Н.В. Грибачева, Д.С. Беспалова

СТИЛИСТИКА АНГЛИЙСКОГО ЯЗЫКА

КРАТКИЙ КУРС

Учебно-практическое пособие

Министерство просвещения Российской Федерации
Федеральное государственное бюджетное
образовательное учреждение высшего образования
«Южно-Уральский государственный
гуманитарно-педагогический университет»

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Челябинск
2022

УДК 42-3 (021)
ББК 81.432.1-7-923
Г 82

Грибачева, Н.В. Стилистика английского языка. Краткий курс: учеб но-практическое пособие / Н.В. Грибачева, Д.С. Беспалова. – Челябинск: Изд-во ЮУрГГПУ, 2022. – 110 с. – Текст: непосредственный.

ISBN 978-5-907611-20-7

В пособии в доступной форме излагаются основы курса стилистики современного английского языка по направлению подготовки 44.03.05 – Педагогическое образование (с двумя профилями подготовки). Краткий теоретический материал по предмету снабжён практическими заданиями для практических и лабораторных занятий и фрагментами аутентичных текстов для стилистического анализа.

Пособие предназначено для студентов педагогических университетов, углубленно изучающих английский язык.

ISBN 978-5-907611-20-7

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ВВЕДЕНИЕ

Учебно-практическое пособие «Стилистика английского языка» содержит материалы к лекционным, лабораторным и практическим занятиям по стилистике английского языка и предназначено для студентов, углублённо изучающих язык: для студентов бакалавриата и слушателей курсов повышения квалификации по языковым специальностям.

Дисциплина, которой посвящено пособие, играет важную роль в профессиональной подготовке учителей иностранного языка. Стилистика, наряду с лексикологией, теоретической фонетикой и теоретической грамматикой составляет единый комплекс теоретических знаний по изучаемому языку. Курс стилистики английского языка углубляет языковую подготовку студентов, развивает их исследовательские навыки, мотивирует применять полученные теоретические знания на практике и расширяет профессиональный кругозор.

Цель пособия состоит в том, чтобы помочь будущим выпускникам овладеть стилистической нормой английского языка в тесной связи с её практическим применением в аутентичном языковом материале, что способствует совершенствованию навыков свободного владения речью на изучаемом языке, а также, дополнить курс стилистики английского языка как материалами, в доступной форме разъясняющими теоретические положения дисциплины (лекционный раздел), так и практическими заданиями, основанными на стилистическом анализе аутентичного языкового материала и направленными на формирование

у студентов умения выбирать выразительные средства на графическом, фонетическом, лексическом и грамматическом уровнях языка, которые были бы адекватны ситуации общения. Такой подход к изложению содержания курса обеспечивает представление системы изучаемого языка в её функциональной целостности и единстве всех языковых уровней.

В задачи данного пособия входит систематизация элементов теории стилистики английского языка в доступной форме, формирование у студентов умения анализировать и выбирать экспрессивные и выразительные средства на всех уровнях языка (фонетический, графический, лексический, грамматический), а также применять полученные знания в процессе работы с аутентичным языковым материалом.

Пособие включает в себя два основных раздела: лекционный и практический. Задания, предлагаемые студентам в практической части, способствуют развитию умения делать самостоятельные выводы из наблюдений над теоретическим материалом и применять теоретические положения курса в преподавании английского языка и в работе с аутентичными текстами (как рецепции, так и продукции последних), мотивируют обучающихся к самостоятельному поиску информации, формируют у будущих учителей творческий подход к работе с языковым материалом. В ходе выполнения упражнений активизируются и совершенствуются навыки устной и письменной речи на английском языке.

Учебно-практическое пособие снабжено иллюстративным материалом разных речевых стилей и жанров (поэзия, художественная проза, драматургия, ораторское выступление), полиаспектно представляющим потенциал изучаемых языковых средств.

PART I. THEORETICAL ASPECTS OF THE SUBJECT "STYLISTICS OF THE ENGLISH LANGUAGE"

Chapter 1
Stylistics. Functional styles

1.1. The object and the subject of stylistics
1.2. Functional styles and their classification
1.3. Individual style

1.1. The object and the subject of stylistics

The word "stylistics" originated from the Greek word "stylos" which means "a pen". Nowadays stylistics is a branch of linguistics that studies various functional styles of speech, expressive means and devices of language. In other words, stylistic deals with the aesthetic function of language. To sum up, the majority of linguists agree that stylistics deals with the following:

– expressive means in the language;

– a system of stylistic devices (i.e. different patterns of sound devices, types of sentence structures and their frequency, word use, elements of rhetoric, e.g. imagery, figurative language, symbolism etc.);

– synonymous ways of expressing one and the same idea;

– emotional coloring in language;

– the splitting of the literary language into separate subsystems called functional styles;

– the individual manner of an author in making use of language.

Stylistics studies the principles and the effect of choice and usage of different language elements in expressing thought and emotion under different conditions of communication.

There are several interpretations of the word style. Its most common understanding refers to "author's style". "An author's style is his written voice, his spirit and mind caught in ink" (J.M. Brown, an American drama critic).

1.2. Functional styles and their classification

Nevertheless, from stylistic point of view, there are functional styles of the language. According to I.R. Galperin, a functional style is a system of coordinated, interrelated and interconditioned language means intended to fulfill a specific function of communication and aiming at a definite effect.

One of the first scientists, who described different styles of speech in respect to their functions, was V.V. Vinogradov. He distinguished:

1. The colloquial style (function of communicating)
2. The official and scientific styles (function of informing)

3. The publicist and belles-lettres styles (function of producing emotional impact on the readers)

Another scientist, I.V. Arnold, mentions four styles:

1. Poetic
2. Scientific
3. Newspaper
4. Colloquial

I.R. Galperin adds the style of official documents to this classification.

To sum up, the *belles-letres style* includes the language styles of poetry, emotive prose and drama. The *publicistic style* consists of the language styles of oratory, essays and feature articles in newspapers and magazines. The *scientific prose style* is presented by the language styles of both humanitarian and exact sciences and popular document style (scientific prose). The *official document style* can be found in diplomatic, business, legal and military documents. The *newspaper style* is used in brief news items, communiques, newspaper headings, advertisements and notices. E.g. NO LEFT TURN sign represents a warning in the imperative mood. A statement is clear to wide audience.

The choice of a particular functional style may also depend on:

1. Relations between people who take part in communication. E.g. Official relations lead to formal (bookish) style.

2. Attitude of the speaker to what he/she says.

According to the latter, we distinguish:

A. Emotionally colored style of speech

B. Deliberately unemotional style, which is typical of formal styles (scientific/business speech)

C. Neutral style.

In its turn, emotionally colored style of speech subdivides into:

– lofty emotional coloring (solemn, passionate, ironic, sarcastic etc.) is typical of publicist/oratory style.

– lowered emotional coloring (humorous, derogatory, rude, endearing, loving etc.) is typical of colloquial style.

1.3. Individual style

Finally, the term "individual style" refers to a writer's individual manner of using language means to achieve the effect he/she desires. It is a unique combination of language units, expressive means and stylistic devices peculiar to a given writer that makes his/her work easily recognizable.

For example, the most characteristic devices for William Shakespeare's works include: metaphors, pun (play on 2 words similar in sound but different in meaning) and blank verse (unrhymed iambic pentameter that consists of 10 syllables, 5 stresses and has no rhyme at all).

Now is the winter of our discontent[1]

Made glorious summer by this sun[2] *of York (Shakespeare)*

The meaning of the extract from *Richard III* is as follows: Unhappy times for King Richard are over because his family has taken the throne, as Richard's brother becomes the King.

Chapter 2
Levels of the Language

2.1. Phonological level
2.2. Graphical level
2.3. Grammatical level
2.4. Lexical level

Stylistics researches four basic language levels. They are: phonological level, graphical level, grammatical level and lexical level.

2.1. Phonological level defines the way words are pronounced and the sound structure of speech events, such as rhythm, rhyme, onomatopoeia and alliteration. Onomatopoeia is sound imitation (the most common examples here are animal sounds – *buzzing bee, tweet, oink* etc.). Alliteration includes cases when words with the same consonant sounds come together. It is often used

[1] Metaphor.
[2] Pun, sun=son.

in company names or personal brands because such word combinations attract attention and are easy to remember (e.g. *Coca-Cola, Krispy Kreme, Donald Duck, Marylin Monroe*). Phonological level of the language consists of phonemes and it is closely explored by phonetics.

2.2. Graphical level of the language is connected with graphology which studies shapes of written text (for instance, *italics*, **bold**, small print). It can be presented by violation of graphics to produce extraemotional effect on the reader. Other possible expressive means on the graphical level of the language include:

– Multiplication (e.g. *"The elephant was laaarge". "Allll aboarrrd!"*)

– Capitalization (e.g. *How Do You Like London?*)

– Punctuation Marks (e.g. compare: *Woman, without her man, is nothing. Woman, without her, man is nothing.*)

– Hyphenation (e.g. "*grinning like a chim-pan-zee*").

2.3. Grammatical level of the language is presented by the way words combine with other words to form phrases and sentences and the way words are constructed. Grammatical level of the language can be divided into morphology and syntax. Morphology covers word-building, affixes, suffixes and newly-coined words (e.g. *a staycation*[1], *New-Yorkese*[2], *to chillax*[3]).

[1] A holiday during which you stay at home (stay+vacation).
[2] A variety of English spoken in New-York; also a person from NY.
[3] To calm down and relax about something.

Syntax covers sentence structures, types of conjunctions and word order. Compare stylistic connotations of the following extracts:

e.g. (1) *The door opened. A large man appeared. He was wearing a floppy hat. He was eating a sandwich.* (neutral stylistic meaning)

(2) *Door opened. Large man. Floppy hat. Eating sandwich.*

(3) *The door opened and a large man appeared. And he was wearing a floppy hat. And eating a sandwich.*

2.4. Lexical level of the language includes word meanings or the vocabulary.

E.g. *daddy (INF) – father (NEUTRAL) – parent (FORMAL).*

Some scientists add two more levels to this classification. Semantical level reflects the meaning of a sentence. Pragmatical level is the way words and sentences are used in everyday situations; the meaning of language in context. This level is explored by pragmatics and discourse analysis. All these basic levels are interconnected and can be identified in the stylistic analysis of a text.

Chapter 3
Stylistic classification of the English vocabulary

3.1. Types of word meaning. Connotations

Linguists distinguish two types of word meaning: grammatical (apple – singular; apples – plural) and lexical. In its turn, lexical meaning divides into:

1. Denotative meaning. It expresses the concept of a thing, process or phenomenon. E.g. *home* – is a place where a person lives.

2. Connotative meaning. It includes extra-linguistic associations and images carried by the word. E.g. – *home* – warmth, belonging, coziness, your loved ones etc.

Connotations can be:

A. Individual connotations that differ from one person to another and are mostly defined by one's personal background.

B. Group connotations that are shared by people of the same professional/national/social background. E.g. in India white color is associated with death and funerals while brides dress in red.

C. Connotations common to everyone.

Connotative meaning has several components:

1. Evaluative component. It states the value (good/bad). In other words, it shows if the word has positive/negative associations for the speaker.

E.g. To sneak – to move secretly for a bad purpose.

2. Expressive component. It intensifies denotative meaning and creates images. E.g. to love (neutral) – to adore (stronger expressive component); to take (neutral) – to seize (stronger expressive component).

3. Emotive component. It expresses the speaker's emotional perception. E.g. father (neutral) – daddy (stronger emotive component).

4. Stylistic component. It indicates the register and points out the sphere of communication for the word (vulgar, archaic, slang, dialect, bookish). E.g. a child (neutral) – an infant (archaic) – a kid (informal).

3.2. Layers of the English vocabulary

All the English vocabulary may be divided into 3 main layers:

1. The literary (bookish) layer, which is typical of formal styles.

2. The neutral layer, which is used in different styles.

3. The colloquial layer, which is typical of lower (colloquial) style.

The neutral layer has universal character and it can be met in all spheres of human activity. Neutral words are the main source of synonyms and have no specific stylistic coloring.

The literary vocabulary consists of:

1. Common literary words. They are used in writing and in polished speech. They stand in opposition to colloquial units.

E.g. *go on (INF) – continue (neutral) – proceed (LIT)*

get out (INF) – go away (neutral) – retire (LIT)

2. Special literary words.

A. Terms include words denoting objects, processes, phenomena etc. They are mostly used in scientific works.

B. Archaisms include:

– Historisms that denote historic phenomena that no longer exists. E.g. *yeomanry.*

– Poetic words. They are mostly taken from 17th - 19th century and are sometimes used to produce an elevated effect. E.g. *to dwell (to live), woe (big trouble, extreme sadness), steed (horse).*

– Archaic forms proper. Today they are replaced by newer words. E.g. *brethren (brothers).*

C. Barbarisms. They are foreign words which are not assimilated in the language. E.g. *chic (stylish), bon mot (a clever witty saying), ad infinitum (to infinity).*

D. Literary coinages (neologisms and nonce-words). Neologisms include words that have recently come into

the language and are still felt as new. E.g. *googling, instagramming, bingeable* (having multiple episodes, suitable for binge-watching), *dramedy* (a comedy having dramatic moments). Nonce-words (nonce=for the once) are words invented by the author for one particular situation or text. E.g. *I am wived in Texas and 2 mother-in-lawed, uncled and aunted and cousined* (Steinbeck. Travels with Charley in Search of America).

Nowadays special literary words (A, B, C, D) can be used:

– In pragmatic and legal context;

– To awoke the flavor of the period;

– For humorous effect and satirical purposes.

The colloquial layer of the English vocabulary includes:

1. Colloquial words proper, which mark the message as non-official and conversational one. They include phonemic variants of neutral words (*gaffer* for grandfather), diminuatives (*Daddy*), colloquial meaning of polysemantic words (*school* – "rough experience in life" or *to school* – to beat somebody in a competition. E.g. *Man, we totally schooled that team!*).

2. Special colloquial vocabulary

A. Slang. It is informal lexical items used by a specific social group – teenagers, for instance). E.g. *off the hook* – great, outstanding, awesome etc. E.g. *The party was*

off the hook! A *trash panda* – a raccoon. E.g. *Those trash pandas are in my garbage bags again!*

B. Jargonisms include professionalisms and jargonisms proper. Using professionalisms in the speech marks unity by profession. E.g. "*Freud squad*" – psychiatrists, "*baby catchers*" – obstetricians (among doctors), *blues and twos* – two-tone siren and flashing blue lights of a police car (among police officers).

Jargonisms proper are words to preserve secrecy, which unity by social background. E.g. *grease, dough* – money (criminals); *candy man* – drug dealer (drug takers).

C. Vulgarisms. They are coarse non-standard English words with strong emotive meaning. They include a whole list of bl-words (*bloody, blinking, blooming, blankety* etc.) Vulgarisms cover obscene words (*damned, SOB, four-letter-words* etc.) and a list of f-words: *freaking, flaming, frigging, four-letter words.* E.g. *The freaking taxi isn't coming!*

D. Dialectal words that belong to the non-standard varieties of the language. For instance, *fella* (a man/ sometimes your father (Liverpool English)), e.g. *How's your auld (=old) fella?; lad (*a young man, a guy (Scottish)), e.g. *Here come the Royal lads!;* waiwai express (walking (NZ English)), e.g. *We're taking the Waiwai express to town.*

Colloquial vocabulary is used in the style of emotive prose to portray a character, to describe his/her background and the communicative situation.

Chapter 4
Expressive Means and Stylistic Devices

4.1. Expressive means and the levels of the language

Expressive means are those linguistic forms and properties, which have the potential to mark the utterance as emphatic and expressive. Expressive means exist on all the levels of the speech:

– On phonetical level. For instance, voice pitch (high/low) and logical stress make speech more expressive.

– On morphological level. E.g. diminuative suffixes (e.g. *good doggy*)

– On lexical level E.g. intensifiers (*terribly, absolutely, totally* etc. – *I terribly wanted to see her. He absolutely loved the movie.*).

– On grammatical level. E.g. *I do know you from somewhere*.

Expressive means are a wider notion than stylistic devices.

4.2. Stylistic devices and their mechanisms

Stylistic device is a literary model which semantical and structural features are blended so that it represents a generalized pattern. Stylistic devices are based on an interplay of dictionary and intertextual meaning. Their main mechanisms include:

1. Affinity (likeness by nature) – e.g. metaphor
2. Proximity (closeness) – e.g. metonymy
3. Contrast – e.g. irony.

4.3. Phonetic expressive means and stylistic devices

One of the most common phonetic stylistic devices is **onomatopoeia** or sound imitation. It has 2 varieties:

A. *Direct onomatopoeia* in case of which words imitate natural sounds.

– water sounds (*splash, spray, drizzle*);

– vocal sounds (*giggle, murmur, grunt, chatter*);

– collision sounds (*bang, jingle, screech, click, slap*);

– air sounds (*whisper, gasp, whiff, flutter*);

– animal sounds (*neigh, oink, purr, chirp*);

Direct onomatopoeia is often used in slogans and ads. E.g. *Plop, plop, fizz, fizz, oh what a relief it is* (Alka Seltzer advertisement slogan).

B. *Indirect onomatopoeia*. It is a combination of sounds, the aim of which is to make the sound of the sentence an echo of its sense. Sometimes it is called "echo writing".

E.g. *And the silken, sad, uncertain rustling of each purple curtain…* (E.A. Poe). The repetition of [s] produces the sound of the rustling curtain.

We're foot-slog-slog-slog-slogging over Africa –
Foot-foot-foot-foot-slogging over Africa,
Boots-boots-boots-boots – moving up and down again (R. Kipling). Onomatopoeia used by Kipling is aimed at resembling the sound of marching soldiers.

Alliteration is a phonetic stylistic device that consists of repetition of the same consonants usually in the beginning of words. Alliteration is often used in idioms (*as good as gold, blind as a bat*) and in book titles (*Sense and Sensibility, Pride and Prejudice*). It adds melodic effect to the sentence/phrase and makes it easy to remember.

Assonance is a variety of alliteration (a repetition of similar vowels). E.g. (1) *here, there and everywhere*. (2) *Poetry is old, ancient, goes back far. It is among the oldest of living things. So old is it that no man knows how and why the first poems came.* (Carl Sandburg. Early Moon). The long vowel "o" emphasizes the idea of something being old and mysterious.

Alliteration and assonance can produce the following effects:

1. **euphony** (effect of comfort at pronouncing/hearing). It is often used in advertising. E.g. *May be, she's born with it. May be, it's Maybelline (Maybelline mascara advertisement)*

2. **cacophony** (effect of discomfort at pronouncing/hearing). It is used in poetry or belles-lettres texts to describe a bad/unpleasant situation with discordant words.

E.g. *With throats unslaked, with black lips baked, Agape they heard me call* (S.T. Coleridge. Rime of the Ancient Mariner).

Here the Mariner and other people on board face a severe situation as their ship is stuck in the doldrums and they don't have enough water or food to survive.

4.4. Lexical and lexico-syntactical stylistic devices and expressive means

Contextual meaning of a word can deviate from the dictionary meaning to such a degree that it becomes the opposite of the primary meaning. Lexical SDs and EMs are such types of denoting objects/things/phenomena that create additional expressive and subjective connotations. In fact, we deal with substitution of real existing names fixed in dictionaries by the speaker's subjective original view of things.

The substitution can be based on:

– the **similarity** of objects (shape, color, their function);

– their **closeness** (e.g. instrument/result, part/whole relations).

The notion **metaphor** comes from Greek "metaphora", which means "transference". Not only objects can be

compared in a metaphor, but also phenomena /actions / qualities. Metaphors can be:

– trite/dead metaphors. They are banal, commonly used and fixed in dictionaries as units of speech. *E.g. a flood of tears, a ray of hope. Her son is the apple of her eye.* Trite metaphors can be used in newspaper and oratorical style.

– fresh/genuine metaphors. They are original and can be found in poetry and emotive prose. E.g. *She is the hiss of steam, the clink of a cup. She is the promise of rest* (G. Greene. The Quiet American).

From the structural point of view, metaphors can be divided into:

– extended metaphors. E.g. *Like a chef tastes a dish before serving, you need to know when your story lacks flavor. And just like a chef grinds a little extra pepper, sprinkles a few coriander leaves or drizzles extra lime juice, you need to balance the flavors of your writing too.* The metaphor here is "writing is cooking"

– single metaphors. *E.g.* (1) *She is a real flower.* (2) *Life is a journey.*

Simile is a figure of speech which makes a direct comparison and shows similarities between 2 different things. Simile has a structure "A is like B".

E.g. (1) *Our soldiers are as brave as lions.* (2) *His opponent was trying to infuriate him, but he remained cool as a cucumber.*

Similes can also be trite or fresh. Compare:

E.g. SLOW

as slow as molasses, as slow as a snail (trite/dead simile).

as slow as rush hour traffic (fresh simile).

Personification is a figure of speech in which a thing is given human attributes.

E.g. (1) *The sky weeps.* (2) *The wind whispered through dry grass.* (3) *My car is a beauty.* (4) *The sea was sleeping.*

Metonomy is a figure of speech that substitutes the name of an object/person because of its proximity. E.g. *The White House meets the new president* (The White House = people who work there).

There are several types of metonomy:

1. names of tools instead of their doer (sword = the soldier, pen = the writer)

The pen is mightier than the sword.

2. container instead of the thing contained

The hall applauded. (The hall = the people in the hall)

3. the symbol instead of the thing

The crown has made the decision. (The crown = the monarchy)

4. The material instead of the thing made of it.

The art gallery is full of ancient marbles and bronzes. (Marbles, bronzes = statues)

Synecdoche is a figure of speech that reflects relations between the part and the whole. E.g. (1) *All hands on deck!* (command at sea) (2) *Let me give you a hand.* (3) *Friends, Romans, countrymen, lend me your ears* (Shakespeare. Julius Caesar). (4) *I see you' ve got yourself a new nice wheel!* (A wheel = a car).

Irony is a stylistic device when words are used in such a way that their intended meaning is different from their actual meaning. Irony is often used to express negative meaning (irritation, pity, regret). E.g., *this butter is as soft as a slab of marble.*

Irony can be:

– verbal irony**.** It is a contrast between what is said and what is meant.

E.g. (1) *My friends' kids get along like cats and dogs.*

(2) *Oh, great! The car's broken again.*

– situational irony is often used in sitcoms as a contrast between what is intended and what actually happens. E.g., *I posted a video on YouTube about how boring and useless YouTube is.*

– dramatic irony can be found in theater plays and in drama movies. Situations when the audience knows more about the future of the characters than they themselves. The words and actions of the characters make different meaning to the audience.

E.g. *Juliet: Go ask his name: if he be married*

My grave is like to be my wedding bed (W. Shakespeare. Romeo and Juliet).

Juliet commands her nurse to find out who Romeo was and says if he were married, she would die.

There are some techniques to achieve verbal irony:

1. Shampraise (shame+praise). Examples:

(1) *The doctor is as kind-hearted as a wolf.*

(2) *My new boss was as civilized as a shark.*

(3) *The car manager was as friendly as a rattlesnake.*

2. minimizing the good qualities, maximizing the bad ones. E.g., *He took a much-needed vacation, backpacking in the mountains. Unfortunately he came back dead-tired.*

3. contrast between the manner and the matter. An easy manner to present serious news and vice versa.

4. mixing formal language and slang.

4.5. Effect of polysemy in lexical stylistic devices and expressive means

Some SDs are based on the effect of polysemy. Polysemy is a category in lexicology. It happens when a word interplays between the primary meaning and one of the derivative meanings.

Zeugma is the use of a word in the same grammatical but different semantic relations with the surrounding words in the context. Zeugma refers to verbs because they have an unlimited lexical potential (we can use various

objects and modifiers after them). *E.g.* (1) *She was a thief: she **stole** my heart and my cat* (from a black comedy So I Married an Axe Murderer, 1993).

(2) *She lowered her standards by raising her glass, her courage, her eyes and his hopes.* (Flanders, Swann. Have Some Madeira, M'Dear).

(3) *[They] covered themselves with dust and glory* (M. Twain. The Adventures of Tom Sawyer).

Pun is a play on a word with 2 or more meanings. "To pun is to use homonyms as synonyms" (W. Redfern). E.g. (1) *Guerilla warfare is more than throwing a banana* (gorilla – guerilla). (2) *With her marriage, she got a new name and a dress* (a dress – address).

Pun is often used in literature in characters' names.

E.g. (1) Oscar Wilde's "*The Importance of Being Earnest*" (Ernest – the main hero's name; earnest – (adj) serious).

(2) V. Nabokov. Lolita. Main character *Humbert* – a "shadow" (in French).

Lolita's nickname – *Dolly* = a toy (in English), full name *Dolores* – "pain" (in Latin).

Epithet is an adj/adj phrase applied to a person/ a thing to emphasize a characteristic quality. Epithets are subjective and emotional. They make strong impact on the reader. Compare (refer to the table 1):

NOT EPITHETS	EPITHETS
White snow, blue skies	The wine-dark sea (Homer)
Round table	The snot-green sea (James Joyce)

Table 1. Difference between epithets and not epithets.

Epithets can be:

1. associated. They point to essential features in objects. E.g. *careful attention*.

2. unassociated. They point to an unexpected feature. E.g. *voiceless sands, heartburning smile.*

3. affective (emotive proper). They reflect emotional evaluation of the object by the speaker. E.g. *a gorgeous woman, a nasty boy.*

4. figurative. They are formed of metaphors, similes, metonymies expressed by adjectives. E.g. *a frowning cloud, a sleepless pillow, a ghost-like face, a tobacco-stained smile, a dreamlike experience*.

Sometimes epithets build a specific unit and are called fixed epithets. They were mostly used in ballads. E.g. *true love, sweet Sir/Lady, brave cavaliers, dead silence.*

From the structural point of view there are:

1. Simple epithets (adj + n)

2. Compound epithets (a compound adj + n).

E.g. *He is a curly-headed, <…> mischief-making monkey* (Byron. Don Juan).

3. Phrase epithets (a phrase/sentence that functions as an adj).

E.g. (1) *say-nothing-to-me expression on her face.*

(2) *She sometimes has that don't-you-touch-me look.*

(3) *He gave me a be-with-you-in-a-minute nod.*

(4) *It's his do-it-yourself attitude.*

4. Reversed epithet (n+of+n).

E.g. (1) *Her brute of a brother broke into our house.* (= brutal brother)

(2) She was a little rabbit of a woman (A. Cronin). (= she looked small and cute like a rabbit).

(3) In the end he turned out to be a pig of an untrue friend (J. Steinbeck). (= he behaved dirtily like a pig).

Oxymoron is a combination of two contradictory words/phrases in one expression giving the effect of the paradox. E.g. *living dead, wise fool, nice rascal, horribly beautiful, alone in a crowd, organized mess, accidentally on purpose.*

Antonomasia is a renaming (use of a different name instead of the traditional one). Antonomasia is used in literature to point out the leading feature of a character (use of speaking names). E.g. *Potter* (a person who makes pots) – is associated with "mastery" and "simple origin". *Hermione Granger* – "devoted to Hermes (a god of travelers, magic and science"), Granger (AmE farmer) is associated with "responsibility and authority". *Fleur de la Cour* (in French – flower of the court) (J.K. Rowling).

There are two types of antonomasia:

1. a proper name instead of the common name.

E.g. *He is a Napoleon of crime* (A.C. Doyle. The Memoirs of Sherlock Holmes).

2. a common name instead of an individual name.

The Iron Lady came back to London. (= Margaret Thatcher).

The King of Pop died in 2009. (=Michael Jackson).

Hyperbole is exaggeration, which is often used for humoristic purposes. E.g. *He was so tall that I wasn't sure he had a face* (O. Henry).

Meiosis is lessening/weakening of the real characteristics of an object.

E.g. (1) *A little town of NY.* (2) *I kind of like it.*

(3) MERCUTIO: *I am hurt. A plague o 'both your houses!* <…> *Ay, ay, a scratch, a scratch. 'tis enough* (Shakespeare. Romeo and Juliet).

Mercutio is mortally wounded but he says it's just a scratch. But "'tis enough" meaning that it would lead to his death.

Litotes is a specific form of meiosis (expressing an idea by means of negating the opposite idea). E.g. (1) *not without his assistance* (= with his assistance*). (2) His smiling face completed the not unhandsome picture* (Forsyth). Meiosis and litotes are typical of British manner of speech in opposition to American.

Chapter 5
Stylistic syntax

5.1. Stylistic syntax. Its aspects and principles.

5.2. Syntactical stylistic devices and expressive means (anaphora, epiphora, parallel constructions, chain repetition, chaesmus, antithesis, climax, anticlimax, inversion, suspence, ellipsis, break-in-the-narrative)

5.1. Stylistic syntax

Stylistic syntax refers to the arrangement of sentences (i.e. their structure, types of conjunctions, word order etc.). There are 2 critical aspects of stylistic syntax:

1. Length of a sentence. There is no upper limit to it (e.g., a sentence in James Joyce's Ulysses is 45 pages long). The lower limit is presented by one-word sentences that produce strong emphatic impact. E.g. *If.* Changes from short sentences to long ones create a strong effect of tension and arrange a nervous rhythm of the text.

2. Structure of a sentence (simple or complex).

In English, there are three principles of stylistic syntax:

1. Salience (the tendency of end-focus).

E.g. (1) *She denied it completely. (*Did she deny it?*)*
*She completely denied it. (*Did she admit it?*)*
(2) *John wrote the whole book. (*What…?)
*The whole book was written by John. (*Who…?)

2. Segmentation.

The information is broken within the sentences with the help of intonation.

E.g. *Next week | I'm starting a job| in London.*

Segmentation is connected with a SD called **syntactical ambivalence** (when one structure is interpreted in different ways).

E.g. *the shooting of the hunters* (humorous effect)

3. Sequence

5.2. Syntactical stylistic devices and expressive means

Many syntactic stylistic devices are connected with repetition of some kind.

Anaphora is a stylistic device when the beginning of two or more sentences is repeated.

E.g. We shall go on to the end,

We shall fight in France,

We shall fight in the seas and oceans

We shall defend our island, whatever the cost may be.

We shall never surrender (from Winston Churchill's speech in 1940)

Epiphora is a repetition in the end of two or more sentences.

E.g. I'm a Pepper, he's a Pepper, she's a Pepper, we're a Pepper. Wouldn't you like to be a Pepper too? Dr. Pepper (an advertisement for Dr. Pepper soft drink).

Chain repetition has the following scheme: AA, BB, CC.

E.g. *A smile would come into Mr. Pickwick's face; the smile extended into a laugh; the laugh into a roar and the roar became general.* (Ch. Dickens. The Pickwick Papers).

Parallel constructions (AB. AB)

E.g. (1) *I came. I saw. I conquered.*

(2) *no pain, no gain*

Chaesmus (AB. BA) or criss-cross structure

E.g., *Mankind must put an end to war – or war will put an end to mankind* (J.F. Kennedy)

Antithesis is a semantical opposition of contrasting words/ideas in one sentence.

E.g., (1) *Setting foot on the moon may be a small step for a man but a giant step for mankind* (L. Armstrong).

(2) *Better to reign in Hell than serve in Heaven* (J. Milton. Paradise Lost).

(3) *To err is human; to forgive divine* (A. Pope. An Essay on Criticism).

Climax (gradation) originates from Greek word "ladder". It is a case of parallelism when the next word combination is emotionally stronger.

E.g., (1) *It has ended. It's all over. Dead.*

(2) *Beauty is but a vain and doubtful good;*

A shining gloss that vadeth suddenly;

A flower that dies when first it gins to bud;

A brittle glass that's broken presently:

A doubtful good, a gloss, a glass, a flower,

Lost, vaded, broken, dead within an hour (W. Shakespeare. The Passionate Pilgrim).

The phrase *dead within an hour* is placed at the very end, as it marks the climax of the fate of beauty, which the author introduces as a *vain and doubtful good*.

Climax can be a structural part of a plot at which the conflict hits the highest point. After climax, there usually comes conclusion (resolution, denouement).

Anticlimax (bathos) is a sudden interruption of a climax by an unexpected turn that defeats the recipient's expectations. E.g., (1) *He lost his family, his car and his cellphone*.

(2) *The holy passion of Friendship is of so sweet and steady and loyal and enduring a nature that it will last through a whole lifetime, if not asked to lend money* (M. Twain).

(3) *Not only is there no God, but try getting a plumber on weekends* (W. Allen).

(4) *And as I'm sinkin' The last thing that I think Is, did I pay my rent*? (J. O'Rourke. Ghost Ship in a Storm)

Inversion is a stylistic device when the normal word order is reversed to emphasize the idea. E.g., *Talent he has; capital he has not* (Ch. Dickens).

There are two types of inversion:

1. The object is placed at the beginning of the sentence.

E.g., (1) *Down dropped the breeze* (S.T. Coleridge)

(2) *Away ran the witch* (from a fairytale)

(3) *Here comes the sun* (the Beatles' song)

2. The attribute (adj) is placed after the word

E.g., *Once upon a midnight dreary…* (E.A. Poe)

Suspence is a deliberate postponement of the end of a sentence/plot.

E.g., *One minute to go and he'd be 11. Thirty seconds, twenty…ten….nine – may be he'd wake Dudley up just to annoy him – three – two – one … BOOM. Someone was outside, knocking to come in*. (J.K. Rowling. Harry Potter and the Philosopher's Stone)

Ellipsis is an omission of words in a sentence.

E.g. (1) *I got something to drink but not sure what* [I got to drink – is omitted here]

(2) *His life had been confused and disordered since then* <…>… … *One autumn night, five years before, they had been walking down the street when the leaves were falling, and they came to a place where there were no trees and the sidewalk was white with moonlight.* (F. Scott Fitzgerald. The Great Gatsby)

Break-in-the-narrative (aposiopesis) is stopping for rhetorical effect.

E.g. (1) *Do it! If you don't…*

(2) *She said, loud enough for the furniture to hear: Well, I lay if I get hold of you I'll* – (Mark Twain. The Adventures of Tom Sawyer).

Chapter 6
Morphological stylistics

6.1. Affixation in English and its effectiveness.

6.2. Synonymy of grammatical forms and its stylistic function.

6.3. Stylistic potential of the parts of speech.

6.1. Affixation in English and its effectiveness

Lexicology treats morphemes and grammatical meanings in general and it does not pay attention to their stylistic value. Morphological stylistics, on the contrary, studies stylistic potential of the morphemes. It is one of the least investigated areas (especially, the stylistic properties of the parts of speech and such grammatical categories as gender, number and person).

Stylistic morphology primarily deals with word-building expressive means, i.e. 1. expressivity of affixes

2. expressivity of word-building patterns.

Every affix has its own connotational potential. It allows the speaker to communicate his/her positive/ negative evaluation of a person or a thing. E.g., –ish has the following meanings:

1. *blu<u>ish</u>, brown<u>ish</u>* (a small, less intense degree of the quality);

2. *bald<u>ish</u>, dull<u>ish</u>* (a tactful characteristic of a negative quality);

3. *childish, sheepish, womanish, mannish* (when added to a noun it brings negative derogatory connotations that express bad or unsuitable qualities of something);

4. *fortyish* (approximately forty years old), *atfourish* (approximately at 4) (when added to numerals, it demonstrates approximateness).

More examples: (1) *Professor Pringle was a thinnish, baldish and dyspeptic-lookingish*. [P.G. Wodehouse] → meaning 2.

I don't like Sunday evenings. I feel so Mondayish → meaning 3.

Negative attitude of the speaker can be expressed in such affixes as:

-ard (*drunkard, coward*)

-ster (*gangster, hipster, mobster, oldster* – INF an elderly person)

-aster (*poetaster* – a poet writing some low-quality verse)

-eer (*black marketeer*)

-monger (*war-monger* – someone who stirs up war, *panic-monger*)

-o (*weirdo* – INF a strange, eccentric person, *sicko* – INF a perverted person).

Diminutive suffixes point to a small size of something/somebody while showing the speaker's tender attitude to the object.

-kin (*lambkin*)

-let (*Piglet, starlet*)

-ling (*duckling*)

-y (*daddy*), -ie (*lassie, cutie, oldie*)

-ette (*kitchenette*)

-roo (*Be a buddy. Be a buddyroo* (J.D. Salinger)).

Negative affixes (in-, im-, un-, ir-, non-, -less etc) also demonstrate the speaker's derogatory (= intentionally offensive) attitude.

Another effective way of using a morpheme for adding information is extending its *normative valency*. As a result, occasional words appear, which are designed for special communicative situations. Such words are characterized by freshness and originality. In this case there are the following word-building patterns:

a) blending/compounding (*friend-in-chief* originates from commander-in-chief; *love-colored glasses* – from rose-colored glasses; *Snowdzilla* (snow+Godzilla; the name was given to a 5-meter snowman); *forgettle* (forget+kettle);

b) attributive phrases (*God-I-want-it gaze*);

c) reduplication (*helter-skelter, razzle-dazzle, pell-mell*);

d) abbreviation and shortening (*celeb*(rity), *fab*(ulous), (de)*tec*(tive), *beau*(tiful)).

6.2. Synonymy of grammatical forms and its stylistic function

This kind of synonymy is not very well-developed in English. Still, some examples can be found: e.g. synonymy of morphemes for expressing the grammatical meaning of plural form (-s, -en (*oxen, children*), -a (*data)*, -es (i*ndices*), -i (*cacti*), -ae (*formulae*)). While writing, to avoid repeating the same words and constructions we can use synonymous morphological structures. E.g. *Shakespeare's plays* (Possessive Case); *plays of Shakespeare*; *Shakespearean plays* (adj form); *Shakespeare plays* (noun as an attribute).

Synonymy of grammatical forms often serves to differentiate between formal and informal structures.

1. In word combinations: *real good* (INF) – *really good* (NEUTRAL);

2. In whole sentences: *John here?* (INF) – *Is John here?* (NEUTRAL, grammatically correct).

Where are you at? (INF) – *Where are you?* (NEUTRAL, grammatically correct)

I suggest that he go (INF, AmE) – *I suggest he should go* (NEUTRAL, BrE);

3. Interrogative pronouns: *Whom are you talking to?* (FORMAL) – *Who are you talking to?* (NEUTRAL, SPOKEN);

4. Subjunctive II: If I were… (NEUTRAL, sometimes FORMAL) - If I was… (INF);

5. The use of phrasal verbs (INF) – normal verbs (NEUTRAL);

6. The use of ungrammatical forms (*ain't* for am/is/are/have/has not; *you is right*; *says I*; *innit* (isn't it); *dunno* (doesn't know)) (INF) – the use of grammatically correct ones (NEUTRAL).

Such violation of grammar shows the speaker's low social/educational status, his/her dialectal origin. It can also be used for humorous effect.

6.3. Stylistic potential of the parts of speech

A. the noun and its stylistic potential

It is connected with the grammatical categories of number, person and case. For instance, the use of the plural form instead of the singular form makes the description powerful and elevated. E.g., *The clamour of waters, snows, winds, rains…* (E. Hemingway). *The lone and level sands stretch far away* (Shelly). The plural form of an abstract noun brings about "aesthetic semantic growth" [V.V. Vinogradov]. *Heaven remained <…> in its proper place on the other side of death, and there flourished the injustices, the cruelties, the meannesses that elsewhere people hushed up* (G. Greene). Proper names used as plural create a unique generalizing effect. E.g., *There were numerous Aunt Millies* (O'Hara). Another case of transposition is seen in the examples of personification when a common noun transposes into the class of proper names. As a result, its syntactical, morphological and lexical qualities change.

E.g. *England's mastery of the seas, too, was growing greater. Last year her trading rivals the Dutch had been pushed out of several colonies…* (Rutherford). Abstract nouns can be transposed into the class of personal nouns too. E.g., *The fragment of womanhood in the corner looked less terrified when she saw the wine* (Waugh). The emotive connotations here range from irony to distaste.

B. The article and its stylistic potential

The article may be a very expressive element when used with proper names. E.g. *I'm a Marlow by birth, and we are a hot-blooded family* (Follet). In addition, it may diminish someone's personality and make it sound insignificant. E.g., *There was a Mrs. Kingsley, the wife of one of the Governors* (I. Murdoch).

The definite article emphasizes a person's good/bad qualities. E.g., *You are not the Andrew Mason I married*. No article (omission of article) creates a maximum level of abstraction and generalization. E.g., *No sound as if horse and man had turned to metal*.

C. The stylistic power of the pronoun

The pronoun "we" can be used to refer to a single person (Pluralis Majestatis – the plural of majesty). E.g., *And for that offence immediately do <u>we</u> exile him hence* (W. Shakespeare). Pluralis Modestiae (the plural of modesty) is used when the author wants to identify oneself with the audience and to involve the reader into the action. *We come to the conclusion that…* (from scientific articles).

The pronoun "you" is often used as an intensifier in imperatives. E.g., *Just you go in and win* (E. Waugh). The pronoun "they" can have generalizing meaning and not refer to real characters. E.g., All the people like us are we and everyone else is they (R. Kipling). Pronouns "he" and "she" when referred to inanimate objects can serve as tools of personification. E.g., *He always thought of the sea as la mar which is what people call her in Spanish when they love her* (E. Hemingway). *He is a great fish…* (E. Hemingway). The old man in the story "The Old Man and the Sea" animates the elemental forces of sea and the fish and sees himself as a part of nature.

The personal pronoun "them" is used in colloquial speech to intensify the meaning. E.g., (1) *one of them ladies* (INF) = one of these ladies.

(2) *Them's fighting words!* (AmE, idiomatic expression) = They/These are the words that will start a fight.

D. The verb and its stylistic properties

The verb is one of the oldest parts of speech. All deviant uses of its tense, voice and aspect forms have strong stylistic connotations. The use of "historical present" makes the description vivid and visible. E.g. *The letter was received by a person of the royal family. At this time enters the Minister D. He sees the letter and guesses her secret. He takes out the letter from his pocket, puts it down on the table near the other letter, talks for some more minutes, then, when*

taking leave, takes the royal lady's letter from the table instead of his own. The owner of the letter saw it, was afraid to say anything for there were other people in the room (E.A. Poe).

Continuous forms do not always indicate the continuity of action. They can reflect emotional state of the speaker:

1. conviction, e.g., *She's never coming here again* (S. Maugham).

2. irritation, e.g. *Women kill me. They are always leaving their goddamn bags out in the middle of the* aisle (J.D. Salinger).

3. to characterize the current behavior as in *You are being very rude*.

4. to emphasize the repeatedness of action (for verbs of state and senses), e.g., *Why, you must be the famous Captain Butler we've been hearing so much about – the blockade runner* (M. Mitchell).

The use of auxiliary "do" also emphasizes the importance of the action. E.g., *I don't want to look at Sita. I sip my coffee as long as possible. Than I do look at her and see that all the color has left her face* (L. Erdrich).

Chapter 7
Narrative stylistics

7.1. Types of narration.

7.2. Author's narrative dialogue.

7.1. Types of narration

Narration is the whole process of communication (discourse) between author (narrator) and reader (narratee). A narrative is basically a story of events, either real or imaginary, which the narrator considers interesting, important or therapeutic [K. Wales. A Dictionary of Stylistics]. Narratology as a science came from France. The term was coined by Tzvetan Todorov in 1969. Narrative stylistics distinguishes several types of point of view. Point of view (POV) is a perceptual position in term of which the narrated situation and events are presented.

I. Third-person narrators

A. omniscient (all-knowing) narrator. It is a literary technique of writing a narrative in 3rd person, in which the narrator knows the feelings and thoughts of every character in the story. The author always keeps distance from characters and demonstrates that only he possesses the information. Authors use omniscient POV:

1. to sum up past events and anticipate future development of the plot;

2. to provide missing information;

3. to comment on what's happening;

4. to moralize and philosophize;

5. to guide the reader's interpretation;

6. to add humor;

7. to digress (= leave out) subjects that have little to do with the story.

According to the relations to the reader, stylistics differentiates obtrusive and non-obtrusive narrator types. Obtrusive narrators like to moralize (e.g. XIX century writers – Ch. Dickens, L. Tolstoy). Non-obtrusive narrators give their readers a chance to judge the characters themselves. E.g. J.R.R. Tolkien (The Lord of the Rings).

The advantages of omniscient POV:

1. a god-like narration gives characters' thoughts from different perspectives;

2. it is flexible and adaptable to the author's needs.

The main disadvantage here is that the narrator can come between the reader and the story.

B. third-person limited narrator. An author chooses a character and tells a story from his/her POV, focusing on his/her actions, thoughts and feelings. For example, J.K. Rowling did this in her book "Harry Potter and the Chamber of Secrets". Readers see what Harry sees and know only what he feels and thinks. They are unable to follow what the Dursleys feel or think about Harry. Other example would be Santiago's POV in "The Old Man and

the Sea". This type of narration is considered the most popular narrative perspective during the XX century.

The advantages of third-person limited narrator POV:

1. This POV is more realistic (in reality we see the world from one and only POV)

2. This type of narration gives us the detailed characteristic of the POV character. Sometimes it is even called the "over the shoulder" perspective.

The disadvantages here include:

1. Limited field of observation.

2. The POV character has to be aware of all the events in the story.

C. objective POV. The story seems to be told by no one. Outside of fiction, this narrative mode is used in newspaper articles, biographical documents and scientific journals. Sometimes it is described as "fly-on-the-wall" or "camera lens" approach because it only records the observable actions but **does not** interpret these actions/ tell what thoughts are going through the minds of the characters. The typical example of this camera-eye perspective is "Hills Like White Elephants" by E. Hemingway. The narrator is a neutral onlooker. The story focuses on a conversation between an American man and a young Spanish woman at a train station while waiting for a train to Madrid. The girl compares the nearby hills to white elephants. The pair indirectly discuss an "operation",

which the man wants the girl to have. There is no background information about the characters and readers must come to their own conclusion based on the dialogue.

The advantages of objective POV are:

1. the report of the events is impartial
2. more speed and action in the plot
3. the reader must interpret the events according to his/her perception and views.

The main disadvantage of the camera lens approach is the same: the reader must interpret ☺.

II. First-person narrator. The narrator is at the same time a character within his/her story. He/she is the protagonist (from Greek "chief actor") whose thoughts are expressed to the audience. This person is normally the focal character in whom the audience has interest. But there are some exceptions, e.g. Sir A.C. Doyle's stories about Sherlock Holmes. Although Dr. Watson is the narrator, the story revolves around Holmes, making him the focal character (refer to table 2).

Good example of the 1st person narrator is Holden Caulfield in "Catcher in the Rye" by J.D. Salinger. The narrative mode chosen by the author adds psychological depth to the story and allows the former to keep up youthful teenage voice (with adult voice behind it) in humorous and rebellious tone all through the book.

III. Second-person narrator. It's very rarely used.

IV. Alternating person narrator. Some authors have experimented with alternation between different narrators.

E.g., A. Niffeneger's "The Time Traveler's Wife" is a love story told by an art student Clare and a librarian Henry. The events of the plot are the same, but the perceptions of the events by the characters differ.

7.2. Author's narrative dialogue

Another essential aspect for story telling is narrative voice. One of the most popular in modern prose is character's voice. The narrator is a realistic character who may/may not be involved in the action. As we have mentioned before, the viewpoint character is not necessarily the focal character (refer to table 2).

Story	Viewpoint character	Focal character
A.C. Doyle. The Adventures of Sherlock Holmes	Dr. Watson (a close friend of the focal character's)	Sherlock Holmes
H. Lee. To Kill a Mockingbird	Scout (the focal character's daughter)	Atticus Finch
F. Scott Fitzgerald. The Great Gatsby	Nick Carraway (the focal character's acquaintance)	Jay Gatsby

Table 2. Literary works where focal character and viewpoint character differ.

One of the most recognizable narrative voices is called "stream of consciousness". It is an attempt to replicate the narrative character's thought processes in a book. The pioneers in this genre were James Joyce (*Ulysses*), Virginia Woolf (*Mrs. Dalloway*), William Faulkner (*The Sound and the Fury, As I Lay Dying*). For example, in "Mrs. Dalloway", the author describes a day in the life of Clarissa Dalloway, a high-society woman in post First World War England (refer to Fig. 1)

MRS. DALLOWAY SAID she would buy the flowers herself.

For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer's men were coming. And then, thought Clarissa Dalloway, what a morning – fresh as if issued to children on a beach.

What a lark! What a plunge! For so it had always seemed to her, when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; like the flap of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen; looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling; standing and

looking until Peter Walsh said, "Musing among the vegetables?" – was that it? – "I prefer men to cauliflowers" – was that it? He must have said it at breakfast one morning when she had gone out on to the terrace – Peter Walsh. He would be back from India one of these days, June or July, she forgot which, for his letters were awfully dull; it was his sayings one remembered; his eyes, his pocket-knife, his smile, his grumpiness and, when millions of things had utterly vanished – how strange it was! – a few sayings like this about cabbages.

Fig. 1 An extract from "Mrs. Dalloway" by V. Woolf

PART II. PRACTICAL LESSONS

1. Topics for Discussion

The following topics for discussion are supposed by the course (refer to table 3).

Table 3. Topics for discussion

Functional Styles 1. The object and the subject of stylistics 2. The colloquial style 3. The official and scientific styles 4. The publicist style 5. The belles-lettres style 6. The individual style of an author	Stylistic Differentiation of the English Vocabulary 1. Words and their semantic structure (connotative and denotative meaning) 2. Stylistic differentiation of vocabulary 3. Literary stratum of words 4. Colloquial stratum of words
Phonetic Expressive Means and Stylistic Devices 1. Phonetic expressive means and stylistic devices. General information 2. Onomatopoeia 3. Alliteration	Lexical Expressive Means and Stylistic Devices 1. Lexical expressive means and stylistic devices. General information

4. Assonance 5. Rhyme 6. Rhythm	2. Metaphor 3. Metonymy 4. Synecdoche 5. Pun
Lexical Stylistic Devices (part 2) 1. Irony 2. Epithet 3. Hyperbole 4. Understatement 5. Oxymoron	Lexical Stylistic Devices (part 3) 1. Simile 2. Zeugma 3. Antonomasia 4. Euphemism
Syntactical Stylistic Devices and Expressive Means 1. Aspects and principles of stylistic syntax. 2. Inversion 3. Repetition 4. Parallelism 5. Chiasmus	Syntactical Stylistic Devices and Expressive Means (part 2) 1. Ellipsis 2. Polysyndeton and asyndeton 3. Aposiopesis 4. Suspense 5. Rhetorical question
Lexico-Syntactical Stylistic Devices 1. Climax and anticlimax 2. Antithesis 3. Litotes 4. Simile 5. Periphrasis	Graphical Expressive Means 1. Graphical expressive means 2. Punctuation 3. Lettering 4. Graphical imagery

6. Represented speech	
Morphological Stylistics 1. Morphological stylistics 2. Affixation and its effectiveness 3. Synonymy of grammatical forms and its stylistic function. Violation of grammar in belles-lettres texts.	Stylistic Potential of the Parts of Speech 1. The noun and its stylistic potential 2. The article and its stylistic potential 3. The pronoun and its stylistic potential 4. The adjective and its stylistic potential 5. The verb and its stylistic potential
Narratology in Stylistics 1. Narratology as a science. Narration and its types 2. Third-person omniscient narrator 3. Third-person limited narrator 4. Third-person objective narrator ("fly-on-the-wall" approach)	Seminar 14. Narration and its Types 1. First-person narrator 2. Second-person narrator 3. Alternating person narrator 4. Narrative voice. Viewpoint character vs. focal character 5. Stream of consciousness

2. Original Texts for Stylistic Analysis

Oratory Stylistics

1. What is the functional style of the following text? Why? Prove your point.

Barack Obama

National Convention Center, 2009

<…> This election had many firsts and many stories that will be told for generations. But one that's on my mind tonight's about a woman who cast her ballot in Atlanta. She's a lot like the millions of others who stood in line to make their voice heard in this election except for one thing: Ann Nixon Cooper is 106 years old.

She was born just a generation past slavery; a time when there were no cars on the road or planes in the sky; when someone like her couldn't vote for two reasons – because she was a woman and because of the color of her skin.

And tonight, I think about all that she's seen throughout her century in America – the heartache and the hope; the struggle and the progress; the times we were told that we can't, and the people who pressed on with that American creed: Yes we can.

At a time when women's voices were silenced and their hopes dismissed, she lived to see them stand up and speak out and reach for the ballot. Yes we can.

When there was despair in the dust bowl and depression across the land, she saw a nation conquer fear itself with a New Deal, new jobs, a new sense of common purpose. Yes we can.

When the bombs fell on our harbor and tyranny threatened the world, she was there to witness a generation rise to greatness and a democracy was saved. Yes we can.

She was there for the buses in Montgomery, the hoses in Birmingham, a bridge in Selma, and a preacher from Atlanta who told a people that "We Shall Overcome." Yes we can.

A man touched down on the moon, a wall came down in Berlin, a world was connected by our own science and imagination.

And this year, in this election, she touched her finger to a screen, and cast her vote, because after 106 years in America, through the best of times and the darkest of hours, she knows how America can change.

Yes we can.

America, we have come so far. We have seen so much. But there is so much more to do. So tonight, let us ask ourselves – if our children should live to see the next century; if my daughters should be so lucky to live as long as Ann Nixon Cooper, what change will they see? What progress will we have made?

This is our chance to answer that call. This is our moment.

This is our time, to put our people back to work and open doors of opportunity for our kids; to restore prosperity and promote the cause of peace; to reclaim the American dream and reaffirm that fundamental truth, that, out of many, we are one; that while we breathe, we hope. And where we are met with cynicism and doubts and those who tell us that we can't, we will respond with that timeless creed that sums up the spirit of a people: Yes, we can. <…>

2. Define lexical, syntactical and lexico-syntactical stylistic devices and expressive means in the text. Find examples of parallel constructions, repetition of several types, personification, periphrasis, antonomasia, metaphors etc.

3. What effect do the mentioned stylistic devices produce on the audience?

Sound Instrumenting and Imagery

1. Define the rhythm and the meter of the following text[1*]. How many stressed syllables are there in each line?

2. Find examples of onomatopoeia, alliteration and assonance in the poem. Which effect do they produce (euphony or cacophony)?

3. What lexical, syntactical and lexico-syntactical stylistic devices do you see in the poem (repetition,

[1] Longfellow uses trochaic tetrameter.

periphrasis, metonymy, epithets, metaphors, metonymies, rhetorical question etc.)

4. Which of the discussed expressive means and stylistic devices does the author use: 1) to create the atmosphere of being in nature; 2) to imitate Native American epos?

Henry W. Longfellow

The Song of Hiawatha (1855)

Introduction
Should you ask me, whence these stories?
Whence these legends and traditions,
With the odors of the forest
With the dew and damp of meadows,
With the curling smoke of wigwams,
With the rushing of great rivers,
With their frequent repetitions,
And their wild reverberations
As of thunder in the mountains?

I should answer, I should tell you,
«From the forests and the prairies,
From the great lakes of the Northland,
From the land of the Ojibways,

From the land of the Dacotahs,
From the mountains, moors, and fen-lands
Where the heron, the Shuh-shuh-gah,
Feeds among the reeds and rushes.
I repeat them as I heard them
From the lips of Nawadaha,
The musician, the sweet singer.

Should you ask where Nawadaha
Found these songs so wild and wayward,
Found these legends and traditions,
I should answer, I should tell you,
«In the bird's-nests of the forest,
In the lodges of the beaver,
In the hoofprint of the bison,
In the eyry of the eagle! <…>

Literary Layer of the English Vocabulary

1. Find words in the extract that refer to the literary layer of the language. Fill in the chart:

Historisms (e.g. yeomanry)	Poetic words (e.g. woe)	Archaic forms proper (e.g. brethren)

2. Define lexical, syntactical and lexico-syntactical stylistic devices and expressive means in the poem. There

are metaphors, epithets, hyperboles, personification, metonymies, similes, inversion, parallel constructions, anaphora.

3. How does the author achieve the effect of suspense?

S.T. Coleridge

The Rime of the Ancient Mariner (1834)

It is an ancient Mariner,
And he stoppeth one of three.
"By thy long grey beard and glittering eye,
Now wherefore stopp'st thou me?

The Bridegroom's doors are opened wide,
And I am next of kin;
The guests are met, the feast is set:
May'st hear the merry din."

He holds him with his skinny hand,

The bride hath paced into the hall,
Red as a rose is she;
Nodding their heads before her goes
The merry minstrelsy.

The Wedding-Guest he beat his breast,
Yet he cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed Mariner.

And now the STORM-BLAST came, and he

"There was a ship," quoth he.
"Hold off! unhand me, grey-beard loon!"
Eftsoons his hand dropt he.

He holds him with his glittering eye –
The Wedding-Guest stood still,
And listens like a three years' child:
The Mariner hath his will.

The Wedding-Guest sat on a stone:
He cannot choose but hear;
And thus spake on that ancient man,
The bright-eyed Mariner.

"The ship was cheered, the harbour cleared,
Merrily did we drop
Below the kirk, below the hill,
Below the lighthouse top.

Was tyrannous and strong:
He struck with his o'ertaking wings,
And chased us south along.

With sloping masts and dipping prow,
As who pursued with yell and blow
Still treads the shadow of his foe,
And forward bends his head,
The ship drove fast, loud roared the blast,
And southward aye we fled.

And now there came both mist and snow,
And it grew wondrous cold:
And ice, mast-high, came floating by,
As green as emerald.

The Sun came up upon the left,
Out of the sea came he!
And he shone bright, and on the right
Went down into the sea.

Higher and higher every day,
Till over the mast at noon –"
The Wedding-Guest here beat his breast,
For he heard the loud bassoon.

At length did cross an Albatross,
Thorough the fog it came;
As if it had been a Christian soul,
We hailed it in God's name.

It ate the food it ne'er had eat,
And through the drifts the snowy clifts
Did send a dismal sheen:
Nor shapes of men nor beasts we ken –
The ice was all between.

The ice was here, the ice was there,
The ice was all around:
It cracked and growled, and roared and howled,
Like noises in a swound!

In mist or cloud, on mast or shroud,
It perched for vespers nine;
Whiles all the night, through fog-smoke white,
Glimmered the white Moon-shine."

"God save thee, ancient Mariner!
From the fiends, that plague thee thus! –

And round and round it flew.
The ice did split with a thunder-fit;
The helmsman steered us through!

And a good south wind sprung up behind;
The Albatross did follow,
And every day, for food or play,
Came to the mariner's hollo!

Why look'st thou so?" –
With my cross-bow
I shot the ALBATROSS.
<…>

Stylistic Potential of Dialectal Speech

1. Define lexical, syntactical and lexico-syntactical stylistic devices and expressive means in the underlined parts of the extract.

2. Find examples of non-standardized speech in the text (Derbyshire accent). What expressive means does the author use to reproduce the dialect?

3. How does the use of graphons in Mellors's speech portray the character?

4. Find examples of Represented Speech in the extract (2).

D.H. Lawrence

Lady Chatterley's Lover (1928)

Chapter One

(1) Ours is essentially a tragic age, so we refuse to take it tragically. The cataclysm has happened, we are among the ruins, we start to build up new little habits, to have new little hopes. It is rather hard work: there is now no smooth road into the future: but we go round, or scramble over the obstacles. We've got to live, no matter how many skies have fallen.

This was more or less Constance Chatterley's position. The war had brought the roof down over her head. And she had realized that one must live and learn.

She married Clifford Chatterley in 1917, when he was home for a month on leave. They had a month's honeymoon. Then he went back to Flanders: to be shipped over to England again six months later, more or less in bits. Constance, his wife, was then twenty-three years old, and he was twenty-nine.

His hold on life was marvellous. He didn't die, and the bits seemed to grow together again. For two years he remained in the doctor's hands. Then he was pronounced a cure, and could return to life again, with the lower half of his body, from the hips down, paralyzed for ever.

This was in 1920. They returned, Clifford and Constance, to his home, Wragby Hall, the family "seat."

His father had died, Clifford was now a baronet, Sir Clifford, and Constance was Lady Chatterley. They came to start housekeeping and married life in the rather forlorn home of the Chatterleys on a rather inadequate income. Clifford had a sister, but she had departed. Otherwise there were no near relatives. The elder brother was dead in the war. Crippled for ever, knowing he could never have any children, Clifford came home to the smoky Midlands to keep the Chatterley name alive while he could.

He was not really downcast. He could wheel himself about in a wheeled chair, and he had a bath-chair with a small motor attachment, so he could drive himself slowly round the garden and into the fine melancholy park, of which he was really so proud, though he pretended to be flippant about it.

Having suffered so much, the capacity for suffering had to some extent left him. He remained strange and bright and cheerful, almost, one might say, chirpy, with his ruddy, healthy-looking face, and his pale-blue, challenging bright eyes. His shoulders were broad and strong, his hands were very strong. He was expensively dressed, and wore handsome neckties from Bond Street. Yet still in his face one saw the watchful look, the slight vacancy of a cripple.

He had so very nearly lost his life, that what remained was wonderfully precious to him. It was

obvious in the anxious brightness of his eyes, how proud he was, after the great shock, of being alive. But he had been so much hurt that something inside him had perished, some of his feelings had gone. There was a blank of insentience.

Constance, his wife, was a ruddy, country-looking girl with soft brown hair and sturdy body, and slow movements, full of unused energy. She had big, wondering eyes, and a soft mild voice, and seemed just to have come from her native village. It was not so at all. Her father was the once well-known R.A., old Sir Malcolm Reid. Her mother had been one of the cultivated Fabians in the palmy, rather pre-Raphaelite days. Between artists and cultured socialists, Constance and her sister Hilda had had what might be called an aesthetically unconventional upbringing. They had been taken to Paris and Florence and Rome to breathe in art, and they had been taken also in the other direction, to the Hague and Berlin, to great Socialist conventions, where the speakers spoke in every civilized tongue, and no one was abashed.

The two girls, therefore, were from an early age not the least daunted by either art or ideal politics. It was their natural atmosphere. They were at once cosmopolitan and provincial, with the cosmopolitan provincialism of art that goes with pure social ideals.

They had been sent to Dresden at the age of fifteen, for music among other things. And they had had a good

time there. They lived freely among the students, they argued with the men over philosophical, sociological and artistic matters, they were just as good as the men themselves: only better, since they were women. And they tramped off to the forests with sturdy youths bearing guitars, twang-twang! They sang the Wandervogel songs, and they were free. Free! That was the great word. Out in the open world, out in the forests of the morning, with lusty and splendid-throated young-fellows, free to do as they liked, and – above all – to say what they liked. It was the talk that mattered supremely: the impassioned interchange of talk. Love was only a minor accompaniment.

<…>

(2) He [Mallors] cherished his solitude as his only and last freedom in life. "I wondered what the hammering was," she said, feeling weak and breathless, and a little afraid of him, as he looked so straight at her.

"Ah'm gettin' th' coops ready for th' young bods," he said, in broad vernacular.

She did not know what to say, and she felt weak.

"I should like to sit down a bit," she said.

"Come and sit 'ere i' th' 'ut," he said, going in front of her to the hut, pushing aside more timber and stuff, and drawing out a rustic chair, made of hazel sticks.

"Am Ah t' light yer a little fire?" he asked, with the curious naïveté of the dialect.

"Oh, don't bother," she replied.

But she looked at her hands: they were rather blue. So he quickly took some larch twigs to the little brick fireplace in the corner, and in a moment the yellow flame was running up the chimney. He made a place by the brick hearth.

"Sit 'ere then a bit, and warm yer," he said.

<…>

He wished above all things she would go away, and leave him to his own privacy. He dreaded her will, her female will, and her modern female insistency. And above all he dreaded her cool, upper-class impudence of having her own way. For after all he was only a hired man. He hated her presence there. <…>"It is so nice here, so restful," she said. "I have never been here before."

"No?"

"I think I shall come and sit here sometimes."

"Yes!"

"Do you lock the hut when you're not here?"

"Yes, your Ladyship."

"Do you think I could have a key too, so that I could sit here sometimes? Are there two keys?"

"Not as Ah know on, ther' isna."

He had lapsed into the vernacular. Connie hesitated; he was putting up an opposition. Was it his hut, after all?

"Couldn't we get another key?" she asked in her soft voice, that underneath had the ring of a woman determined to get her way.

"Another!" he said, glancing at her with a flash of anger, touched with derision.

"Yes, a duplicate," she said, flushing.

" 'Appen Sir Clifford 'ud know," he said, putting her off.

"Yes!" she said, "he might have another. Otherwise we could have one made from the one you have. It would only take a day or so, I suppose. You could spare your key for so long."

"Ah canna tell yer, m'lady! Ah know nob'dy as ma'es keys round 'ere."

Connie suddenly flushed with anger.

"Very well!" she said. "I'll see to it."

"All right, your Ladyship."

Their eyes met. His had a cold, ugly look of dislike and contempt, and indifference to what would happen. Hers were hot with rebuff.

But her heart sank, she saw how utterly he disliked her, when she went against him. And she saw him in a sort of desperation.

"Good afternoon!"

"Afternoon, my Lady?" He saluted and turned abruptly away. She had wakened the sleeping dogs of old

voracious anger in him, anger against the self-willed female. And he was powerless, powerless. He knew it!

And she was angry against the self-willed male. A servant too! She walked sullenly home. <…>

Stylistic Use of Poetic Words

1. Find words in the poem that refer to the literary layer of the language. What effect does the author want to create with them? Do you know their neutral equivalents? E.g. *beneath*=under, … .

2. Define lexical, syntactical and lexico-syntactical stylistic devices and expressive means in the poem. There are aposiopesis, question-in-the-narrative, inversion, parallel constructions, chiasmus, ellipsis, metaphors, metonymies, epithets, personification and litotes.

3. The meaning of the poem can be reduced to the following metaphors:

life → dream; life → lingering boat; to die, age → to diminish, become less; to create → to dream. How does the author extend the metaphors in the poem?

4. * The poem is an acronym. Do you see why?

L. Carroll

A Boat Beneath a Sunny Sky (1871)

A boat beneath a sunny sky,
Lingering onward dreamily
In an evening of July –

Children yet, the tale to hear,
Eager eye and willing ear,
Lovingly shall nestle near.

Children three that nestle near,
Eager eye and willing ear,
Pleased a simple tale to hear –

In a Wonderland they lie,
Dreaming as the days go by,
Dreaming as the summers die:

Long has paled that sunny sky:
Echoes fade and memories die.
Autumn frosts have slain July.
Still she haunts me, phantomwise,
Alice moving under skies
Never seen by waking eyes.

Ever drifting down the stream –
Lingering in the golden gleam –
Life, what is it but a dream?

Stylistic Use of Slang Words

1. Define the type of narration in the following extract.

2. Find examples of words from the colloquial layer of the English vocabulary. Do you know their equivalents?

3. What other ways to "simulate" colloquial speech does the author use?

4. Define lexical, syntactical and lexico-syntactical stylistic devices and expressive means in the text. Find

examples of epithets, metaphors, similes, irony, hyperbole, understatement, oxymoron, antonomasia, inversion, ellipsis, represented speech etc.

5. Describe the protagonist of the book. What is he like in your opinion (age, personality, occupation etc.)?

J.D. Salinger

The Catcher in the Rye (1951)

If you really want to hear about it, the first thing you'll probably want to know is where I was born, an what my lousy childhood was like, and how my parents were occupied and all before they had me, and all that David Copperfield kind of crap, but I don't feel like going into it, if you want to know the truth. In the first place, that stuff bores me, and in the second place, my parents would have about two hemorrhages a piece if I told anything pretty personal about them. They're quite touchy about anything like that, especially my father. They're nice and all – I'm not saying that – but they're also touchy as hell. Besides, I'm not going to tell you my whole goddam autobiography or anything. I'll just tell you about this madman stuff that happened to me around last Christmas just before I got pretty run-down and had to come out here and take it easy. <…>

Where I want to start telling is the day I left Pencey Prep. Pencey Prep is this school that's in Agerstown, Pennsylvania. You probably heard of it. You've probably seen the ads, anyway. They advertise in about a thousand magazines, always showing some hotshot guy on a horse jumping over a fence. Like as if all you ever did at Pencey was play polo all the time. I never even once saw a horse anywhere near the place. And underneath the guy on the horse's picture, it always says: "Since 1888 we have been molding boys into splendid, clear-thinking young men." Strictly for the birds. They don't do any damn more molding at Pencey than they do at any other school. And I didn't know anybody there that was splendid and clear-thinking and all. Maybe two guys. If that many. And they probably came to Pencey that way.

Anyway, it was the Saturday of the football game with Saxon Hall. The game with Saxon Hall was supposed to be a very big deal around Pencey. It was the last game of the year, and you were supposed to commit suicide or something if old Pencey didn't win. I remember around three o'clock that afternoon I was standing way the hell up on top of Thomsen Hill, right next to this crazy cannon that was in the Revolutionary War and all. You could see the whole field from there, and you could see the two teams bashing each other all over the place. You couldn't see the grandstand too hot, but you could hear them all

yelling, deep and terrific on the Pencey side, because practically the whole school except me was there, and scrawny and faggy on the Saxon Hall side, because the visiting team hardly ever brought many people with them.

There were never many girls at all at the football games. Only seniors were allowed to bring girls with them. It was a terrible school, no matter how you looked at it. I like to be somewhere at least where you can see a few girls around once in a while, even if they're only scratching their arms or blowing their noses or even just giggling or something. Old Selma Thurmer – she was the headmaster's daughter – showed up at the games quite often, but she wasn't exactly the type that drove you mad with desire. She was a pretty nice girl, though. I sat next to her once in the bus from Agerstown and we sort of struck up a conversation. I liked her. She had a big nose and her nails were all bitten down and bleedy-looking and she had on those damn falsies that point all over the place, but you felt sort of sorry for her. What I liked about her, she didn't give you a lot of horse manure about what a great guy her father was. She probably knew what a phony slob he was.

The reason I was standing way up on Thomsen Hill, instead of down at the game, was because I'd just got back from New York with the fencing team. I was the goddam manager of the fencing team. Very big deal. We'd gone in to New York that morning for this fencing meet with

McBurney School. Only, we didn't have the meet. I left all the foils and equipment and stuff on the goddam subway. It wasn't all my fault. I had to keep getting up to look at this map, so we'd know where to get off. So we got back to Pencey around two-thirty instead of around dinnertime. The whole team ostracized me the whole way back on the train. It was pretty funny, in a way.

The other reason I wasn't down at the game was because I was on my way to say good-by to old Spencer, my history teacher. He had the grippe, and I figured I probably wouldn't see him again till Christmas vacation started. He wrote me this note saying he wanted to see me before I went home. He knew I wasn't coming back to Pencey.

I forgot to tell you about that. They kicked me out. I wasn't supposed to come back after Christmas vacation on account of I was flunking four subjects and not applying myself and all. They gave me frequent warning to start applying myself – especially around midterms, when my parents came up for a conference with old Thurmer—but I didn't do it. So I got the ax. They give guys the ax quite frequently at Pencey. It has a very good academic rating, Pencey. It really does.

Anyway, it was December and all, and it was cold as a witch's teat, especially on top of that stupid hill. I only had on my reversible and no gloves or anything. The week

before that, somebody'd stolen my camel's-hair coat right out of my room, with my fur-lined gloves right in the pocket and all. Pencey was full of crooks. Quite a few guys came from these very wealthy families, but it was full of crooks anyway. The more expensive a school is, the more crooks it has – I'm not kidding. Anyway, I kept standing next to that crazy cannon, looking down at the game and freezing my ass off. Only, I wasn't watching the game too much. What I was really hanging around for, I was trying to feel some kind of a good-by. I mean I've left schools and places I didn't even know I was leaving them. I hate that. I don't care if it's a sad good-by or a bad goodby, but when I leave a place I like to know I'm leaving it. If you don't, you feel even worse.

I was lucky. All of a sudden I thought of something that helped make me know I was getting the hell out. I suddenly remembered this time, in around October, that I and Robert Tichener and Paul Campbell were chucking a football around, in front of the academic building. They were nice guys, especially Tichener. It was just before dinner and it was getting pretty dark out, but we kept chucking the ball around anyway. It kept getting darker and darker, and we could hardly see the ball any more, but we didn't want to stop doing what we were doing. Finally we had to. This teacher that taught biology, Mr. Zambesi, stuck his head out of this window in the

academic building and told us to go back to the dorm and get ready for dinner. If I get a chance to remember that kind of stuff, I can get a good-by when I need one – at least, most of the time I can. As soon as I got it, I turned around and started running down the other side of the hill, toward old Spencer's house. He didn't live on the campus. He lived on Anthony Wayne Avenue. <…>

Irony as a Stylistic Device

1. What is the functional style of the following text? Why?

2. Define lexical, syntactical and lexico-syntactical stylistic devices and expressive means in the text. Find examples of epithets, metaphors (single and extended), similes, irony, hyperbole, oxymoron, antonomasia, inversion, ellipsis etc.

3. Look at the underlined epithets in the text and define their type. Why does the author use them?

4. One of key features of Oscar Wilde's individual style is irony. Find examples of irony in the extract.

5. Does the characters' manner of speaking differ stylistically from the rest of the text? How?

Oscar Wilde

The Picture of Dorian Gray (1890)

CHAPTER I

The studio was filled with the rich odor of roses, and when the light summer wind stirred amidst the trees of the garden there came through the open door the heavy scent of the lilac, or the more delicate perfume of the pink-flowering thorn.

From the corner of the divan of Persian saddle-bags on which he was lying, smoking, as usual, innumerable cigarettes, Lord Henry Wotton could just catch the gleam of the honey-sweet and honey-colored blossoms of the laburnum, whose tremulous branches seemed hardly able to bear the burden of a beauty so flame-like as theirs; and now and then the fantastic shadows of birds in flight flitted across the long tussore-silk curtains that were stretched in front of the huge window, producing a kind of momentary Japanese effect, and making him think of those pallid jade-faced painters who, in an art that is necessarily immobile, seek to convey the sense of swiftness and motion. The sullen murmur of the bees shouldering their way through the long unmown grass, or circling with monotonous insistence round the black-crocketed spires of the early June hollyhocks, seemed to make the stillness more oppressive, and the dim roar of London was like the bourdon note of a distant organ.

In the centre of the room, clamped to an upright easel, stood the full-length portrait of a young man of extraordinary personal beauty, and in front of it, some little distance away, was sitting the artist himself, Basil Hallward, whose sudden disappearance some years ago caused, at the time, such public excitement, and gave rise to so many strange conjectures.

As he looked at the gracious and comely form he had so skilfully mirrored in his art, a smile of pleasure passed across his face, and seemed about to linger there. But he suddenly started up, and, closing [4] his eyes, placed his fingers upon the lids, as though he sought to imprison within his brain some curious dream from which he feared he might awake.

"It is your best work, Basil, the best thing you have ever done," said Lord Henry, languidly. "You must certainly send it next year to the Grosvenor. The Academy is too large and too vulgar. The Grosvenor is the only place."

"I don't think I will send it anywhere," he answered, tossing his head back in that odd way that used to make his friends laugh at him at Oxford. "No: I won't send it anywhere."

Lord Henry elevated his eyebrows, and looked at him in amazement through the thin blue wreaths of smoke that curled up in such fanciful whorls from his heavy opium-tainted cigarette. "Not send it anywhere? My dear

fellow, why? Have you any reason? What odd chaps you painters are! You do anything in the world to gain a reputation. As soon as you have one, you seem to want to throw it away. It is silly of you, for there is only one thing in the world worse than being talked about, and that is not being talked about. A portrait like this would set you far above all the young men in England, and make the old men quite jealous, if old men are ever capable of any emotion."

"I know you will laugh at me," he replied, "but I really can't exhibit it. I have put too much of myself into it."

Lord Henry stretched his long legs out on the divan and shook with laughter.

"Yes, I knew you would laugh; but it is quite true, all the same."

"Too much of yourself in it! Upon my word, Basil, I didn't know you were so vain; and I really can't see any resemblance between you, with your rugged strong face and your coal-black hair, and this young Adonis, who looks as if he was made of ivory and rose-leaves. Why, my dear Basil, he is a Narcissus, and you – well, of course you have an intellectual expression, and all that. But beauty, real beauty, ends where an intellectual expression begins. Intellect is in itself an exaggeration, and destroys the harmony of any face. The moment one sits down to think, one becomes all nose, or all forehead, or something horrid.

Look at the successful men in any of the learned professions. How perfectly hideous they are! Except, of course, in the Church. But then in the Church they don't think. A bishop keeps on saying at the age of eighty what he was told to say when he was a boy of eighteen, and consequently he always looks absolutely delightful. Your mysterious young friend, whose name you have never told me, but whose picture really fascinates me, never thinks. I feel quite sure of that. He is a brainless, beautiful thing, who should be always here in winter when we have no flowers to look at, and always here in summer when we want something to chill our intelligence. Don't flatter yourself, Basil: you are not in the least like him."

"You don't understand me, Harry. Of course I am not like him. I know that perfectly well. Indeed, I should be sorry to look like him. You shrug your shoulders? I am telling you the truth. There is a fatality about all physical and intellectual distinction, the sort of fatality that seems to dog through history the faltering steps of kings. It is better not to be different from one's fellows. The ugly and the stupid have the best of it in this world. They can sit quietly and gape at the play. If they know nothing of victory, they are at least spared the knowledge of defeat. They live as we all should live, undisturbed, indifferent, and without disquiet. They neither bring ruin upon others nor ever receive it from alien hands. Your rank and wealth,

Harry; my brains, such as they are,--my fame, whatever it maybe worth; Dorian Gray's good looks, – we will all suffer for what the gods have given us, suffer terribly."

"Dorian Gray? is that his name?" said Lord Henry, walking across the studio towards Basil Hallward.

"Yes; that is his name. I didn't intend to tell it to you."

"But why not?"

"Oh, I can't explain. When I like people immensely I never tell their names to any one. It seems like surrendering a part of them. You know how I love secrecy. It is the only thing that can make modern life wonderful or mysterious to us. The commonest thing is delightful if one only hides it. When I leave town I never tell my people where I am going. If I did, I would lose all my pleasure. It is a silly habit, I dare say, but somehow it seems to bring a great deal of romance into one's life. I suppose you think me awfully foolish about it?"

"Not at all," answered Lord Henry, laying his hand upon his shoulder; "not at all, my dear Basil. You seem to forget that I am married, and the one charm of marriage is that it makes a life of deception necessary for both parties. I never know where my wife is, and my wife never knows what I am doing. When we meet, – we do meet occasionally, when we dine out together, or go down to the duke's, – we tell each other the most absurd stories with the most serious faces. My wife is very good at it, –

much better, in fact, than I am. She never gets confused over her dates, and I always do. But when she does find me out, she makes no row at all. I sometimes wish she would; but she merely laughs at me."

"I hate the way you talk about your married life, Harry," said Basil Hallward, shaking his hand off, and strolling towards the door that led into the garden. "I believe that you are really a very good husband, but that you are thoroughly ashamed of your own virtues. You are an extraordinary fellow. You never say a moral thing, and you never do a wrong thing. Your cynicism is simply a pose." <…>

Anti-metaphors

1. Define lexical, syntactical and lexico-syntactical stylistic devices and expressive means in the sonnet. Find examples of epithets, metaphors, similes, parallel constructions, repetition etc.

2. Sonnet 130 by William Shakespeare is seen as an anti-metaphorical sonnet, unlike the other famous sonnets of the Elizabethan Age. Why? What did the author want to say (in your opinion)?

3. *Can you explain the underlined example of allusion?

William Shakespeare

Sonnet 130 (1609)

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
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go –
My mistress when she walks treads on the ground.
And yet, by heaven, I think my love as rare
As any she belied with false compare.

Extended Metaphors

1. Define the viewpoint character and the focal character in the text.

2. Define lexical, syntactical and lexico-syntactical stylistic devices and expressive means in the extract.

3. Is this the book for children or for adults? Prove your point. What stylistic devices does the author use to convey the "adult meanings" (irony etc.)?

4. Explain the idea of "Neverland" as an extended metaphor. Do you see any other extended metaphors in the text (Peter Pan, Nana etc)?

5. * Select a topic of interest (dancing, music, love, a person you know) and compare it to something else in an extended metaphor/simile.

A. First establish the association. *My cat is like a ball of fire.*

B. Extend the metaphor to continue your description. *Her coat is made of flames and coals. She hunts little birds and brings them to me to show her love. She sits still eyeing her prey – a glowing ember ready to spark into life. Then when the moment is right she darts like a flame along spilt petrol.*

J.M. Barry

Peter Pan (1911)

All children, except one, grow up. They soon know that they will grow up, and the way Wendy knew was this. One day when she was two years old she was playing in a garden, and she plucked another flower and ran with it to her mother. I suppose she must have looked rather delightful, for Mrs. Darling put her hand to her heart and cried, "Oh, why can't you remain like this for ever!" This was all that passed between them on the subject, but

henceforth Wendy knew that she must grow up. You always know after you are two. Two is the beginning of the end.

Of course they lived at 14, and until Wendy came her mother was the chief one. She was a lovely lady, with a romantic mind and such a sweet mocking mouth. Her romantic mind was like the tiny boxes, one within the other, that come from the puzzling East, however many you discover there is always one more; and her sweet mocking mouth had one kiss on it that Wendy could never get, though there it was, perfectly conspicuous in the right-hand corner.

The way Mr. Darling won her was this: the many gentlemen who had been boys when she was a girl discovered simultaneously that they loved her, and they all ran to her house to propose to her except Mr. Darling, who took a cab and nipped in first, and so he got her. He got all of her, except the innermost box and the kiss. He never knew about the box, and in time he gave up trying for the kiss. Wendy thought Napoleon could have got it, but I can picture him trying, and then going off in a passion, slamming the door.

Mr. Darling used to boast to Wendy that her mother not only loved him but respected him. He was one of those deep ones who know about stocks and shares. Of course no one really knows, but he quite seemed to know, and he often said stocks were up and shares were down in a way that would have made any woman respect him.

Mrs. Darling was married in white, and at first she kept the books perfectly, almost gleefully, as if it were a game, not so much as a Brussels sprout was missing; but by and by whole cauliflowers dropped out, and instead of them there were pictures of babies without faces. She drew them when she should have been totting up. They were Mrs. Darling's guesses.

Wendy came first, then John, then Michael.

For a week or two after Wendy came it was doubtful whether they would be able to keep her, as she was another mouth to feed. Mr. Darling was frightfully proud of her, but he was very honourable, and he sat on the edge of Mrs. Darling's bed, holding her hand and calculating expenses, while she looked at him imploringly. She wanted to risk it, come what might, but that was not his way; his way was with a pencil and a piece of paper, and if she confused him with suggestions he had to begin at the beginning again.

"Now don't interrupt," he would beg of her.

"I have one pound seventeen here, and two and six at the office; I can cut off my coffee at the office, say ten shillings, making two nine and six, with your eighteen and three makes three nine seven, with five naught naught in my cheque-book makes eight nine seven – who is that moving? – eight nine seven, dot and carry seven – don't speak, my own – and the pound you lent to that man who

came to the door – quiet, child – dot and carry child – there, you've done it! – did I say nine nine seven? yes, I said nine nine seven; the question is, can we try it for a year on nine nine seven?"

"Of course we can, George," she cried. But she was prejudiced in Wendy's favour, and he was really the grander character of the two.

"Remember mumps," he warned her almost threateningly, and off he went again. "Mumps one pound, that is what I have put down, but I daresay it will be more like thirty shillings – don't speak – measles one five, German measles half a guinea, makes two fifteen six – don't waggle your finger – whooping-cough, say fifteen shillings" – and so on it went, and it added up differently each time; but at last Wendy just got through, with mumps reduced to twelve six, and the two kinds of measles treated as one.

There was the same excitement over John, and Michael had even a narrower squeak; but both were kept, and soon, you might have seen the three of them going in a row to Miss Fulsom's Kindergarten school, accompanied by their nurse.

Mrs. Darling loved to have everything just so, and Mr. Darling had a passion for being exactly like his neighbours; so, of course, they had a nurse. As they were poor, owing to the amount of milk the children drank, this

nurse was a prim Newfoundland dog, called Nana, who had belonged to no one in particular until the Darlings engaged her. She had always thought children important, however, and the Darlings had become acquainted with her in Kensington Gardens, where she spent most of her spare time peeping into perambulators, and was much hated by careless nursemaids, whom she followed to their homes and complained of to their mistresses. She proved to be quite a treasure of a nurse. How thorough she was at bath-time, and up at any moment of the night if one of her charges made the slightest cry. <…> No nursery could possibly have been conducted more correctly, and Mr. Darling knew it, yet he sometimes wondered uneasily whether the neighbours talked. He had his position in the city to consider. <…>

Mrs. Darling first heard of Peter when she was tidying up her children's minds. It is the nightly custom of every good mother after her children are asleep to rummage in their minds and put things straight for next morning, repacking into their proper places the many articles that have wandered during the day. If you could keep awake (but of course you can't) you would see your own mother doing this, and you would find it very interesting to watch her. It is quite like tidying up drawers. You would see her on her knees, I expect, lingering humorously over some of your contents, wondering where on earth you had picked

this thing up, making discoveries sweet and not so sweet, pressing this to her cheek as if it were as nice as a kitten, and hurriedly stowing that out of sight. When you wake in the morning, the naughtiness and evil passions with which you went to bed have been folded up small and placed at the bottom of your mind and on the top, beautifully aired, are spread out your prettier thoughts, ready for you to put on.

I don't know whether you have ever seen a map of a person's mind. Doctors sometimes draw maps of other parts of you, and your own map can become intensely interesting, but catch them trying to draw a map of a child's mind, which is not only confused, but keeps going round all the time. There are zigzag lines on it, just like your temperature on a card, and these are probably roads in the island, for the Neverland is always more or less an island, with astonishing splashes of colour here and there, and coral reefs and rakish-looking craft in the offing, and savages and lonely lairs, and gnomes who are mostly tailors, and caves through which a river runs, and princes with six elder brothers, and a hut fast going to decay, and one very small old lady with a hooked nose. It would be an easy map if that were all, but there is also first day at school, religion, fathers, the round pond, needle-work, murders, hangings, verbs that take the dative, chocolate pudding day, getting into braces, say ninety-nine, three-pence for

pulling out your tooth yourself, and so on, and either these are part of the island or they are another map showing through, and it is all rather confusing, especially as nothing will stand still.

Of course the Neverlands vary a good deal. John's, for instance, had a lagoon with flamingoes flying over it at which John was shooting, while Michael, who was very small, had a flamingo with lagoons flying over it. John lived in a boat turned upside down on the sands, Michael in a wigwam, Wendy in a house of leaves deftly sewn together. John had no friends, Michael had friends at night, Wendy had a pet wolf forsaken by its parents, but on the whole the Neverlands have a family resemblance, and if they stood still in a row you could say of them that they have each other's nose, and so forth. On these magic shores children at play are for ever beaching their coracles. We too have been there; we can still hear the sound of the surf, though we shall land no more.

Of all delectable islands the Neverland is the snuggest and most compact, not large and sprawly, you know, with tedious distances between one adventure and another, but nicely crammed. When you play at it by day with the chairs and table-cloth, it is not in the least alarming, but in the two minutes before you go to sleep it becomes very real. That is why there are night-lights.

Occasionally in her travels through her children's minds Mrs. Darling found things she could not understand,

and of these quite the most perplexing was the word Peter. She knew of no Peter, and yet he was here and there in John and Michael's minds, while Wendy's began to be scrawled all over with him. The name stood out in bolder letters than any of the other words, and as Mrs. Darling gazed she felt that it had an oddly cocky appearance.

"Yes, he is rather cocky," Wendy admitted with regret. Her mother had been questioning her.

"But who is he, my pet?"

"He is Peter Pan, you know, mother."

At first Mrs. Darling did not know, but after thinking back into her childhood she just remembered a Peter Pan who was said to live with the fairies. There were odd stories about him, as that when children died he went part of the way with them, so that they should not be frightened. She had believed in him at the time, but now that she was married and full of sense she quite doubted whether there was any such person.

"Besides," she said to Wendy, "he would be grown up by this time."

"Oh no, he isn't grown up," Wendy assured her confidently, "and he is just my size." She meant that he was her size in both mind and body; she didn't know how she knew, she just knew it.

Mrs. Darling consulted Mr. Darling, but he smiled pooh-pooh. "Mark my words," he said, "it is some

nonsense Nana has been putting into their heads; just the sort of idea a dog would have. Leave it alone, and it will blow over."

But it would not blow over and soon the troublesome boy gave Mrs. Darling quite a shock.

Children have the strangest adventures without being troubled by them. For instance, they may remember to mention, a week after the event happened, that when they were in the wood they had met their dead father and had a game with him. It was in this casual way that Wendy one morning made a disquieting revelation. Some leaves of a tree had been found on the nursery floor, which certainly were not there when the children went to bed, and Mrs. Darling was puzzling over them when Wendy said with a tolerant smile:

"I do believe it is that Peter again!"

"Whatever do you mean, Wendy?"

"It is so naughty of him not to wipe his feet," Wendy said, sighing. She was a tidy child. <…>

While she [Mrs. Darling] slept she had a dream. <…> The dream by itself would have been a trifle, but while she was dreaming the window of the nursery blew open, and a boy did drop on the floor. He was accompanied by a strange light, no bigger than your fist, which darted about the room like a living thing and I think it must have been this light that wakened Mrs. Darling.

She started up with a cry, and saw the boy, and somehow she knew at once that he was Peter Pan. If you or I or Wendy had been there we should have seen that he was very like Mrs. Darling's kiss. He was a lovely boy, clad in skeleton leaves and the juices that ooze out of trees but the most entrancing thing about him was that he had all his first teeth. When he saw she was a grown-up, he gnashed the little pearls at her. <…>

Objective Narrative

1. Define lexical, syntactical and lexico-syntactical stylistic devices and expressive means in the story.

2. The story is written from "camera lens" or "fly-on-the-wall" point of view.

A. What features of the objective point of view can you see in the story?

B. Why did the author choose this perspective?

3. Find examples of symbolism in the story (e.g. white elephants, bamboo beads etc.) What do you think these images symbolize?

E. Hemingway

Hills Like White Elephants (1927)

The hills across the valley of the Ebro' were long and white. On this side there was no shade and no trees and the station was between two lines of rails in the sun. Close

against the side of the station there was the warm shadow of the building and a curtain, made of strings of bamboo beads, hung across the open door into the bar, to keep out flies. The American and the girl with him sat at a table in the shade, outside the building. It was very hot and the express from Barcelona would come in forty minutes. It stopped at this junction for two minutes and went on to Madrid.

"What should we drink?" the girl asked. She had taken off her hat and put it on the table.

"It's pretty hot," the man said.

"Let's drink beer."

"Dos cervezas," the man said into the curtain.

"Big ones?" a woman asked from the doorway.

"Yes. Two big ones."

The woman brought two glasses of beer and two felt pads. She put the felt pads and the beer glasses on the table and looked at the man and the girl. The girl was looking off at the line of hills. They were white in the sun and the country was brown and dry.

"They look like white elephants," she said.

"I've never seen one," the man drank his beer.

"No, you wouldn't have."

"I might have," the man said. "Just because you say I wouldn't have doesn't prove anything."

The girl looked at the bead curtain. "They've painted something on it," she said. "What does it say?"

"Anis del Toro. It's a drink."

"Could we try it?"

The man called "Listen" through the curtain. The woman came out from the bar.

"Four reales."

"We want two Anis del Toro."

"With water?"

"Do you want it with water?"

"I don't know," the girl said. "Is it good with water?"

"It's all right."

"You want them with water?" asked the woman.

1. River in the north of Spain.

Ernest Hemingway 229

"Yes, with water."

"I t tastes like licorice," the girl said and put the glass down.

"That's the way with everything."

"Yes," said the girl. "Everything tastes of licorice. Especially all the things you've waited so long for, like absinthe."

"Oh, cut it out."

"You started it," the girl said. "I was being amused. I was having a fine time."

"Well, let's try and have a fine time."

"All right. I was trying. I said the mountains looked like white elephants. Wasn't that bright?"

"That was bright."

"I wanted to try this new drink. That's all we do, isn't it – look at things and try new drinks?"

"I guess so."

The girl looked across at the hills.

"They're lovely hills," she said. "They don't really look like white elephants. I just meant the coloring of their skin through the trees." "Should we have another drink?"

"All right."

The warm wind blew the bead curtain against the table.

"The beer's nice and cool," the man said.

"It's lovely," the girl said.

"It's really an awfully simple operation, Jig," the man said. "It's not really an operation at all."

The girl looked at the ground the table legs rested on.

"I know you wouldn't mind it, Jig. It's really not anything. It's just to let the air in."

The girl did not say anything.

"I'll go with you and I'll stay with you all the time. They just let the air in and then it's all perfectly natural."

"Then what will we do afterward?"

"We'll be fine afterward. Just like we were before."

"What makes you think so?"

"That's the only thing that bothers us. It's the only thing that's made us unhappy."

The girl looked at the bead curtain, put her hand out and took hold of two of the strings of beads.

"And you think then we'll be all right and be happy."

"I know we will. You don't have to be afraid. I've known lots of people that have done it."

"So have I," said the girl. "And afterward they were all so happy."

"Well," the man said, "if you don't want to you don't have to. I wouldn't have you do it if you didn't want to. But I know it's perfectly simple."

"And you really want to?"

"I think it's the best thing to do. But I don't want you to do it if you don't really want to."

"And if I do it you'll be happy and things will be like they were and you'll love me?"

"I love you now. You know I love you."

"I know. But if I do it, then it will be nice again if I say things are like white elephants, and you'll like it?"

"I'll love it. I love it now but I just can't think about it. You know how I get when I worry."

"I f I do it you won't ever worry?"

"I won't worry about that because it's perfectly simple."

"Then I'll do it. Because I don't care about me."

"What do you mean?"

"I don't care about me."

"Well, I care about you."

"Oh, yes. But I don't care about me. And I'll do it and then everything will be fine."

"I don't want you to do it if you feel that way."

The girl stood up and walked to the end of the station. Across, on the other side, were fields of grain and trees along the banks of the Ebro. Far away, beyond the river, were mountains. The shadow of a cloud moved across the field of grain and she saw the river through the trees.

"And we could have all this," she said. "And we could have everything and every day we make it more impossible."

"What did you say?"

"I said we could have everything."

"We can have everything."

"No, we can't."

"We can have the whole world."

"No, we can't."

"We can go everywhere."

"No, we can't. It isn't ours any more."

"It's ours."

"No, it isn't. And once they take it away, you never get it back."

"But they haven't taken it away."

"We'll wait and see."

"Come on back in the shade," he said. "You mustn't feel that way." "I don't feel any way," the girl said. "I just know things."

"I don't want you to do anything that you don't want to do –"

"Nor that isn't good for me," she said. "I know. Could we have another beer?"

"All right. But you've got to realize –"

"I realize," the girl said. "Can't we maybe stop talking?"

They sat down at the table and the girl looked across at the hills on the dry side of the valley and the man looked at her and at the table.

"You've got to realize," he said, "that I don't want you to do it if you don't want to. I'm perfectly willing to go through with it if it means any-thing to you."

"Doesn't it mean anything to you? We could get along."

"Of course it does. But I don't want anybody but you. I don't want anyone else. And I know it's perfectly simple."

"Yes, you know it's perfectly simple."

"It's all right for you to say that, but I do know it."

"Would you do something for me now?"

"I'd do anything for you."

"Would you please please please please please please please stop talking?"

He did not say anything but looked at the bags against the wall of the station. There were labels on them from all the hotels where they had spent nights.

"But I don't want you to," he said, "I don't care anything about it."

"I'll scream," the girl said.

The woman came out through the curtains with two glasses of beer and put them down on the damp felt pads. "The train comes in five minutes," she said.

"What did she say?" asked the girl.

"That the train is coming in five minutes."

The girl smiled brightly at the woman, to thank her.

"I'd better take the bags over to the other side of the station," the man said. She smiled at him.

"All right. Then come back and we'll finish the beer."

He picked up the two heavy bags and carried them around the station to the other tracks. He looked up the tracks but could not see the train.

Coming back, he walked through the barroom, where people waiting for the train were drinking. He drank an Anis at the bar and looked at the people.

They were all waiting reasonably for the train. He went out through the bead curtain. She was sitting at the table and smiled at him.

"Do you feel better?" he asked.

"I feel fine," she said. "There's nothing wrong with me. I feel fine."

Stream-of-Consciousness

1. Define the type of narrative in the following extract.

2. Define the viewpoint character and the focal character.

3. What expressive means does the author use to portray the viewpoint character? Can you describe him (age, nationality, occupation, personality…)?

4. Find examples of colloquial vocabulary in the extract.

5. Define lexical, syntactical and lexico-syntactical stylistic devices and expressive means in the extract. There are anadiplosis, anaphora, epiphora, antithesis, parallel constructions, ellipsis, parenthesis, inversion, metaphors, metonymies, epithets, hyperbole, litotes, oxymoron and irony.

6. Find examples of stream-of-consciousness technique in the extract. What effect does the author want to achieve?

J. Kerouac

On the Road (1957)

I first met Dean not long after my wife and I split up. I had just gotten over a serious illness that I won't bother to talk about, except that it had something to do with the miserably weary split-up and my feeling that everything was dead. With the coming of Dean Moriarty began the part of my life you could call my life on the road. <…>

My first impression of Dean was of a young Gene Autry – trim, thin-hipped, blue-eyed, with a real Oklahoma accent – a sideburned hero of the snowy West. In fact he'd just been working on a ranch, Ed Wall's in Colorado, before marrying Marylou and coming East. Marylou was a pretty blonde with immense ringlets of hair like a sea of golden tresses; she sat there on the edge of the couch with her hands hanging in her lap and her smoky blue country eyes fixed in a wide stare because she was in an evil gray New York pad that she'd heard about back West, and waiting like a longbodied emaciated Modigliani surrealist woman in a serious room. But, outside of being a sweet little girl, she was awfully dumb and capable of doing horrible things. <…> Meanwhile Dean had gotten a job in a parking lot, had a fight with Marylou in their Hoboken apartment – God knows why they went there – and she

was so mad and so down deep vindictive that she reported to the police some false trumped-up hysterical crazy charge, and Dean had to lam from Hoboken. So he had no place to live. He came right out to Paterson, New Jersey, where I was living with my aunt, and one night while I was studying there was a knock on the door, and there was Dean, bowing, shuffling obsequiously in the dark of the hall, and saying, "Hel-lo, you remember me – Dean Moriarty? I've come to ask you to show me how to write."

"And where's Marylou?" I asked, and Dean said she'd apparently whored a few dollars together and gone back to Denver – <…> So we went out to have a few beers because we couldn't talk like we wanted to talk in front of my aunt, who sat in the living room reading her paper. She took one look at Dean and decided that he was a madman.

<…> In those days he really didn't know what he was talking about; that is to say, he was a young jailkid all hung-up on the wonderful possibilities of becoming a real intellectual, and he liked to talk in the tone and using the words, but in a jumbled way, that he had heard from "real intellectuals" — although, mind you, he wasn't so naive as that in all other things, and it took, him just a few months with Carlo Marx to become completely in there with all the terms and jargon. Nonetheless we understood each other on other levels of madness, and I agreed that he

could stay at my house till he found a job and furthermore we agreed to go out West sometime. That was the winter of 1947.

One night when Dean ate supper at my house – he already had, the parking-lot job in New York – he leaned over my shoulder as I typed rapidly away and said, "Come on man, those girls won't wait, make it fast."

I said, "Hold on just a minute, I'll be right with you soon as I finish this chapter," and it was one of the best chapters in the book. Then I dressed and off we flew to New York to meet some girls. As we rode in the bus in the weird phosphorescent void of the Lincoln Tunnel we leaned on each other with fingers waving and yelled and talked excitedly, and I was beginning to get the bug like Dean. He was simply a youth tremendously excited with life, and though he was a conman, he was only conning because he wanted so much to live and to get involved with people who would otherwise pay no attention to him. He was conning me and I knew it (for room and board and "how-to-write," etc.), and he knew I knew (this has been the basis of our relationship), but I didn't care and we got along fine – no pestering, no catering; we tiptoed around each other like heartbreaking new friends. I began to learn from him as much as he probably learned from me. As far as my work was concerned he said, "Go ahead, everything you do is great." He watched over my

shoulder as I wrote stories, yelling, "Yes! That's right! Wow! Man!" and "Phew!" and wiped his face with his handkerchief. <…> And a kind of holy lightning I saw flashing from his excitement and his visions, which he described so torrentially that people in buses looked around to see the "overexcited nut." <…>

And that was the night Dean met Carlo Marx. A tremendous thing happened when Dean met Carlo Marx. Two keen minds that they are, they took to each other at the drop of a hat. Two piercing eyes glanced into two piercing eyes – the holy con-man with the shining mind, and the sorrowful poetic con-man with the dark mind that is Carlo Marx. From that moment on I saw very little of Dean, and I was a little sorry too. Their energies met head-on, I was a lout compared, I couldn't keep up with them. <…> they danced down the streets like dingledodies, and I shambled after as I've been doing all my life after people who interest me, because the only people for me are the mad ones, the ones who are mad to live, mad to talk, mad to be saved, desirous of everything at the same time, the ones who never yawn or say a commonplace thing, but burn, burn, burn like fabulous yellow roman candles exploding like spiders across the stars and in the middle you see the blue centerlight pop and everybody goes "Awww!" What did they call such young people in Goethe's Germany? Wanting dearly to

learn how to write like Carlo, the first thing you know, Dean was attacking him with a great amorous soul such as only a con-man can have. "Now, Carlo, let me speak – here's what I'm saying …". I didn't see them for about two weeks, during which time they cemented their relationship to fiendish allday-allnight talk proportions. <…> A western kinsman of the sun, Dean.

<…> And this was really the way that my whole road experience began, and the things that were to come are too fantastic not to tell. <…> Somewhere along the line I knew there'd be girls, visions, everything; somewhere along the line the pearl would be handed to me.

ЗАКЛЮЧЕНИЕ

Учебно-практическое пособие содержит краткий теоретический и дидактический разделы по предмету «стилистика английского языка» (Раздел 1 и Раздел 2). Теоретические сведения снабжены достаточным количеством иллюстративного языкового материала и могут быть использованы студентами при подготовке к государственной итоговой аттестации. Дидактический раздел содержит упражнения по стилистическому анализу аутентичных фрагментов англоязычного текста для практических и лабораторных занятий в рамках курса данной дисциплины по направлению подготовки 44.03.05 – Педагогическое образование (с двумя профилями подготовки).

Пособие позволяет формировать и совершенствовать практические навыки и умения стилистического анализа на углубленном уровне. Предлагаемые упражнения обеспечивают подготовку учащихся к работе с неадаптированным языковым материалом и пошаговому проведению комплексной процедуры стилистического анализа текста. Каждый фрагмент неадаптированного текста в подразделах сопровождается заданиями, которые, в зависимости от целей, могут быть адаптированы как для самостоятельной, так и для аудиторной работы.

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Учебное издание

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СТИЛИСТИКА АНГЛИЙСКОГО ЯЗЫКА
КРАТКИЙ КУРС
Учебно-практическое пособие

ISBN 978-5-907611-20-7

Работа рекомендована РИС ЮУрГГПУ
Протокол №26 от 2022 г.

Издательство ЮУрГГПУ
454080, г. Челябинск, пр. Ленина, 69

Редактор О.В. Боярская
Технический редактор А.Г. Петрова

Подписано в печать 08.11.2022
Формат 60*84 1/16
Объем 3,09 уч.-изд. л. (9 усл. п.л.)
Тираж 100 экз. Заказ №

Отпечатано с готового оригинал-макета
в типографии ЮУрГГПУ
454080, г. Челябинск, пр. Ленина, 69