

Міністерство освіти і науки України
Національний університет «Одеська політехніка»

Методичні вказівки
до практичних занять з навчальної дисципліни
«СТИЛІСТИКА АНГЛІЙСЬКОЇ МОВИ»

для здобувачів III курсу першого (бакалаврського) рівня вищої освіти
спеціальності 035 Філологія, освітня програма – Германські мови та
літератури (переклад включно), перша – англійська

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Методичні вказівки до практичних занять з навчальної дисципліни «Стилістика англійської мови» для здобувачів III курсу першого (бакалаврського) рівня вищої освіти спеціальності 035 Філологія, освітня програма – Германські мови та літератури (переклад включно), перша – англійська. / уклад.: Павлюк Х.Т., Мітіна О.М. Одеса: Національний університет «Одеська політехніка», 2023. 28 с.

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Методичні вказівки до практичних занять з навчальної дисципліни «Стилістика англійської мови» складено відповідно до робочої програми. Видання містить матеріали до практичних занять з дисципліни «Стилістика англійської мови», які виконуються в аудиторії під керівництвом викладача. 7 тем практичних занять охоплюють базові поняття стилістики як науки, особливості функціональних стилів англійської мови, основні стилістичні засоби та прийоми.

ЗМІСТ

ВСТУП.....	4
Практичне заняття № 1. Стилїстика як роздїл мовознавства. Стилїстична диференцїацїя англїйської лексики.	5
Практичне заняття № 2. Стилїстична морфологїя англїйської мови. Стилїстична фонетика англїйської мови.	10
Практичне заняття № 3. Стилїстична лексикологїя англїйської мови. Стилїстичне використання фразеологїчних одиниць та зворотїв.	15
Практичне заняття № 4. Повтори.	17
Практичне заняття № 5. Лексико-стилїстичнї засоби.	19
Практичне заняття № 6. Синтаксичнї стилїстичнї прийоми англїйської мови.	22
Практичне заняття № 7. Функцїональнї стилї англїйської мови.	23
РЕКОМЕНДОВАНА ЛІТЕРАТУРА.....	26

ВСТУП

Методичні вказівки до практичних занять укладено згідно з навчальною програмою з дисципліни «Стилістика англійської мови» для здобувачів III курсу першого (бакалаврського) рівня вищої освіти спеціальності 035 Філологія, освітня програма – Германські мови та літератури (переклад включно), перша – англійська.

Представлено матеріали до практичних занять з дисципліни, які виконуються в аудиторії під керівництвом викладача. Зміст практичних занять спрямований на закріплення теоретичного матеріалу та здобуття практичних навичок стилістичного аналізу тексту.

Основна увага приділяється засвоєнню здобувачами необхідних знань, які сприятимуть їх адекватному розумінню текстів різних функціональних стилів та жанрів та вироблення навичок і умінь знаходити та аналізувати різноманітні стилістичні засоби, які формують авторський концепт у відповідному тексті.

Семестровий модуль № 1

Змістовий модуль 1. Загальні поняття про стилістику як розділ мовознавства.

Практичне заняття № 1. Стилiстика як розділ мовознавства. Стилiстична диференціяція англійської лексики.

Мета заняття: знати й розуміти основні поняття стилістики як розділу мовознавства, вміти застосовувати у професійній діяльності.

STYLISTICS AS A BRANCH OF LINGUISTICS. STYLISTIC DIFFERENTIATION OF THE ENGLISH LANGUAGE.

PLAN

1. The subject and object of Stylistics.
2. Interaction of Stylistics with other areas of linguistic knowledge.
3. Expressive means and stylistic devices.
4. Stylistic differentiation of the words.
5. Stylistically neutral words.
6. Stylistic functions of conversational words.

Questions:

1. What is the object of stylistics?
2. What types of stylistics do you know? What do they investigate?
3. Discuss new trends in stylistic research (cognitive stylistics, discourse stylistics, corpus stylistics, feminist stylistics). What are the differences between them and traditional stylistics?
4. Analyse the main methods of stylistic research.
5. Name and define the basic notions of stylistics.
6. What are stylistic functions of literary words (terms, poetic diction, archaic words, foreign words, bookish (learned) words)?

7. What are stylistic functions of conversational words (colloquialisms, general slang words (interjargon), special slang words (social and professional jargons), vulgarisms and dialectal words)?
8. Speak on stylistically neutral words.

EXERCISES

Exercise 1. Match the terms and their definitions:

COLUMN A	COLUMN B
1) <i>Stylistics</i>	a) deals with inherent (permanent) stylistic properties of language means.
2) <i>General stylistics</i>	b) deals with artistic expressiveness characteristic of a literary work, literary trend or epoch, and factors which influence it.
3) <i>Stylistics of a national language</i>	c) analyses the peculiarities of language units functioning in texts of different functional styles obtaining the objective data by applying certain methods of statistics.
4) <i>Stylistics of language</i>	d) studies universal stylistic language means which exist in any language and regularities of language functioning irrespective of the content, aim, situation and sphere of communication.
5) <i>Stylistics of speech</i>	e) studies the principles and effect of choice and usage of different language elements for rendering thought and emotion under different conditions of communication.
6) <i>Linguistic stylistics</i>	f) is interested in individual styles of writers focusing on their biography, beliefs, interests and other factors which could influence their literary creative work.
7) <i>Functional stylistics</i>	g) analyses acquired stylistic properties, i.e. which appear only in the context.
8) <i>Literary stylistics</i>	h) deals with the expressive resources of a definite language.
9) <i>Author's stylistics</i> or <i>genetic</i>	i) describes what happens in the minds of readers when they interface with

<i>stylistics</i>	(literary) language.
10) Reader's stylistics or <i>stylistics of perception</i> or <i>decoding stylistics</i>	j) studies peculiarities and regularities of language functioning in different types of speech, speech structure of functional styles, norms of selection and combination of language units in them.
11) Immanent stylistics	k) focuses on the reader's perception of a literary text, his reaction to it.
12) Comparative stylistics	l) studies the language units from the point of view of their effectiveness in definite types of speech (functional styles).
13) Contrastive stylistics	m) studies the text as some immanent fact, without taking into account the author's intentions or how this text is interpreted by the reader.
14) Historical stylistics	n) investigates national and international features in stylistic systems of national languages.
15) Dialectal stylistics	o) studies stylistic stratification and differentiation of language units within a definite geographical or social dialect.
16) Statistical stylistics (<i>stylometrics</i>)	p) deals with general knowledge about language and speech styles, stylistic norms, stylistic means, and ways of employment of language means for correct organization of speech.
17) Practical stylistics	q) is concerned with the analysis of the way that questions of gender impact on the production and interpretation of texts
18) Feminist stylistics	r) uses a corpus methodology to investigate stylistic categories in different text types or in individual texts. The qualitative and quantitative analyses of stylistic phenomena rely on the evidence of language usage as collected and analyzed in corpora.

19) Cognitive stylistics	s) deals with the stylistic system of a language in a diachronic aspect. It investigates the formation and evolution of functional styles during all stages of a national language development, dynamics of expressive units formation, temporal and qualitative changes in connotations, chronologically marked stylistic means.
20) Discourse stylistics	t) considers a text's status as discourse, a writer's employment of discourse strategies and the way a text functions as discourse.
21) Corpus stylistics	u) focuses on stylistic systems of unrelated languages

1.	2.	3.	4.	5.	6.	7.
8.	9.	10.	11.	12.	13.	14.

Exercise 2. Find neutral equivalents for the following literary and colloquial words:

infant — kid
 parent — daddy (dad)
 proceed — go on
 commence — go ahead, get going
 be attracted by — go for
 person — bloke
 currency — dough

Exercise 3. Study the American slang words and their neutral equivalents:

hoodlum — hooligan
 woozie — dizzy
 to popper, to pop, to shoot up, shoot smacks — to use drugs
 a bag, a hooker — a prostitute
 speed, hash — drug
 a blow-out — a noisy party
 cookie, sugar, bird, tomato, cutie — girl

Exercise 4. Comment on the use of literary vocabulary in the following texts:

1. Obesity can result from increased energy intake, decreased energy expenditure, or a combination of the two. However, it is nearly impossible to perform direct and accurate measurements of energy intake in free-living individuals, and the obese, in particular, often underreport intake.

Given the laws of thermodynamics, the obese person must therefore eat more than the average lean person to maintain their increased weight. The average total daily energy expenditure is higher in obese than lean individuals when measured at stable weight. However, energy expenditure falls as weight is lost, due in part to loss of lean body mass and to decreased sympathetic nerve activity.

2. Pushing things to their logical conclusion, we must recognize that linguistic semantics is not an autonomous enterprise, and that a complete analysis of meaning is tantamount to a complete account of developmental cognition. This consequence is terribly inconvenient for linguistic theorists imprinted on autonomous formal systems, but that is not a legitimate argument against its validity.

3. Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

But one hundred years later, the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. (M.L. King)

Exercise 5. Comment on the use and functions of colloquial vocabulary in the text:

"Just a minute," he said. "Someone's knocking at the door. Come in. Well, for cryin' out loud! Come on in, bums. Hang your coats up on the floor, and sit down... The Scotch is in the closet, and there's ice in that pitcher. Make

yourselves at home — act like you were in a regular bar. Be with you right away. Hey, listen, there's a lot of crazy Indians just come in here, and I can't hear myself think. You go ahead and write me a letter tomorrow. Will you?" (D. Parker)

Практичне заняття № 2. Стилiстична морфологiя англiйської мови.

Стилiстична фонетика англiйської мови.

Мета заняття: знати й розуміти основні поняття стилістичної морфології та стилістичної фонетики, уміти застосовувати у практичній діяльності.

STYLISTIC MORPHOLOGY OF THE ENGLISH LANGUAGE.

STYLISTIC PHONETICS OF THE ENGLISH LANGUAGE.

PLAN

1. Affixation and its expressiveness.
2. Stylistic usage of nouns, adjectives, pronouns, verbs.
3. Phonetic means of Stylistics. Rhyme.
4. Rhythm. Metre.
5. Alliteration, assonance, onomatopoeia.

Questions:

1. What is the smallest meaningful linguistic unit?
2. Dwell upon stylistic potential of the English noun.
3. What are stylistic functions of the article?
4. What are stylistic properties of the pronoun?
5. What are stylistic properties of the adjective?
6. What are stylistic functions of the verb?
7. What are phonetic means of stylistics? Give the definitions of versification and instrumentation.
8. What are types of rhyme and rhyme schemes?
9. Rhythm in poetry and prose. The main English feet.
10. Speak on alliteration, assonance, onomatopoeia.

EXERCISES

Exercise 1. Match the terms and their definitions:

COLUMN A	COLUMN B
1) <i>versification</i>	a) the formal arrangement of rhymes in a stanza or a poem
2) <i>instrumentation</i>	b) intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation
3) <i>rhyme</i>	c) the movement or sense of movement communicated by the arrangement of stressed and unstressed syllables and by the duration of the syllables
4) <i>rhyme scheme</i>	d) the art of writing poetry in keeping with certain rules based on language regularities and poets' experience
5) <i>rhythm</i>	e) the art of selecting and combining sounds in order to make the utterance expressive and melodic
6) <i>metre</i>	f) a group of syllables forming a metrical unit; a unit of rhythm
7) <i>foot</i>	g) the correspondence of two or more words with similar-sounding final syllables placed so as to echo one another
8) <i>alliteration</i>	h) the rhythmic pattern of a poetic line
9) <i>assonance</i>	i) a sound pattern used to create pleasing and harmonious effect
10) <i>euphony</i>	j) the naming of a thing or action by a vocal imitation of the sound associated with it
11) <i>cacophony</i>	k) the repetition of the same (or similar) sounds or sound clusters, usually consonants, of stressed syllables in neighbouring words or at short intervals within a line or passage, usually at word beginnings
12) <i>onomatopoeia</i>	l) the repetition of similar vowel sounds, usually close together, to achieve a particular effect of euphony
13) <i>graphon</i>	m) a sound pattern used to create harsh and discordant effect

1.	2.	3.	4.	5.	6.	7.
8.	9.	10.	11.	12.	13.	

Exercise 2. Identify the type of rhyme employed in the following lines from the poems by Edgar Allan Poe:

1. I stand amid the **roar**

Of a surf-tormented **shore**

And I hold within my **hand**

Grains of the golden **sand** (*A Dream Within a Dream*)

2. a) Ah, distinctly I **remember** it was in the bleak **December** (*Raven*)

b) Presently my heart grew **stronger**; hesitating then no **longer** (*Raven*)

3. O God! can I not **save**

One from the pitiless **wave**?

Is all that we see or **seem**

But a dream within a **dream**? (*A Dream Within a Dream*)

4. a) Would God I could **awaken**!

For I dream I know not **how**!

And my soul is sorely **shaken**

Lest an evil step be **taken**,--

Lest the dead who is **forsaken**

May not be happy **now**. (*Bridal Ballad*)

b) By a route obscure and **lonely**,

Haunted by ill angels **only** (*A Dreamland*)

5. a) Take this kiss upon the **brow**!

And, in parting from you **now**,

Thus much let me **avow** (*A Dream Within a Dream*)

b) You are not wrong, who **deem**

That my days have been a **dream**;

(*A Dream Within a Dream*)

c) Yet if hope has flown **away**

In a night, or in a **day**, (*A Dream Within a Dream*)

d) All that we see or **seem**

Is but a dream within a **dream**. (*A Dream Within a Dream*)

e) And I hold within my **hand**

Grains of the golden **sand** – (*A Dream Within a Dream*)

6. a) ...In my young boyhood – should it thus be **giv'n**,

It were folly still to hope for higher **Heav'n**. (*Dreams*)

b)...Or spell had bound me – ut was the chilly **wind**

Come o'er me in the night, and left **behind** (*Dreams*)

7. And to the church-yard **bore me**,

And I sighed to him **before me** (*Bridal Ballad*)

8. a) Bottomless vales and boundless **floods**,

And chasms, and caves, and Titan **woods**,

With forms that no man can **discover**

For the tears that drip all **over**;

Mountains toppling **evermore**

Into seas without a **shore**;

Seas that restlessly **aspire**,

Surging, unto skies of **fire**;

Lakes that endlessly **outspread**

Their lone waters- lone and **dead**,-

Their still waters- still and **chilly**

With the snows of the lolling **lily**. (*Dreamland*)

b) She covered me **warm**,

And she prayed to the **angels**

To keep me from **harm** – (*For Annie*)

c) In a vision, or in **none**,

Is it therefore the less **gone**? (*A Dream Within a Dream*)

Exercise 3. Indicate the type of rhyme scheme used in the following lines from the verses of Edgar Allan Poe:

1. By the lakes that thus **outspread** (a)
Their lone waters, lone and **dead**, – (a)
Their sad waters, sad and **chilly** (b)
With the snows of the lolling **lily**, – (b)
By the mountains- near the **river** (e)
Murmuring lowly, murmuring **ever**, – (e)
By the grey woods,- by the **swamp** (d)
Where the toad and the newt **encamp** – (d)
By the dismal tarns and **pools** (e)
Where dwell the **Ghouls**, – (e)
By each spot the most **unholy** – (f)
In each nook most **melancholy** – (f)
There the traveller meets **aghast** (g)
Sheeted Memories of the **Past** – (g)
Shrouded forms that start and **sigh** (h)
As they pass the wanderer **by** (h)
White-robed forms of friends long **given**, (i)
In agony, to the Earth – and **Heaven**. (i)
(*Dreamland*)

Exercise 4. Read the following sentences and analyse stylistic functions of the underlined parts:

1. To himself, he thought, as he pushed a chair for her and asked her to sit down, she was scarcely distinguishable from any other woman of her kind. There were thousands of Sissy Millers – drab little women in black carrying attaché cases (V. Woolf).

2. It was a cloudless afternoon in May, and the pale green of the young chestnut leaves made a pretty contrast with the dark blue of the sky (E.M. Forster).

3. It was a nothing that he knew too well. It was all a nothing and a man was nothing too (E. Hemingway).

4. It must be the Hedder girl, he thought (J. Chase).

5. Lisa French was being pretty forthright (R. Pitman, J. McNally).

6. Goodman grunted and smiled to himself. You've read the file, Adam. You've researched the case for a long time. There's no doubt Sam took part in the bombing.

But?

There are a lot of "buts". There always are (J. Grisham).

7. I shrugged. "Hasn't turned up. They weren't going to run him but they've had a few quid on and decided to have a go" (R. Pitman, J. McNally).

8. The irritation and resistance melted from Elisa's face. "Oh, those are chrysanthemums, giant whites and yellows. I raise them every year, bigger than anybody around here". (J. Steinbeck).

Практичне заняття № 3. Стилїстична лексикологїя англїйської мови.

Стилїстичне використання фразеологїчних одиниць та зворотїв.

Мета заняття: знати й розумїти основнї поняття та лексикологїї, умїти застосовувати у практичнїй дїяльностї. Аналізувати стилїстичне використання фразеологїчних одиниць та зворотїв.

STYLISTIC LEXICOLOGY OF THE ENGLISH LANGUAGE.

STYLISTIC USE OF PHRASEOLOGICAL UNITS AND PHRASEOLOGISMS.

PLAN

1. The semantic structure of the word.
2. Types of lexical meaning.

3. Proverbs and sayings.
4. Stylistic transformations of phraseological units.
5. Epigrams and allusions.

Questions:

1. Speak on the semantic structure of the word
2. What are types of lexical meaning?
3. Give examples of proverbs and sayings used in different texts and in the titles of fiction books, advertisements.
4. Give examples of epigrams used in oratory or publicistic texts.
5. Give the definition of set phrase. Make your own research and find examples of decomposition of set phrases in expressive prose.

EXERCISES

Exercise 1. Comment on the stylistic function of the *proverbs, allusions and epigrams* used in the following examples:

1. “Maybe you should think about getting an apartment. Speaking of which,” he said glancing at his watch, “I’m about to turn into a pumpkin. Try not to get into too much trouble. I’m off for two days.” (D.S.)
2. When I was very little, I used to dream that the hotel, the grounds, the beaches and ocean were my own private Wonderland into which I had fallen like Alice. (V.C.A. - V.C.Andrews. Midnight Whispers. Pocket Books. NY, 1992.)
3. “I don’t know why she’s so mean and unhappy, Mommy. You and Daddy are always nice to her and have done so much for her.” Mommy sat back a moment and thought. Then a smile of wisdom flashed in her eyes. “Momma Longchamp used to say some cows are just born to give sour milk, no matter how sweet the grass they feed on.” (V.C.A.)
4. “I don’t want to talk about it, Richard. It isn’t funny,” I said sharply. Jefferson turned into the corner of the seat and began to cry. When he was like that I knew

he didn't deserve it. "You can't cry over spilled milk," Melanie said. "You just have to do better." (V.C.A.)

5. "Look. Buzz and I are not going to be here that long, princess, so don't lay all the heavy ruxles on me, okay? The fruit doesn't fall far from the tree," she told Buzz, who smiled and nodded at me. (V.C.A.)

6. "Wee, you know Jefferson can be a little Huckleberry Finn, Christie," he said, smiling. "I remember that time he crawled into the wood pile out back. I'm sure Betty Ann's just trying to get him to be a little more responsible." (V.C.A.)

7. "Put the hat on, too," Carly said. "Gus always wore his hat." Nick took the cowboy hatt off its peg and slapped it on his head, even though he knew gamn weel Attila (the bear) wasn't going to think he was Gus. Not for a second. Clothes don't make the man, the saying went. And the fact he had on a pair of Gus's jeans and one of his shirts wasn't going to fool a bear any more than it would a person. (D.Stew.)

Практичне заняття № 4. Повтори.

Мета заняття: аналізувати стилістичне використання повторів.

REPETITIONS.

PLAN

1. The role of repetitions in literary works.
2. Classification of repetitions.

Questions:

1. Why does repetition have art aesthetically organising power?
2. What types of repetition do you know? Define and exemplify various kinds of phonemic repetition.
3. Classify morphemic repetitions.
4. Exemplify the various types of lexical repetitions. Define the types of repetition in strong positions.
5. What is parallelism?

EXERCISES

Exercise 1. Comment on the kind of repetition used in the following examples.

1. We shall soon before the break of day start on our long journey, a journey from which some of us, or perhaps all of us (except our friend and counsellor, the ingenious wizard Gandalf) may never return. (J. R. R. Tolkien)
2. Choose! Oh, my love, choose! (O. Wilde)
3. The general who became a slave. The slave who became a gladiator. The gladiator who defied an emperor. Striking story! (Commodus in the movie *Gladiator*)
4. “Sweetest Rosita! I love you, – one kiss, fairest, – one kiss!” and before she could escape from his arms, which had already encircled her, he had imprinted a kiss upon her lips! (T. Mayne Reid)
5. There is nothing wrong with America that cannot be cured by what is right with America. (B. Clinton)
6. The mountains look on Marathon –
And Marathon looks on the sea... (G. G. Byron)
7. We saw the bruised children of these fathers clump onto our school bus, we saw the abandoned children huddle in the pews at church, we saw the stunned and battered mothers begging for help at our doors. (Sc. R. Sanders)
8. This royal throne of kings, this scepter'd isle,
This earth of majesty, this seat of Mars,
This other Eden, demi-paradise,
This fortress built by Nature for herself... (Ch. Dickens)
9. He was living in a sort of double nightmare – the nightmare of the War and the nightmare of his own life. Each seemed inextricably interwoven. His personal life became intolerable because of the War, and the War became intolerable because of his own life. The strain imposed on him – or which he imposed on himself – must have been terrific. (R. Aldington)
10. Not a mountain to be seen! Far as the eye can reach, and a thousand miles farther, not a mountain. (T. Mayne Reid)

Семестровий модуль № 2

Змістовий модуль 2. Лексико-стилістичні засоби та прийоми.

Функціональні стилі англійської мови.

Практичне заняття № 5. Лексико-стилістичні засоби.

Мета заняття: аналізувати лексико-стилістичні засоби, визначати їхню взаємодію та характеризувати їх.

LEXICO-STYLISTIC DEVICES

PLAN

1. Figures of quantity: hyperbole, meiosis, litotes.
2. Figures of quality: metonymical group, metaphorical group.
3. Figures of identity: simile.
4. Figures of contrast: antithesis, oxymoron.
5. Figures of inequality: climax, anticlimax, pun, zeugma.

Questions:

1. What are figures of quantity?
2. What are figures of quality?
3. Characterise stylistic figures which constitute the metonymical group.
4. Characterise stylistic figures which constitute the metaphorical group.
5. What is the difference between metaphor and metonymy?
6. Characterise stylistic figures which constitute the figures of identity.
7. Characterise stylistic figures which constitute the figures of contrast (opposition).
8. Characterise stylistic figures which constitute the figures of inequality.
9. What is the difference between metaphor and simile?
10. Speak on climax and anticlimax and state their stylistic functions.

EXERCISES

Exercise 1. Which key words create metaphors in the following sentences:

1. Don't think you can come waltzing in here.
2. He was a wizard with figures.
3. You are my sunshine.
4. That junction is always a bottleneck.
5. The road was a ribbon of moonlight.
6. Idleness is the mother of all evil.

Exercise 2. Identify metonymy and synecdoche:

1. The pound has risen its strength today.
2. The bench declared that the case be dismissed.
3. The whole city will welcome this grant from the government.
4. In the estuary there appeared a fleet of fifty sail.
5. The Church has declared that abortion is a sin.
6. Fifty head of cattle were sold at auction yesterday.

Exercise 3. Analyse various cases of play on words, their types and cases of irony:

1. After a while and a cake he crept nervously to the door.
2. There are two things I look for in a man: a sympathetic character and full lips.
3. His sins were scarlet, but his books were read.
4. He may be poor and shabby, but beneath those ragged trousers beats a heart of gold.
5. My mother was wearing her best grey dress and a faint pink flush under each cheekbone.
6. There is only one brand of tobacco allowed here – “Three nuns”. None today, none tomorrow, and none the day after.
7. So you've lost the books I gave you. Wonderful!
8. Put the baby next to the fire. It will be the safest place.
9. We can't select you for the play. It doesn't feature simpletons.
10. Bookcases covering one wall boosted a half-shelf of literature.

11. Last time it was a nice, simple, European-style war.

Exercise 4. Discuss the structure and semantics of epithets in the following examples:

1. He is a proud, haughty, turned-nosed peacock.
2. The vast, burning, dazzling, majestic sun was in a state of progressive decay.
3. Her painful shoes slipped off.
4. She was a faded white rabbit of a woman.
5. Dirty pig of an untrue friend!
6. He loved the after-swim salt-and-sunshine smell of her hair.
7. A branch, cracking under his weight, sent through the tree a sad, cruel thunder.
8. The children were brown and filthily dirty.
9. He sat with Daisy in his arms for a long silent time.

Exercise 5. Find cases of hyperbole and understatement, say whether they are original or trite:

1. I was scared to death when he entered the room.
2. The girls were dressed to kill.
3. Her family is one aunt about a thousand years old.
4. She was a giant of a woman. She carried a mammoth red pocketbook that bulged as if it were stuffed with rocks.
5. The little woman was of pocket size.
6. She was a sparrow of a woman.
7. She wore a pink hat, the size of a button.
8. She busied herself in her midget kitchen.

Exercise 6. Find cases of oxymoron in the following examples.

1. He caught a ride home to the crowded loneliness of the barracks.
2. There were some cases of superbly unreadable books.
3. Rozzie was my worst friend.
4. Welcome to Reno - the biggest little town in the world.

5. Their bitter-sweet union did not last long.

Exercise 7. Find cases of antonomasia in the following examples:

1. R. Kipling "I keep six honest serving-men".
2. Her mother is perfectly unbearable. Never met such a Gorgon.
3. The next speaker was a tall gloomy man. Sir Something Somebody.
4. She had no illusions about him. In her business Joes were necessary.

Практичне заняття № 6. Синтаксичні стилістичні прийоми.

Мета заняття: аналізувати синтаксичні прийоми, визначати їхню взаємодію та характеризувати їх.

SYNTACTICAL EXPRESSIVE MEANS.

PLAN

1. Parallel Construction.
2. Chiasmus.
3. Repetition.
4. Enumeration.

Questions:

1. What is parallel construction?
2. What is chiasmus?
3. What are structural types of repetition?
4. What is enumeration?

EXERCISES

Exercise 1. Find stylistic devices in the following sentences. Comment on them.

1. As high as we have mounted in delight, in our dejection do we sink as low.
2. I despise its very vastness and power. It has the poorest millionaires, the littlest great men, the haughtiest beggars, the plainest beauties, the lowest skyscrapers, the dolefullest pleasures of any town I ever saw.
3. On the terrace stood a knot of distinguished visitors.
4. You have two beautiful bad examples for parents.

5. He made his way through the perfume and conversation.
6. The girls were dressed to kill.
7. He caught a ride home to the crowded loneliness of the barracks.
8. Women are not made for attack. Wait they must.
9. My heart is like a singing bird.
10. A neon little sign reads – Welcome to Reno – the biggest little town in the world.

Практичне заняття № 7. Функціональні стилі англійської мови.

Мета заняття: використовувати англійську мову у різних жанрово-стильових різновидах і регістрах спілкування.

FUNCTIONAL STYLES OF THE ENGLISH LANGUAGE

PLAN

1. Publicistic Style.
2. The Belles-Lettres Style.
3. Newspaper Style.
4. Scientific Style.
5. The style of official documents.

Questions:

1. Give the definition of functional style.
2. List the substyles of publicistic style. What is the function of this style?
What are the characteristic features of this style?
3. List the substyles of belles-lettres style.
4. What is the function of belles-lettres style? What are the characteristic features of this style?
5. List the substyles of newspaper style.
6. What is the function of newspaper style? What are the characteristic features of this style?
7. What are the characteristic features of the scientific prose style?

8. What are the substyles of official documents style?

EXERCISES

Exercise 1. Read the following texts and define the Functional Styles:

1. We observe today not a victory of party, but a celebration of freedom—symbolizing an end as well as a beginning—signifying renewal, as well as change. For I have sworn before you and Almighty God the same solemn oath our forebears prescribed nearly a century and three-quarters ago.
(John F. Kennedy)
2. The hills across the valley of the Ebro were long and white. On this side there was no shade and no trees and the station was between two lines of rails in the sun. Close against the side of the station there was the warm shadow of the building and a curtain, made of strings of bamboo beads, hung across the open door into the bar, to keep out flies. The American and the girl with him sat at a table in the shade, outside the building. It was very hot and the express from Barcelona would come in forty minutes. It stopped at this junction for two minutes and went to Madrid.
(E. Hemingway)
3. My aim in this chapter is to suggest that the above view of meaning construal as dependent upon the access of pre-stored prototypes is incorrect. Understanding literary texts, similar to any act of meaning construal, is not a matter of accessing highly structured knowledge, in the form of abstract prototypes, from long-term memory. Instead, text understanding is a dynamic activity that relies on concrete, often embodied information, which people creatively compose in the moment of reading. This view of meaning construction allows for the flexibility needed to interpret novel events and language. (R.W. Gibbs)
4. Primitive man thought that breathing and life were the same thing, and this curious idea is embodied in our language. There are two Latin words

for breath, anima and spiritus. Our words "animal" and "spiritual", which are now used with contrary meanings, both meant "breathy" originally.

Some simple organisms can live without any sort of breathing. Most of them use oxygen and get rid of carbon dioxide. The larger land animals do this through special organs, the lungs. When we buy them at the butcher's they are called "lights". (J. Haldane)

5. The Purposes of the United Nations are:

1. To maintain international peace and security, and to that end: to take effective collective measures for the prevention and removal of threats to the peace, and for the suppression of acts of aggression or other breaches of the peace... (Charter of the United Nations)

6. Contract No...

Parties to this Contract are:

Horlivka open-type Stockholding company "Concern Stirol" hereinafter referred to as the "Seller" represented by Mr R.... hereinafter referred to as the "Buyer" ... concluded the present contract on the following:...

7. Last Tuesday, ten Melitopol machine building plants employing 22,000 workers came to a standstill. ... The Board of Melitopol Directors sent a telegram to the President and the Cabinet asking the government to suspend the decision ... for a three months period, The Day's correspondent reports.

8. Harrison's Principles of Internal Medicine 17th edition.

Definition and measurement

Obesity is a state of excess adipose tissue mass. Although often viewed as equivalent to increased body weight, this need not be the case—lean but very muscular individuals may be overweight by numerical standards without having increased adiposity. Body weights are distributed continuously in populations, so that choice of a medically meaningful distinction between lean and obese is somewhat arbitrary. Obesity is

therefore more effectively defined by assessing its linkage to morbidity or mortality.

9. One hot evening in Padua they carried him up onto the roof and he could look out over the top of the town. There were chimney swifts in the sky. After a while it got dark and the searchlights came out. The others went down and took the bottles with them. He and Luz could hear them below on the balcony. Luz sat on the bed. She was cool and fresh in the hot night. (E. Hemingway)

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