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СТИЛІСТИКА АНГЛІЙСЬКОЇ МОВИ: ПРАКТИКУМ

Міністерство освіти і науки України
Ніжинський державний університет імені Миколи Гоголя
Кафедра германської філології та методики
викладання іноземних мов

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Навчальний посібник

Ніжин 2024

УДК 811.111. '38 (075.4)

Т 69

Рекомендовано до друку вченою радою
Ніжинського державного університету імені Миколи Гоголя.
Протокол № 1 від 29.08.2024 р.

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Т69 Стилістика англійської мови: практикум: навч. посіб. (для здобувачів ОПП «Середня освіта»). Ніжин: НДУ. – 2024. – 114 с.

Посібник містить серію практичних завдань, що допоможуть студентам опрацювати найважливіші розділи стилістики шляхом виконання відповідних вправ, а також зрозуміти додаткову інформацію, яку автор вкладає в літературний текст. Посібник складається з двох частин: вправ на декодування окремих фрагментів тексту та композиційно завершених уривків для стилістичної інтерпретації; які відносяться до різних функціональних стилів.

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ПЕРЕДМОВА

Даний посібник призначений для студентів, які вивчають курс стилістики сучасної англійської мови і бажають підкріпити отримані теоретичні відомості практичними навичками стилістичного аналізу. Виходячи з загальнометодичних принципів, посібник починається серією вправ, що ілюструють функціонування найпоширеніших тропів і стилістичних прийомів, таких як метафора, метонімія, інверсія тощо на прикладі окремих речень і текстових фрагментів. Крім того, належне місце приділяється вправам на розвиток уміння розпізнавати лексичні одиниці тексту з точки зору їхнього стилістичного забарвлення, оскільки стилістична приналежність слова чи словосполучення також має певне смислове навантаження.

Після цього йде блок, присвячений стилістичній інтерпретації цілого тексту або його фрагмента. Для полегшення самостійної роботи спочатку наводиться композиційно завершений уривок з художнього тексту і пропонується його повний аналіз у відповідності з рекомендованою схемою. Вивчивши зразок аналізу тексту, студенти зможуть самостійно інтерпретувати наступні тексти, беручи за основу навідні питання, що їх супроводжують. Відповідаючи на них, читач проникає в авторський замисел і розкриває провідну ідею тексту. Тексти для аналізу різноманітні за проблематикою і належать до різних функціональних стилів.

Посібник завершується невеликим словником стилістичної термінології, який у стислій формі репрезентує весь стилістичний апарат, необхідний для адекватного розуміння і стилістичного аналізу тексту.

Сумлінне опрацювання матеріалу посібника не лише розвине уяву і творчість студентів, але й дозволить їм отримати справжню насолоду від читання художніх, публіцистичних, науково-популярних текстів, сприймаючи не лише їхню поверхневу структуру, але й дістаючись до глибин розуміння того, що автор хотів сказати читачеві через даний текст.

PART 1. EXPRESSIVE MEANS AND STYLISTIC DEVICES

PREFACE

Have you ever been so absorbed in a book that you felt detached from reality? Have you ever felt more connected to fictional characters than real people? Do you find news texts about politicians and celebrities irritating? What captures our attention in short stories and novels, poems and plays, newspapers and film scripts, text messages and advertisements? Which language means trigger our emotions, no matter positive or negative? How do linguistic theories enable us to understand our reactions to reading? Well, stylistics is the field that can answer these questions.

Stylistics is the study of how language is used in different styles and focuses on the idea of choice. To create different stylistic effects, you need a variety of language options to select from. Linguists examine these choices and pinpoint the effects they create. While many researchers study literary language, stylistics can be applied to any text. By analyzing a text stylistically, we can understand how it grabs our attention or makes us feel a certain way.

Stylistics examines how language is used in different styles, considering such factors as the author, genre, and purpose of the text. It involves a close analysis of linguistic choices and their potential effects on readers. While this course focuses on English texts, the same principles can be applied to other languages, although cultural and social differences can influence the specific effects.

In order to unfold the additional stylistic information contained in a text, it is necessary to bring out the stylistic peculiarities of separate text fragments, i.e. sentences and paragraphs. After reading the text and breaking it into compositional parts, we should analyse carefully each sentence and, in case it contains some stylistically significant elements, analyse them from the viewpoint of the additional information they convey. It goes without saying that for this purpose we should know the dictionary meaning of all the words, otherwise one might fail to understand in what way the author builds up a stylistic device. Besides, we should take into account the general context and the situation which is described in the given fragment. Study carefully the following examples and their interpretation and be ready to suggest similar explanations for the sentences included in the exercises in seminars 1-6.

1. *His wife was shrill, languid, handsome and horrible.* (Sc.F.)

In this sentence we can see some examples of alliteration of the sounds [l] and [h]. The words in which they are used characterise the man's wife as a very unpleasant and repulsive woman. It is clear that the speaker dislikes her immensely and wants to warn his listeners against coming in contact with her.

2. *Oh, well, then, you just trot over to the table and make your little mommy a sweet big dwink.*" (E.A.)

It is obvious that this sentence belongs to the mother of a little kid. She wants her child to make a drink for her and tries to speak to him in a childish manner. The colloquial word “mommy” shows her great love for the little one, and the example of graphon in the word “dwink” shows her desire to imitate children’s speech and so be closer to the child.

3. “*My dad’s alus on dole,*” *Brian informed him,*” and *’e’s’s got a spade. It don’t make no difference, ’cause when there ain’t no work, Daddo’s often on dole as well.*” (A.J.) In this example we can see a lot of deviations from literary speech. They are: graphons (*alus* — always; *’e’s’s*=he is; *ain’t* = isn’t), slang expressions (*on dole* — unemployed; *got a spade* — unlucky), double negations (*don’t make no difference, there ain’t no work*). They characterise the boy’s speech as very informal and colloquial. They show that the boy is a poorly educated person, he is a representative of a low class in British society.

4. *We talked and talked and falked, easily, sympathetically, wedding his experience with my articulation.* (J.Br.) Here we can observe a case of metaphor which is represented by the word *wedding*. As we can see, the verb to *wed* is used in a figurative sense, meaning “to combine”, “to unite”. It shows that the two people in that situation were eager to talk with each other, because one of them was an experienced person, and the other was a very communicative one, so the conversation was both interesting and informative for both of them.

5. *My dad had a small insurance agency in Newport. He had moved there because his sister had married old Newport money and was a big wheel in the Preservation Society. At fifteen I’m an orphan, and Vic moves in. “From now on you’ll do as I tell you,” he says. It impressed me. Vic had never shown any muscle before.* (N.T.)

In this paragraph the story is told in the first person, so we have the entrusted narrative of the events. The stylistic expressive means show that the communicative situation is very informal. As far as the vocabulary is concerned, it includes both standard colloquial words and expressions (*dad, really*) and substandard elements (*a big wheel* = an important person). The syntax also helps to create the colloquial atmosphere – sentences are mostly short, structures are either simple or have a clear subordination. The author uses the following stylistic devices: a metonymy (*to show muscle*) which means that in the past Vic was a weak-willed person who never raised his voice to the boy, but now he decided to be strict with him; metaphor (*a big wheel*) indicating the lack of respect of the speaker towards his aunt, which is supported by another metonymy describing her old husband (*old Newport money*).

The change of tenses shows the change in the chronological order of the described events. The sudden introduction of the Present Indefinite Tense on the background of the Past Indefinite makes the situation more vivid and shows the importance of the events for the author.

SEMINAR 1

THEME: Phonetic, Phono-graphical and Graphical Means of Stylistics

Points for Discussion

1. Alliteration, its essence and stylistic functions.
2. Assonance and its stylistic functions.
3. Onomatopoeia and how it is created.
4. Graphon, its origin and stylistic implications.
5. Phono-graphical and graphical stylistic devices.

Recommended Literature

Compulsory

1. Жуковська В.В. Основи теорії та практики стилістики англійської мови: Навчальний посібник. Житомир: Вид-во ЖДУ ім. І. Франка, 2010.
2. Лотоцька К. Стилiстика англiйської мови. Львiв: Видавничий центр ЛНУ iменi Iвана Франка, 2008.
3. Трибуханчик А.М. Курс стилістики англійської мови. Ніжин, 2006.

Optional

1. Валігура О.Р., Борецька О.Ю. Стилiстика англiйської мови A Guide to English Stylistics. Тернопiль: Лiбра Терра, 2009.
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5. Wales K.A. Dictionary of Stylistics. 3rd ed. New York: Routledge, 2011.
https://www.researchgate.net/publication/326270236_LINGUISTIC_DEVICES_OF_DEVELOPING_TEXT_FORMAL_INTEGRITY

Practice Assignments

Exercise 1. *Determine the reasons for alliteration and specify the effects it creates.*

1. Both were fluttered, flushed and ruffled, by the late scuffle. (D.)
2. His wife was shrill, languid, handsome and horrible. (Sc.F.)
3. The moan of doves in immemorial elms,
And murmuring of innumerable bees ... (T.)

4. He swallowed the hint with a gulp and a gasp and a grin. (R.K.)
5. You lean, long, lanky lath of a lousy bastard... (O'C.)
6. "Luscious, languid and lustful, isn't he?"
"Those are not the correct epithets. He is – or rather was – surly, lustrous and sadistic. (E.W.)
7. The wicky, wacky, wocky bird,
He sings a song that can't be heard...
He sings a song that can't be heard.
The wicky, wacky, wocky bird.
The wicky, wacky, wocky mouse,
He built himself a little house...
But snug he lived inside his house,
The wicky, wacky, wocky mouse. (M.N.)

Exercise 2. *Indicate the instances of assonance and specify the effects it creates.*

1. The fair breeze blew, the white foam flew
The furrow followed free. (S.C.)
2. Twinkle, twinkle, little star,
How I wonder what you are.
Up above the world so high,
Like a diamond in the sky. (Ch.R.)
3. Dreadful young creatures – squealing and squawking. (C.)
4. Tenderly bury the fair young dead... (La Costa)

Exercise 3. *Determine the part of speech by which onomatopoeia is expressed and its functions.*

1. The Italian trio tut-tutted their tongues at me. (T.C.)
2. Then with an enormous, shattering rumble, sludge-sludge puff, the train came into the station. (Th.W.)
3. "I hope it comes and zzzzz everything before it." (Th.W.)
4. I had only one year of working without shhh! (D.C.)
5. Cecil was immediately shushed. (H.L.)
6. Streaked by a quarter moon, the Mediterranean shushed gently into the beach. (I.Sh.)
"But I whispering." This continued shushing annoyed him. (A.H.)
8. In those hot summer nights, with the sea slithering and slapping below, I thought of death. (Ch.S.)

Exercise 4. Think of the causes originating graphon (possibilities: a physical defect of speech, young age, lack of education, the influence of dialectal norms, intoxication, affectation, carelessness of speech, etc.)

1. I did not want to sleep until I had recherished each moment and each word of that absurd thing in the Knights' drawing-room, with Shelia sniffing her m's and n's, and saying "I wadt you to cub to the ball." (Ch.S.)
2. He began to render the famous tune "I lost my heart in an English garden, Just where the roses of England grow" with much feeling:
"Ah-ee last mah-ee hawrt een ahn Angleesh gawrden,
Jost whahr thah rawzaz ahv England graw." (H.C.)
3. "Look at him go. Djaver see him walk home from school? You're French Canadian, aiatcha?" (J.K.)
4. She mimicked a lisp. "I don't weally know wevver I'm a good girl. The last time he'll do would be to mix up with a howwid woman." (J.Br.)
5. "All the village dogs are no-'count mongrels", Papa says. "Fish-gut eaters and no class a-tall; this here dog, he gat insteek. (K.K.)
6. My daddy's coming tomorrow on a nairplane. (S.)
7. After a hum a beautiful Negress sings, "Without a song, the dahay would nehever end." (U.)
8. "Oh, well, then, you just trot over to the table and make your little mommy a sweet big dwink." (E.A.)
9. He spoke with the flat ugly 'a' and withered 'r' of Boston Irish, and Levi looked at him and mimicked, "All right, I'll give the caads a break and staat playing." (N.M.)
10. "Whereja get all these pictures?" he said, "Meetcha at the corner. Wuadaya think she's doing out there" (S.)

Exercise 5. Analyse the following sentences with graphon in advertisements and state its functions there.

1. Thanx for the purchase.
2. Weather forecast for today: Hi 59, Lo 32, Wind lite.
3. We recommend a Sixty-seconds meal – Steak-Umm.
4. Choose the plane with "Finah Than Dinah" on its side.
5. Best jeans for this jeaneration.
6. Follow our advice: Drinka Pinta Milka Day.
7. Terry's Floor Fashions: We make 'em — you walk on 'em.
8. Our offer is \$15.00 per WK.
9. Ev'ybody uses our wunnerful Rackfeed Drills.

Exercise 6. Analyse the following sentences and classify the examples of permanent graphon according to the patterns of formation.

1. “I got to meet a fella,” said Joe. Alf pretended not to hear him... He saw with satisfaction that the fella Joe was going to meet would wait a long time. (St.)
2. He’s only one of your friends who’s worth tupence, anyway. (O.)
3. Now pour us another cuppa. (A.W.)
4. How are you, dullin? (O.)
5. Come on, I’ll show you summat. (St.B.)
6. Well, I dunno. I was kinda threatening him. (St.B.)
7. “... I declare I don’t know how to spend it at all.” “Aw, Ma, – I gotta lotta things to say.” (Th.W.)
8. Wilson was a little hurt. “Listen boy,” he told him, “Ah may not be able to read eve’ thing so good, but they ain’t a thing Ah can’t do if Ah set matt mind to it.” (N.M.)
9. “That’s my nickname, Cat. Had it all my life. They say my old lady must have been scared by a cat when she was having me.” (St.)
10. Say, Ike, what do you think we oughta do? I think we oughta go down on the boat to Seattle. Wash, like a coupla dude passengers. (J.D.P.)

Exercise 7. State the functions and the types of the following graphical devices.

1. He missed our father very much.
2. He was s-l-a-i-n in North Africa. (S.)
3. Piglet, sitting in the running Kanga’s pocket, substituting the kidnapped Roo, thinks:

	this		shall		to	
If	is	I	never	take	it	(M.)
	flying		really			

4. Kiddies and grown-ups too-oo-oo
We haven’t enough to do-oo-oo. (R.K.)
5. “Hey,” he said, “is it a goddam cardroom? or a latrine? Attensh — HUT! Dares right! DHRESS!” (J.)
6. “We’ll teach the children to look at things. Don’t let the world pass by you, I shall tell them. For the sun, I shall tell them, open your eyes for that laaaarge sun...” (A.W.)
7. “Now listen, Ed, stop that, now. I’m desperate. I *am* desperate, Ed, do you hear?” (Dr.)
8. “Adieu you, old man, grey. I pity you and I de-spise you.” (D.)
9. “ALL our troubles are over, old girl,” he said fondly. “We can put a bit by now for a rainy day.” (S.M.)

SEMINAR 2

THEME: Stylistic Differentiation of the English Vocabulary

Points for Discussion

1. Correlation between neutral, literary and colloquial words.
2. Terms and archaisms, their stylistic functions.
3. Barbarisms and foreign words.
4. Slang, its origin and peculiarities.
5. Jargonisms and professionalisms, their distinction from slang.
6. Dialectal words and their use.
7. Vulgarisms and their linguistic status.

Recommended Literature

Compulsory

1. Жуковська В.В. Основи теорії та практики стилістики англійської мови: Навчальний посібник. Житомир: Вид-во ЖДУ ім. І. Франка, 2010.
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3. Трибуханчик А.М. Курс стилістики англійської мови. Ніжин, 2006.

Optional

1. Валігура О.Р., Борецька О.Ю. Стилiстика англiйської мови A Guide to English Stylistics. Тернопiль: Лiбра Терра, 2009.
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4. Коляса О. В. Тематичний словник стилістичних термiнiв англiйської мови. Дрогобич: ДДУ iменi Iвана Франка, 2016.
5. Wales K.A. Dictionary of Stylistics. 3rd ed. New York: Routledge, 2011.

Practice Assignments

Exercise 1. *Compare the neutral and the colloquial modes of expression. Identify the bookish elements.*

1. “Also it will cost him a hundred bucks as a retainer.” “Hugh?” Suspicious again. Stick to basic English.”

“Hundred dollars,” I said. “Iron men. Fish. Bucks to the number of one hundred. Me no money, me no come. Savvy?” I began to count a hundred with both hands. (R.Ch.)

2. “Do you talk?” asked Bundle. “Or are you just strong and silent?” “Talk?” said Anthony. “I babble. I murmur. I burble – like a running brook, you know. Sometimes I even ask questions.” (Ch.)

3. “The only thing that counts in his eyes is solid achievement. Sometimes I have been prostrate with fatigue. He calls it idleness. I need the stimulation of a good company. He terms this riff-raff. The plain fact is, I am misunderstood.” (D. du M.)

4. “The scheme I would suggest cannot fail of success, but it has what may seem to you like a drawback, sir, in that it requires a certain financial outlay.”

“He means,” I translated to Corcy, “that he has a pippin of an idea but it’s going to cost a bit.” (P.G.W.)

5. Mrs. Sunbury never went to bed – she retired, but Mr. Sunbury who was not so refined as his wife always said: “Me for Bedford.” (S.M.)

6. “He tried those engineers. But no soap. No answer.” (J. O’H.)

7. The famous Alderman objected to the phrase in Canning’s inscription for a Pitt Memorial “He died poor” and wished to substitute “He expired in indigent circumstances.” (Luc.)

8. “I am Alfa and Omega the first and the last,” the solemn voice would announce. (D. du M.)

9. The tall man ahead of him half-turned saying “Great God: I never, never in all my days seen so many folks.” Mr. Munn thought that he, too, had never seen so many people before. (R.W.)

10. “Obviously an emissary of Mr. Bunyan had obtained clandestine access to her apartment in her absence and purloined the communication in question.” It took Lord Uffenham some moments to work out, but eventually he was able to unravel it and to translate from the butler’s language. What the man was trying to say was that some low blighter, bought with Bunyan’s gold, had sneaked into the girl’s flat and pinched the bally things. (P.G.W.)

Exercise 2. Identify the terms in the following examples, state their stylistic connotations.

1. “... don’t you go to him for anything more serious than a pendectome of the left ear or a strabismus of the cardiograph.” No one save Kennicott knew exactly what this meant, but they laughed...” (S.L.)

2. “Good,” Abbey said, suddenly. He took up a specimen – it was an aneurism of the ascending aorta – and began in a friendly manner to question Andrew ... “Do you know anything of the history of aneurism?”

“Ambroise Pare,” Andrew answered, and Abbey had already begun his approving nod, “is presumed to have first discovered the condition.” (A.C.)

3. Philip Heatherhead – whom we designate Physiological Philip, – as he strolled down the lane in the glory of early June, presented the splendid picture of the young manhood. By this we mean that his bony framework was longer than the average and that instead of walking like an ape he stood erect with his skull balanced on his spinal column in a way rarely excelled even in a museum. The young man appeared in the full glory of perfect health: or shall we say, to be more exact, that his temperature was 98, his respiration normal, his skin entirely free from mange, erysipeals and prickly heat... (L.)

4. At noon the hooter and everything died. First, the pulley driving the punch and shears and emery wheels stopped its lick and slack. Simultaneously the compressor providing the blast for a dozen smith-fires went dead. Finally old Peter was left dead struck – as if it had never happened to him before, as if he wasn't an old miser for work specifically, piece-work, always trying to knock the extra piece before the power went. (S.Ch.)

5. He rode up to the campus, arranged for a room in the graduate dormitory and went at once to the empty Physics building. (M.W.)

6. “They're real!” he murmured. “My God, they are absolutely real!” Eric mimed. “Didn't you believe that the neutron existed?”

“Oh, I believed,” Fabermacher shrugged away the phrase. “To me neutrons were symbols, n with a mass of $m=1.006$. But until now I never saw them.” (M.W.)

Exercise 3. State the type and the function of archaisms.

1. “I must decline to pursue this painful conversation. It is not pleasant to my feelings; it is repugnant to my feelings.” (D.)

2. “I am not in favour of this modern mania for turning bad people into good people at a moment's notice. As a man sows, so let him reap.” (O.W.)

3. Isolde the Slender had suitors in plenty to do her lightest hest. Feats of arms were done daily for her sake. To win her love suitors were willing to vow themselves to perdition. But Isolde the Slender was heedless of the court thus paid her. (L.)

4. “He of the iron garment,” said Daigety, entering, “is bounded unto you, MacEagh, and this noble lord shall be bounded also.” (W.Sc.)

5. If manners maketh man, then manner and grooming maketh poodle. (J.St.)

6. “Thou art the Man,” cried Jabes, after a solemn pause, leaning over his cushion. “Seventy times didst thou gapingly contort thy visage seventy times seven did I take counsel with my soul – Lo! this is human weakness: this also may be absolved. The first of the seventy first is come. Brethren – execute upon him the judgement written. Such honour have all her saints.” (F.)

7. He kept looking at the fantastic green of the jungle and then at the orange-brown earth, febrile and pulsing as though the rain were cutting wounds into it. Ridges flinched before the power of it.

“The Lord gives and the Lord taketh away,” Ridges thought solemnly. (D.)

8. Anthony clapped him affectionately on the back. “You're a real knight-errant, Jimmy,” he said. (Ch.)

9. He had at his back a satchel, which seemed to contain a few necessaries, a hawking gauntlet on his left hand, though he carried no bird, and in his right hand a stout hunter's pole. (W.Sc.)

Exercise 4. Find the English equivalents for the following barbarisms and foreign words, state their stylistic function.

1. She caught herself criticizing his belief that, since his joke about trying to keep her out of the poorhouse had once been accepted as admirable humor, it should continue to be his daily *bon mot*. (S.L.)

2. Nevertheless, despite her experience, she hadn't yet reached the stage of thinking all men beastly; though she could readily sympathize with the state of mind of any woman driven to utter that particular *cri de coeur*. (St.B.)

3. Then, of course, there ought to be one or two outsiders – just to give the thing a *bona fide* appearance. I and Aileen could see to that – young people, uncritical, and with no idea of politics. (Ch.)

4. “Tyree, you got half of the profits!” Dr. Bruce shouted. “You're my *de facto* partner.”

“What that *de facto* mean, Doc?”

“Papa, it means you are a partner in fact and in law”, Fishbelly told him. (Wr.)

5. Yates remained serious. “We have time, Herr Zippman, to try *schnapps*. Are there any German troupes in Neustadt?”

“No, Herr Offizier, that's just what I've to tell you. This morning, four gentlemen in all, we went out of Neustadt to meet the *Herren Americaner*.” (St.H.)

6. And now the roof had fallen in on him. The first shock was over, the dust had settled and he could now see that his whole life was *kaput*. (I. Br.)

7. “I never sent any telegram. What did it say?”

“I believe it is still on the table *là-bas*.” Elsie retired, pounced upon it, and brought it to her mistress in triumph.

“*Voilà, madame!*” (Ch.)

8. When Denny came home from the army he learned that he was an heir and owner of property. The *viejo*, that is the grandfather, had died leaving Denny the two small houses on the Tortilla Flat. (St.)

Exercise 5. Think of the types of additional information supplied by the slang words in the following sentences.

1. “You know Brooklyn?” “No. I was never there. But I had a buddy at Myer was from Brooklyn.” (I.)

2. I didn't really do anything this time. Just pulled the dago out of the river. Like all dagos, he couldn't swim. Well, this fellow was sort of grateful about it. Hung around like a dog. About six months later he died of fever. I was with him. Last thing, just as he was pegging out, he beckoned me and whispered some excited jargon about a secret. (Ch.)

3. “Here we are now,” she cried, returning with the tray. “And don't look so miz.” (P.)

4. "What's the dif," he wanted to know. (H.S.)
5. Going down the stairs he overheard one beanied freshman he knew talking to another. "Did you see that black cat with the black whiskers who had those binocks in front of us? That's my comp prof." (B.M.)
6. "I thought of going to the flicks," he said. "Or we could go for a walk if it keeps fine." (J.Br.)
7. "Let me warn you that the doc is a frisky bachelore, Carol. Come on, now, folks, shake a leg. Let's have some stunts or dance or something." (S.L.)
8. "Goddamn sonofabitching stool," Fishbelly screamed, raining blows on Bert's head. "Lawd Gawd in heaven, I'll kill, kill every chink-chink goddam chinaman on this sonofabitching bastard earth." (Wr.)
9. There was a fearful mess in the room, and piles of unwashed crocks in the kitchen. (A.T.)
10. "Nix on that," said Ray. "I don't need a shyster quack to shoot me full of confidence juice. I want to go through on my own steam." (B.M.)
11. "Li's shoes and belt are dripping today."
12. "Since I saw Shang-Chi, Simu Liu is living rent-free inside my head."
13. "After his Modern Perspectives in Poetry course, he became woke to different points of view."
14. When you have so much game, you don't even need rizz.

Exercise 6. Differentiate between professionalisms and jargonisms, suggest a literary equivalent if possible.

1. She came out of her sleep in a nightmare struggle for breath, her eyes distended in horror, the strangling cough tearing her again and again... Bart gave her the needle. (D.C.)
2. I'm here quite often – taking patients to hospitals for majors, and so on. (S.L.)
3. "I didn't know you knew each other," I said.
"A long time ago it was," Jean said. "We did History Final together at Call." (K.A.)
4. They have graduated front Ohio State together, himself with an engineering degree. (J.)
5. The arrangement was to keep in touch by runners and by walkie-talkie. (St.H.)
6. "All the men say I'm a good noncom... for I'm fair and I take my job seriously." (N.M.)
7. Dave: Karach... That's where I met Libby Dodson... Me and him were going to do everything together when we got back to Civvy Street... I'll work as a chippy on the Colonel's farms. (A.W.)
8. "So, you'll both come to dinner? Eight fifteen. Dinny, we must be back to lunch. Swallows!" added Lady Mont round the brim of her hat and passed out through the port.

“There’s a house-party,” said Dinny to the young man’s elevated eyebrows. She means tails and a long tie.

“Oh! Oh! Best Bib and tucker, Jean.” (G.)

9. He learned his English as a waiter in Jib. (H.)

10. But, after all, lie knows I’m preppers. (T.C.)

11. “I think we’ve had enough of the metrop for the time being and require a change.” (P.G.W.)

Exercise 7. Comment on the dialectal peculiarities of dialogue, paying special attention to changes in spelling caused by specific pronunciation.

1. “By the way, Inspector, did you check up that story of Ferguson’s?”

“Ferguson’s?” said the schoolboy burdened with too much homework. “Oo, ay, we havena forgot Ferguson. I went tae Sparkes of them remembered him well enough. The lad downstairs in the show-room couldna speak with cairtainty tae the time, but he recognised Ferguson from his photograph, as havin’ brocht in a magneto on the Monday afternoon.” (D.S.)

2. “That’s so, my Lord. I remember having tae du much the same thing, mony years since, in an inquest upon a sailing-vessel ran aground in an estuary end got broken up by bumping herself to bits in a gale. The insurance folk thocht that the accident wasn’t a’togither straightforward. We took upon oorselz tae demonstrate that the wind and tide setti’ as they did, the boat should ha’ been well-away fra’ the shore if they started at the hour they claimed tae ha’ done. We lost the ease, but I’ve never altered my opeenion. (D.S’.)

3. “We’ll show Levenford what my clever lass can do. I’m looking ahead, and I can see it. When we’ve made ye the head scholar of Academy, then you’ll see what your father means to do with you. But ye must stick into your lessons, stick in hard.” (A.C.)

4. “Maria,” he exclaimed suddenly. “What would you like to have?”

She looked at him, bewildered.

“What would you like to have now, right now, if you could get it?” “Shoe alla da roun’ for da kids – seven pairs da shoe.”

“Think hard,” he cautioned, just as she was opening her mouth to speak.

“Alla right,” she answered. “I thinka da hard. I lika da house, dis house – all mine, no paya da rent, seven dollar da month.”

“You shall have it,” he answered promptly. (J.L.)

5. They went off into the dusk. “Yer know what I’m goin’ ter do when I grow up?”

“What?” Brian asked.

“I’m goin’ ter find a big wood and right in the middle o’ this wood I’m goin’ ter built an ‘ut. An I’m goin’ ter grow all my own grub in a garden, and shoot rabbits and birds so’s I’ll live like a lord wi’ lots to eat.”

“Smashin’,” Brian agreed.

“I ain’t thought about it yet – somewhere in Sherwood Forest, I suppose, near where Robin ‘Ood lived. Then when I pinch stuff from shops in villages, or poach rabbits like our dad does sometimes, I can do a bunk back to my ‘ut in this wood, and the coppers wain’t be able to find me. They wain’t if it’s far enough in, anyway. And if I pinch stuff I’ll hide it away, and live off in winter when grub don’t grow and it’ll be hard to shoot it.” (A.S.)

6. “My dad’s alus or dole,” Brian informed him, and ‘e’s got a spade. It don’t make no difference, ‘cause when there ain’t no work there ain’t no work. Doddoe’s often on dole as well.” (A.S.)

Exercise 8. Point out trite vulgarisms and vulgarisms proper, speak on their emotional potentialities.

1. A hyena crossed the open on his way around the hill. “That bastard crosses there every night,” the man said. (H.)

2. Suddenly Percy snatched the letter. “Give it back to me, you rotten devil,” Peter shouted. “You know damn well it doesn’t say that. I’ll kick your big fat belly. I swear I will.” (J.Br.)

3. “Look at the son of a bitch down there, pretending he’s one of the boys today.” (J.)

4. “How are you, Cartwright? This is the very devil of a business, you know. The very devil of a business.” (Ch.)

5. “Poor son of a bitch,” he said. “I feel for him, and I’m sorry I was bastardly.” (J.)

6. I’m no damned fool! I couldn’t go on believing forever that gang was going to change the world by shooting off their loud traps on soapboxes and sneaking around blowing up a lousy building of a bridge! I got wise, it was all a crazy pipe dream! (O’H.)

SEMINAR 3

THEME: Lexical Stylistic Devices: metaphor, metonymy, epithet Part One

Points for Discussion

1. Traditional approach to metaphor, its linguistic foundations and types.
2. Conceptual metaphor. The basis for metaphor and mappings.
3. Types of conceptual metaphor.
4. Metonymy: traditional vs conceptual approaches.
5. Types of metonymy.
6. Epithet, its kinds from the semantic point of view.
7. The structure of epithets.

Recommended literature

Compulsory

1. Жуковська В.В. Основи теорії та практики стилістики англійської мови: Навчальний посібник. Житомир: Вид-во ЖДУ ім. І. Франка, 2010.
2. Лотоцька К. Стилiстика англiйської мови. Львiв: Видавничий центр ЛНУ iменi Iвана Франка, 2008.
3. Трибуханчик А.М. Курс стилістики англійської мови. Ніжин, 2006.

Optional

1. Валігура О.Р., Борецька О.Ю. Стилiстика англiйської мови A Guide to English Stylistics. Тернопiль: Лiбра Терра, 2009.
2. Єрмоленко С. Я. Лiнгвостилiстика: основнi поняття, напрями й методи дослiдження. Мовознавство. 2005. No 3-4. С. 112-125.
3. Єфімов Л.П. Стилiстика англiйської мови. Вiнниця: Нова книга, 2004.
4. Коляса О. В. Тематичний словник стилістичних термінів англійської мови. Дрогобич: ДДУ імені Івана Франка, 2016.
5. Wales K.A. Dictionary of Stylistics. 3rd ed. New York: Routledge, 2011.

Practice Assignments

Exercise 1. *Discuss the semantics, originality, expressiveness, syntactic functions of metaphors in the following examples.*

1. And the skirts! What a sight were those skirts! They were nothing but vast decorated pyramids; on the summit of each was stuck the upper half of princess. (A.B.)

2. I was staring directly in front of me, at the back of the driver's neck, which was a relief map of boiled scars. (S.)
3. She was handsome in a rather leonine way. Where this girl was a lioness, the other was a panther – lithe and quick (Ch.)
4. Wisdom has reference only to the past. The future remains forever an infinite field for mistakes. You can't know beforehand. (D.H.L.)
5. He felt the first watery eggs of sweat moistening the palms of his hands. (W.S.)
6. The man stood there in tire middle of the street with the deserted dawnlit boulevard telescoping out behind him. (T.H.)
7. Leaving Daniel to his fate, she was conscious of joy springing in her heart (A.B.)
8. We talked and talked and talked, easily, sympathetically, wedding her experience with my articulation. (Jn.B.)
9. We need you so much here. It's a dead old town, but it's a rough diamond, and we need you for the polishing, and we're ever so humble (S.L.)
10. She and the kids have filled his sister's house and their welcome is wearing thinner and thinner. (U.)
11. The March afternoon was cloudy; I turned the gas fire full on, and it snored away, brilliant in the dark room. (Ch.S.)
12. A quarter of an hour to go. It was intolerably long, it was a no-man's-land of time, neither mine nor inimical fate's. (Ch.S.)

Exercise 2. *Differentiate between genuine and trite metaphors.*

1. In the spaces between the houses the wind caught her. It stung, it gnawed at nose and ears and aching cheeks, and she hastened from shelter to shelter. (S.L.)
2. Swan had taught him much. The great kindly Swede had taken him under his wing. (E.F.)
3. It being his habit not to jump or leap, or make an upward spring, at anything in life, but to crawl at everything. (D.)
4. Then would come six or seven good years when there might be 20 to 25 inches of rain, and the land would shout with grass. (St.)
5. The laugh in her eyes died out and was replaced by something else. (M.S.)
6. Death is at the end of that devious, winding maze of paths ... (Fr.N.)
7. Her expression, an unrealised yawn, put, by example, a damper on the excitement I felt over dining at so swanky a place. (T.C.)
8. Battle found his way to the blue morning-room without difficulty. He was already familiar with the geography of the house. (Ch.)

9. It was a ladylike yawn, a closed-mouthed yawn, but you couldn't miss it; her nostril-wings gave her away. (S.)

10. Neither Mr.Povey nor Constance introduced the delicate subject to her again, and she had determined not to be the first to speak about it... So, the matter hung, as it were, suspended in the ether between the opposing forces of pride and pain. (A.B.)

Exercise 3. Analyse the following instances of personification.

1. On the dawn of October, 1885, she stood by her kitchen window, watching another dismal day emerge from the tomb of the expiring night. And such an ugly, sickly-looking baby she thought it was that, so far as she was concerned, it could go straight back where it came from. (P.M.)

2. He was fainting from sea-sickness, and a roll of the ship tilted him over the rail on to the smooth lip of the deck. Then a low, gray mother-wave swung out of the fog, tucked Harvey under one arm, so to speak, and pulled him off and away to lee-ward; the great green closed over him, and he went quietly to sleep. (R.K.)

3. Here and there a Joshua tree stretched out hungry black arms as though to seize these travellers by night, and over that great waste a dismal wind moaned constantly, chilly, keen and biting. (E.D.B.)

4. The face of London was now strangely altered... the voice of Mourning was heard in every street. (D.D.)

5. Mother Nature always blushes before disrobing. (E.)

6. The rainy night had ushered in a misty morning, half frost, half drizzle, and temporary brooks crossed our path, gurgling from the uplands. (E.Br.)

7. Dexter watched from the veranda of the Golf Club, watched the even overlap of the waters in the little wind, silver molasses under the harvest moon. Then the moon held a finger' to her lips and the lake became a clear pool, pale and quiet. (Sc. F.)

Exercise 4. Indicate metonimies, determine the relations existing between the object named and the object implied.

1. She saw around her, clustered about the white tables, multitudes of violently red lips, powdered cheeks, cold hard eyes, self-possessed arrogant faces, and insolent bosoms. (A.B.)

2. The trenchful of dead Japanese made him feel ever worse but he felt he must not show this, so he had joined in with the others; but his heart wasn't in it. (J.)

3. If you knew how to dispose of the information, you could do the Axis quite a bit of good by keeping your eyes and ears open in Gretley. (P.)

4. "You've got nobody to blame but yourself." "The saddest words of tongue and pen." (I.Sh.)

5. The praise was enthusiastic enough to have delighted any common writer who earns his living by his pen. (S.M.)

6. There would follow splendid years of great works carried out together, the old head backing the young fire. (K.)

7. He was interested in everybody. His mind was alert, and people asked him to dinner not for old times' sake, but because he was worth his salt. (S.M.)

8. It was in those placid latitudes in the Pacific, where weeks, eye months, often pass without the marginless blue level being ruffled by any wandering keel. (Fr.B.)

Exercise 5. Differentiate between trite and original metonimies.

1. For every look that passed between them, and word they spoke, and every card they played, the dwarf had eyes and ears. (D.)

2. "He had a stinking childhood."

"If it was so stinking why does he cling to it?"

"Use your head. Can't you see it's just that Rusty feels safer in diapers than he would in skirts?" (T.C.)

3. "Some remarkable pictures in this rood, gentlemen. A Holbein, two Van Dycks, and, if I am not mistaken, a Velasques. I am interested in pictures!" (Ch.)

4. Mrs. Amelia Bloomer invented bloomers in 1849 for the very daring sport of cycling. (S.W.)

5. "I shall enjoy a bit of walk."

"It's raining, you know."

"I know. I've got a Burberry." (Ch.)

6. I get my living by the sweat of a brow. (D.)

7. I crossed a high toll bridge and negotiated a no man's land and came to a place where the Stars and Stripes stood shoulder to shoulder with the Union Jack. (St.)

8. Tom and Roger came back with an enormous tea and then played tennis till light failed. (S.M.)

9. I hope you will be able to send your mother somewhere from time to time, as we can give her a roof over her head. a place to sleep and eat but nothin' else. (J.O'H.)

10. Joe Bell's is a quiet place compared to most Lexington Square bars. It boasts neither neon nor television. (T.C.)

11. She was a sunny, happy sort of creature. Too fond of the bottle. (Ch.)

Exercise 6. Read the lyrics of the songs and copy out all examples of metaphor.

State the type of each one, indicate source and target domains.

1. I dance around this empty house

Tear us down

Throw you out

Screaming down the halls
Spinning all around and now we fall
Pictures framing up the past
Your taunting smirk behind the glass
This museum full of ash
Once a tickle
Now a rash (Pink)

2. "I know the other girlies wanna wear expensive things
Like diamond rings
But I don't wanna be the puppet that you're playing on a string
This queen don't need a king" (Daya)
3. 'Cause, baby, you're a firework
Come on, show 'em what you're worth (Katy Perry)
4. When the sun shines, we'll shine together
Told you I'll be here forever
Said I'll always be your friend
Took an oath, I'ma stick it out to the end
Now that it's raining more than ever
Know that we'll still have each other
You can stand under my umbrella. (Rihanna)
5. Remember those walls I built?
Well, baby, they're tumbling down
And they didn't even put up a fight
They didn't even make a sound
I found a way to let you in
But I never really had a doubt
Standin' in the light of your halo
I got my angel now. (Beyoncé)
6. Lights will guide you home
And ignite your bones
And I will try to fix you (Coldplay)
7. I said, ooh, I'm blinded by the lights
No, I can't sleep until I feel your touch
I said, ooh, I'm drowning in the night
Oh, when I'm like this, you're the one I trust
I'm running out of time
'Cause I can see the sun light up the sky
So I hit the road in overdrive. (The Weeknd)

Exercise 7. Copy out examples of metaphor and metonymy and state their types.

1. As one of the world's biggest street festivals, Notting Hill Carnival welcomes visitors from far and wide. The BBC spoke to some of those who made the trip to London to join this year's festivities.

Candice and her friend had been to carnival-like events at home, but said they were not the scale of Notting Hill.

"People are vibin' out," Laila, from New York, said.

One city likely to give London's carnival a run for its money is Rio De Janeiro in Brazil, which also holds a festival attended by millions each year. (www.bbc.com)

2. The words were gentle strokes, drawing her awake.

"Hello. Hello there."

She felt the light on her eyelids, and knew that if she opened her eyes they would sting, and she would have to shade them with her palm and let the light bleed through a crack. (W.M.)

3. I'd been shut up in my hotel for more than a week, afraid to telephone anybody or go out; and my heart scrambled and floundered at even the most innocent noises: elevator bell, rattle of the minibar cart, even church clocks tolling the hour, de Westertoren, Krijtberg, a dark edge to the clangor, an inwrought fairy-tale sense of doom. By day I sat on the foot of the bed straining to puzzle out the Dutch-language news on television (which was hopeless, since I knew not a word of Dutch) and when I gave up, I sat by the window staring out at the canal with my camel's-hair coat thrown over my clothes – for I'd left New York in a hurry and the things I'd brought weren't warm enough, even indoors.

Outside, all was activity and cheer. It was Christmas, lights twinkling on the canal bridges at night; red-cheeked *dames en heren*, scarves flying in the icy wind, clattered down the cobblestones with Christmas trees lashed to the backs of their bicycles. In the afternoons, an amateur band played Christmas carols that hung tinny and fragile in the winter air. (D.T.)

4. After years of encouraging shoppers to scan their own groceries, some supermarkets are checking out a move back to traditional tills.

Asda said it would put more staff on checkouts, while Morrisons admitted it might have "gone too far" with self-scan. Northern upmarket chain Booths has got rid of them altogether.

The dreaded "unexpected item in the bagging area" announcement is among a list of customer complaints about self-service tills.

But some shoppers told the BBC they're happy to skip the queues and the chit chat if it speeds up their shop. (www.bbc.com)

5. The carefully constructed house of cards has been swept away. It is politics more chaotic, more brutal than any thriller. The Conservative Party has a reputation for ruthlessness – getting rid of even much loved leaders when they are no longer a tool to

maintaining the party's rule. The defenestration of their idol Margaret Thatcher was a sign of that. But this is far more cruel, a breathtakingly savage lesson in the exercise of power.

Mrs May has been broken on the electoral wheel but is forced to stand on splintered limbs, grimacing through the pain, for the sake of her party's chance to cling to office. She is like a medieval monarch, captured by her barons, shorn of the advisers she loved and trusted, allowed one old close friend to minister cold comfort. The government is stable as a two-legged stool, and she is sapped of strength, weakened by the demands of her colleagues. (www.bbc.com)

Exercise 8. Analyse the following sentences and indicate the epithets used in them. Slate which of them are affective (emotive proper) and which figurative (transferred).

1. The iron hate is Saul pushed him on again. He heard the man crashing off to his right through some bushes. The stems and twigs waved frantically with the frightened movement of the wind. (M.W.)

2. She had received from her aunt a neat, precise and circumstantial letter. (W.D.)

3. Liza Hamilton was a very different kettle of fish. Her head was small and round and it held small and round convictions. (St.)

4. And George laughed – one of those irritating, senseless, chuckle-headed, crack-jawed laughs of his. They do make me so wild. (J.K.J.)

5. He could sit on the railless porch with the men when the long, tired, dirty-faced evening rolled down the narrow valley, thankfully blotting out the streets of shacks, and listen to the talk. (I.)

6. There were his little scanty travelling clothes upon him. There was his little scanty box outside in the shivering wind. (D.)

7. His dry tailored voice was capable of more light and shade than Catharine had supposed. (Hut.)

8. All at once there is a goal, a path through the shapeless day. (A.M.)

9. With his hand he shielded his eye against the harsh watty glare from the naked bulb over the table. (S.)

10. I shock respectable sextons by the imperturbability I am able to assume before exciting inscriptions, and by my lack of enthusiasm for the local family history, while my ill-concealed anxiety to get outside wounds their feelings. (J.K.J.)

Exercise 9. Suggest the object the quality of which was used in the following transferred epithets.

1. He was a thin wiry man with a tobacco-stained smile. (T.H.)

2. He sat with Daisy in his arms for a long silent time. (Sc.F.)

3. There was a waiting silence as the minutes of the previous hearing were heard. (M.W.)
4. He drank his orange-juice in long cold gulps.'(I.Sh.)
5. The only place left was the desk strewn with nervous cigarette butts and sprawled legs. (J.)
6. Leaving indignant suburbs behind them they finally emerged into Oxford Street. (Ch.)
7. Nick smiled sweatily. (H.)
8. She watched his tall quick step through the radiance of the corner streetlight. (St.)
9. Lottie retreated at once with her fat little steps to the safety of her own room. (Hut.)
10. ..boys and young men ... talking loudly in the concrete accents of the New York streets. (I.Sh.)

Exercise 10. Determine the type of epithets used in the following sentences.

1. He has that unmistakable tall “lanky” loose-jointed graceful closecropped formidably clean American look. (I.M.)
2. Across the ditch Doll was having an entirely different reaction. With all her heart and soul, furiously, jealously, vindictively, he was hoping Queen would not win. (J.)
3. She has taken to wearing heavy blue bulky shapeless quilted People’s Volunteers trousers rather than the light tremendous how-the-West-was-won trousers she formerly wore. (D.B.)
4. Harrison – a fine, muscular, sun-bronzed, gentle-eyed, patrician-nosed, steaked, well-tailored aristocrat was an out-and-out leaflet- wearing revolutionary all the time. (Jn.B.)
5. In the cold, grey, street-washing, milk-delivering, shutters-coming-off-the-shops early morning, the midnight train from Paris arrived in Strasbourg. (H.)
6. Her painful shoes slipped off. (U.)
7. She was a faded white rabbit of a woman. (A.C.)
8. And she still has that look, that don’t-you-touch-me look, that women who were beautiful carry with them to the grave. (J.B.)
9. Ten-thirty is a dark hour in a town where respectable doors are locked at nine. (T.C.)
10. He loved the afterswim salt-and-sunshine smell of her hair. (Jn.B.)
11. I was to secretly record, with the help of a powerful long-range movie camera lens, the walking-along-the-Battery-in-the-sunshine meeting between Ken and Jerry. (D.D.)
12. “Thief!” Pilon shouted. “Dirty pig of an untrue friend!” (J.St.)

13. She spent hausfrau afternoons hopping about in the sweat box of her midget kitchen. (T.C.)
14. He acknowledged an early-afternoon customer with a be-with-you-in-a-minute nod. (D.U.)
15. He thouroughly disliked this never-far-from-tragic look of a ham Shakespearian actor. (H.)
16. “What a picture!” cried the ladies. “Oh! The lambs! Oh, the sweets! Oh, the ducks! Oh, the pets!” (K.H.)
17. His shrivelled head bobbed like a dried pod on his frail stick of a body. (J.G.)
18. He sat with Daisy in his arms for a long silent time. (H.)

SEMINAR 4

THEME: Lexical Stylistic Devices

Part Two

Points for Discussion

1. Different types of play upon words.
2. Irony and its linguistic essence.
3. Antonomasia and its types.
4. Hyperbole and understatement.
5. Oxymoron.
6. Litotes and periphrasis.

Recommended Literature

Compulsory

1. Жуковська В.В. Основи теорії та практики стилістики англійської мови: Навчальний посібник. Житомир: Вид-во ЖДУ ім. І. Франка, 2010.
2. Лотоцька К. Стилiстика англiйської мови. Львiв: Видавничий центр ЛНУ iменi Iвана Франка, 2008.
3. Трибуханчик А.М. Курс стилістики англійської мови. Ніжин, 2006.

Optional

1. Валігура О.Р., Борецька О.Ю. Стилiстика англiйської мови A Guide to English Stylistics. Тернопiль: Лiбра Терра, 2009.
2. Єрмоленко С. Я. Лiнгвостилiстика: основнi поняття, напрями й методи дослiдження. Мовознавство. 2005. № 3-4. С. 112-125.
3. Єфімов Л.П. Стилiстика англiйської мови. Вiнниця: Нова книга, 2004.
4. Коляса О. В. Тематичний словник стилістичних термiнiв англiйської мови. Дрогобич: ДДУ iменi Iвана Франка, 2016.
5. Wales K.A. Dictionary of Stylistics. 3rd ed. New York: Routledge, 2011.

Practice Assignments

Exercise 1. *Analyse various cases of play on words, indicate which type is used, how it is created, what effect it adds to the utterance.*

1. His looks were starched, but his white neckerchief was not; and its long limp ends struggled over his closely-buttoned waistcoat in a very uncouth and unpicturesque manner (D).
2. Gertrude found her aunt in a syncope from which she passed into an apostrophe and never recovered. (L.)
3. There comes a period in every man's life, but she's just a semicolon in his. (Ev.)

4. "Have you seen any spirits?" inquired the old gentleman. "Or taken any?" added Bob Allen. (D.)

5. "Sally," said Mr. Bentley in a voice almost as low as his intentions, "Let's go out of the kitchen." (Th.S.)

6. Mrs. Dave Dyer, a sallow woman with a thin prettiness, devoted to experiments in religious cults, illnesses, and scandal-bearing, shook her finger at Carol. (S.L.)

7. His disease consisted of spots, beds, honey in spoons, tangerine oranges and high temperature. (G.)

8. A Governess wanted. Must possess knowledge of Rumanian, Italian, Spanish, German, Music and Mining Engineering. (L.)

9. For a time she put on a Red Cross uniform and met other ladies similarly dressed in the armory, where bandages were rolled and reputations unrolled. (St.)

10. "Did you hit a woman with a child?" "No, Sir, I hit her with a brick." (Th.S.)

11. "I was such a lonely girl until you came," she said. "There's not a single man in all this hotel that's half awake."

"But I am not a single man," Mr. Topper replied cautiously.

"Oh, I don't mean that," she laughed. "And anyway I hate single men. They always propose marriage." (Th.S.)

12. She always glances up, and glances down, and doesn't know where to look, but looks all the prettier. (D.)

13. You're incurable, Jimmy. A thousand pounds in the hand is worth a lot of mythical gold. (Ch.)

14. He remained sound to his monarchical principles, though he was reported to have his finger in all the backstairs pies that went on in the Balkans. (Ch.)

15. "Dear Adam: Forget not thy servants in the days of thy prosperity. Charles never spent a dime. He pinched the dollar until the eagle screamed." (St.)

16. Another person who makes both ends meet is the infant, who sucks his toes. (B.)

17. The only exercise some women get is running up bills. (E.)

Exercise 2. Indicate verbal irony, explain the conditions making possible the relations of the opposite evaluation.

1. But every Englishman is born with a certain miraculous power that makes him master of the world. As the great champion of freedom and national independence he conquers and annexes half the world and calls it Colonization. (B.Sh.)

2. He could walk and run, was full of exact knowledge about God, and entertained no doubt concerning a special partiality of a minor deity called Jesus towards himself. (A.B.)

3. Last time it was a nice, simple, European-style war (I.Sh.)

4. Bookcases covering one wall boasted a half-shelf of literature. (T.C.)
5. “She is a charming middle-aged lady with a face like a bucket of mud and if she’s washed her hair since Coolidge’s second term, I’ll eat my spare tyre, rim and all.” (R.Ch.)
6. With all the expressiveness of a stone Welsh stared at him another twenty seconds apparently hoping to see him gag. (R.Ch.)
7. When the war broke out she took down the signed photograph of the Kaiser and, with some solemnity, hung it in the men-servants’ lavatory; it was her one combative action. (E.W.)
8. Sonny Grosso was a worrier who looked for and frequently managed to find, the dark side of most situations. (P.M.)
9. From her earliest infancy Gertrude was brought up by her aunt. Her aunt had carefully instructed her to Christian principles. She had also taught her Mohammedanism, to make sure. (L.)
10. “I had a plot, a scheme, a little quiet piece of enjoyment afoot, of which the very essence was that this old man and grandchild should be as poor as frozen rats,” and Mr. Brass revealed the whole story, making himself out to be rather a saintlike holy character. (D.)

Exercise 3. Analyse the following cases of *antonomasia*, say what additional information is created by this stylistic device.

1. Her mother is perfectly unbearable. Never met such a gorgon. (O.W.)
2. Our secretary is Esther D’Eath. Her name is pronounced by vulgar relatives as Dearth, some of us pronounce it Deeth. (S.Ch.)
3. When Omar P. Quill died, his solicitors always referred to him as O.P.Q. Each reference to O.P.Q. made Roger think of his grandfather as the middle of the alphabet. (G.M.)
4. “Your fur and his Caddy are a perfect match.”
“I respect history. Don’t you know that Detroit was founded by Sir Antoine de la Mothe Cadillac, French fur trader?” (J.O`H.)
5. Now let me introduce you – that’s Mr. What’s-his-name, you remember him, don’t you? And over there in the corner, that’s the Major, and there’s Mr. What-d’you-call-him, and that’s an American. (E.W.)
6. Cats and canaries had added to the already stale house an entirely new dimension of defeat. As I stepped down, an evil-looking Tom slept by us into the kitchen. (W.Gl.)
7. Kate kept him because she knew he would do anything in the world if he were paid to do it or was afraid to do it. She had no illusions about him. In her business Joes were necessary. (J.St.)

8. In the moon-landing year what choice is there for Mr. and Mrs. Average – the programme against poverty or the ambitious NASA project? (M.St.)
9. The next speaker was a tall gloomy man, Sir Something Somebody. (P.)
10. We sat down at a table with two girls in yellow and three men, each one introduced to us as Mr. Mumble. (Sc.F.)
11. She's been in a bedroom with one of the young Italians, Count Something. (I.Sh.)
12. They say they would rather be without them, that they bother them, and why don't they go and make love to Miss Smith and Miss Brown, who are plain and elderly, and haven't got any lovers? (J.K.J.)

Exercise 4. Indicate the leading feature of the personages characterised by the following "speaking names".

Mr.Gradgrind (D.); Mr.Goldfinger (Fl.); Becky Sharp (Th.); Bosinney the Buccaneer (G.); Lady Teazle, Josef Surface, Mr.Carefree, Miss Languish, Mr. Backbite, Mr.Snake, Mr.Credulous (Sh.); Holiday Golightly (T.C.); Mr.Butt, Mr.Beanhead, Mrs.Newrich (L.)

Exercise 5. Find the instances of hyperbole in the following examples, pay attention to its originality or staleness.

1. I was scared to death when he entered the room. (S.)
2. The girls were dressed to kill. (J.Br.)
3. Newspapers are the organs of individual men who have jockeyed themselves to be party leaders, in countries where a new party is born every hour over a glass of beer in the nearest cafe. (J.R.)
4. The car which picked me up on that particularly guilty evening was a Cadillac limousine about seventy-three blocks long. (J.E.)
5. Her family is one aunt about a thousand years old. (Sc.F.)
6. She was a giant of a woman. Her bulging figure was encased in a green crepe dress and her feet overflowed in red shoes. She carried a mammoth red pocketbook that bulged throughout as if it were stuffed with rocks. (Fl.O'C.)
7. She was very much upset by the catastrophe that had befallen the Bishops, but it was exciting, and she was tickled to death to have someone fresh to whom she could tell all about it. (S.M.)
8. Babbit's preparations for leaving the office to its feeble self during the hour-and-a-half of his lunch-period were somewhat less elaborate than the plans for the general European war. (S.L.)
9. A: Try and be a lady.
G: Allah! That's been said a hundred billion times. (Th.W.)
10. This is Rome. Nobody has kept a secret in Rome for three thousand years. (I. Sh.)

11. And as he was capable of giant joy, so did he harbor huge sorrow, so that when his dog died, the world ended. (St.)

12. Splendid cheeses they were, ripe and mellow, and with a two hundred horse-power scent about them that might have been warranted to carry three miles, and knock a man over at two-hundred yards. (J.K.J.)

13. After a six weeks' period of drought, he would be stricken down with rheumatic fever; and he would go out in November fog and come home with a sunstroke. (J.K.J.)

Exercise 6. Comment on the cases of understatement and the degree of their originality.

1. The little woman, for she was of pocket size, crossed her hands solemnly on her middle. (G.)

2. We danced on the handkerchief-big space between the speakeasy tables. (R.W.)

3. She wore a pink hat, the size of a button. (J.R.)

4. She was a sparrow of a woman. (Ph.L.)

5. And if either of us should lean toward the other, even a fraction of an inch, the balance would be upset. (O.W.)

6. He smiled back, breathing a memory of gin at me. (W.G.)

7. About a very small man in the Navy: This new sailor stood five feet nothing in sea boots. (Th.P.)

8. The rain had thickened, fish could have swum through the air. (T.C.)

9. They were under a great shadowy train shed with passenger cars all about and the train moving at a snail pace. (Dr.)

10. She would recollect and for a fraction of a fraction of a second she would think "Oh, yes, I remember," and build up an explanation on the recollection... (J.O'H.)

11. Her eyes were open, but only just. "Don't move the tiniest part of an inch." (S.)

Exercise 7. Analyse the following cases of oxymoron. Indicate which of its members conveys the individually viewed feature of the object and which one rejects its generally accepted characteristic.

1. He caught a ride home in the crowded loneliness of the barracks. (J.)

2. Sprinting towards the elevator he felt amazed at his own cowardly courage. (G.M.)

3. They were a bloody miserable lot – the miserablest lot of men I ever saw. But they were good to me. Bloody good. (J.St.)

4. He behaved pretty lousily to Jan. (D.C.)

5. There were some bookcases of superbly unreadable books. (E.W.)

6. Absorbed as we were in the pleasures of travel – and I in my modest pride at being the only examinee to cause a commotion – we were over the old bridge. (W.G.)

7. "Heaven must be the hell of a place. Nothing but repentant sinners there, isn't it?" (Sh.D.)

8. A neon sign reads “Welcome to Reno – the biggest little town in the world.” (A.M.)
9. Haven’t we here the young middle-aged woman who cannot quite compete with the paid models in the fashion magazines but who yet catches our eye? (Jn.H.)
10. He was sure the whites could not detect his adoring hatred of them. (Wr.)
11. A very likeable young man with a pleasantly ugly face. (A.C.)
12. Sara was a menace and a tonic, my best enemy; Rossie was a disease, my worst friend. (J.Car.)

Exercise 9. Comment on the structure, the semantics and the functions of litotes.

1. “To be a good actress, she must always work for the truth in what she is playing,” the man said in a voice not empty of selflove. (N.M.)
2. “Yeah, what the hell,” Anne said and looking at me, gave that not unsour smile. (R.W.)
3. It was not unnatural if Gilbert felt a certain embarrassment. (E.W.)
4. The idea was not totally erroneous. The thought did not displease me. (I.M.)
5. I was quiet, but not uncommunicative; reserved, but not reclusive; energetic at times, but seldom enthusiastic. (Jn.B.)
6. He had all the confidence in the world, and not without reason. (J.O’H.)
7. Kirsten said not without dignity: “Too much talking is unwise.” (Ch.)
8. No. I’ve had a profession and then a firm to cherish,” said Ravenstreet, not without bitterness. (P.)
9. I wouldn’t say ‘no’ to going to the movies. (E.W.)
10. Still two weeks of success is definitely not nothing and phone calls were coming in from agents for a week. (Ph.R.)

Exercise 10. Analyse the following cases of periphrasis from the viewpoint of their semantic type, structure, originality and function.

1. “But Pickwick, gentlemen, Pickwick, the ruthless destroyer of this domestic oasis in the desert of Goswell street!” (D.)
2. The villages were full of women who did nothing but fight against dirt and hunger and repair the effects of friction on clothes. (A.B.)
3. I took my obedient feet away from him. (W.G.)
4. I am thinking an unmentionable thing about your mother. (I.Sh.)
5. Jean nodded without turning and slid between two vermilion-coloured buses so that two drivers simultaneously used qualitative word. (G.)
6. During the previous winter I had become rather seriously ill with one of those carefully named difficulties which are the whispers of the approaching age. (J.St.)
7. When I saw him again, there were silver dollars weighing down his eyes. (T.C.)
8. Bill went with him and they returned with a tray of glasses, siphons and other necessaries of life. (Ch.)
9. Jane set her bathing-suited self to washing the dishes. (Jn.B.)

SEMINAR 5

THEME: Syntactical Stylistic Devices

Part One

Points for Discussion

1. Ellipsis, its nature and functions. Nominative sentences.
2. Break and its essence.
3. Detachment. Parcellation (Attachment).
4. Repetition and its varieties.
5. Polysyndeton, Asyndeton.
6. Parallel constructions

Recommended Literature

Compulsory

1. Жуковська В.В. Основи теорії та практики стилістики англійської мови: Навчальний посібник. Житомир: Вид-во ЖДУ ім. І. Франка, 2010.
2. Лотоцька К. Стилiстика англiйської мови. Львiв: Видавничий центр ЛНУ iменi Iвана Франка, 2008.
3. Трибуханчик А.М. Курс стилістики англійської мови. Ніжин, 2006.

Optional

1. Валігура О.Р., Борецька О.Ю. Стилiстика англiйської мови A Guide to English Stylistics. Тернопiль: Лiбра Терра, 2009.
2. Єрмоленко С. Я. Лiнгвостилiстика: основнi поняття, напрями й методи дослiдження. Мовознавство. 2005. № 3-4. С. 112-125.
3. Єфімов Л.П. Стилiстика англiйської мови. Вiнниця: Нова книга, 2004.
4. Коляса О. В. Тематичний словник стилістичних термiнiв англiйської мови. Дрогобич: ДДУ iменi Iвана Франка, 2016.
5. Wales K.A. Dictionary of Stylistics. 3rd ed. New York: Routledge, 2011.

Practice Assignments

Exercise 1. *State the functions of ellipsis in the following sentences indicate the most frequently omitted members of the sentence.*

1. And if his feelings about the war got known, he'd be nicely in the soup. Arrested, perhaps – got rid of, somehow. (A.)
2. He is understood to be in want of witnesses, for the Inquest tomorrow... He is immediately referred to innumerable people who can tell nothing whatever. Is made more imbecile by being constantly informed that Mrs. Green's son "was a law-writer hisself..." (D.)

3. What happiness was ours that day, what joy, what rest; what hope, what gratitude, what bliss! (D.)
4. "I have noticed something about it in the papers. Heard you mention it once or twice, now I come to think of it." (B.Sh.)
5. "Very windy, isn't it?" said Strachan, when the silence had lasted for some time. "Very," said Wimsey.
"But it's not raining," pursued Strachan. "Not yet," said Wimsey.
"Oh, well," said Strachan. "How long have you been on that?" "About an hour," he replied. (D.S.)
6. "Where mama?"
"She home," his father breathed. (Wr.)
7. "What you think, Fish?" Zeke asked with an aloof smile. "Zeke, you a dog and I kind of believe you," Fishbelly said. (Wr.)
8. "She one of your family or something?"
"Who, the one downstairs? No, she's called Mrs. Davies." (K.A.)
9. "Our father is dead."
"I know."
"How the hell do you know?"
"Station agent told me. How long ago did he die?"
"Bout a month."
"What of?"
"Pneumonia."
"Buried here?"
"No. In Washington..." (St.)
10. "Oh, you can give it up! I've found it myself now. Might just as well ask the cat to find anything as expect you people to find it." (J.E.J.)

Exercise 2. Discuss the nature of the following elliptical and one-member sentences.

1. Pain and discomfort – that was all the future held. And meantime ugliness, sickness, fatigue. (A.H.)
2. A poor boy... No father, no mother, no anyone. (D.)
3. I'm afraid you think I'm conservative. I am. So much to conserve. All this treasure of American ideals. Sturdiness and democracy and opportunity. Maybe not at Palm Beach. But, thank Heaven, we're free from such social distinctions at Gopher Prairie. (S.L.)
4. Not that I give a hoot about jewelry. Diamonds, yes. But it's tacky to wear diamonds before you're forty; and even that's risky. They really look right on the really old girls. Margaret Johnson, wrinkles and bones, white hair and diamonds. (T.C.)

5. We have never been readers in our family. It don't pay. Staff. Ideleness. Folly. No, no! (D.)

6. A dark gentleman... A very bad manner. In the last degree constrained, reserved, diffident, troubled. (D.)

7. And we got on the bridge. White cloudy sky, with mother-of-pearl veins. Pearl rays shooting through, green and blue-white. River roughed by a breeze. White as a new file in the distance. Fishwhite streak on the smooth pin-silver upstream. Shooting new pins. (J.C.)

8. "Good-night, Mr.Povey. I hope you'll be able to sleep?" Constance's voice: "It will probably come on again." Mr.Povey's voice pessimistic! Then the shutting of doors. It was almost dark. (A.B.)

9. She merely looked at him weakly. The wonder of him! The beauty of love! Her desire towards him! (Dr.)

10. A black February day. Clouds hewn of ponderous timber weighing doom on the earth; an irresolute dropping of snow specks upon the trampled wastes. Gloom but no weighing of angularity. The second day of Kennicott's absence. (S.L.)

11. "This a comedy?" Rosa took off her gloves and surveyed the dim amphitheatre in the hope of recognizing some of her acquaintances. (C.N.)

Exercise 3. Find the instances of break in the following examples, comment on their possible implications.

1. Suddenly Miss Morgan felt fear rising in her. With difficulty she mastered her trembling voice:

"What – what is it you want?"

Tularecito smiled more broadly and whipped harder with his hat. (I.St.)

2. The boy struggled to speak, and then relapsed into his protective smile.

"Well, if you don't want to do anything, I'll go on." She was really prepared for flight.

Tularecito struggled again. "About those people –"

"What people?" she demanded shrilly.

"About what people?" "About those people in the book." (J.St.)

3. Something like despair ravaged the heart of his watching Fleur if she left him for Winfrid! But surely now her father, her house, her dog, her friends, her – her recollection of – she would not – could not give them up! (G.)

4. The examiner moved to the right and began to talk to a man whose baggage covered a space of about seven feet.

Mrs Bradley said: "Oh dear –" mildly. I started to say: "Listen could you do the lady's too, so that –" but the examiner took no notice of me. (N.Bal.)

5. “Most interesting. I bow to you.” Miron’s nerves tightened at this handsome woman’s faculty for irrelevancy. “But you said you concealed in each of these incomparable dishes a bit of...” (C.Don.)

6. “No,” he said firmly after a while, “no, it wasn’t in anything like that at all. It was hidden in something with a peculiar shape though I recollect that part about it. It was sort of oblong. Like a – like a –” (E.C.)

Exercise 4. Identify the type of repetition in the following sentences. State its function.

1. Then there was something between them. There was. There was. (Dr.)

2. He ran away from the battle. He was an ordinary human being that didn’t want to kill or to be killed. So, he ran away from the battle. (St.H.)

3. And everywhere there were people. People going into gates and people coming out of gates. People staggering and falling. People fighting and cursing. (P.A.)

4. When he blinks, a parrot-like look appears, the look of some heavily blinking tropical bird. (A.M.)

5. She stopped, and seemed to catch the distant sound of knocking. Abandoning the traveller, she hurried towards the parlour, in the passage she assuredly did hear knocking, angry and impatient knocking, the knocking of someone who thinks he has knocked too long. (A.B.)

6. “They were careless people, Tom and Daisy. They smashed up things and then retreated. They were careless.” (Sc.F.)

7. “The United States, as the world knows, will never start a war. We do not want a war. We do not now expect a war.” (J.F.K.)

8. I wonder now, supposing Harris got to be a Prime Minister and died, if they would put signs over the public-houses that he had patronised: “Harris had a glass of bitter in this house,” “Harris had two of Scotch cold here in the summer of ’88;” “Harris was chucked from here in December, 1856.” (J.K.J.)

9. “There is nothing wrong with America that cannot be cured by what is right with America.” (B.C.)

Exercise 5. State the functions of the following examples of polysyndeton. Pay attention to the repeated conjunction and the number of repetitions.

1. And the coach, and the coachman, and the horses, rattled, jangled whipped, and cursed wore, and tumbled on together, till they came to Golden Square. (D.)

2. And they wore their best and more colourful clothes. Red shirts and green shirts and yellow shirts and pink shirts. (P.A.)

3. Mr. Richard or his beautiful cousin or both, could sign something, or make over something, or give some sort of undertaking, or pledge, or bond? (D.D.)

4. First the front, then the back, then the sides, then the superscription, then the seal, were objects of Newman's admiration. (D.)

5. Women are not made for attack. Wait they must. (J.C.)

6. By the time he had got all the bottles and dishes and knives and forks and glasses and plates and spoons and things piled up on big trays, he was getting very hot, and red in the face, and annoyed. (A.T.)

7. There seemed a good deal of luggage, when we put it all together. There was the Gladstone and the small handbag, and the two hampers, and a large roll of rugs, and a Japanese umbrella, and a frying-pan, which, being too long, we had wrapped round with brown paper. (J.K.J.)

Exercise 6. Analyse the following sentences and classify parallel constructions into complete and partial parallelism.

1. The sky was dark and gloomy, the air damp and raw, the streets wet and sloppy. (D.)

2. The one was all the other failed to be. Protective, not demanding; dependable, not weak; low-voiced, never strident. (D. du M.)

3. The expression of his face, the movement of his shoulders, the turn of his spine, the gesture of his hands, probably even the twiddle of his toes, all indicated a half-humorous apology. (S.M.)

4. They all stood, high and dry, safe and sound, hale and hearty, upon the steps of the Blue Lion. (D.)

5. The Reverend Frank Milvey's abode was a very modest abode, because his income was a very modest income. (D.)

6. He remained attentive to all her wishes; he took her to dine at restaurants, they went to the play together, he sent her flowers; he was sympathetic and charming. (S.M.)

7. Sometimes they were too large and sometimes they were too small; sometimes they were too far from the centre of things and sometimes they were too close; sometimes they were too dark and sometimes they were too bleak. (S.M.)

8. What is it? Who is it? When was it? Where was it? (D.)

9. Secretly, after nightfall, he visited the home of the Prime Minister. He examined it from top to bottom. He measured all the doors and windows. He examined the furniture. He found nothing. (L.)

10. Talent Mr. Micawber has. Capital Mr. Micawber has not. (D.)

Exercise 7. Classify the following isolated members of the sentence according to their syntactic function. Pay special attention to the punctuation.

1. And he stirred it with his pen – in vain. (K.M.)

2. I have to beg for money. Daily! (S.L.)

3. The people are awful this year. You should see what sits next to us in the diningroom. At the next table. They look as if they drove down in a truck. (S.)
4. A hawk, serene, flows in the narrowing circles about. (A.M.)
5. Despiere had been nearly killed, ingloriously, in a jeep accident. (I.Sh.)
6. He is alert to his fingertips. Little muffs, silver garters, fringed gloves draw his attention; he observes with a keen quick glance, not unkindly, and full rather of amusement than of censure. (V.W.)
7. “How do you like the Army?” Mrs. Silsbum asked. Abruptly, conversationally. (S.)
8. And life would move slowly and excitingly. With much laughter and much shouting and talking and much drinking and much fighting. (P.A.)
9. She narrowed her eyes a trifle at me and said I looked exactly like Ceila Briganza’s boy. Around the mouth. (S.)
10. He left behind him the Blue Alsatian Express containing the fat millionaire who would be late – for what? For what could one be late? One was in Blue Alsatia. To which there were no tickets. (E.F.)

SEMINAR 6
THEME: Syntactical Stylistic Devices. Part Two

Lexico-Syntactical Stylistic Devices

Points for Discussion

1. Climax and anticlimax.
2. Antithesis, its distinction from logical contrast.
3. Inversion and its types.
4. Rhetoric question and its stylistic value.
5. Parenthetic sentences.
6. Simile and its distinction from metaphor.

Recommended Literature

Compulsory

1. Жуковська В.В. Основи теорії та практики стилістики англійської мови: Навчальний посібник. Житомир: Вид-во ЖДУ ім. І. Франка, 2010.
2. Лотоцька К. Стилiстика англiйської мови. Львiв: Видавничий центр ЛНУ iменi Iвана Франка, 2008.
3. Трибуханчик А.М. Курс стилістики англійської мови. Ніжин, 2006.

Optional

1. Валігура О.Р., Борецька О.Ю. Стилiстика англiйської мови A Guide to English Stylistics. Тернопiль: Лiбра Терра, 2009.
2. Єрмоленко С. Я. Лiнгвостилiстика: основнi поняття, напрями й методи дослiдження. Мовознавство. 2005. № 3-4. С. 112-125.
3. Єфімов Л.П. Стилiстика англiйської мови. Вiнниця: Нова книга, 2004.
4. Коляса О. В. Тематичний словник стилістичних термінів англійської мови. Дрогобич: ДДУ імені Івана Франка, 2016.
5. Wales K.A. Dictionary of Stylistics. 3rd ed. New York: Routledge, 2011.

Practice Assignments

Exercise 1. *Discuss the nature and distribution of the components of logical climax in the following examples.*

1. "I swear to God I never saw the beat of this winter. More snow, more cold, more sickness, more death." (M.W.)
2. "Say yes. If you don't, I'll break into tears. I'll sob. I'll moan. I'll growl. " (Th.S.)
3. There are drinkers. There are drunkards. There are alcoholics. But these are only steps down the ladder. Right down at the bottom is the meths drinker – and man can't sink any lower than that. (W.D.)
4. I was well inclined to him before I saw him. I liked him when I did see him; I admire him now. (Ch.Br.)

5. A storm's coming. A hurricane, A deluge. (Th.W.)
6. He was numbed. He wanted to sleep, to vomit, to die, to sink away. (A.B.)
7. Poor Ferse! Talk about trouble, Dinny – illness, poverty, vice, crime – none of them can touch mental derangement for the tragedy of all concerned. (G.)
8. It was a mistake... a blunder... a lunacy... (W.D.)
9. What I have always said, and what I always shall say, is, that this ante-post betting is a mistake, an error, and a mug's game. (P.G.W.)
10. And you went down the old steep way... the well-known toboggan run... insane pride... lies... treachery... murder. (P.)
11. Sympathy from you! I never want to set eyes on you again, Stanton. You are a thief, a cheat, a liar, and a dirty cheap seducer. (J.B.)
12. It is done – past – finished! (D.)

Exercise 2. Analyse the following cases of emotive climax paying attention to their structure and the number of components.

1. Of course it's important. Incredibly, urgently, desperately important. (D.S.)
2. "I have been so unhappy here, dear brother," sobbed poor Kate; "so very, very miserable." (D.)
3. The mother was a rather remarkable woman, quite remarkable in her way. (W.D.)
4. That's a nice girl; that's a very nice girl, a promising girl! (D.)
5. She felt better, immensely better, standing beside this big old man. (W.D.)
6. He who only five months before had sought her so eagerly with his eyes and intriguing smile. The liar! The brute! The monster! (Dr.)
7. I am a bad man, a wicked man, but she is worse. She is really bad. She is bad, she is badness. She is Evil. She not only is evil, but she is Evil. (J.O'H.)
8. "An unprincipled adventurer – a dishonourable character, a man who preys upon society, and makes easily-deceived people his dupes, sir, his absurd, his foolish, his wretched dupes, sir," said the excited Mr.P. (D.)
9. "I abhor the subject. It is an odious subject, an offensive subject, a subject that makes me sick." (D.)
10. "I'll smash you. I'll crumble you; I'll powder you. Go to the devil!" (D.)

Exercise 3. Comment on the modes of organization of anticlimax.

1. "In moments of utter crises my nerves act in the most extraordinary way. When utter disaster seems imminent, my whole being is simultaneously braced to avoid it. I size up the situation in a flash, set my teeth, contract my muscles, take a firm grip of myself, and without a tremor, always do the wrong thing." (B.Sh.)
2. This was appalling – and soon forgotten. (G.)
3. Women have a wonderful instinct about things. They can discover everything – except the obvious. (O.W.)

4. They were absolutely quiet; eating no apples, cutting no names, inflicting no pinches, and making no grimaces, for full two minutes afterwards. (D.)
5. In marriage the upkeep of woman is often the downfall of man. (Ev.)
6. He was unconsolable – for an afternoon. (G.)
7. After so many kisses and promises – the lie given to her dreams, her words, the lie given to kisses, hours, days, weeks, months of unspeakable bliss. (Dr.)
8. Their marriage was announced for the immediate future. Then, on a sudden, he fell out of love. (S.M.)

Exercise 4. Discuss the semantic centres and structural peculiarities of antithesis.

1. It is safer to be married to the man you can be happy with than to the man you cannot be happy without. (E.)
2. There was something eery about the apartment house, an unearthly quiet that was a combination of overcarpeting and underoccupancy. (E.St.)
3. His coat-sleeves being a great deal too long, and his trousers a great deal too short, he appeared ill at ease in his clothes. (D.)
4. Rup wished he could be swift, accurate, compassionate instead of clumsy and vague and sentimental. (I.M.)
5. Such a scene as there was when Kit came in! Such a confusion of tongues, before the circumstances were related, and the proofs disclosed! Such a dead silence when all was told! (D.)
6. Married men have wives, and don't seem to want them; and young single fellows cry out that they can't get them. Poor people who can hardly keep themselves have eight hearty children. Rich old couples, with no one to leave their money to, die childless. (J.K.J.)
7. Mrs Nork had a large home and a small husband. (S.L.)
8. Don't use big words. They mean so little. (O.W.)
9. I like big parties. They are so intimate. At small parties there isn't any privacy. (Sc.F.)
10. There is Mr Guppy, who was at first as open as the sun at noon, but who suddenly shut up as close as midnight. (D.)

Exercise 5. Analyse the following cases of complete and partial inversion, state the difference between inversion in interrogative and negative sentences.

1. The film ended a few minutes after they had come in. Down swung the looped curtain, pot-plants and palms leapt up under the stage apron, and three bowls flushed suddenly to ruby color. (C.N.)
2. And Dr. Bester, my immediate supervisor, Chairman of the English Department, I can't figure out at all. (B.K.)
3. "Ah, the bally idiot!" you hear him mutter to himself; and then comes a savage haul, and away goes your side. (J.K.J.)

4. Gay and merry was the time; and right gay and merry were at least four of the numerous hearts that were gladdened by its coming. (D.)

7. How have I implored and begged that man to inquire into Captain's family connections; how have I urged and entreated him to take some decisive step. (D.)

8. "Benny Gollan, a respected guy, Benny Gollan wants to marry her?" "An agent could ask for more?" (T.C.)

9. And she saw that Gopher Prairie was merely an enlargement of all the hamlets that they had been passing. Only to the eyes of a Kennicot was it exceptional. (S.L.)

10. Out came the chase – in went the horses – on sprang the boys – in got the travellers. (D.)

Exercise 6. Discuss the nature and functions of the following rhetorical questions, comment on the additional information they convey.

1. But who wants to be foretold the weather? It is bad enough when it comes, without our having the misery of knowing about it beforehand. (J.K.J.)

2. Gentleness in passion! What could have been more seductive to the scared, starved heart of that girl? (J.C.)

3. What courage can withstand the everduring and all besetting terrors of a woman's tongue? (W.I.)

4. But what words shall describe the Mississippi, great father of rivers, who (praise be to Heaven) has no young children like him? (D.)

5. How should a highborn lady be known from a sunburns milkmaid, save that spears are broken for the one, and only hazel-poles shattered for the other? (W.Sc.)

6 ...but who would scold the month of June,
Because December, with his breath so hoary,
Must come? (B.)

7. Who will be open where there is no sympathy, or has call to speak to those who never can understand? (Th.)

8. Is it wise, I asked, to aim higher than one's capacity? Does it not doom one to failure? (B.K.)

9. Wouldn't we all do better not trying to understand, accepting the fact that no that no human being will ever understand another, not a wife a husband, a lover a mistress, nor a parent a child? (Cir.Gr.)

Exercise 7. Indicate the similes in the following sentences. Pay attention to the semantics of the tenor and the vehicle. indicate the foundation of the simile. Find examples of disguised similes.

1. The menu was rather less than a panorama, indeed, it was as repetitious as a snore. (O.N.)

2. The topic of the Younger Generation spread through the company like a yawn. (E.W.)

3. She has always been as live as a bird. (R.Ch.)

4. She was obstinate as a mule, always had been, from a child. (G.)
5. Children! Breakfast is just as good as any other meal and I won't have you gobbling like wolves. (Th W.)
6. Six o'clock still found him in indecision. He had had no appetite for lunch and the muscles of his stomach fluttered as though a flock of sparrows was beating their wings against his insides. (Wr.)
7. He felt that his presence might, like a single drop of some stain, tincture the crystal liquid that was absolutely herself. (R.W.)
8. He has a round kewpie's face. He looks like an enlarged, elderly, bald edition of the village fat boy, a sly fat boy, congenitally indolent, a practical joker, a born grafter and con merchant. (O.N.)
9. It was an unforgettable face, a tragic face. Its sorrow welled out of it as purely, naturally and unstoppably as water out of a woodland spring. (J.F.)
10. Indian summer is like a woman. Ripe, hotly passionate, but fickle, she comes and goes as she pleases so that one is never sure whether she will come at all nor for how long she will stay. (Gr.M.)
11. On the wall hung an amateur oil painting of what blind man's conception of fourteen whistling swan landing simultaneously in the Atlantic during a half-gale. (Jn.B.)
12. The weather is a thing that is beyond me altogether. The barometer is useless: it is as misleading as the newspaper forecast. (J.K.J.)

Exercise 8. Suggest the corresponding Ukrainian equivalents for the following English trite similes.

- as wet as a fish – as dry as a bone;
- as live as a bird – as dead as a stone;
- as plump as a partridge – as crafty as a rat;
- as strong as a horse – as weak as a cat;
- as hard as a flint – as soft as a mole;
- as white as a lily – as black as coal;
- as plain as a pike – as rough as a bear;
- as tight as a drum – as free as air;
- as blind as a bat – as deaf as a post;
- as cool as a cucumber – as warm as toast;
- as savage as a tiger – as mild as a dove;
- as stiff as a poker – as limp as a glove. (O.N.)

Exercise 9. Read the news text, copy out stylistic devices, indicate their type and function.

CHINA RESTAURANT APOLOGISES FOR WEIGHING CUSTOMERS

A restaurant in central China has apologised for encouraging diners to weigh themselves and then order food accordingly.

The policy was introduced after a national campaign against food waste was launched.

The celebrated beef restaurant in the city of Changsha placed two large – some say scary – scales at its entrance this week.

It then asked diners to enter their measurements into an app that would then suggest menu items accordingly.

Signs reading “be thrifty and diligent, promote empty plates” and “operation empty plate” were pinned up.

The policy caused huge uproar on Chinese social media.

Hashtags about the notorious restaurant have been viewed more than 300 million times on the social platform Weibo.

The restaurant said it was “deeply sorry” for its interpretation of the national “Clean Plate Campaign”.

“Our original intentions were to advocate stopping waste and ordering food in a healthy way. We never forced our devoted customers to weigh themselves,” it said in a quick apology posted online.

Xi Jinping, the president of the PRC, ignited the campaign this week, calling the levels of national food wastage “shocking and distressing”.

Following Mr Xi’s message, the Wuhan Catering Industry Association urged restaurants in the city to limit the number of dishes served to diners – implementing a system where groups have to order one dish fewer than the number of diners.

State TV also criticised livestreamers who filmed themselves eating enormous amounts of food, claiming a feckless folly it was.

PART 2
TEXT AND ITS INTERPRETATION

SEMINAR 7

THEME: Text and its categories

Points for Discussion

1. What is a text?
2. Basic categories of the text:
 - informativity,
 - integrity,
 - personality/ impersonality,
 - aim at the addressee,
 - discreetness.
3. Composition of the text (a narrative text; a news text; an oratory speech).

Recommended Literature

Compulsory

1. Жуковська В.В. Основи теорії та практики стилістики англійської мови: Навчальний посібник. Житомир: Вид-во ЖДУ ім. І. Франка, 2010.
2. Лотоцька К. Стилiстика англiйської мови. Львiв: Видавничий центр ЛНУ iменi Iвана Франка, 2008.
3. Талавіра Н.М. Функції прийменникових безартиклевих зворотів у композиції інформаційно-аналітичних статей англomовних журналів. Науковий вісник Чернівецького університету. Серія Германська філологія. 2024. Вип. 692–693. С. 256-259.
4. Трибуханчик А.М. Курс стилістики англійської мови. Ніжин, 2006.

Optional

1. Валігура О.Р., Борецька О.Ю. Стилiстика англiйської мови A Guide to English Stylistics. Тернопiль: Лiбра Терра, 2009.
2. Єфімов Л.П., Ясінецька О.А. Стилiстика англiйської мови i дискурсивний аналіз. Навчально-методичний посiбник. Вiнниця: Нова книга, 2011.
3. Коляса О. В. Тематичний словник стилістичних термінів англійської мови. Дрогобич: ДДУ імені Івана Франка, 2016.
4. Леднік О.С. Когезія та когерентність як категорії зв'язного тексту. 2010. Режим доступу: <https://enpuir.npu.edu.ua/handle/123456789/15909>

5. Талавіра Н.М. Еволюція новинного дискурсу: від глашатаїв до блогерів. Закарпатські філологічні студії. 2023. № 30. С. 110-115. <https://doi.org/10.32782/tps2663-4880/2023.30.20>

6. Matkovska H. Linguistic devices of developing text formal integrity. Accessed at https://www.researchgate.net/publication/326270236_LINGUISTIC_DEVICES_OF_DEVELOPING_TEXT_FORMAL_INTEGRITY

7. Wales K.A. Dictionary of Stylistics. 3rd ed. New York: Routledge, 2011.

Practice Assignments

Exercise 1.

a) *Read a short story. Find examples of each text category realization.*

LEG

(Paul Milenski)

Looking out his living room window, Frank saw a brown object fluttering on the stockade fence that separated his yard from the neighbour's. The fluttering was near the top of the fence where the flat laths took the shape of rounded arrowheads. Frank assumed the object was a leaf blown down by the Autumn breeze; it rested when the wind died, fluttered when it blew again.

But then lately Frank had been seeing things. He had quit smoking, was straining terribly to control his habit. His daughter had encouraged him to do so. "Daddy, it's so bad for you. It gives you heart attack and cancer. Please don't smoke." So with his daughter living apart from him at her mother's, Frank quit as appeasement to his little child. But there was this side effect to his abstinence: what he gained in peripheral vision from the smoke cloud lifted him from his retinae, he lost in clarity (no, it was not clarity) – he lost in definition among the many more objects he now as non-smoker could see.

To keep his hands busy, he went into the kitchen, did the crossword in the daily paper, made himself a snack, washed the dishes. Then he went into the bedroom, put his clothes away, made the bed, was passing through the living room to get the vacuum cleaner when he looked out the window again. There was the fluttering, more compelling, even urgent. He pressed his face to the window, realized a new condition: the wind had died down; there was not a stir of leaves or branches. He ought to ignore it, he told himself, it was such a little thing. But after he readjusted his daughter's photograph on the table, he opened the door, stepped outside. But even closer to the object, his vision unobstructed, he could still not make out what it was. he was going to turn, go back inside, but there was something imperative about the fluttering, something that made him move forward.

He walked towards the fence, his eyes fixed on the object, but here a ray of sunshine gleamed, caught him with its brightness. He closed his eyes, saw a vision from his past.

He was in the kitchen of his old house, with his ex-wife (then wife), his daughter, a tad younger, as faithfully filial as now-daddy's girl. But she was under the kitchen table, her legs pulled to her chest, sobbing uncontrollably. He was holding packed bags, his ex-wife pointing demonstrably to the door. "Get out, Frank!" But then his daughter reached out from under the table, grasped her daddy's leg. "No, daddy. Please don't go. Please, daddy." He felt little daughter's soft hands against his leg.

He was half way across the lawn when he noticed the object was not a leaf. It was fuller, rounder, didn't have the shape or thinness of a leaf. It was a little bird, and at the fence he saw it was a sparrow, its breast mottled brown, its throat white, bright yellow slashes above its eyes. Its spindly thinnish leg was caught between laths, pinched and held there, so the sparrow could only spin around, flutter, as on a short tether. Its leg was twisted, turned round and round from its fluttering, like a thin copper wire when turned and bent repeatedly. The leg was bleeding, thin watery drops of blood.

Frank reached the bird, wanted to hold it, to break the laths away. But the bird fluttered, spun away from him; then to escape from being touched by a human hand, it gave itself a violent suicidal jerk, ore itself off the fence leaving its sticklike leg behind. Oh God! Frank felt for his own leg, actually fell to the ground, pulled its thinness to his chest.

b) *Look through the text again and copy out stylistic devices that underscore its main idea.*

Exercise 2. *Read the extracts below. Is either of them a text? Why/not? Justify your viewpoint.*

I.) He came out into clearer air and turned back towards Grafton street. Eat or be eaten. Kill! Kill!

Suppose that communal kitchen years to come perhaps. All trotting down with porringers and tommycans to be filled. Devour contents in the street. John Howard Parnell example the provost of Trinity every mother's son don't talk of your provosts and provost of Trinity women and children cabmen priests parsons fieldmarshals archbishops. From Ailesbury road, Clyde road, artisans' dwellings, north Dublin union, lord mayor in his gingerbread coach, old queen in a bathchair. My plate's empty. After you with our incorporated drinkingcup. Like sir Philip Crampton's fountain. Rub off the microbes with your handkerchief. Next chap rubs on a new batch with his. Father O'Flynn would make hares of them all. Have rows all the same. All for number one. Children fighting for the scrapings of the pot. Want a souppot as big as the Phoenix park. Harpooning flitches and hindquarters out of it. Hate people all round you. City Arms hotel table d'hôte she called it. Soup, joint and sweet. Never know whose thoughts you're chewing. Then who'd wash up all the plates and forks? Might be all feeding on tabloids that time. Teeth getting worse and worse.

II.) Ah, I'm hungry.

He entered Davy Byrne's. Moral pub. He doesn't chat. Stands a drink now and then. But in leapyear once in four. Cashed a cheque for me once.

What will I take now? He drew his watch. Let me see now. Shandygaff?

– Hello, Bloom, Nosey Flynn said from his nook.

– Hello, Flynn.

– How's things?

– Tiptop... Let me see. I'll take a glass of burgundy and... let me see.

Sardines on the shelves. Almost taste them by looking. Sandwich? Ham and his descendants mustered and bred there. Potted meats. What is home without Plumtree's potted meat? Incomplete. What a stupid ad! Under the obituary notices they stuck it. All up a plumtree. Dignam's potted meat. Cannibals would with lemon and rice. White missionary too salty. Like pickled pork. Expect the chief consumes the parts of honour. Ought to be tough from exercise. His wives in a row to watch the effect. There was a right royal old nigger. Who ate or something the somethings of the reverend Mr MacTrigger. With it an abode of bliss. Lord knows what concoction. Cauls mouldy tripes windpipes faked and minced up. Puzzle find the meat. Kosher. No meat and milk together. Hygiene that was what they call now. Yom Kippur fast spring cleaning of inside. Peace and war depend on some fellow's digestion. Religions. Christmas turkeys and geese. Slaughter of innocents. Eat drink and be merry. Then casual wards full after. Heads bandaged. Cheese digests all but itself. Mity cheese.

– Have you a cheese sandwich?

– Yes, sir.

Like a few olives too if they had them. Italian I prefer. Good glass of burgundy take away that. Lubricate. A nice salad, cool as a cucumber, Tom Kernan can dress. Puts gusto into it. Pure olive oil. Milly served me that cutlet with a sprig of parsley. Take one Spanish onion. God made food, the devil the cooks. Devilled crab.

– Wife well?

– Quite well, thanks... A cheese sandwich, then. Gorgonzola, have you?

– Yes, sir.

(Joyce)

SEMINAR 8

THEME: Functional Styles of the English Language

Points for Discussion

1. What is a functional style?
2. What are the classifications of functional styles?
3. Define the peculiarities of these styles:
 - Belles-lettres style
 - Publicistic style
 - Newspaper style
 - Scientific prose style
 - Official documents style

Recommended Literature

Compulsory

1. Жуковська В.В. Основи теорії та практики стилістики англійської мови: Навчальний посібник. Житомир: Вид-во ЖДУ ім. І. Франка, 2010.
2. Лотоцька К. Стилїстика англійської мови. Львів: Видавничий центр ЛНУ імені Івана Франка, 2008.
3. Трибуханчик А.М. Курс стилістики англійської мови. Ніжин, 2006.

Optional

1. Валігура О.Р., Борецька О.Ю. Стилїстика англійської мови A Guide to English Stylistics. Тернопіль: Лібра Терра, 2009.
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3. Коляса О. В. Тематичний словник стилістичних термінів англійської мови. Дрогобич: ДДУ імені Івана Франка, 2016.
4. Wales K.A. Dictionary of Stylistics. 3rd ed. New York: Routledge, 2011.

Practice Assignments

Exercise 1. *Determine the style these examples refer to, indicate their peculiarities in each case:*

1. Six-Quart Basket
The six-quart basket
one side gone
half the handle torn off
sits in the centre of the lawn

and slowly fills up
with the white fruits of the snow
(Raymond Souster)

2. A MAN'S VOICE [in the darkness, subduedly, but threateningly] Sh–sh! Don't call out; or you'll be shot. Be good; and no harm will happen to you. [She is heard leaving her bed, and making for the door]. Take care: it's no use trying to run away. Remember: if you raise your voice my revolver will go off. [Commandingly]. Strike a light and let me see you. Do you hear. [Another moment of silence and darkness as she retreats to the dressing-table. Then she lights a candle; and the mystery is at an end. He is a man of about 35, in a deplorable plight, bespattered with mud and blood and snow, his belt and the strap of his revolver-case keeping together the torn ruins of the blue tunic of a Servian artillery officer. He reckons up what he can guess about Raina – her age, her social position, her character, the extent to which she is frightened, – at a glance, and continues, more politely but still most determinedly] Excuse my disturbing you; but you recognize my uniform – Servian! If I'm caught I shall be killed. [Menacingly] Do you understand that?

RAINA. Yes.

MAN. Well, I don't intend to get killed if I can help it. [Still more formidably] Do you understand that? [He locks the door with a snap].

RAINA [disdainfully] I suppose not. [She draws herself up superbly, and looks him straight in the face, saying, with cutting emphasis] Some soldiers, I know, are afraid of death.

3. Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war testing whether that nation or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate – we can not consecrate – we can not hallow – this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us – that from these honored dead we take increased devotion – that we here highly resolve that these dead shall not have died in vain – that this nation, under God, shall have a new birth of freedom – and that government of the people, by the people, for the people, shall not perish from the earth.

4. Harry suppressed a snort with difficulty. The Dursleys really were astonishingly stupid about their son, Dudley. They had swallowed all his dim-witted lies about having tea with a different member of his gang every night of the summer holidays. Harry knew perfectly well that Dudley had not been to tea anywhere; he and his gang spent every evening vandalising the play park, smoking on street corners and throwing stones at passing cars and children. Harry had seen them at it during his evening walks around Little Whinging; he had spent most of the holidays wandering the streets, scavenging newspapers from bins along the way.

The opening notes of the music that heralded the seven o'clock news reached Harry's ears and his stomach turned over. Perhaps tonight – after a month of waiting – would be the night.

'Record numbers of stranded holiday makers fill airports as the Spanish baggage-handlers' strike reaches its second week –

'Give 'em a lifelong siesta, I would,' snarled Uncle Vernon over the end of the newsreader's sentence, but no matter: outside in the flowerbed, Harry's stomach seemed to unclench. If anything had happened, it would surely have been the first item on the news; death and destruction were more important than stranded holidaymakers.

He let out a long, slow breath and stared up at the brilliant blue sky. Every day this summer had been the same: the tension, the expectation, the temporary relief, and then mounting tension again: and always, growing more insistent all the time, the question of why nothing had happened yet.

5. Dear Sirs,

I have recently read *The Subversive Stitch* written by Rozsika Parker and found it very impressive. I would also be interested in reading Parker's book *Old Mistresses*. However, I could not find the book anywhere in Finland. I am presently studying Textile Design at the University of Art and Design in Helsinki. This book would be very useful for my study project in textile history. Would it be possible to receive a copy of the book (ISBN 0-7043-3883-1)? If not, could you please tell me how I could go about getting a copy for my project?

Thank you for your help and I look forward to hearing from you soon.

Yours faithfully,

Max Tannen

6. For sociolinguists the whole notion of linguistic prescriptivism is anathema. For them, colloquial, vernacular usage, far from being something to be eliminated, is the main focus of interest. Variation in language, instead of being an accidental, dysfunctional element which impedes efficient communication, and which should be suppressed, is crucial to the effective functioning of a language. Such features of language variation are taken as axiomatic:

(1) Variability is inherent in language and central to its social role. Without it we would be incapable of communicating all manner of nuances in our everyday use of language, in particular, vital information about our personal identity (along the social axis of variation) and about our relationship with the addressee (along the stylistic axis).

(2) There are no natural breaks between language varieties, no pure homogeneous styles and dialects, no neat word boxes, only gradations along social and stylistic continua. These fluid categories are susceptible to quantificational analysis.

Exercise 2. *Copy out and analyse the stylistic devices in texts 3 and 4.*

RECOMMENDATIONS ON THE STYLISTIC ANALYSIS OF A TEXT

The stylistic analysis (interpretation) of a text is based on the theoretical knowledge of the available expressive resources of stylistics and is aimed at unfolding the author's message through bringing out the implicit information created by such means as the choice of vocabulary, the use of stylistic devices of different language levels, the peculiarities of the presentation of characters and events.

The stylistic interpretation consists of two stages: the analysis of a text and the synthesis of the main idea (message) of this text. The first stage, in its turn, is subdivided into four successive procedures. Firstly, the student is supposed to speak on some aspects of the writer's creative activities, mention his most important books and outline the peculiarities of the writer's outlook. The necessary information can be obtained from the course of English and American literature. Besides, some relevant facts can be found in the preface to the book or the commentary at the end of it. However, the student should not go into a detailed analysis of the writer's creative concepts in order not to make his answer too long, but concentrate more on the linguistic aspects of the text. After this the text should be divided (in accordance with its contents) into a few compositional parts, such as the introduction (exposition), the plot development, the climax, the denouement and the closing part. However, these parts are not always found in the text, which can be homogeneous in its structure. If this is the case, the student should mention it.

After this we should specify the type of narration used in the text, i.e. the way of presenting characters and events. In general, there exist five types of narration.

1. Author's narrative, when the events are narrated in the third person singular and the author does not take part in them. He just stands by, so to say, though he often supplies his commentary as to the plot development.

2. Entrusted narrative, when the author is a participant of the events and one of the main characters. His presence is indicated by the pronoun "I". Naturally, in this case the narration becomes more intimate and we get the impression that the writer is sharing his observations and meditations with the reader. This is observed in such works as "A Farewell to Arms" by E. Hemingway or "The Moon and Sixpence" by S. Maugham.

3. Interior speech. Here a personage's thoughts are presented without any inverted commas (as in the case of direct speech), being naturally included into the author's narration. E.g.: *Andrew wriggled with enjoyment, then started and laughed gleefully as the dialogue was cut short by a sudden loud explosion. Haha! There was the fat man with a black eye, no beard, half a collar, and no trousers Oh, this was good! Rosa must be liking this.* (C.N.)

4. Represented speech, which conveys a character's thoughts or words and is similar in form to interior speech, the exception being that it is accompanied by the author's words "he said" or "he thought". E.g. *He refused a taxi. Exercise, he thought, and no drinking, at*

least a month. That's what does it. The drinking. Beer, martinis, have another. .And the way your head felt in the morning. (I.Sh.)

5. Dialogue. It is observed when personages express their minds in the form of uttered speech. It is one of the most important forms of the personages' self-characterisation.

The next stage is characteristic of stylistically colored elements (expressive means and stylistic devices) of each compositional part, taking into account the following aspects.

1. Phonetic level. The student is expected to point out such expressive means as alliteration, assonance, onomatopoeia and to show what stylistic effects they create, how they help to unfold the author's message, what additional information they give the reader about the personage's traits of character and the author's attitude to them.

2. Phono-graphical level. Attention should be paid here to graphons, changes in the spelling of words, macro- and microsegmentation of the text.

3. Lexical peculiarities. The student should characterise the vocabulary of the extract from the stylistic viewpoint, specify their stylistic colouring (neutral, literary, colloquial), their belonging to various stylistic groups, such as archaisms, neologisms, dialectal or slang words, professionalisms, etc. It should also be explained for what purpose the author uses such words. Besides, the student is to comment on the use of tropes and stylistic devices which help to unfold the message of the text (metaphors, metonymies, play on words, irony, hyperboles, oxymorons, understatements). Special attention should be paid to epithets, through which the author displays his attitude to characters and events.

4. Syntactic peculiarities. Here attention should be paid to the length and complexity of the sentences, the types of syntactic structures (characteristic of oral and written speech), the use of specific syntactic devices, i.e. repetitions, inversion, break, etc. Besides, mention should be made of the types of connection between the parts of a complex sentence – asyndetic or syndetic, pointing out the relevant stylistic effects.

5. Lexico-syntactic stylistic devices. One should comment on the implications of such devices as antithesis, climax and anticlimax. However, in the process of analysing the text the student should not break the tropes into the above-mentioned groups, but just comment on the stylistically marked elements as they occur in the text. E.g.: *In the first part of the text (the exposition) the author uses a number of stylistic devices to better describe the atmosphere of the cinema house.: a metaphor (... , page...), which shows the reader that..., a few parallel constructions (... , page...), which emphasise the fact that..., a number of epithets (... , page...), which show the author's attitude to the characters, etc. After that the student should sum up his observations as to the author's stylistic inventory and highlight the main features which characterise the author's style. (See Guide to the Stylistic Interpretation of a text p. 62).*

At the end of the analysis the student formulates the message of the text, i.e. what the author wanted to convey in this extract, his attitude to its characters, the way he expresses

his likes and dislikes. The formulation of the message should be based on the above-mentioned linguistic peculiarities of the text.

While formulating the message, you should not retell the contents of the extract once more, but concentrate on revealing the moral and philosophical aspect of the text. E.G.: *Keeping in mind the linguistic peculiarities of the text, we can formulate the message of the story. The author wants to tell the reader that in our ordered and organised world one sometimes feels the need for a change. And when an opportunity crops up to get away from it, if only for a few days, you shouldn't hesitate to follow this call. Away from crowds and products of civilization you will find peace and become closer to Nature – after all, we have never stopped being part of it.*

While analysing the text, make up a plan of your answer on a sheet of paper, write out the sentences with stylistically colored elements and tropes, mention the corresponding page and the formulation of the message. When you pass from one part of the text over to another, use the following linking phrases to make your answers logical and coherent:

Speaking about the author we can say that ... The analysed extract of the text is from the book entitled ... It describes ... The composition of the extract is as follows ... As far as the type of narration is concerned, ... As for the expressive peculiarities of the vocabulary, we can point out ... In order to unfold the message, the author uses the following stylistic devices: . , On the whole the author's style is characterized by... From the above-mentioned stylistic peculiarities of the text we can say that the author's message is as follows...

While answering, make use of the information contained in the Guide to the stylistic interpretation of a text. Besides, consult your plan, as it will reduce the time spent on the search for the stylistic devices which you found at the preparatory stage. Also keep in mind the necessity to correlate the implications of the stylistic devices with the concrete content of the text and the events described in it. Avoid using too general phrases, e.g. “*it creates an expressive effect*”, but concentrate on the additional information hidden behind a certain stylistic device, taking into account the contextual peculiarities of the text. (See the sample of the analysis of the text “*One Stair Up*”, page 68).

GUIDE TO STYLISTIC INTERPRETATION OF A TEXT

1. *A few words about the author.*
2. *What is the extract about? What composition has it?*

The text from the book ... which I've just read is about ... The extract under analysis is about ...

The extract from the book ... by ... depicts ...

I've just read an extract from the book by ... entitled ...

It depicts ...

The analysed extract of the text is from the book by ... entitled ...

It describes ...

I have read and analysed an extract from the book ... written by ...

It presents

The analysed extract is taken from the book entitled ... which was written by ...

It tells the story ...

From the point of view of its composition it falls into some parts.

Its composition is as follows.

It has the following composition.

3. *From whose point of view is it told? What type of narration (presentation) is it?*

What is the narrative compositional form?

<i>Types of narration</i>	<i>Narrative compositional forms</i>
author's narrative	description
entrusted narrative	argumentation
interior speech	meditation
represented speech	narrative proper
dialogue	

4. *What are the expressive peculiarities of its vocabulary and grammar? (Neutral, colloquial, bookish words, word-combinations, syntactic structures).*

5. *Speak on the stylistic devices which help to intensify the message. (Phonetical, lexical, syntactical, lexico-syntactical SDs).*

6. *What can you say about the author's style judging from this extract?*

7. *Speak on the message of the extract.*

(What the author wanted to express; the author's attitude to his characters, his sympathies, likes and dislikes)

PECULIARITIES OF THE WRITER'S STYLE

Judging from the analysed extract we can draw some conclusions as regards the author's style of writing. It may be high-flown and elaborate, with long, syntactically complicated structures, which create the atmosphere of gravity, solemnity and sophistication. Parallel constructions with a string of homogeneous members make an effect of measured rhythm, smoothness and impartiality, the abundance of image-bearing epithets, sustained and phrase epithets contributes to the vividness of narration, serves to convey the author's personal attitude to the described events.

The use of short, simple sentences without an excessive use of stylistic devices usually produces an effect of objectiveness and impartiality. It occurs in narrative proper, when the author wants to relate a succession of events closely following each other. Description and argumentation involves the use of syndetically connected sentences, with clearly indicated syntactic dependencies between the clauses. Lack of conjunctions suggests quickness, briskness and adds a note of excitement.

In case of dialogue speech the syntax becomes more colloquial in character. The wide use of elliptical and one-member sentences enhances the effect of informality, suggesting live communication intercourse. Break often occurs in dialogues, with the implication of uncertainty, hurriedness, hesitation or deliberation. Graphic and phonographical stylistic devices also convey a shift of logical stress and draw the reader's attention to some key elements of the sentence structure, helping to shape the author's message.

OTHER TERMS TO CHARACTERISE THE WRITER'S STYLE

- brevity, precision, coherence, clarity, transparency, lack of sophistication;
- floridness, over-abundance of epithets, stylistic devices used in convergence, emotiveness, emotional charge;
- lack of sophistication, the presence of implication, the skilful use of the artistic detail, sparing use of epithets, coordination instead of subordination, polysyndeton.

A SAMPLE OF THE STYLISTIC INTERPRETATION OF THE TEXT "ONE STAIR UP"

by C. Nairne

Nairne, Campbell (1898), a Scottish novelist, the author of two books "One Stair Up" (1932) and "Stony Ground" (1934). "One Stair Up" deals with the life of an Edinburgh working class family and is characterized by realism, a fine style and a sense of humour.

They went up a short marble staircase, treading without sound on a rich carpet of some green material that yielded like springing turf, and moved across a salon hung everywhere with the coloured and signed portraits of film stars. Back in this dim region of luxury, quite still except for the soft whirring of fans, they could hear a tea-spoon chink, a cup grate on a saucer, a voice rise above another voice and sink again into voluptuous stillness. Out of a door marked "Circle" over the bull's-eye in each of its two folding partitions, a trim girl in a chocolate uniform with blue pipings silently emerged, glanced at the tickets, and admitted them, flashing her torch into a hot darkness lit here and there by red lamps and speared diagonally by a shaft of white light falling on the rounded oblong of the screen. "Gee baby, you're a swell kid." There was a murmur in the audience, and a man's face came surprisingly out of shadow as he struck a match in the lower part of the gallery. Still flashing her torch, the girl hopped in front of them down the steps of the circle, picked out a couple of vacant seats, and stood back to let them squeeze past her into the row. "Thank you," Andrew said huskily. Several faces glared at them as they sat down.

"This a comedy?" Rosa took off her gloves and surveyed the dim amphitheatre in the hope of recognizing some of her acquaintances. It pleased her to be seen in the dress circle, even with Andrew. But her eyes were still unaccustomed to the obscurity. She noted that the cinema, as usual, was nearly full, and looked for the first time at the screen. Two shadowy faces, enormous on the white background, moved together and kissed.

"It isn't the big picture," Andrew said. "That doesn't come on till eight-forty. You see all right?"

She nodded. He risked no further inquiries, knowing how often she had forbidden him to talk to her in a cinema. He promised himself that tonight he would resist that awful temptation to explain the story in a whisper when he fancied he saw the end of it. Nor would he even say: "Liking it, Rosa?" – "Not bored, are you? 'Cos if you are we'll go out." – "It's hot stuff, isn't it?" No, he would say nothing and enjoy himself... Ah, this was better. Nice and warm in a cinema, and dark: you couldn't see anybody else, and *they* couldn't see you. Prefer cinemas to theatres any day.

The film ended a few minutes after they had come in. Down swung a looped curtain, pot-plants and palms leapt up under the stage apron, one row of lights and then

another shed a pink radiance over the exits, in the domed roof a shower of small stars twinkled and glittered and three bowls flushed suddenly to ruby colour. A dozen or so of the audience got up and pushed out to the exits. Swiftly the light dimmed again. The curtain rattled back and the white oblong emerged from folds already caught by lines of flickering grey print. A draped girl swam into view and began to blow bubbles out of a long pipe. One of these expanded and expanded until it filled the whole screen. It then burst into the letters “All Next Week”, which in turn dissolved and announced a film called “Mothers of Broadway” as a forthcoming attraction. The film seemed to have smashed all records. It drew tears from the hardest hearts. It sent thrills down the spine. It was a rapid-fire drama. It was a heart-searing tale of studio parties, million-dollar prize fights, and supercharged automobiles. It was, according to other statements that rushed out of the screen, packed with heart-throbs, tingling with reality, vibrant with love and hate –and what a story it had! “You will love it,” the screen confidently asserted. “You must see it: the film you’ll never forget.” Beautiful blondes evidently abounded in this tale of thrill-thirsty young bloods. One of them, it seemed, was to find, after rushing through “gaiety, temptation, and sorrow”, that motherhood is the greatest of all careers. “A film that plucks the heart-strings. Bewitching Minnie Haha in the mightiest drama of Broadway.”

“Not much good, I expect,” Andrew said. “Hullo” – the lights dimmed and a chorus of metallic jazz broke out. – “I think that’s the big picture on now.”

He had now a pleasant feeling that he was going to enjoy himself.

There was some rare fun in this picture. That fat man with the beard – you had to laugh! First of all you saw a shelf with a basket of eggs on it, then a cat moved along, then the eggs tumbled one by one on the man’s head. Oh dear! the way he squeezed that yolk out of his eyes and staggered forward and plumped headfirst into a water-butt. And then the lean chap, coming into the corridor, didn’t look where he was going and hit a cook who was marching out of the kitchen with a tray of custards. What a mix-up. Custards all over the place. Holding his seat tight to control his laughter, Andrew wondered whether these chaps really allowed themselves to be knocked down and swamped with custards. No wonder they got big salaries if they had to put up with that kind of thing every day of their lives. Perhaps they faked some of it. Anyhow it was too funny for words. And now here was that dog – must be a hard-worked dog, for you saw it, or another like it, in dozens of these comic films and of course it was carrying something in its mouth. Oh yes, a stick of dynamite. Where was it going to put that? Under the fat man’s bed. Andrew wriggled with enjoyment, then started and laughed gleefully as the dialogue was cut short by a sudden loud explosion. Haha! There was the fat man with a black eye, no beard, half a collar, and no trousers. Oh, this was good! Rosa must be liking this.

What a baby he is, Rosa was thinking. You can’t really be angry with him. He doesn’t seem to have grown up at all. Talk about Peter Pan. He’s just a big hulking kid.

Faintly contemptuous, she watched his blunt nose and chin silhouetted in the darkness. Is he really so stupid, she wondered. Yes, I suppose he is. Oh, for heaven's sake stop that cackling. The explosion shattered its way into the hall. She started.

“Good, isn't it?” he broke out, forgetful in his excitement.

She tossed her head.

“I don't see anything funny in that.” “Och, Rosa!”

His hands dropped: all the joy died out of his face and eyes. He looked so abject that she was sorry for him against her will.

“I thought —it was quite funny, you know —I mean, people laughed. I wasn't the only one. But if you don't like it —”

She tried hard, still moved by pity, to reply with gentleness, but the retort shaped itself and was uttered before she had command of it.

“I haven't your sense of humour, that's all.”

INTERPRETATION OF THE TEXT “ONE STAIR UP”

1. Who is the author of the book from which the extract is taken? What do you know about him?

The analysed extract is taken from the book by the Scottish novelist Campbell Nairne entitled “One Stair Up”. Speaking about the author, we can say that he isn’t so well-known in English literature. As a matter of fact, he wrote only two books “One Stair Up” and “Stony Ground”. The book “One Stair Up” deals with the life of an Edinburgh working-class family and is characterised by realism, a fine style and a keen sense of humour.

2. What is the extract about?

The extract under analysis tells a story of two young people – Rosa and Andrew – going to see a comedy film. Apparently, this is not their first visit to the cinema together, and in this joint undertaking their characters manifest themselves quite clearly. The visit begins on a happy note, but by the end of it the attitude of Rosa to Andrew begins to change.

3. What is the composition of the extract? What type of narration does it represent?

From the point of view of its composition the extract consists of several parts: exposition, plot development, climax, denouement. Mostly they are told from the author’s viewpoint, so we can define the type of narration as author’s narrative. At the same time, throughout the text we can observe short in-sets of interior speech, represented speech and dialogue. Their use is not accidental, as it serves to better describe the events and reflects the various shades of the characters’ attitude to each other.

4. Give a general characteristic of the vocabulary of the extract. Give examples of colloquial and literary words.

As far as the vocabulary is concerned, it is mostly neutral. Still, the text contains a few bookish words and phrases, used principally in descriptions, for example, “sink into voluptuous stillness”, “surveyed”, “obscurity” and colloquialisms — “gee, baby, you’re a swell kid” (American); “cos” (because), “hot stuff” and the dialect word “och” indicating that the scene is laid in the north of Britain.

5. Analyse in detail every part of the extract, point out the stylistic devices you have observed and say who purposes they serve.

As it has already been mentioned, the extract may be divided into logical parts. The first part – the exposition – is a description of Andrew and Rosa’s arrival at the

cinema. It may be entitled "Rosa and Andrew arrive at the cinema". It consists of structurally long, syntactically complicated sentences, with clauses connected both syndetically and asyndetically. The long sentences produce an effect of measured rhythm, the homogeneous members (as in the sentence "Back in this dim region of luxury...") introduce a note of refinement and solemnity. A similar effect is also created by the use of metaphors ("soft whirring of fans; to sink into stillness; the girl hopped") and a simile ("yielded like springing turf"), as well as a few image-bearing epithets ("rich carpet; dim region; a trim girl; said huskily; hot darkness).

The second part may be entitled "Rosa and Andrew are seated". It's a combination of author's narrative and direct speech. This part consists mostly of short simple sentences and has some elliptical constructions and inversions typical of informal colloquial speech: "This a comedy?" "You see all right?" At the end of this part Andrew's thoughts are presented, so this is interior speech. It is also highly informal, and the use of syntactical inversion ("Nor would he even say...") and one-member sentences (e.g. "Nice and warm in a cinema") enhances the effect of informality. In this part we can also observe phonetical and graphical stylistic devices (" 'cause" because – graphon: the italicizing of the pronoun "they" bearing a logical stress).

The third part begins with the words "The film ended..." and may be entitled "Advertising a new film". The author uses various stylistic devices to better convey the atmosphere of a cinema house and the impression produced by it on the audience. The quickness and unexpectedness of the events is conveyed by frequent stylistic inversion ("Down swung a looped curtain", "Swiftly the light dimmed again"), by the asyndetic structure of the second sentence with parallel organisation. To enliven the narration the author widely uses metaphors ("stage apron", "palms leapt up", "a shower of small stars"), epithets ("flickering grey print", "pink radiance"), as well as other means of foregrounding: onomatopoeia ("the curtain rattled tack"), irony (A drapped girl...), hyperbole ("one of these expanded...") which show the suspense created by the film advertisement.

The second part of this long paragraph describes how film advertisers try to make film-goers see the new film. The new movie is presented to the best advantage and various stylistic devices help the reader see the merits of the new film. Here we can observe the anaphoric repetition of the pronouns "it" and "you", hyperboles ("it drew tears...", "It sent thrills") and a great number of very vivid, image-bearing epithets ("rapid-fire drama", "heart-searing tale", "thrill-thirsty young bloods"). Besides, a metaphor is used ("The film plucks the heart-strings"). All these devices are used in convergence and create a terse, invigorating effect. Especially unexpected against this emotional background is Andrew's indifferent remark about the film – "Not much good, I expect" serving as an anticlimax to the preceding words.

The fourth part of the extract describes the plot and content of the film and may be entitled “The main film show”. The use of the personal pronoun “you” shows that the events are depicted through Andrew’s eyes. The picture is very dynamic, which is shown by the wide use of verbs (“fumbled, squeezed, staggered”, etc.). The extract bears a colloquial colouring and abounds in special colloquial words and phrases (“that fat man”, “chap”, “a mix-up”, “that kind of thing”, etc.). Its syntax is also informal, which is shown by the break (“that fat man with the beard – you had to laugh”), nominative sentences (“Custards all over the place”, “Oh, yes, a stick of dynamite”), the use of emotional interjections (“Oh”, “haha”). Broadly speaking, the whole of this part may be considered as an example of interior speech.

Finally, the fifth part of the extract. It is mixed in character and features represented inner speech (Rosa’s thoughts) and dialogue together with the author’s narrative. Its colloquial vocabulary and syntax are contrasted with the sentence “She tried hard...” which characterises Rosa as a sympathetic person, who doesn’t want to hurt her companion’s feelings.

6. Give your observations about the peculiarities of the author’s style of writing, speak on the message of the whole extract.

The author is a real master of the belles-lettres style, which is remarkable for its vividness, clarity, dynamism and precision. Elaborate descriptions are combined with rapid-moving dialogues, all of which sparkle with power and a sense of humour; various stylistic devices help the author to unfold the message and bring the reader over to his vision of the events described.

Judging from the careful analysis of the linguistic expressive means and stylistic devices, we can say that the message consists in the author’s intention to throw light on the inner worlds of Andrew and Rosa through their reactions to the film show. Thus, Andrew is perceived by the reader as a common, unsophisticated fellow, who is anxious to please his girlfriend and goes out of his way to live up to her expectations. Though plain in appearance, he is very generous, warm-hearted and considerate. On the contrary, Rosa is depicted as a snob, who accepts Andrew’s invitation to the picture out of pity for him and because of her desire to be seen in public, even with such a simpleton as Andrew. Already at this stage in their relations a conflict is growing, which is likely to culminate in their break-up in future.

SEMINAR 9

THEME: Stylistic interpretation of a narrative text

Points for Discussion

1. What are the basic categories of the text?
2. What is the composition of a narrative text?
3. What functional style do narrative texts belong to? What are its peculiarities?

Recommended Literature

Compulsory

1. Жуковська В.В. Основи теорії та практики стилістики англійської мови: Навчальний посібник. Житомир: Вид-во ЖДУ ім. І. Франка, 2010.
2. Лотоцька К. Стилiстика англiйської мови. Львiв: Видавничий центр ЛНУ iменi Iвана Франка, 2008.
3. Трибуханчик А.М. Курс стилістики англійської мови. Ніжин, 2006.

Optional

1. Валігура О.Р., Борецька О.Ю. Стилiстика англiйської мови A Guide to English Stylistics. Тернопiль: Лiбра Терра, 2009.
2. Єфімов Л.П., Ясінецька О.А. Стилiстика англiйської мови i дискурсивний аналіз. Навчально-методичний посiбник. Вiнниця: Нова книга, 2011.
3. Коляса О. В. Тематичний словник стилістичних термінів англійської мови. Дрогобич: ДДУ імені Івана Франка, 2016.
4. Леднік О.С. Когезія та когерентність як категорії зв'язного тексту. 2010. Режим доступу: <https://enpuir.npu.edu.ua/handle/123456789/15909>
5. Matkovska H. Linguistic devices of developing text formal integrity. Accessed at https://www.researchgate.net/publication/326270236_LINGUISTIC_DEVICES_OF_DEVELOPING_TEXT_FORMAL_INTEGRITY
6. Wales K.A. Dictionary of Stylistics. 3rd ed. New York: Routledge, 2011.

Practice Assignment

Prepare stylistic interpretation of the short story suggested by the teacher. Use the guide on pp. 62-63 to help you.

SEMINAR 10

THEME: Stylistic interpretation of a public speech

Points for Discussion

1. What are the basic categories of the text?
2. What is the composition of an oratory speech?
3. What functional style do oratory speeches belong to? What are its peculiarities?

Recommended Literature

Compulsory

1. Жуковська В.В. Основи теорії та практики стилістики англійської мови: Навчальний посібник. Житомир: Вид-во ЖДУ ім. І. Франка, 2010.
2. Лотоцька К. Стилiстика англiйської мови. Львiв: Видавничий центр ЛНУ iменi Iвана Франка, 2008.
3. Трибуханчик А.М. Курс стилістики англійської мови. Ніжин, 2006.

Optional

1. Валігура О.Р., Борецька О.Ю. Стилiстика англiйської мови A Guide to English Stylistics. Тернопiль: Лiбра Терра, 2009.
2. Єфімов Л.П., Ясінецька О.А. Стилiстика англiйської мови i дискурсивний аналіз. Навчально-методичний посiбник. Вiнниця: Нова книга, 2011.
3. Коляса О. В. Тематичний словник стилістичних термінів англійської мови. Дрогобич: ДДУ імені Івана Франка, 2016.
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6. Wales K.A. Dictionary of Stylistics. 3rd ed. New York: Routledge, 2011.

Practice Assignment

Prepare stylistic interpretation of the public speech suggested by the teacher. Use the guide on pp. 62-63 to help you.

SEMINAR 11

THEME: Stylistic interpretation of a news text

Points for Discussion

1. What are the basic categories of the text?
2. What is the composition of a news text?
3. What functional style do news texts belong to? What are its peculiarities?

Recommended Literature

Compulsory

1. Жуковська В.В. Основи теорії та практики стилістики англійської мови: Навчальний посібник. Житомир: Вид-во ЖДУ ім. І. Франка, 2010.
2. Лотоцька К. Стилiстика англiйської мови. Львiв: Видавничий центр ЛНУ iменi Iвана Франка, 2008.
3. Талавіра Н.М. Функції прийменникових безартиклевих зворотів у композиції інформаційно-аналітичних статей англomовних журналів. Науковий вісник Чернівецького університету. Серія Германська філологія. 2024. Вип. 692–693. С. 256-259.
4. Трибуханчик А.М. Курс стилістики англійської мови. Ніжин, 2006.

Optional

1. Валігура О.Р., Борецька О.Ю. Стилiстика англiйської мови A Guide to English Stylistics. Тернопiль: Лiбра Терра, 2009.
2. Єфімов Л.П., Ясінецька О.А. Стилiстика англiйської мови i дискурсивний аналіз. Навчально-методичний посiбник. Вiнниця: Нова книга, 2011.
3. Коляса О. В. Тематичний словник стилістичних термінів англійської мови. Дрогобич: ДДУ імені Івана Франка, 2016.
4. Леднік О.С. Когезія та когерентність як категорії зв'язного тексту. 2010. Режим доступу: <https://enpuir.npu.edu.ua/handle/123456789/15909>
5. Талавіра Н.М. Еволюція новинного дискурсу: від глашатаїв до блогерів. Закарпатські філологічні студії. 2023. № 30. С. 110-115. <https://doi.org/10.32782/tps2663-4880/2023.30.20>
6. Matkowska H. Linguistic devices of developing text formal integrity. Accessed at https://www.researchgate.net/publication/326270236_LINGUISTIC_DEVICES_OF_DEVELOPING_TEXT_FORMAL_INTEGRITY
7. Wales K.A. Dictionary of Stylistics. 3rd ed. New York: Routledge, 2011.

Practice Assignment

Prepare stylistic interpretation of the news text suggested by the teacher. Use the guide on pp. 62-63 to help you.

SEMINAR 12

THEME: Stylistic interpretation of a feature article

Points for Discussion

1. What are the basic categories of the text?
2. What is the composition of a feature article?
3. What functional style do feature articles belong to? What are its peculiarities?

Recommended Literature

Compulsory

1. Жуковська В.В. Основи теорії та практики стилістики англійської мови: Навчальний посібник. Житомир: Вид-во ЖДУ ім. І. Франка, 2010.
2. Лотоцька К. Стилiстика англiйської мови. Львiв: Видавничий центр ЛНУ iменi Iвана Франка, 2008.
3. Трибуханчик А.М. Курс стилістики англійської мови. Ніжин, 2006.

Optional

1. Валігура О.Р., Борецька О.Ю. Стилiстика англiйської мови A Guide to English Stylistics. Тернопiль: Лiбра Терра, 2009.
2. Єфімов Л.П., Ясінецька О.А. Стилiстика англiйської мови i дискурсивний аналіз. Навчально-методичний посiбник. Вiнниця: Нова книга, 2011.
3. Коляса О. В. Тематичний словник стилістичних термінів англійської мови. Дрогобич: ДДУ імені Івана Франка, 2016.
4. Леднік О.С. Когезія та когерентність як категорії зв'язного тексту. 2010. Режим доступу: <https://enpuir.npu.edu.ua/handle/123456789/15909>
5. Талавіра Н.М. Еволюція новинного дискурсу: від глашатаїв до блогерів. Закарпатські філологічні студії. 2023. № 30. С. 110-115. <https://doi.org/10.32782/tps2663-4880/2023.30.20>
6. Matkowska H. Linguistic devices of developing text formal integrity. Accessed at https://www.researchgate.net/publication/326270236_LINGUISTIC_DEVICES_OF_DEVELOPING_TEXT_FORMAL_INTEGRITY
7. Wales K.A. Dictionary of Stylistics. 3rd ed. New York: Routledge, 2011.

Practice Assignment

Prepare stylistic interpretation of the feature article suggested by the teacher. Use the guide on pp. 62-63 to help you.

TEXTS FOR STYLISTIC ANALYSIS

I. SHORT STORIES

A TENT IN AGONY

Stephen Crane

Four men once came to a wet place in the roadless forest to fish. They pitched their tent fair upon the brow of a pine-clothed ridge of riven rocks whence a boulder could be made to crash through the brush and whirl past the trees to the lake below. On fragrant hemlock boughs they slept the sleep of unsuccessful fishermen, for upon the lake alternately the sun made them lazy and the rain made them wet. Finally, they ate the last bit of bacon and smoked and burned the last fearful and wonderful hoecake.

Immediately a little man volunteered to stay and hold the camp while the remaining three should go the Sullivan County miles to a farmhouse for supplies. They gazed at him dismally. "There's only one of you – the devil make a twin," they said in parting malediction, and disappeared down the hill in the known direction of a distant cabin. When it came night and the hemlocks began to sob, they had not returned. The little man sat close to his companion, the campfire, and encouraged it with logs. He puffed fiercely at a heavy built brier, and regarded a thousand shadows which were about to assault him. Suddenly he heard the approach of the unknown, crackling the twigs and rustling the dead leaves. The little man arose slowly to his feet, his clothes refused to fit his back, his pipe dropped from his mouth, his knees smote each other. "Hah!" he bellowed hoarsely in menace. A growl replied and a bear paced into the light of the fire. The little man supported himself upon a sapling and regarded his visitor.

The bear was evidently a veteran and a fighter, for the black of his coat had become tawny with age. There was confidence in his gait and arrogance in his small, twinkling eye. He rolled back his lips and disclosed his white teeth. The fire magnified the red of his mouth. The little man had never before confronted the terrible and he could not wrest it from his breast. "Hah!" he roared. The bear interpreted this as the challenge of a gladiator. He approached warily. As he came near, the boots of fear were suddenly upon the little man's feet. He cried out and then darted around the campfire. "Ho!" said the bear to himself, "this thing won't fight – it runs. Well, suppose I catch it." So, upon his features there fixed the animal look of going – somewhere. He started intensely around the campfire. The little man shrieked and ran furiously. Twice around they went.

The hand of heaven sometimes falls heavily upon the righteous. The bear gained.

In desperation the little man flew into the tent. The bear stopped and sniffed at the entrance. He scented the scent of many men. Finally, he ventured in.

The little man crouched in a distant corner. The bear advanced, creeping, his blood burning, his hair erect, his jowls dripping. The little man yelled and rustled clumsily under the flap at the end of the tent. The bear snarled awfully and made a jump and a grab at his disappearing game. The little man, now without the tent, felt a tremendous paw grab his coat tails. He squirmed and wriggled out of his coat like a schoolboy in the hands of an avenger. The bear bowled triumphantly and jerked the coat into the tent and took two bites, a punch and a hug before he, discovered his man was not in it. Then he grew not very angry, for a bear on a spree is not a black-haired pirate. He is merely a hoodlum. He lay down on his back, took the coat on his four paws and began to play uproariously with it. The most appalling, blood-curdling whoops and yells came to where the little man was crying in a treetop and froze his blood. He moaned a little speech meant for a prayer and clung convulsively to the bending branches. He gazed with tearful wistfulness at where his comrade, the campfire, was giving dying flickers and crackles. Finally, there was a roar from the tent which eclipsed all roars; a snarl which it seemed would shake the stolid silence of the mountain and cause it to shrug its granite shoulders. The little man quaked and shrivelled to a grip and a pair of eyes. In the glow of the embers, he saw the white tent quiver and fall with a crash. The bear's merry play had disturbed the center pole and brought a chaos of canvas upon his head.

Now the little man became the witness of a mighty scene. The tent began to flounder. It took flopping strides in the direction of the lake. Marvellous sounds came from within – rips and tears, and great groans and pants. The little man went into giggling hysterics.

The entangled monster failed to extricate himself before he had walloped the tent frenziedly to the edge of the mountain. So it came to pass that three men, clambering up the hill with bundles and baskets, saw their tent approaching. It seemed to them like a white-robed phantom pursued by hornets. Its moans riffled the hemlock twigs.

The three men dropped their bundles and scurried to one side, their eyes gleaming with fear. The canvas avalanche swept past them. They leaned, faint and dumb, against trees and listened, their blood stagnant. Below them it struck the base of a great pine tree, where it writhed and struggled. The three watched its convolutions a moment and then started terrifically for the top of the hill. As they disappeared, the bear cut loose with a mighty effort. He cast one dishevelled and agonized look at the white thing, and then started wildly for the inner recesses of the forest.

The three fear-stricken individuals ran to the rebuilt fire. The little man reposed by it calmly smoking. They sprang at him and overwhelmed him with interrogations. He contemplated darkness and took a long, pompous puff. "There's only one of me – and the devil made a twin," he said.

THE STORY OF AN HOUR

Kate Chopin

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself, she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.

She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will – as powerless as her two white slender hands would have been. When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under the breath: "free, free, free!" The vacant stare and the look of terror that had followed

it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial. She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him – sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

“Free! Body and soul free!” she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. “Louise, open the door! I beg; open the door – you will make yourself ill. What are you doing, Louise? For heaven’s sake open the door.”

“Go away. I am not making myself ill.” No; she was drinking in a very elixir of life through that open window.

Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister’s importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister’s waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

Someone was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine’s piercing cry; at Richards’ quick motion to screen him from the view of his wife.

When the doctors came, they said she had died of heart disease – of the joy that kills.

SIMMERING

Margaret Atwood

It started in the backyards. At first the men concentrated on heat and smoke, and on dangerous thrusts with long forks. Their wives gave them aprons in railroad stripes, with slogans on the front – Hot Stuff, The Boss – to spur them on. Then it began to get all mixed up with who should do the dishes, and you can't fall back on paper plates forever, and around that time the wives got tired of making butterscotch brownies and jello salads with grated carrots and baby marshmallows in them and wanted to make money instead, and one thing led to another. The wives said that there were only twenty-four hours in a day; and the men, who in that century were still priding themselves on their rationality, had to agree that this was so.

For a while they worked it out that the men were in charge of the more masculine kinds of food: roasts, chops, steaks, dead chickens and ducks, gizzards, hearts, anything that had obviously been killed, that had visibly bled. The wives did the other things, the glazed parsnips and the prune whip, anything that flowered or fruited or was soft and gooey in the middle. That was all right for about a decade. Everyone praised the men to keep them going, and the wives, sneaking out of the houses in the mornings with their squeaky new briefcases, clutching their bus tickets because the men needed the station wagons to bring home the carcasses, felt they had got away with something.

But time is not static, and the men refused to stay put. They could not be kept isolated in their individual kitchens, kitchens into which the wives were allowed less and less frequently because, the men said, they did not sharpen the knives properly, if at all. The men began to acquire kitchen machines, which they would spend the weekends taking apart and oiling. There were a few accidents at first, a few lost fingers and ends of noses, but the men soon got the hang of it and branched out into other areas: automatic nutmeg graters, electric gadgets for taking the lids off jars. At cocktail parties they would gather in groups at one end of the room, exchanging private recipes and cooking yarns, tales of soufflés daringly saved at the last minute, pears flambées which had gone out of control and had to be fought to a standstill. Some of these stories had risqué phrases in them, such as chicken breasts. Indeed, sexual metaphor was changing: bowls and forks became prominent, and eggbeater, pressure cooker and turkey baster became words which only the most daring young women, the kind who thought it was a kick to butter their own toast, would venture to pronounce in mixed company. Men who could not cook very well hung about the edges of these groups, afraid to say much, admiring the older and more experienced ones, wishing they could be like them.

Soon after that, the men resigned from their jobs in large numbers so they could spend more time in the kitchen. The magazines said it was a modern trend. The wives were all driven off to work, whether they wanted to or not: someone had to make the

money, and of course they did not want their husbands' masculinity to be threatened. A man's status in the community was now displayed by the length of his carving knives, by how many of them he had and how sharp he kept them, and by whether they were plain or ornamented with gold and precious jewels.

Exclusive clubs and secret societies sprang up. Men meeting for the first time would now exchange special handshakes – the Béchamel twist, the chocolate mousse double grip – to show that they had been initiated. It was pointed out to the women, who by this time did not go into the kitchens at all on pain of being thought unfeminine, that chef after all means chief and that Mixmasters were common but no one had ever heard of a Mixmistress. Psychological articles began to appear in the magazines on the origin of women's kitchen envy and how it could be cured. Amputation of the tip of the tongue was recommended, and, as you know, became a widespread practice in the more advanced nations. If Nature had meant women to cook, it was said, God would have made carving knives round and with holes in them.

This is history. But it is not a history familiar to many people. It exists only in the few archival collections that have not yet been destroyed, and in manuscripts like this one, passed from woman to woman, usually at night, copied out by hand or memorized. It is subversive of me even to write these words. I am doing so, at the risk of my own personal freedom, because now, after so many centuries of stagnation, there are signs that hope and therefore change have once more become possible.

The women in their pinstripe suits, exiled to the living rooms where they dutifully sip the glasses of port brought out to them by the men, used to sit uneasily, silently, listening to the loud bursts of male and somehow derisive laughter from behind the closed kitchen doors. But they have begun whispering to each other. When they are with those they trust, they tell of a time long ago, lost in the fogs of legend, hinted at in packets of letters found in attic trunks and in the cryptic frescoes on abandoned temple walls, when women too were allowed to participate in the ritual which now embodies the deepest religious convictions of our society: the transformation of the consecrated flour into the holy bread. At night they dream, long clandestine dreams, confused and obscured by shadows. They dream of plunging their hands into the earth, which is red as blood and soft, which is milky and warm. They dream that the earth gathers itself under their hands, swells, changes its form, flowers into a thousand shapes, for them too, for them once more. They dream of apples; they dream of the creation of the world; they dream of freedom.

THE OTHER WIFE

Collete

“TABLE FOR TWO? This way, Monsieur, Madame, there is still a table next to the window, if Madame and Monsieur would like a view of the bay.”

Alice followed the maitre d’.

“Oh, yes. Come on, Marc, it’ll be like having lunch on a boat on the water...”

Her husband caught her by passing his arm under hers. “We’ll be more comfortable over there.”

“There? In the middle of all those people? I’d much rather ...”

“Alice, please.”

He tightened his grip in such a meaningful way that she turned around. “What’s the matter?”

“Shh...” he said softly, looking at her intently, and led her toward the table in the middle.

“What is it, Marc?”

“I’ll tell you, darling. Let me order lunch first. Would you like the shrimp? Or the eggs in aspic?”

“Whatever you like, you know that.”

They smiled at one another, wasting the precious time of an over-worked maitre d’, stricken with a kind of nervous dance, who was standing next to them, perspiring.

“The shrimp,” said Marc. “Then the eggs and bacon. And the cold chicken with a romaine salad. *Fromage blanc*? The house specialty? We’ll go with the specialty. Two strong coffees. My chauffeur will be having lunch also, we’ll be leaving again at two o’clock. Some cider? No, I don’t trust it... Dry champagne.”

He sighed as if he had just moved an armoire, gazed at the colorless midday sea, at the pearly white sky, then at his wife, whom he found lovely in her little Mercury hat with its large, hanging veil.

“You’re looking well, darling. And all this blue water makes your eyes look green, imagine that! And you’ve put on weight since you’ve been traveling... It’s nice up to a point, but only up to a point!”

Her firm, round breasts rose proudly as she leaned over the table.

“Why did you keep me from taking that place next to the window?”

Marc Seguy never considered lying. “Because you were about to sit next to someone I know.”

“Someone I don’t know?”

“My ex-wife.”

She couldn’t think of anything to say and opened her blue eyes wider.

“So what, darling? It’ll happen again. It’s not important.”

The words came back to Alice and she asked, in order, the inevitable questions. “Did she see you? Could she see that you saw her? Will you point her out to me?”

“Don’t look now, please, she must be watching us... The lady with brown hair, no hat, she must be staying in this hotel. By herself, behind those children in red...”

“Yes, I see.”

Hidden behind some broad-brimmed beach hats, Alice was able to look at the woman who, fifteen months ago, had still been her husband’s wife.

“Incompatibility,” Marc said. “Oh, I mean... total incompatibility! We divorced like well-bred people, almost like friends, quietly, quickly. And then I fell in love with you, and you really wanted to be happy with me. How lucky we are that our happiness doesn’t involve any guilty parties or victims!”

The woman in white, whose smooth, lustrous hair reflected the light from the sea in azure patches, was smoking a cigarette with her eyes half closed. Alice turned back toward her husband, took some shrimp and butter, and ate calmly. After a moment’s silence she asked: “Why didn’t you ever tell me that she had blue eyes, too?”

“Well, I never thought about it!”

He kissed the hand she was extending toward the bread basket and she blushed with pleasure. Dusky and ample, she might have seemed somewhat coarse, but the changeable blue of her eyes and her wavy, golden hair made her look like a frail and sentimental blonde. She vowed overwhelming gratitude to her husband. Immodest without knowing it, everything about her bore the overly conspicuous marks of extreme happiness.

They ate and drank heartily, and each thought the other had forgotten the woman in white. Now and then, however, Alice laughed too loudly, and Marc was careful about his posture, holding his shoulders back, his head up. They waited quite a long time for their coffee, in silence. An incandescent river, the straggled reflection of the invisible sun overhead, shifted slowly across the sea and shone with a blinding brilliance.

“She’s still there, you know,” Alice whispered.

“Is she making you uncomfortable? Would you like to have coffee somewhere else?”

“No, not at all! She’s the one who must be uncomfortable! Besides, she doesn’t exactly seem to be having a wild time, if you could see her...”

“I don’t have to. I know that look of hers.”

“Oh, was she like that?”

He exhaled his cigarette smoke through his nostrils and knitted his eyebrows. “Like that? No. To tell you honestly, she wasn’t happy with me.”

“Oh, really now!”

“The way you indulge me is so charming, darling... It’s crazy... You’re an angel... You love me... I’m so proud when I see those eyes of yours. Yes, those eyes... She... I just didn’t know how to make her happy, that’s all. I didn’t know how.”

“She’s just difficult!”

Alice fanned herself irritably, and cast brief glances at the woman in white, who was smoking, her head resting against the back of the cane chair, her eyes closed with an air of satisfied lassitude.

Marc shrugged his shoulders modestly.

“That’s the right word,” he admitted. “What can you do? You have to feel sorry for people who are never satisfied. But we’re satisfied... Aren’t we, darling?”

She did not answer. She was looking furtively, and closely, at her husband’s face, ruddy and regular; at his thick hair, threaded here and there with white silk; at his short, well-cared-for hands; and doubtful for the first time, she asked herself, “What more did she want from him?”

And as they were leaving, while Marc was paying the bill and asking for the chauffeur and about the route, she kept looking, with envy and curiosity, at the woman in white, this dissatisfied, this difficult, this superior...

THE SECRET LIFE OF WALTER MITTY

James Thurber

“WE’RE going through!” The Commander’s voice was like thin ice breaking. He wore his full dress uniform, with the heavily braided white cap pulled down rakishly over one cold gray eye. “We can’t make it, sir. It’s spoiling for a hurricane, if you ask me.” “I’m not asking you, Lieutenant Berg,” said the Commander. “Throw on the power lights! Rev her up to 8500! We’re going through!” The pounding of the cylinders increased: ta-pocketa-pocketa-pocketa-pocketa-pocketa. The Commander stared at the ice forming on the pilot window. He walked over and twisted a row of complicated dials. “Switch on No. 8 auxiliary!” he shouted. “Switch on No. 8 auxiliary!” repeated Lieutenant Berg. “Full strength in No. 3 turret!” shouted the Commander. “Full strength in No. 3 turret!” The crew, bending to their various tasks in the huge, hurtling eight-engined Navy hydroplane, looked at each other and grinned. “The Old Man’ll get us through,” they said to one another. “The Old Man ain’t afraid of hell!”. . .

“Not so fast! You’re driving too fast!” said Mrs. Mitty. “What are you driving so fast for?”

“Hmm?” said Walter Mitty. He looked at his wife, in the seat beside him, with shocked astonishment. She seemed grossly unfamiliar, like a strange woman who had yelled at him in a crowd. “You were up to fifty-five,” she said. “You know I don’t like to go more than forty. You were up to fifty-five.” Walter Mitty drove on toward Waterbury in silence, the roaring of the SN202 through the worst storm in twenty years of Navy flying fading in the remote, intimate airways of his mind. “You’re tensed up again,” said Mrs. Mitty. “It’s one of your days. I wish you’d let Dr. Renshaw look you over.”

Walter Mitty stopped the car in front of the building where his wife went to have her hair done. “Remember to get those overshoes while I’m having my hair done,” she said. “I don’t need overshoes,” said Mitty. She put her mirror back into her bag. “We’ve been all through that,” she said, getting out of the car. “You’re not a young man any longer.” He raced the engine a little. “Why don’t you wear your gloves? Have you lost your gloves?” Walter Mitty reached in a pocket and brought out the gloves. He put them on, but after she had turned and gone into the building and he had driven on to a red light, he took them off again. “Pick it up, brother!” snapped a cop as the light changed, and Mitty hastily pulled on his gloves and lurched ahead. He drove around the streets aimlessly for a time, and then he drove past the hospital on his way to the parking lot.

. . . “It’s the millionaire banker, Wellington McMillan,” said the pretty nurse. “Yes?” said Walter Mitty, removing his gloves slowly. “Who has the case?” “Dr. Renshaw and Dr. Benbow, but there are two specialists here, Dr. Remington from New York and Dr. Pritchard-Mitford from London. He flew over.” A door opened down a long, cool corridor and Dr. Renshaw came out. He looked distraught and haggard. “Hello,

Mitty,” he said. “We’re having the devil’s own time with McMillan, the millionaire banker and close personal friend of Roosevelt. Obstreosis of the ductal tract. Tertiary. Wish you’d take a look at him.” “Glad to,” said Mitty.

In the operating room there were whispered introductions: “Dr. Remington, Dr. Mitty. Dr. Pritchard-Mitford, Dr. Mitty.” “I’ve read your book on streptothricosis,” said Pritchard-Mitford, shaking hands. “A brilliant performance, sir.” “Thank you,” said Walter Mitty. “Didn’t know you were in the States, Mitty,” grumbled Remington. “Coals to Newcastle, bringing Mitford and me up here for a tertiary.” “You are very kind,” said Mitty. A huge, complicated machine, connected to the operating table, with many tubes and wires, began at this moment to go pocketa-pocketapocketa. “The new anesthetizer is giving away!” shouted an intern. “There is no one in the East who knows how to fix it!” “Quiet, man!” said Mitty, in a low, cool voice. He sprang to the machine, which was now going pocketa-pocketa-queep-pocketa-queep. He began fingering delicately a row of glistening dials. “Give me a fountain pen!” he snapped. Someone handed him a fountain pen. He pulled a faulty piston out of the machine and inserted the pen in its place. “That will hold for ten minutes,” he said. “Get on with the operation.” A nurse hurried over and whispered to Renshaw, and Mitty saw the man turn pale. “Coreopsis has set in,” said Renshaw nervously. “If you would take over, Mitty?” Mitty looked at him and at the craven figure of Benbow, who drank, and at the grave, uncertain faces of the two great specialists. “If you wish,” he said. They slipped a white gown on him, he adjusted a mask and drew on thin gloves; nurses handed him shining . . .

“Back it up, Mac!! Look out for that Buick!” Walter Mitty jammed on the brakes. “Wrong lane, Mac,” said the parking-lot attendant, looking at Mitty closely. “Gee. Yeh,” muttered Mitty. He began cautiously to back out of the lane marked “Exit Only.” “Leave her sit there,” said the attendant. “I’ll put her away.” Mitty got out of the car. “Hey, better leave the key.” “Oh,” said Mitty, handing the man the ignition key. The attendant vaulted into the car, backed it up with insolent skill, and put it where it belonged.

They’re so damn cocky, thought Walter Mitty, walking along Main Street; they think they know everything. Once he had tried to take his chains off, outside New Milford, and he had got them wound around the axles. A man had had to come out in a wrecking car and unwind them, a young, grinning garageman. Since then Mrs. Mitty always made him drive to a garage to have the chains taken off. The next time, he thought, I’ll wear my right arm in a sling; they won’t grin at me then. I’ll have my right arm in a sling and they’ll see I couldn’t possibly take the chains off myself. He kicked at the slush on the sidewalk. “Overshoes,” he said to himself, and he began looking for a shoe store.

When he came out into the street again, with the overshoes in a box under his arm, Walter Mitty began to wonder what the other thing was his wife had told him to get. She had told him, twice before they set out from their house for Waterbury. In a way he hated these weekly trips to town – he was always getting something wrong. Kleenex, he thought,

Squibb's, razor blades? No. Tooth paste, toothbrush, bicarbonate, Carborundum, initiative and referendum? He gave it up. But she would remember it. "Where's the what's-its-name?" she would ask. "Don't tell me you forgot the what's-its-name." A newsboy went by shouting something about the Waterbury trial.

. . . "Perhaps this will refresh your memory." The District Attorney suddenly thrust a heavy automatic at the quiet figure on the witness stand. "Have you ever seen this before?" Walter Mitty took the gun and examined it expertly. "This is my Webley-Vickers 50.80," he said calmly. An excited buzz ran around the courtroom. The Judge rapped for order. "You are a crack shot with any sort of firearms, I believe?" said the District Attorney, insinuatingly. "Objection!" shouted Mitty's attorney. "We have shown that the defendant could not have fired the shot. We have shown that he wore his right arm in a sling on the night of the fourteenth of July." Walter Mitty raised his hand briefly and the bickering attorneys were stilled. "With any known make of gun," he said evenly, "I could have killed Gregory Fitzhurst at three hundred feet with my left hand." Pandemonium broke loose in the courtroom. A woman's scream rose above the bedlam and suddenly a lovely, dark-haired girl was in Walter Mitty's arms. The District Attorney struck at her savagely. Without rising from his chair, Mitty let the man have it on the point of the chin. "You miserable cur!" . . .

"Puppy biscuit," said Walter Mitty. He stopped walking and the buildings of Waterbury rose up out of the misty courtroom and surrounded him again. A woman who was passing laughed. "He said 'Puppy biscuit,'" she said to her companion. "That man said 'Puppy biscuit' to himself." Walter Mitty hurried on. He went into an A. & P., not the first one he came to but a smaller one farther up the street. "I want some biscuit for small, young dogs," he said to the clerk. "Any special brand, sir?" The greatest pistol shot in the world thought a moment. "It says 'Puppies Bark for It' on the box," said Walter Mitty.

His wife would be through at the hairdresser's in fifteen minutes' Mitty saw in looking at his watch, unless they had trouble drying it; sometimes they had trouble drying it. She didn't like to get to the hotel first, she would want him to be there waiting for her as usual. He found a big leather chair in the lobby, facing a window, and he put the overshoes and the puppy biscuit on the floor beside it. He picked up an old copy of *Liberty* and sank down into the chair. "Can Germany Conquer the World Through the Air?" Walter Mitty looked at the pictures of bombing planes and of ruined streets.

. . . "The cannonading has got the wind up in young Raleigh, sir," said the sergeant. Captain Mitty looked up at him through tousled hair. "Get him to bed," he said wearily, "with the others. I'll fly alone." "But you can't, sir," said the sergeant anxiously. "It takes two men to handle that bomber and the Archies are pounding hell out of the air. Von Richtman's circus is between here and Saulier." "Somebody's got to get that ammunition dump," said Mitty. "I'm going over. Spot of brandy?" He poured a drink for the sergeant

and one for himself. War thundered and whined around the dugout and battered at the door. There was a rending of wood and splinters flew through the room. "A bit of a near thing," said Captain Mitty carelessly. "The box barrage is closing in," said the sergeant. "We only live once, Sergeant," said Mitty, with his faint, fleeting smile. "Or do we?" He poured another brandy and tossed it off. "I never see a man could hold his brandy like you, sir," said the sergeant. "Begging your pardon, sir." Captain Mitty stood up and strapped on his huge Webley-Vickers automatic. "It's forty kilometers through hell, sir," said the sergeant. Mitty finished one last brandy. "After all," he said softly, "what isn't?" The pounding of the cannon increased; there was the rat-tat-tatting of machine guns, and from somewhere came the menacing pocketa-pocketa-pocketa of the new flame-throwers. Walter Mitty walked to the door of the dugout humming "Aupres de Ma Blonde." He turned and waved to the sergeant. "Cheerio!" he said. . . .

Something struck his shoulder. "I've been looking all over this hotel for you," said Mrs. Mitty. "Why do you have to hide in this old chair? How did you expect me to find you?" "Things close in," said Walter Mitty vaguely. "What?" Mrs. Mitty said. "Did you get the what's-its-name? The puppy biscuit? What's in that box?" "Overshoes," said Mitty. "Couldn't you have put them on in the store?" "I was thinking," said Walter Mitty. "Does it ever occur to you that I am sometimes thinking?" She looked at him. "I'm going to take your temperature when I get you home," she said.

They went out through the revolving doors that made a faintly derisive whistling sound when you pushed them. It was two blocks to the parking lot. At the drugstore on the corner she said, "Wait here for me. I forgot something. I won't be a minute." She was more than a minute. Walter Mitty lighted a cigarette. It began to rain, rain with sleet in it. He stood up against the wall of the drugstore, smoking. . . . He put his shoulders back and his heels together. "To hell with the handkerchief," said Walter Mitty scornfully. He took one last drag on his cigarette and snapped it away. Then, with that faint, fleeting smile playing about his lips, he faced the firing squad; erect and motionless, proud and disdainful, Walter Mitty the Undefeated, inscrutable to the last.

II. POEMS
SONNET 130

William Shakespeare

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.

SONNET 60

William Shakespeare

Like as the waves make towards the pebb'l'd shore,
So do our minutes hasten to their end;
Each changing place with that which goes before,
In sequent toil all forwards do contend.
Nativity, once in the main of light,
Crawls to maturity, wherewith being crown'd,
Crooked eclipses 'gainst his glory fight,
And Time that gave doth now his gift confound.
Time doth transfix the flourish set on youth
And delves the parallels in beauty's brow,
Feeds on the rarities of nature's truth,
And nothing stands but for his scythe to mow:
And yet to times in hope my verse shall stand,
Praising thy worth, despite his cruel hand.

“HOPE” IS THE THING WITH FEATHERS

Emily Dickinson

“Hope” is the thing with feathers –
That perches in the soul –
And sings the tune without the words –
And never stops – at all –

And sweetest – in the Gale – is heard –
And sore must be the storm –
That could abash the little Bird
That kept so many warm –

I’ve heard it in the chilliest land –
And on the strangest Sea –
Yet – never – in Extremity,
It asked a crumb – of me.

WEBCAM THE WORLD

Heather McHugh

Get all of it. set up the shots
at every angle; run them online
24-7. Get beautiful stuff (like
scenery and greenery and style)
and get the ugliness (like cruelty
and quackery and rue). there’s nothing
unastonishing – but get that, too. We have
to save it all, now that we can, and while.
Do close-ups with electron microscopes
and vaster pans with planetcams.
it may be getting close
to our last chance –
how many
millipedes or elephants are left?
How many minutes for mind-blinded men?
Use every lens you can – get Dubliners
in fisticuffs, the last Beijinger with
an abacus, the boy in Addis Abada who feeds
the starving dog. And don’t forget the cows
in neck-irons, when barns begin

to burn. the rollickers at clubs,
the frolickers at forage – take it all,
the space you need: it's curved. Let
mileage be footage, let year be light. Get
goggles for the hermitage, and shades for whorage. Don't be boggled
by totality: we're here to save the world without exception. it will serve
as its own storage.

III. PUBLIC SPEECHES

FOURTH INAUGURAL ADDRESS OF FRANKLIN D. ROOSEVELT

January 20, 1945

Mr. Chief Justice, Mr. Vice President, my friends, you will understand and, I believe, agree with my wish that the form of this inauguration be simple and its words brief.

We Americans of today, together with our allies, are passing through a period of supreme test. It is a test of our courage – of our resolve – of our wisdom – our essential democracy.

If we meet that test – successfully and honorably – we shall perform a service of historic importance which men and women and children will honor throughout all time.

As I stand here today, having taken the solemn oath of office in the presence of my fellow countrymen – in the presence of our God – I know that it is America's purpose that we shall not fail.

In the days and in the years that are to come we shall work for a just and honorable peace, a durable peace, as today we work and fight for total victory in war.

We can and we will achieve such a peace.

We shall strive for perfection. We shall not achieve it immediately – but we still shall strive. We may make mistakes – but they must never be mistakes which result from faintness of heart or abandonment of moral principle.

I remember that my old schoolmaster, Dr. Peabody, said, in days that seemed to us then to be secure and untroubled: "Things in life will not always run smoothly. Sometimes we will be rising toward the heights – then all will seem to reverse itself and start downward. The great fact to remember is that the trend of civilization itself is forever upward; that a line drawn through the middle of the peaks and the valleys of the centuries always has an upward trend."

Our Constitution of 1787 was not a perfect instrument; it is not perfect yet. But it provided a firm base upon which all manner of men, of all races and colors and creeds, could build our solid structure of democracy.

And so today, in this year of war, 1945, we have learned lessons at a fearful cost – and we shall profit by them.

We have learned that we cannot live alone, at peace; that our own well-being is dependent on the well-being of other nations far away. We have learned that we must live as men, not as ostriches, nor as dogs in the manger.

We have learned to be citizens of the world, members of the human community.

We have learned the simple truth, as Emerson said, that “The only way to have a friend is to be one.” We can gain no lasting peace if we approach it with suspicion and mistrust or with fear.

We can gain it only if we proceed with the understanding, the confidence, and the courage which flow from conviction.

The Almighty God has blessed our land in many ways. He has given our people stout hearts and strong arms with which to strike mighty blows for freedom and truth. He has given to our country a faith which has become the hope of all peoples in an anguished world.

So, we pray to Him now for the vision to see our way clearly – to see the way that leads to a better life for ourselves and for all our fellow men – to the achievement of His will to peace on earth.

KING CHARLES'S CHRISTMAS MESSAGE

December 25, 2022

I am standing here in this exquisite Chapel of St George at Windsor Castle, so close to where my beloved mother, the late Queen, is laid to rest with my dear father.

I am reminded of the deeply touching letters, cards and messages which so many of you have sent my wife and myself and I cannot thank you enough for the love and sympathy you have shown our whole family.

Christmas is a particularly poignant time for all of us who have lost loved ones. We feel their absence at every familiar turn of the season and remember them in each cherished tradition.

In the much-loved carol O Little Town Of Bethlehem we sing of how “in thy dark streets shineth the everlasting light”.

My mother's belief in the power of that light was an essential part of her faith in God, but also her faith in people and it is one which I share with my whole heart.

It is a belief in the extraordinary ability of each person to touch, with goodness and compassion, the lives of others, and to shine a light in the world around them.

This is the essence of our community and the very foundation of our society.

We see it in the selfless dedication of our armed forces and emergency services who work tirelessly to keep us all safe, and who performed so magnificently as we mourned the passing of our late Queen.

We see it in our health and social care professionals, our teachers and indeed all those working in public service, whose skill and commitment are at the heart of our communities.

And at this time of great anxiety and hardship, be it for those around the world facing conflict, famine or natural disaster, or for those at home finding ways to pay their bills and keep their families fed and warm, we see it in the humanity of people throughout our nations and the Commonwealth who so readily respond to the plight of others.

I particularly want to pay tribute to all those wonderfully kind people who so generously give food or donations, or that most precious commodity of all, their time, to support those around them in greatest need, together with the many charitable organisations which do such extraordinary work in the most difficult circumstances.

Our churches, synagogues, mosques, temples and gurdwaras, have once again united in feeding the hungry, providing love and support throughout the year. Such heartfelt solidarity is the most inspiring expression of loving our neighbour as our self.

The Prince and Princess of Wales recently visited Wales, shining a light on practical examples of this community spirit.

Some years ago, I was able to fulfil a life-long wish to visit Bethlehem and the Church of the Nativity.

There, I went down into the Chapel of the Manger and stood in silent reverence by the silver star that is inlaid on the floor and marks the place of our Lord Jesus Christ's birth.

It meant more to me than I can possibly express to stand on that spot where, as the Bible tells us, 'the light that has come into the world' was born.

While Christmas is, of course, a Christian celebration, the power of light overcoming darkness is celebrated across the boundaries of faith and belief.

So, whatever faith you have, or whether you have none, it is in this life-giving light, and with the true humility that lies in our service to others, that I believe we can find hope for the future.

Let us therefore celebrate it together, and cherish it always.

With all my heart, I wish each of you a Christmas of peace, happiness and everlasting light.

MICHELLE OBAMA'S SPEECH

May 25, 2011

Most of all, I want to recognise these brilliant young women from the Elizabeth Garrett Anderson School.

And I'm not the only one who's excited to see you all here today. Students and faculty at this university were eager to visit with you all, as well.

And there's a reason for that. It's because all of us – and it's important for you to know that – all of us believe that you belong here; that this is a place for you, as well. We passionately believe that you have the talent within you, you have the drive, you have the experience to succeed here at Oxford and at universities just like it across the country and across the world, because you attend a school that has been labelled “outstanding”, a school that's preparing you for whatever course of study that you might choose.

I know that you spend each day with girls from many different countries, who speak 59 different languages in your school. So, you're already learning how to fit into a university like Oxford, which has students from more than 140 different countries.

And finally, by overcoming challenges in your lives – by adjusting to a new culture, and learning a new language, many of you enduring hardships in your own families – through those experiences, you have gained strength, courage and maturity that is far beyond your years.

And those qualities will help you succeed in school and in life. So, in other words, all of us who brought you here today don't just think that universities have a lot to offer you. We believe that you all have a lot to offer these universities – your talent, your passion, your unique life experiences. And we very much want you to believe that's true, as well.

And I know that from my own experience, that can be hard sometimes. And I remember back when I was your age, trying to decide which schools that I would apply to. And I remember how well meaning but misguided people sometimes questioned whether someone with my background could succeed at an elite university.

And when I was accepted at one of those universities, I had all kinds of worries and fears and doubts before I entered. I worried that I wouldn't be as well prepared as students who had come from more privileged families. I worried that I wouldn't fit in somewhere so different from where I'd grown up, or with people whose backgrounds were so different from mine.

But after a few months in college, away from home on my own, I realised that I was just as capable and I had just as much to offer any of my classmates. I realized that if I worked hard enough, I could do just as well as anyone else. I realised that success is not about the background you're from. It's about the confidence that you have and the effort you're willing to invest. [...]

And I want you to know that you have everything you need to succeed at a place like this. You just have to work hard. That's it. You have to push yourselves. That's the only thing. This does not come easy for anyone. Everyone here, regardless of their background, got here because they worked hard. And you stay here because you work hard. But more importantly, you have to believe in yourself. You have to mentally believe that you can be here. You have to paint that picture for yourself.

And most of all, when you eventually get to a place like Oxford, I want every last one of you to reach back and to help others get here, too.

That's one of the reasons why I'm here, reaching back, even as First Lady of the United States, making sure that other young girls get the same opportunities that I have. Maybe that means mentoring or tutoring young people in your community. Or maybe it means keeping in touch with students at Elizabeth Garrett Anderson and helping them with their university applications, because many kids don't have the experience to even apply.

And the one thing is that you don't have to wait until you've made it yourself. You don't have to wait until you're big time. You can start the minute that you get back to school, because for every one of you here, there's someone else from your school who could be here, who won't have this opportunity. So, I want you to tell your classmates about the people that you met here today, about the classes you attended here. And I want you to get them all inspired and excited about what you've seen here today. You all have so much to offer.

You have to believe that. And I look forward to seeing all of you fulfill whatever dreams you have, and I know they're big. So, I want to see you all in the future, visiting me somewhere around the world, doing great things.

2024 COMMENCEMENT ADDRESS BY ROGER FEDERER (excerpts)

June 9, 2024

Hello, Class of 2024!

It's an incredible feeling to be here with you. I am so excited to join you today. Really, you have no idea how excited I am. Keep in mind, this is literally the second time I have ever set foot on a college campus. Second time ever. [...]

President Beilock, the Board of Trustees, faculty members – thank you for this honor. President Beilock, I'm incredibly grateful. And I'll try my best not to choke.

[...]

I'm even more impressed, because I left school at the age of 16 to play tennis full-time.

So, I never went to college... but I did graduate recently. I graduated tennis. I know the word is "retire." "Roger Federer retired from tennis." Retired... The word is awful. You wouldn't say you retired from college, right? Sounds terrible.

Like you, I've finished one big thing and I'm moving on to the next. Like you, I'm figuring out what that is. Graduates, I feel your pain. I know what it's like when people keep asking what your plan is for the rest of your life. They ask me: "Now that you are not a professional tennis player, what do you do?" I don't know... and it's OK not to know.

So, what do I do with my time? I'm a dad first, so, I guess, I drive my kids to school? Play chess online against strangers? Vacuum the house? No, in truth, I'm loving the life of a tennis graduate. I graduated tennis in 2022, and you are graduating college in 2024. So, I have a head start in answering the question of what's next.

Today, I want to share a few lessons I've relied on through this transition. Let's call them... tennis lessons. I hope they will be useful in the world beyond Dartmouth.

Here's the first:

"Effortless"... is a myth.

I mean it. I say that as someone who has heard that word a lot. "Effortless."

People would say my play was effortless. Most of the time, they meant it as a compliment... But it used to frustrate me when they would say, "He barely broke a sweat!" Or "Is he even trying?"

The truth is, I had to work very hard... to make it look easy. I spent years whining... swearing... throwing my racket... before I learned to keep my cool. [...]

So, I started training harder. A lot harder. But then I realized: winning effortlessly is the ultimate achievement. I got that reputation because my warm-ups at the tournaments were so casual that people didn't think I had been training hard. But I had been working hard... before the tournament, when nobody was watching.

Maybe you've seen a version of this at Dartmouth.

How many times did you feel like your classmates were racking up “A” after “A” without even trying... while you were pulling all-nighters... loading up on caffeine... crying softly in a corner of Sanborn Library?

Hopefully, like me, you learned that “effortless” is a myth.

I didn’t get where I got on pure talent alone. I got there by trying to outwork my opponents.

I believed in myself. But BELIEF in yourself has to be earned.

There was a moment in 2003 when my self-belief really kicked in. It was at the ATP Finals, where only the best eight players qualify. I beat some top players I really admired – by aiming right at their strengths. Before, I would run away from their strengths. If a guy had a strong forehand, I would try to hit to his backhand. But now... I would try to go after his forehand. I tried to beat the baseliners from the baseline. I tried to beat the attackers by attacking. I tried to beat the net rushers from the net.

I took a chance by doing that. So why did I do it? To amplify my game and expand my options. You need a whole arsenal of strengths... so if one of them breaks down, you’ve got something left.

When your game is clicking like that, winning is easy – relatively. Then there are days when you just feel broken. Your back hurts... your knee hurts... Maybe you’re a little sick... or scared... But you still find a way to win. And those are the victories we can be most proud of. Because they prove that you can win not just when you are at your best, but especially when you aren’t.

Yes, talent matters. I’m not going to stand here and tell you it doesn’t. But talent has a broad definition. Most of the time, it’s not about having a gift. It’s about having grit. In tennis, a great forehand with sick racquet head speed can be called a talent. But in tennis... like in life... discipline is also a talent. And so is patience. Trusting yourself is a talent. Embracing the process, loving the process, is a talent. Managing your life, managing yourself... these can be talents, too.

Some people are born with them. Everybody has to work at them.

From this day forward, some people are going to assume that because you graduated from Dartmouth, it all comes easy for you. And you know what? Let them believe that... As long as you don’t.

[...]

From one graduate to another, I can’t wait to see what you all do next.

Whatever game you choose, give it your best.

Go for your shots. Play free. Try everything.

And most of all, be kind to one another... and have fun out there.

Congratulations again, Class of 2024!

IV. NEWS TEXTS

DANIEL CRAIG DONATES JAMES BOND MOTORBIKES TO RNLI

Actor Daniel Craig has donated two limited edition James Bond themed motorbikes to the Royal National Lifeboat Institution (RNLI).

Craig, who grew up near the lifeboat station in Hoylake, Wirral, gifted the 007 Triumph bikes to mark the charity's 200th anniversary year.

The bikes were inspired by the motorcycles featured in 25th Bond film, No Time to Die, and will be sold at auction to raise money for the RNLI.

The winning bidder will also get the chance to ride with James Bond stunt co-ordinator Lee Morrison and stunt double Paul Edmondson.

Mr Craig, who played the fictional super-spy in five films between 2006 and 2021, had previously been involved in a campaign to support Hoylake station and had been out on a ride-along with a lifeboat crew in Ramsgate.

“The RNLI has been close to my heart all my life since growing up near the RNLI station at Hoylake,” he said.

“I have incredible memories of going afloat with the RNLI crew at Ramsgate to experience first-hand what it's like to be part of the organisation that has saved over 146,000 lives since starting up over 200 years ago.”

Jayne George, RNLI director of funding, said: “The money raised from the auction will make a huge difference.

“It will enable us to invest in vital training and equipment for our lifesavers as well as helping us to deliver water safety advice to the public so we can prevent people getting in trouble at sea.”

The auction, arranged by Bonhams, will take place at the Classic Motorcycle Mechanics Show in Stafford on 12 and 13 October.

<https://www.bbc.com/news/articles/cvg34e4y3xmo>

STORM LILIAN WINDS DISRUPT FESTIVALS AND TRAVEL

Storm Lilian saw strong winds and heavy rain hit parts of the UK on Friday, bringing travel disruption and power cuts which left thousands without electricity.

Powerful gusts forced organisers at the Leeds Music festival to close three stages, while Creamfields Festival in Cheshire had to delay opening its gates.

Northern Powergrid said more than 60,000 customers were affected by “high levels of disruption” to electricity supplies.

The storm brought 70mph winds to the north west of England and Wales early on Friday, before moving eastwards.

It is expected to hit parts of the south of England on Saturday.

Gusts of 50-60mph were recorded widely on Friday and winds have reached 72mph at Capel Curig in Wales.

Met Office weather warnings were in force for parts of the UK but have now expired after conditions improved for most.

However, the Met Office has issued a further yellow weather warning for heavy rain on Saturday from 06:00-13:00 BST for much of south east England, meaning some disruption and flooding is possible.

‘Tents in the sky’

Festivalgoers hoping for an early start in Leeds had their plans disrupted when organisers said they would delay the opening of the site’s main arena.

The BBC Radio 1, Chevron and Aux were closed due to high winds and will not open until Saturday.

Attendees were advised to stay in their tents and cars until it was safe enough to venture out amid 60mph winds.

University student Carrie Gill, 19, said the weather had made the experience the “worst day ever”.

She said she had seen “people’s tents in the sky”, adding that her own had flooded with rainwater and had to be replaced.

Tegan Mcivor told the BBC how she and her partner became a “bit lost” on the way to the festival after road signs were knocked over by the wind.

“I’m pregnant and I’m hoping the wind doesn’t blow the tent away,” she added.

With the weather improving at the site and across much of northern England as Friday progressed, festivalgoers were heard sharing tips on repairing damaged tents as the first acts took to the main stage.

Northern Powergrid – which supplies electricity to the north east of England, Yorkshire and northern Lincolnshire – said 36,000 people were still waiting to be reconnected as of Friday afternoon.

Electricity North West said engineers had restored power to almost 15,000 homes in north-west England, and were working to restore power in 3,000 more.

On Friday morning, National Rail reported disruption caused by trees blocking lines in several parts of the country. It later said many services have returned to normal.

Metrolink tram services in Greater Manchester were also suspended on some routes.

British Airways cancelled 14 flights scheduled to take off from Heathrow on Friday morning and delayed others due to strong winds.

The M48 Severn Bridge in Gloucestershire was temporarily closed, while motorists were told to expect disruption on the M6 motorway, A66 and A1.

Winds are expected to calm over the bank holiday weekend, although wet weather is set to continue.

<https://www.bbc.com/news/articles/cn7l668r548o>

STROUD LONELINESS PROJECT USING ART TO HELP PEOPLE HEAL FROM TRAUMA

People who have experienced trauma and loneliness are exhibiting the art that helped them to “feel safe” and “heal”.

The Loneliness Project exhibition is being held in Stroud’s Five Valleys Shopping Centre by mental health support group The Independence Trust.

The exhibition aims to tackle the damaging effects of isolation through art, with a pop-up wellbeing support shop also available to visitors.

Exhibition lead Anni Dalton said the trust had helped her after trauma.

“They picked me up and gave me the stability and strength to take control, which led me to go to college and university where I gained a degree in fine art,” she said.

Ms Dalton added: “I believe art can help to heal, inspire and enable the minds of the people that come to my workshops.

“It provides a safe environment for those who are suffering to express themselves and gives them a place they can look forward to being.

“Most come back every week, having felt the benefit of being creative in a non-pressured environment, to be positively but gently encouraged by myself and often by their peers in a group working together for each other, understanding each other.”

Angela Butler said she had benefitted from taking part in Ms Dalton’s art classes.

“The experience of being able to express my feelings through art, without having to actually say anything, was so helpful and therapeutic,” she said.

“I love to share my pleasure in it (art) with others and want to encourage people to have the confidence to have a go.

“Even just cutting out shapes is a great achievement when you feel unwell, but it is still being creative and will feed the heart and the mind. It really does aid recovery,” added Ms Butler.

The pop-up shop will be staffed by mental health and community wellbeing support workers, with additional help from agencies such as Citizens Advice.

The artists behind the artwork will also be welcoming visitors.

The Independence Trust’s Loneliness Project also offers support through creative activities such as gardening, walking and creative writing.

Independence Trust district team leader Sue Tomlinson said many people found themselves “in a pandemic of loneliness and isolation” when they emerged from the coronavirus pandemic.

“To address this issue, we decided to organise an art exhibition showcasing the experiences of our clients who have felt isolated,” she said.

The exhibition and pop-up support shop will run from 13-18 November.

<https://www.bbc.com/news/uk-england-gloucestershire-67333889>

SHOULD CHILDREN BAN THEIR PARENTS FROM SOCIAL MEDIA?

Parents from Shanghai to Chicago are proudly putting pictures of their children on social media.

It might be taken for granted – but no previous generation of children will have had the experience of having their entire childhoods intensively and publicly documented in this way.

In the UK, the average parent with a social media account has posted 1,498 photos of their child online by their fifth birthday, according to a survey by domain name company, Nominet.

This might be a global phenomenon for proud parents – but what about the children, who will have been too young to have any choice in the matter.

But the very first people to have had some of their childhood pictures posted online are now reaching adulthood. And they are not always happy about their formative years being preserved in digital aspic.

“When I was 12 or 13, I started realising there were things [on Facebook] that I thought were a bit embarrassing,” said 16-year-old Lucy, from Newcastle, whose dad has been posting pictures of her on the social networking site since she was seven.

“I asked him to take them down and he was happy to, but he didn’t quite understand why.”

‘De-tagging’ her past

Even those who were pleased to be on social media as children are less sure about it now. Dana Hurley, 20, from east London, said that as an 11-year-old she was happy for her parents to post photos of her on Facebook.

“At the time it was exciting... I liked attention. Now it’s kind of weird because you look back and think, this was for everyone to see,” she said.

She has de-tagged herself from most of her childhood photos online, meaning that the pictures do not show up on her profile, though they are still on the site.

Parents may not realise it, but by posting photos and videos of their children online, they are creating an identity for their children that might not be welcomed, according to psychologist Dr Arthur Cassidy, who specialises in social media.

“One of the major arguments is, do parents have the right to assume control over their child’s identity?” he said. “They believe, this is our child, we own their identity. But children believe they can change and control their identity online.”

Changing perspectives

Lucy is a good example. She said she had asked her dad to de-tag her from “stuff that doesn’t necessarily represent who I am now.”

“It was never a big issue or anything bad, just stuff I preferred people didn’t see,” she said. “There were photos my dad posted of me in Year 6 and Year 7 [aged 11 and 12]. Back then I was quiet and shy, I didn’t really have lots of friends.

“That’s not necessarily where I am now, and it’s not something I’d want to remember every time I log on to Facebook... It isn’t the best memories, which is the way you’d like to portray yourself on social media.”

But Francesca Ivaldi, 21, from south London, said growing up online had its upsides – such as staying in touch with family around the world and creating an easy-to-access record of happy memories. Her Facebook profile includes pictures of her from the age of 13 onwards.

“My family are across the globe,” she said. “It’s a nice way to document things. You could see it as, that’s amazing, I’ve got this entire backlog.”

Stories about online privacy are often about children and teenagers being warned of the dangers of publishing too much personal information online. But in this case it’s their parents who are in the spotlight.

“Parents are very careful of saying to their kids, think about what you’re putting online,” said Justine Roberts, founder and chief executive of the parenting website Mumsnet.

“I think the [idea that] actually you’re posting about someone else, is less discussed on Mumsnet.

“I think it’s because parents are thinking, they’re not going to put deeply revealing or difficult pictures of their children up. Nonetheless, they’re still putting pictures out there.”

Digital record

Parents had no “natural instinct” about what would be the right level of pictures on social media, she said.

For some parents, the safest option is avoiding social media altogether.

Kasia Kurowska from Newcastle is expecting her first child in March and has agreed with her partner Lee to impose a blanket ban until her child is old enough to make their own decisions about social media.

“The idea that you’re documenting their whole life before they get a chance to decide if they want it on there, just doesn’t sit quite right with me and my partner,” she said.

“Children are their own people, and sometimes we can forget about that.”

But she has two big concerns about her plan. Firstly, it will be difficult to impose. “At parties, or when their auntie comes round and wants to take a picture, we’re going to have to be like paparazzi police, saying, please don’t put these on Facebook. People will think we’re right humbugs.’

And secondly, the child might resent not having an online presence, especially if all of their friends do.

“But I will have a digital record of them. It just won’t have been shared on a platform for the masses.”

<https://www.bbc.com/news/business-37834856>

V. FEATURE ARTICLES

ARE WE FALLING IN LOVE WITH ROBOTS?

It's a fiercely hot afternoon in Milton Keynes and I'm chasing a small orange flag as it waggles just above a line of low garden walls. The flag is attached to a white robot with six wheels and I'm relieved to see that it's slowing down to a halt.

Cristiane Bonifacio has just extracted a large chocolate bar from the robot that has rolled up outside her home. Ms Bonifacio is in a hurry and has to dash back indoors for a work Zoom call, but she's got just enough time to express her affection for the robot delivery service that sends these machines scuttling along her local pavements.

"I love the robots. Sometimes you find one that's got stuck so you help it and it says 'thank you'."

The robot delivery service from Starship Technologies was launched in Milton Keynes four years ago and has been steadily expanding ever since, with further towns added just last month.

After decades of playing the villain in science fiction, robots are now part of life in many towns and people haven't just embraced them, they rush to assist them. What is going on?

Amber Case is an Oregon-based specialist in human-robot interaction and the way technology changes everyday life. "In the movies robots are always a technology that's attacking us. But the delivery robots wait for us and we use them."

She thinks occasions when a robot hits an obstacle and requires help from a passer-by are a crucial part of the human-robot relationship. "Technology can be adorable if it needs our assistance."

Curiously, Ms Case is critical of the Starship Technologies delivery robots that pepper the pavements of Milton Keynes.

They are battery-powered, summoned and opened by an app, equipped with sensors to detect pedestrians and armed with a speaker. This allows a remote human operator to address people observed through on-board video cameras.

Yet this arsenal of tech is not being applied correctly, she says. "I feel they are automating the wrong part of the journey. Humans are really good at negotiating terrain and finding a particular house. Is this just a fetish for automating things?"

Despite these reservations she concedes that "the Starship team have gone about it the right way, understanding how to make sure it's not scary, but cute. It seems they think more about the design than some robot makers and a well-designed robot is more likely to succeed."

The design element of the Starship robot chimes with the public. Victoria Butterworth recalls that the robots were one reason she moved to Milton Keynes. “They caught my attention, they’re so quirky and original.”

She adds that “of course there were lots of other reasons to move here”, but the robots came to play an important part in her life when her dachshund developed disc displacement and needed constant attention. The robots allowed her to care for the dog without leaving her home to shop. “They were a real godsend when the dog was ill.”

The human-robot bond emerging in Milton Keynes has banished the stereotype of a menacing robot, she says.

Andy Curtis, Starship’s UK operations manager who is in charge of 180 robots in Milton Keynes, talks about each machine operating in a “bubble of awareness” that allows it to alert people to its presence and offer thanks if they assist it. “It’s designed to be cute, not to be invasive.”

In Starship’s native Estonia, pedestrians come to the rescue when robots encounter snow and ice on the streets of Tallinn, pulling them onto the pavement to be repaid with that popular voice of thanks.

Adam Rang, a businessman in Tallinn, confesses to being excited by the robots. But it’s not an emotion his two-year-old son shares. “I point them out to him but he doesn’t care. He’s more interested in buses. It shows how normal they are to people born today, even though we’ve been waiting all our lives for robots like the ones promised in science fiction.”

He believes that part of our affection for the robots stems from disappointment with a promised future that didn’t appear. “A lot of science fiction predictions didn’t work out. But the robots give us the future we were promised.”

Back in Milton Keynes the robots queue up outside Moores Fish & Chips on a Friday night. Co-owner Johnny Pereira explains why this mix of traditional and hi-tech has proved a hit with his regular customers and bedded in with the locals.

“Parents like to order robot-delivered fish and chips for the family, it’s popular with kids. It’s definitely increased business. But I can spot when customers sitting outside are new to Milton Keynes - they stare at the robots! People who live here are used to them.”

Stephanie Daniels and her son, Noah, have dropped by and they too are impressed by robotic good manners. “I like it, they’re very innovative, they have very good sensors. They’re very cool and very weird at the same time. And they say ‘Thank you!’”

<https://www.bbc.com/news/business-62007675>

THE COMPANY WHERE COLLEAGUES DECIDE YOUR SALARY

A software firm is taking a radical approach to how it treats employees. 10Pines tries to be transparent and democratic, even allowing staff to set each other's salaries.

Ariel Umansky decided to turn down his proposed 7% pay rise in December 2023. He felt he could not justify it in front of his colleagues. In fact, it was the second time in five years that he'd declined a raise at 10Pines.

“I felt kind of insecure and exposed about me being close to or even on top of people that I considered had a better performance than me,” explains Umansky. “It’s easy to feel like a fraud.”

Salaries are decided three times a year at the Argentinian company’s “rates meeting”, which includes everyone except new hires still on probation. Employees (or mentors on their behalf) can put themselves forward for a raise, which is then openly debated.

10Pines is a technology business founded in 2010 with 85 employees, based in Buenos Aires. It writes software for clients including Starbucks and Burger King, making things like online loyalty cards for customers, apps and e-commerce platforms.

Every year 50% of its profits are shared among staff.

“A key aspect [of open salaries] isn’t knowing how much everyone is earning,” says Umansky, “but knowing who earns more than who – it’s the hierarchy, right?”

10Pines aspires to have a flat hierarchy, and be transparent with employees, as much as possible. After a three-month trial period, new staff join the rest of the team in monthly, open meetings in which key company decisions are decided, such as potential new clients, expenses, company finances – and of course salaries.

There’s no overall CEO and no real managers within teams, though there are senior figures who are partners, known as “associates” and “masters”.

“Since there are no bosses to decide raises, we delegate power to the people,” says Jorge Silva, 10Pines co-founder and a “master”.

“We don’t want a salary gap like in the United States.”

New joiners can negotiate their own salary to a certain extent, says Silva, which can be an issue at the beginning. Their proposed salary is discussed with those of a similar experience at the company, to gain their consent.

In the final interview of the hiring process the candidate meets the entire team of 80-odd people, an introduction to the way the group dynamic works. There are no technical questions at this stage, it’s more about learning about people’s interests and a chance for them to see how 10Pines works.

“I’ve been on the other side of it and it’s uncomfortable, but informal,” says Silva. “But we have stopped hiring processes at this stage,” he adds. “Even if they are geniuses, we can feel if they will create tension by not fitting into the team.”

10Pines calls its approach “sociocracy”. It was inspired by the Brazilian businessman Ricardo Semler and his experience transforming his family’s manufacturing firm Semco. He turned it into a so-called “agile, collaborative company” with workers taking oversight of issues traditionally left to managers, finding it led to a low turnover of staff and revitalised the firm’s fortunes. He wrote about it in a book called Maverick!

“We took that as our bible,” says Silva.

There are increasingly “pockets of progressive, transparent companies” like this around the world, according to Ben Whitter, author of Human Experience at Work, and head of employee coaching and consultancy firm HEX Organization in the UK. The idea of transparent salaries can be a good way to level the playing field, between men and women for example, he thinks.

However, he can see some drawbacks to the arrangements at 10Pines too. While this set-up may work when you have 80 employees, once that doubles, the benefits can tail off, he reckons.

And hiring decisions based on the individual meeting the whole workforce can disadvantage those of an introverted disposition, while also creating a “natural bias of groupthink, where people make decisions they wouldn’t normally make as an individual, raising issues about diversity and inclusion”.

However, 10Pines says it runs diversity programmes, like women-only apprenticeship schemes, and it believes its overall approach can survive at scale.

“We have evolved the process over 12 years,” explains Angeles Tella Arena, an experienced software developer at the firm. “For example, we started salary discussions when we had 30 employees and were afraid it wouldn’t work with 50, but we just kept adapting. You need to update processes so trust is maintained.”

It may be necessary to create a second office if the company continues to grow, which would replicate and run the same system autonomously, she says.

“The key thing is to understand there is a difference between equal and fair,” says co-founder Jorge Silva. “We are not all equals, but we try to be fair. We don’t want to be like the classic company that tries to control employees and treats them like children.”

<https://www.bbc.com/news/business-56915767>

IS CHIVALRY JUST REFINED MANNERS?

Three quarters of women say chivalry is dead – they don't want a coat laid over a puddle. So, what are the new rules for chaps?

It's not easy being a modern man who believes in such an old-fashioned idea as chivalry. The very word has all sorts of sexist and snobbish connotations. And the modern woman, we are told, wants an equal partner and not a knight in shining armour down on one devoted knee.

And then there's the small problem that chivalry is dead – or so everyone keeps telling me. For my generation it was 1970s feminism that pushed chivalry out into the cold: no more opening doors, pulling out seats or putting on coats, thank you – sisters were now doing it for themselves.

You could see their point; chivalry was based on the sexist belief that women were weak and couldn't function in the world without the assistance of a strong man. Chivalry opened doors for women at restaurants, but kept the doors of corporate power closed.

However, would the death of chivalry really be such a marvellous thing? No, these days men in armour do not turn up on the doorsteps of women offering protection, undying love and a ride on the back of their charging steed to work. Yet I see tiny signs of chivalry in action most days: men offering women their seats on the Tube (OK, usually women who are pregnant or mature); a man lugging heavy bulky baggage or a pram up or down some stairs for a stranger. And I've noticed a big change in attitudes – women, on the whole, don't give you a scornful eye if you open a door for them. They see it as old-world politeness and not the power play of patriarchy.

Defenders of chivalry claim that it benefits women. I think it does, or would if it were practised more: chivalry is at heart just good manners. More importantly, chivalry is good for men – particularly young blood. It teaches them self-control, service to others and respect for women. That's what a modern iteration of a knight in shining armour should aim for.

Young men growing up in an age of instant pornography, the ubiquity of sexism (from rap lyrics to lewd comments on the street) and the growing narcissism of modern life need a direction to live by that acts as an antidote to these trends. We want thoughtful and sensitive young men whose sense of masculinity is expressed in service to others.

We assume that chivalry is something exclusively practised by men on behalf of women. But those days are over. A modern form of chivalry is something both men and women should embrace: imagine if in our daily conduct we treated each other with more courtesy and kindness. What an improvement to the quality of our lives that would be.

WHY PEOPLE AREN'T AS PICKY IN LOVE AS THEY THINK

We assume we choose our life partners very carefully – but research shows we may be less selective in love than we think.

Finding a life partner is considered a major milestone – one that requires deliberation and careful assessment. We want someone whose long-term plans match our own: someone to whom we're attracted, someone with whom we feel comfortable sharing our home, finances and, maybe, children. This person is our *life* partner, after all – naturally, we assume we'll take care with the decision.

But it turns out we may be less selective about whom we spend our lives with than we think. Research shows hidden biases mean we'll give people a chance, even if they don't quite meet our criteria. And when we do pick a partner, we're driven by a psychological tendency called “progression bias” to stay in the relationship, rather than end it.

In other words, we're hard-wired to be in a romantic relationship, say psychologists, despite trends among young people to shun marriage in favour of a calculated approach to singlehood. Yet, even as the combination of evolutionary instincts and societal pressures steer us towards the coupled life, being aware of our progression bias could help us understand why we pick the partners we do – and why we stay with them.

Head over heels

We're conditioned to think of dating as a rigorous vetting process; a 2020 Pew Research Center study showed 75% of Americans describe finding people to date as ‘difficult’. Young people are also taking longer to settle down; as well as prioritising financial stability, they are taking more time to get to know each other before getting married than other age groups.

But Samantha Joel, assistant professor of psychology at Western University, Canada, and Geoff MacDonald, professor of psychology at the University of Toronto, argues people aren't as choosy about their partners as they may think. In July 2020, they published their theoretical review paper summarising the ways progression bias pushes people to begin and maintain relationships with less discretion than they assume.

Their findings were twofold: first, there is substantial evidence from multiple studies suggesting people are far less selective when picking people to date than they think. People are drawn to a much broader range of potential partners than they realise; they're willing to adjust their standards and overlook potential partners' flaws; and they also end up growing quickly attached to these potential mates, even if they may not necessarily be their ideal partners.

For example, in one experiment Joel and MacDonald conducted, they found that most university students reported that they'd reject potential matches who were either unattractive, or possessed a trait the respondents considered ‘a dealbreaker’, in a

hypothetical match-making situation. But those figures plummeted when that match-making scenario was presented as being *real* and not hypothetical – suggesting that the students were far less romantically selective than they purported to be, and that they overestimated their willingness to reject others.

The second takeaway from Joel and MacDonald's paper is that, as well as being less choosy about dating than people think, they're inclined to remain in relationships and try to progress them, rather than end them. The academics point to studies showing that ending a relationship is more painful the longer you've been emotionally attached; that separating is more off-putting the more logistically entwined you are with your partner through factors like marriage and finances; and that married couples receive more cultural benefits (such as finding it easier to rent property) than other people.

Progression bias, explains Joel, is similar to psychological tendencies people show in other non-relationship spheres: the sunk-cost fallacy (not wanting to throw something away you've already invested heavily in); the status quo bias (opting to maintain the current state of affairs instead of disrupting it and causing discomfort); and satisficing instead of maximising (settling for "good enough" rather than holding out for the optimal ideal). And this bias towards picking a partner is likely fuelled by two factors: evolution and cultural norms.

Millions of years ago, being overly picky would have prevented our ancestors from finding mates. And staying with mates long-term was evolutionarily advantageous: it meant children would have two parents instead of one, increasing the chances of the offspring's survival.

These behaviours can still be found in us today, says Alec Beall, a postdoctoral researcher at the University of British Columbia, who studies evolution and the psychology of dating and attraction. "Even though some advantages of long-term romantic relationships are not as critical today as they were in our prehistoric past, these selection pressures still have a lasting effect on our modern behaviour," says Beall.

There's also the cultural aspect. "Western culture prizes marriage as being the most important kind of close relationship, with getting married being treated as a personal achievement or an indicator of maturity," explains Joel. "There is social status that comes along with being married, and that may incentivise people to settle down regardless of who they are currently with, or what the quality of that relationship may be."

Ideals around romance may also play into our behaviours: a 2021 YouGov survey of 15,000 Americans found that 60% of adults believe in soul mates. This fairy-tale mindset can be quite damaging; Joel says researchers call this line of thinking 'destiny beliefs', and it can be part of the reason many of us tend toward progression bias. "It's often not too difficult to convince yourself that the person you're currently dating is, in fact, your soul mate," says Joel.

Striking a balance

Our innate tendency to persist with relationships can potentially be beneficial, because it means committing to a partner to tackle any problems.

“As time passes, you start to develop that relationship history, that narrative about the things you’ve done together and, particularly, the things you’ve overcome,” says Robert Levenson, professor of psychology at the University of California, Berkeley, who’s studied long-term relationships. That is “all positive, and keeps you in the relationship even when things get a little rocky”.

Unawareness of progression bias can also lead people down the wrong path, causing them to stay with someone who’s a bad match. “The dark side is that sometimes people stay in relationships where they should get out,” says Levenson.

We’re also living in a modern age with infinitely more choice. “Even though humans may have developed a progression bias to suppress choosiness during our evolutionary past, doesn’t mean it’s always the best idea to adhere to its whims in an era when most of us will encounter significantly more than 500 people in our entire lifetime,” says Beall. “It’s important to find a balance. Don’t settle for just anyone, but also don’t spend your entire life waiting to find that perfect person who ticks all the boxes – evolutionarily, that person is unlikely to even exist,” he says.

In the end, though, how picky you are may not be as important as regularly taking stock of the relationship once you’re in it, suggest experts. If you’re unhappy but aren’t doing anything about it, recognise you may be falling victim to progression bias.

“We found that the best predictors of relationship quality, by far, were how people felt about various aspects of the relationship itself,” says Joel. It’s not about the partner you choose, but the partnership that you build. “Maybe it’s not that helpful to search and search for a partner who looks good on paper. But it *is* helpful, once dating someone, to look for early signs that the relationship is turning out to be healthy and supportive.”

<https://www.bbc.com/worklife/article/20220124-why-people-arent-as-picky-in-love-as-they-think>

Supplement 1

GLOSSARY OF MAJOR TERMS NECESSARY FOR TEXT INTERPRETATION

While analysing the text the student should point out the expressive means and stylistic devices which are used by the author in order to unfold the message. These can be divided into 4 major groups: phonetical, lexical, syntactical and lexico-syntactical.

1. PHONETIC EXPRESSIVE MEANS AND STYLISTIC DEVICES

Alliteration — deliberate reproduction of the same or similar consonants in close succession to achieve a certain acoustic effect, e.g. *No me when I am dead / Then you shall hear the surly sullen bells.* (W.Sh.)

Assonance – deliberate repetition of similar or the same vowels in close succession to achieve acoustic effect, e.g. *Tenderly burv, the fair young dead...* (La Costa)

Onomatopoeia – deliberate use of words or word combinations whose sounds produce an imitation of a natural sound, e.g. *And the silken sad uncertain/ Rustling of each purple curtain ...* (E.Poe)

2. LEXICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

Archaic words – words which are not in current use but understood by the speaking community, e.g. *I saw **thee** weep – the big bright tear/ Came **o'er** that eye of blue; / And then methought it did appear/ A violet dropping dew.* (B.).

Barbarisms – words borrowed from foreign languages and not completely assimilated in English, e.g. “*Why don't you like those cousins, Father?*” *Soames lifted the corner of his lips. “What made you think of that”*

“*Cela se voit.*”

“*That sees itself. What a way of putting it!*” (G.)

Bookish or literary words – words of high-flown stylistic colouring used usually in official or high-flown style. Compare the pairs of bookish and neutral word combinations: *a great crowd came to see a vast concourse was assembled to witness; great fire – disastrous conflagration; sent for the doctor – called into requisition the services of the family physician* (O.Jespersen).

Colloquial words – words used in private unofficial type of communication but not violating the received standard, e.g. “*Oh, I have nothing against him. He's quite well born and that sort of thing.*” (S.M.)

Dialect words – words characteristic of some local or social dialect. They have stylistic value only when used out of their special sphere of application, e.g. “*I'll show you some day when **ye** come **ben** my house.*” (A.C.)

Historical words – words used to designate objects and phenomena peculiar to some past epoch, e.g. *”Prithee, do me so much favour, as to inquire after my astrologer, Martimus Galeotti, and send him **hither** to me presently.”* *”I will without fail **my Liege**,” answered the jester...”* (W.Sc.)

Jargonisms social – words and word combinations used by particular social groups to conceal their true meaning, to prevent other people from understanding, e.g. *”How long did they **cook** (interrogate) you?”* *”Since eight this morning... over twelve hours.”* *”You didn’t **unbutton** (confess) then?”* (T.H.)

Jargonisms professional – words and word combinations used by professional groups to indicate objects and notions characteristic of the given profession, e.g. *Frank soon picked up all the technicalities of the profession. A “**bull**”, he learned, was once who bought in anticipation of a higher price to come; and if he was “**loaded up**” with a “line” of stocks he was said to be “**long**”.* (Dr.)

Neologisms stylistical – words or word combinations created by the author in accordance with the existing models of wordbuilding, e.g. *She objected to George because he was George. It was, as it were, his essential **Georgeness** that offended her.* (P.G.W.)

Slang words – words of highly colloquial character whose expressiveness, novelty and certain coarseness make them emphatic and emotional compared to their neutral synonyms, e.g. *”This is my real Goya,” said Soames dryly “By George! He was **swell**..”.* (G.)

Terms – words or word combinations used to express special notions, objects, phenomena, etc. characteristic of some branch of science. Terms have stylistic value only when used out of their specific sphere of application, e.g. ***Properties and qualities** of a Forsyte... Hereditary dis- posed of myopia, he recognises only the persons and **habitats of his own species** amongst which he passes an **existence of competitive tranquility**.* (G.)

Vulgarisms – words and word combinations denoting the notions which are taboo in a given speech community or words and word combinations with a strong emotive colouring of coarseness or rudeness, e.g. *It’s a good life. I am saying to myself, if you don’t give it to coppers and Borstal-bosses... They can’t kid me, the **bastards**.* (Sil.)

Allegory – expression of an abstract idea through some concrete image, e.g. *all is not gold that glitters; still waters run deep; to turn swords into ploughs, etc.*

Antonomasia – usage of a proper name for a common noun, or the usage of a common noun as a proper name, e.g. *He is the **Napoleon of crime**; **Lady Sneerwell**, **Sir Peter Teazle**, **Miss Snowman**, **Miss Showman**, **Becky Sharp**, **Miss Toady**.*

Climax – structure in which every successive sentence, phrase or word is emotionally stronger and logically more important than the preceding one, e.g. *For that one instant there was no one else **in the room, in the house, in the world**, besides themselves.* (M.W.)

Anticlimax – counterpart of climax, where emotional or logical importance is accumulated only to be unexpectedly broken and brought to a sudden break, e.g. *This was appalling – and I soon forgotten.* (G.)

Epithet – word or word combination used attributively to give not logical but expressive characteristic of an object, e.g. *The iron hate in Soul pushed hint on again.* (M.W.)

Euphemism – a variety of periphrasis which substitutes an expression which seems to be rude or unpleasant for one more mild and delicate, e.g. *They think we have come by the horse in some dishonest manner (stole the horse).* (D.)

Hyperbole – a deliberate overstatement, e.g. *The car which picked me up on that particular guilty evening was a Cadillac limousine about seventy-three blocks long.* (J.B.)

Irony – opposition of the meaning expressed and the meaning meant when the meaning expressed substitutes the meaning meant, e.g. *“She turned with the sweet smile of an alligator.* (J.St.)

Metaphor – transfer of a name from one object to another based on the supposed likeness of some features of the two, e.g. *I felt smelled the ever-beautiful smell of coffee imprisoned in the can.* (J.St.)

Metaphorical inverted epithet – epithet based on a metaphor and expressed usually by an “of”-phrase, e.g. *A ghost of a smile appeared on Soames’ lips.* (C.)

Metonymy – transfer of a name from one object or a person to another due to some relations of the two, e.g. *The man looked a rather old forty-five ...* (K.P.)

Oxymoron – presentation of two contrasting ideas expressed by words syntactically dependent upon each other within one structure, e.g. *He caught a ride home in the crowded loneliness of the barracks.* (J.)

Personification – ascribing to a phenomenon or an idea qualities, feelings and thoughts of a living being, e.g. *the face of London; the pain of the ocean.*

Synecdochy – type of metonymy in which a part represents the whole or the whole represents a part, e.g. *thine eye is in my mind.*

3. SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

Anadiplosis (catch repetition) – repetition of the same element or unit at the end of the preceding and at the beginning of the following utterance, e.g. *With Bewick on my knee I felt happy; happy at last in my way.* (Ch.B.)

Anaphora – repetition of the first word or group of words at the beginning of several successive sentences or clauses, e.g. *And everywhere there were people. People going into gates and people coming out of gates.*

People staggering and falling. People fighting and cursing. (P.A.)

Apokoinu construction – blend of two clauses through a word which has two syntactical functions, one in each of the two blended clauses, e.g. *There was a door led into the kitchen* (H.)

Break – a sudden interruption in speech caused by some strong emotion or reluctance to continue or finish the sentence for some other reason, e.g. *“My God! If the police come – find me here!”* (G.)

Chain repetition – combination of several catch repetitions, e.g. *A smile would come into Mr. Pickwick’s face: the smile be extended into laugh, the laugh into roar, the roar became general.* (D.)

Chiasmus – reversed parallelism, e.g. *The public wants a thing, therefore it is supplied with it; or the public is supplied with a thing, therefore it wants it.* (Th.)

Coordination instead of subordination – usage of coordination in the cases where subordination is logically expected (*usually the use of “and”, as in Hemingway*).

Detachment – isolation of some parts of the sentence to make it more prominent, e.g. *A sound of singing came down the water to him, trailing, distant, high and sweet.* (G.)

Ellipsis – deliberate omission of some members of the sentence for stylistic purposes, e.g. *“I’ll see nobody for half an hour, Barcey,” said the boss. “Understand? Nobody at all.”* (K.M.)

Epiphora – repetition of the final word or group of words in several succeeding sentences or clauses, e.g. *Through the brain slowly shifted the things they had done together. Walking together. Dancing together.* (P.A.)

Parallelism – two or more sentences built by the same syntactic pattern closely following each other, e.g. *I notice that father’s is a large hand, but never a heavy one when he touches me, and that father’s is a rough voice but never an angry one when it speaks to me.* (D.)

Polysyndeton – connection of sentences, phrases or words based on the repetition of the same conjunction, e.g. *He put on his coat and took his mug and his plate and his knife and went outside.* (J.A.)

Rhetoric(al) question – presentation of an affirmative or negative statement in the form of a question, e.g. *Is there not blood enough upon your penal codes that must be pored forth?* (B.)

Ring repetition – repetition of the same unit at the beginning and at the end of some utterance, e.g. *I am a good girl, I am...* (B.Sh.)

Stylistic inversion – violation of the traditional order of words which does not alter the grammatical meaning of the sentence but gives it an additional emotional or emphatic colouring, e.g. *And fast into this perilous gulf of night walked Bosinney, and fast after him went George.* (G.)

Subordination instead of coordination – usage of subordination in cases where coordination is logically expected, e.g. “*And the rain won’t make any difference?*” “*No.*” – “*That’s good because I am afraid of the rain.*” (H.)

Syntactic tautology – repetition of some member of the sentence, usually the subject, expressed by a noun or a pronoun, e.g. “*Miss Tillie Webster, she slept forty days and nights without waking up.*” (O.H.)

Zeugma – usage of semantically different but syntactically similar constructions in close succession, e.g. *Mr Pickwick took his hat and his leave.* (D.)

4. LEXICO-SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

Antithesis – presentation of two contrasting ideas in close succession, e.g. *Mrs. Nork had a large home and a small husband.* (I.M.)

Periphrasis – using a roundabout form of expression instead of simpler one, to describe the same object, e.g. *The two friends returned to the inn. Mr. Winkle to ruminate on the approaching struggle (a duel), and Mr. Modgrass to arrange the weapons of war (pistols).* (D.)

Simile – comparison of two objects belonging to different spheres but presented as having some feature in common, e.g. *The menu was rather less than a panorama, indeed, it was as repetitions as a snore.* (O’N.)

Supplement 2

Pronunciation List

alliteration [æli'tətə'reɪʃn]	italicized [ɪ'tælɪsaɪzd] words
anadiplosis [ˌænədɪ'plɒsɪs]	jargonism [ˈdʒɑːgənɪzəm]
anaphora [ə'næfərə]	litotes [ˈlaɪtəʊtɪs]
anticlimax [ˈæntɪ'klaɪmæks]	metaphor [ˈmetəfə]
antithesis [æn'tɪθɪsɪs]	metonymy [mɪ'tɒnɪmɪ]
antonomasia [ˈæntə'meɪzɪə]	narration [nə'reɪʃn]
aposiopesis (break) [ˌæpɒsɪə'pɪːsɪs]	narrative ['nærətɪv]
archaism [ˈɑːkeɪzəm]	narrator [nə'reɪtə]
assonance [ˈæsənəns]	onomatopoeia [ˌɒnəmə'tɒu'pɪːə]
asyndeton [ə'sɪndɪtən]	oxymoron [ˌɒksɪ'moːrən]
belles-lettres [ˈbel'letə] style	parallelism [ˈpærɪələlɪzəm]
chiasmus [kaɪ'æzməs]	periphrasis [pə'rɪfrəsɪs]
climax ['klaɪmæks]	personification [pəːsənɪfɪ'keɪʃn]
comparison [kəm'pærɪsn]	polysyndeton ['pɒli'sɪndɪtən]
dialectal [daɪə'lektl] words	publicist ['pʌblɪsɪst] style
dialogue ['daɪələg]	pun [pʌn]
ellipsis [ɪ'lɪpsɪs]	rhetoric [rɪ'tɒrɪk] question
epiphora [ɪ'pɪfərə]	simile ['sɪmɪli]
epithet ['epɪθet]	tenor ['tenə]
euphony ['juːfəni]	suspense [sə'spens]
genuine ['dʒenjuɪn] stylistic device	synecdoche [sɪ'nekdəki]
graphon [grə'fɒn]	trite [traɪt]
hyperbole [haɪ'pəːbəli]	understatement ['ʌndə'steɪtmənt]
hyphenation [haɪfə'nəɪʃən]	vehicle ['viːkl]
inversion [ɪn'vɜːʃn]	vulgarism ['vʌlgərɪzəm]
irony ['aɪərəni]	zeugma ['zjuːgmə]
italics [ɪ'tælɪks]	

List of Abbreviations

A.B. - A. Bennet	I.M. - I. Murdoch	R.Br. - R. Bradburry
A.C. - A. Cronin	I.Sh. - I. Shaw	R.Ch. - R. Chandler
A.Cl. - A. Clarke	J. - J. Jones	R.K. - R. Kipling
A.H. - A. Huxley	J.A. - J. Aldridge	R.W. - R.P. Warren
A.Hl. - A. Hailey	J.B. - J. Baldwin	S. - J. Salinger
A.M. - A. Miller	I.Br. - J. Braine	S.B. - S. Beckett
A.S. - A. Saxton	J.C. - J. Conrad	S.C. - S.T. Coleridge
A.T. - A. Tolkien	J.D.P. - J. Dos Passos	S.Ch. - S. Chaplin
A.W. - A. Wesker	J.E. - J. Eszterhas	S.H. - S. Heanley
Al.M. - A. Maltz	J.F. - J. Fowles	Sc.F. - Sc. Fitzgerald
	J.F.K. - John F. Kennedy	
B. - G.G. Byron	J.G. - J. Gardner	Sh.A. - Sh. Anderson
B.C. - Bill Clinton		
B.Ch. - B. Charlestone	J.H. - J. Hilton	Sh.D. - Sh. Delaney
B.E. - B. Evans	J.J. - J. Joyce	Sil. - A. Sillitoe
B.K. - B. Kaufman	J.K. - J. Kerouac	S.L. - S. Lewis
B.M. - B. Malamud	J.K.J. - J.K. Jerome	S.M. - S. Maugham
B.N. - Bev. Nichols	J.L. - I. London	St.B. - St. Barstow
B.Sh. - B. Shaw	J.O'H. - J.O' Hara	St.H. - St. Heim
Br.B. - Br. Behan	J.R. - J. Reed	T. - A. Tennyson
C.-D. Carter	J.St. - J. Steinbeck	T.C. - T. Capote
C.A. - C. Armstrong	J.Th. - J. Thurber	Th. - W. Thackeray
C.D. - A. Conan Doyle	K. - J. Kilty	T.H. - T. Howard
C.H. - Holmes	K.K. - K. Kesey	Th. D. - Th. Dreiser
C.N. - C. Nairne	K.M. - K. Mansfield	Th.P. - Th. Pynchon
Ch. - A. Christie	K.P. - K.S. Prichard	Th.S. - Th. Smith
Ch.B. - Ch. Brontë	L. - St. Leacock	Th.W. - Th. Wilder
Ch.R. - Children's Rhymes	Luc. - S. Lucas	U. - J. Updike
D. - Ch. Dickens	M. - A. Milne	V.W. - V. Woolf
D.C. - D. Cusack	M.B. - M. Blokh	W.D. - W. Deeping
D.H.L. - D.H. Lawrence	M.Sp. - M. Spark	W.G. - W.S. Gilbert
D.L. - D. Lessing	M.W. - M. Wilson	W.Gl. - W. Golding
Dr. - Th. Dreiser	N.B. - N. Blake	Wic. - Th. Wicker
D.T. - Donna Tart		
D.Wh. - D. White	N.M. - N. Mailer	W.I. - W. Irwing
		W.M. - Will McIntosh

E. - Y.Esar
E.A.- E.Albey
E.Br. - E.Brontë
E.C. - E. Caldwell
F. - E.Ferber
Ev. - S. Evans
E.W. - E.Waugh
G. - J.Galsworthy
G.M. - G.Markey
Gr.Gr. - Gr. Green
Gr.M.- Gr.Metilous
H.- E.Hamingway
H.C. - H. Caine
H.L. - H.Lee
H.W. - H,G.Wells

N.T. - N.Travis
N.W. - N.West
O. - J.Osborne
O’C. - S.O’Casey
O.H. - O.Henry
O’N. - E.O’Neil
O.N. - O.Nash
O.W.- O. Wilde
P. - J.B.Priestley
P.A.- P.Abrahams
P.Ch.- P.Cheyney
P.B.- P.Benchley
P.G.W.-P.G. Wodehouse
Ph.L.-Ph.Larkin
Ph.R.- Ph.Roth

W.S. - W.Sanson
W.Sc. - W.Scott
W.Sh. -W.Shakespeare
Wr. - R.Write

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СТИЛІСТИКА АНГЛІЙСЬКОЇ МОВИ: ПРАКТИКУМ

*Практичний посібник
для студентів факультетів
іноземних мов закладів вищої освіти*

Технічний редактор – І. П. Борис
Комп'ютерна верстка – В. М. Косяк

Підписано до друку
Гарнітура Times New Roman
Замовлення №

Формат 60x84/16
Обл.-вид. арк. 6,04
Ум. друк. арк. 6,68

Папір офсетний
Тираж ел. в.



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Свідоцтво суб'єкта видавничої справи
ДК № 2137 від 29.03.05 р.