitable to his years and station that his majesty could select among his fair subjects, and to this lady he was immediately married, as a reward of his innocence. It mattered

46

not that he might already possess a wife and family, or that his affections might be engaged upon an object of his own selection…This was the king's semi-barbaric method of administering justice.

This semi-barbaric king had a daughter as blooming as his most florid fancies, and with a soul as fervent and imperious as his own. She was the apple of his eye, and was loved by him above all humanity. Among his courtiers was a young man of that fineness of blood and lowness of station common to the conventional heroes of romance who love royal maidens. This royal maiden was well satisfied with her lover, for he was handsome and brave to a degree unsurpassed in all this kingdom, and she loved him with an ardor that had enough of barbarism in it to make it exceedingly warm and strong. This love affair moved on happily for many months, until one day the king happened to discover its existence. He did not hesitate nor waver in regard to his duty in the premises. The youth was immediately cast into prison, and a day was appointed for his trial in the king's arena. The tiger-cages of the kingdom were searched for the most savage and **relentless** beasts, from which the fiercest monster might be selected for the arena; and the ranks of maiden youth and beauty throughout the land were carefully surveyed by competent judges in order that the young man might have a fitting bride in case fate did not determine for him a different destiny. The appointed day arrived. From far and near the people gathered, and thronged the great galleries of the arena, and crowds, unable to gain admittance, massed themselves against its outside walls. The king and his court were in their places…The signal was given. A door beneath the royal party opened, and the lover of the princess walked into the arena. Tall, beautiful, fair, his appearance was greeted with a low hum of admiration and anxiety. As the youth advanced into the arena he turned, as the custom was, to bow to the king… but His eyes were fixed upon the princess…When her lover turned and looked at her, and his eye met hers as she sat there, paler and whiter than anyone in the vast ocean of anxious faces about her, he saw, by that power of quick perception which is given to those whose souls are one, that she knew behind which door crouched the tiger, and behind which stood the lady. Now, the point of the story is this: Did the tiger come out of that door, or did the lady?

The more we reflect upon this question, the harder it is to answer. It involves a study of the human heart which leads us through devious mazes of passion, out of which it is difficult to find our way.

Think of it, fair reader, not as if the decision of the question depended upon yourself, but upon that hot-blooded, semi-barbaric princess, her soul at a white heat beneath the combined fires of despair and jealousy. She had lost him, but who should have him? (Frank R. Stockton)

> Untrammeled (adj.), crouch (v.), imperious (adj.), incorruptible (adj.), withal (adv.), florid (adj.), relent (v.), semi-barbaric (adj.), lay off (v.), waver (v.), throng (v.), hum (n.)

2 Reflect on the passage and respond to the following questions. Perform the stylistic analysis.
a. How does the king decide if someone is guilty or innocent of a crime in his country?
b. Is it possible to say that this justice system is completely fair?
c. For what offense is the young guy behind bars?
d. Why does the young man stare at the princess in the arena? How does she act?
e. Why may the princess be able to save the young man's life?
f. Why may the princess condemn him to death?

g. Do you believe the princess was pointing toward the lady's door or the tiger's door? Why?

3 Read the last two paragraphs of the text again and reveal your thoughts: Did the tiger come out of that door, or did the lady? What does it mean "She had lost him, but who should have him?". What does it mean "white heat beneath the combined fires of despair and jealousy"

4 Circle the correct a, b, c:
What is the closest meaning of the word "untrammeled"
   a. Unrestrained
   b. Restless
   c. Brave

What is the closest meaning of the word "relentless"
   a. Cruel
   b. Peaceful
   c. Fast

5 Why is the princess referred to as "semi-barbaric" as opposed to entirely civilized or barbaric? What SD are these? What aspects of her semi-barbarian temperament make difficult her choice?

6 Find the synonyms for the following adjectives: florid, barbaric, imperious, incorruptible, hot- blooded, irresistible, vast, anxious, exuberant, relentless.

IX.   Stylistic Devices

1 Comment on hyperbole in the following sentences:
1. "This loss upon loss has left me feeling sad and brittle and about seven thousand years old" (E. Gilbert).
 2. "What a catastrophe. How could I be such a criminal jerk as to proceed this deep into a marriage, only to leave it?" (E. Gilbert)
3. "I had lain in my gigantic bed, simply thinking" (E. Gilbert)
4. "He poured a ton of time and effort into me over the next few days" (Unknown).
5. "It means meetings, briefings, endless press conferences, and a ton of paperwork that I can certainly do without" (G. Martin).

2 Analyze the cases of litotes in the following sentences:
1. "Juliet had already told Christa some things about her parents – how they lived in a curious but not unhappy isolation, though her Either, Sam, was a popular schoolteacher" (S. Hopkins).
2. "They were quick and decisive, but not impolite, a male voice speaking in English over my shoulder: "Don't be frightened. And don't turn around" (D. Del Guide).
3. "A woman is not helpless. A woman knows, what she is doing" (M. Hostettler)

4. "I am bent but not broken, I am scared but not disfigured, I am sad but not hopeless, I am tired but not lifeless, I am afraid but not powerless, I am angry but not bitter, I am depressed but not giving up" (Unknown).

5. "This sort of arrangement was not unusual where they came from, though still there was an awkwardness to it, and the first few days Sasha kept far to her edge of the bed, listening to Kristina's quick breathing and wondering if she was awake or asleep" (R. Johnson).

3 Analyze the examples of meiosis in the following extracts:

1. "He froze at the edge of the dunes, half afraid to look up because he didn't know if he would be staring into the barrel of a Kariuk or if the voice he'd heard had carried up from below" (J. Barnett) 23

2. "I fell asleep, realizing that though it may not compare to the unending love and passion I felt for her, she had begun to return at least a fraction of what I felt (E. Gilbert).

3. "Her husband seems really conservative and a little bit cold" (H. Gersen)

4. "We do still have an illicit substance abuse problem-heroin, for example-but thankfully it's not very serious" (K. Kirkland).

5. "While the adults looked sleepless, hollow, laden with feelings, those flawless children showed no outward ill effects from having lost their mother. They just looked a tiny bit sad, that's all" (H. Harlow).

4 Compare hyperbole, meiosis and litotes in the following sentences:

1. "The truth is that our way of celebrating the Christmas season does spring from myriad cultures and sources, from St. Nicholas to Coca-Cola advertising campaigns" (R. Roeper).

2. "Yeah, I miss it now and then. But I don't have a ton of desire to go back to writing about school board meetings and really tall asparagus" (M. Tagg)

3. "Nick's sisters were not horrible to her because of anything she personally had done; they simply resented Nick for being their mother's favorite and were punishing Ivy for being his wife" (C. Gardner). 4. "He shook his head somberly, then took his pen and pointed to a tiny spot on the map of Europe that was on a stand next to the conference table" (A. Gross).

5 Analyze the cases of metonymy in the following sentences:

1. "In the kitchen they could hear the ring of a spoon on china" (V. Grut).

2. "She had been really stunned when she first came to New York to find that almost no one she met had gluttonously read Dickens, as she had, beginning at the age of ten" (J. Stafford).

3. "He told her often that she was pretty and let her listen to Madonna and sometimes even to Rick Springfield without complaint" (Ch. Sneed)

4. "True, their city welcomed immigrants from all over the Greek world, offered them economic opportunity and social acceptance, but citizenship could be granted only by vote of the Assembly, and this was both grudging and rare" (R. Wexelblatt).

5. "The stuffed shirts suspected she might get away with it, and they'd hedged their bets by making sure she wouldn't lay her hands on the real deal" (j. Nelson).

6 Point out the cases of synecdoche in the following examples:
1. "The voice speaks again and she realizes they're still outside but standing near the side door which is just inches from the basement steps" (D. Coates).
2. "She was just a mind and a pair of hands calculating, pushing chips out, pulling some back in, and running her thumb along the length of stacks to feel what she' d gained or lost" (A. Flournoy).
3. "Judd met his eyes and nodded that he understood" (S. Sheldon).
4. "She felt the eyes of the other women on her" (L. Conrad).
5. "Yet Rayne seemed oblivious to it all as she nibbled on her peanut butter and jelly sandwich and sipped her milk right from the carton, peering sporadically over its red-and-white top to the sea of faces that swirled around her" (D. Hill).

7 Determine the types and functions of metaphors in the following sentences:
1. "Her mouth was a fountain of delight" (K. Chopin).
2. "You perceive the human race as a cancer?" Elizabeth demanded" (D. Brown).
3. "Time will heal the emptiness, her doctor assured, but the sadness and anger only grew inside her" (D. Brown).
4. "Vayentha turned to see a frilly orange pom-pom waving on a stick as a female tour guide attempted to herd her brood of duckling tourists across the Ponte Vecchio" (D. Brown).
5. "The adrenaline surging through his system was now doing battle with the sedatives" (D. Brown).
6. "She would have to learn that she could not buy love, that it had to be given freely" (S. Sheldon).

8 Pick out and comment on personification in the following sentences:
1. "I now risked dying from oxygen toxicity, as the excessively high amount of oxygen threatened to burn up my nervous system, lungs, and eyes" (A. Weir)
2. "My back is killing me" (A. Weir)
3. "Get to work, bacteria. I'm counting on you" (A. Weir)
4. "My math tells me that, including my initial 50L burst, I should have 130L of water added to the system. Well, my math is a damn liar!" (A. Weir)
5. "Holy shit!" the regulator thought, "I better pull O2 out right away!" (A. Weir).

9 Pick out epithets in the following sentences:
1. "These ten letters, Langdon had realized, stood at the core of one of the art world's most enigmatic mysteries, a centuries-old puzzle that had never been solved" (D. Brown)

2. "In the opening of Canto 25, Dante referenced The Divine Comedy itself, the physical toll its writing had taken on him, and the aching hope that perhaps his heavenly poem could overcome the wolfish brutality of the exile that kept him from his fair Florence" (D. Brown)

3. "A half mile behind them, outside the Art Institute, Agent Brüder strode through a bustle of police and students, his icy gaze parting the crowds before him" (D. Brown)

4. "Sinckey eyed the horrific visual–a painting depicting a vast sea of humanity, throngs of sickly people, all climbing over one another in a dense tangle of naked bodies" (D. Brown).

10 Determine and analyze the basis of irony in the following sentences:

1. "My husband and I - who had been together for eight years, married for six - had built our entire life around the common expectation that, after passing the doddering old age of thirty, I would want to settle down and have children" (E. Gilbert)

2. "For instance, perhaps I could remain totally celibate except for keeping a pair of handsome twenty-five-year-old Italian twin brothers as lovers. Which was slightly reminiscent of a friend of mine who is vegetarian except for bacon, but nonetheless ..." (E. Gilbert)

3. "To me, the Augusteum is like a person who's led a totally crazy life—who maybe started out as a housewife, then unexpectedly became a widow, then took up fan-dancing to make money, ended up somehow as the first female dentist in outer space, and then tried her hand at national politics—yet who has managed to hold an intact sense of herself throughout every upheaval" (E. Gilbert).

11 Comment on the simile in the following sentences:

1. "The wide-open space before him felt like manna from heaven" (D. Brown)

2. "Sienna's slim frame was shaking now, as if the floodgates of sorrow and uncertainty were about to burst wide" (D. Brown)

3. "Dr. Brooks leaned over him, hovering like an angel" (D. Brown)

4. "Their persistence has kept me underground … forced me to live in purgatory … laboring beneath the earth like a chthonic monster" (D. Brown)

5. "He tried to sit up, but his body felt like cement" (D. Brown).

12 Analyze the cases of antithesis in italics:

1. "In the first century AD Greek ambassador wrote of his journey through India: "I saw Indian Brahmans living upon the earth and yet not on it, *and fortified without fortifications, and possessing nothing, yet having the richness of all men*" (E. Gilbert).

2. "In equal parts I *loved him and could not stand him*" (E. Gilbert).

3. "The only thing more *unthinkable than leaving was staying*; the only thing more *impossible than staying was leaving*" (E. Gilbert).

4. "I feel they are all equal because they are all equally *adequate and inadequate descriptions of the indescribable*" (E. Gilbert).

5. "Every morning when Linda and I come for breakfast and ask our sorrowful *young/old Venetian* proprietress about the weather report for the day, she cocks the fingers of her right hand like a gun, puts it to her temple, and says, "More rain" (E. Gilbert).

13 Find Oxymorons
1. "I gasped for breath and the air brought with it some of that powder, I guess, because that cold fire was inside me now, ramming throughout my body like a runaway train" (B. Webster).
2. "He often wished they had killed him then, and spared him this living death for forty years" (N. DeMille).
3. "…it was also at these moments that he would speak of the 'vain dream of life', the 'inexhaustible torrent of beautiful appearances', the 'sterile and delicious torment of understanding and loving…" (M. Proust)
4. "Because parting is such sweet sorrow. I mean, along with the excitement, and there's just the sense of loss" (Unknown).
5. "There was a deafening silence when he reached the last line and, drained of energy, sank back onto his bar stool" (R. Littell)

14 Determine the types of inversion in the following sentences:
1. "The next five pounds, I just gained for fun" (E. Gilbert).
2. "In such an environment, is it maybe a little shallow to be thinking only about your next wonderful meal?" (E. Gilbert).
3. "With it being 100km wide, I can't see the whole thing, so I don't know where on the circle I am" (A. Weir).
4. "Lucky for me, the tech specs for everything are right here in the computer" (A. Weir).
5. "And holy hell it worked!" (A. Weir)

15 Determine the function of enumeration in the following sentences:
1. "What about jealousy, anger, fear, disappointment, loneliness, 78 shame, boredom?" (E. Gilbert)
2. "Because the world is so corrupted, misspoken, unstable, exaggerated and unfair, one should trust only what one can experience with one's own senses, and this makes the senses stronger in Italy than anywhere in Europe" (E. Gilbert).
3. "Somehow (again—that smile) he met up in New York City with a crowd of young musicians from all over the world and he took to playing guitar with them, jamming all night with talented kids from Jamaica, Africa, France, Japan . . ." (E. Gilbert).

Bibliography

1. Арнольд И.В. Стилистика. Современный английский язык: Учебник для вузов. 6-е изд. Москва: Флинта, Наука, 2006. 383 с.
2. Ахманова О.С. Словарь лингвистических терминов. Москва: Едиториал УРСС, 2004. 571 с.
3. Бабенко О.В. Практикум з стилістики англійської мови: Навчально-методичний посібник. Київ: ВЦ НУБіП України, 2014. 134
4. Банина Н.В., Мельничук М.В., Осипова В.М. Основы теории и практики стилистики английского языка: учебник. Москва: Финансовый университет, 2017. 136 с.
5. Бурлак Т.Ф., Крохалева Л.С., Кунцевич С.Е. Практикум по стилистике английского языка = A Practice Book in English Stylistics. Минск: МГЛУ, 2005. 106 с.
6. Гальперин Н.Р. English Stylistics. Учебник./И.Р. Гальперин,- Изд. 2-е, испр. и доп.- М.: «KD LIBROCOM», 2010.-336 с.
7. Ивашкин М.П. Практикум по стилистике английского языка [учебное пособие]/ М.П. Ивашкин, В.В. Сдобников, А.В. Селяев.-М.: АСТ: Восток-Запад,
8. 2005,- 101 с.
9. Yefimov L.P., Yasinetskaya E.A. Practical Stylistics of English. Vynnytsya: Nova Knyha, 2004. 240 p. Znamenskaya T.A. Stylistics of the English Language. Москва: Editorial URSS, 2008. 178 p.
10. Kukharenko V.A. A book of practice in stylistics: A manual. Vinnytsia: Nova Knyha, 2003. 160 p.