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(Орский гуманитарно-технологический институт (филиал) ОГУ)

Кафедра иностранных языков

МЕТОДИЧЕСКИЕ РЕКОМЕНДАЦИИ ПО ИЗУЧЕНИЮ ДИСЦИПЛИНЫ

«Стилистика английского языка»

Уровень высшего образования
БАКАЛАВРИАТ

Направление подготовки

44.03.01 Педагогическое образование профиль «Иностранный язык»
(код и наименование направления подготовки)

44.03.05 Педагогическое образование (с двумя профилями подготовки)
(код и наименование направления подготовки)

«Английский язык», «Немецкий язык»
(наименование направленности (профиля) образовательной программы)

Квалификация

Бакалавр

Форма обучения

Очная

Методические рекомендации по изучению дисциплины «Стилистика английского языка» предназначены студентам очной формы обучения по направлению подготовки 44.03.01 Педагогическое образование профиль «Иностранный язык», 44.03.05 Педагогическое образование (с двумя профилями) «Английский язык», «Немецкий язык».

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Цель освоения дисциплины «Стилистика английского языка» - ознакомить студентов с основными теоретическими вопросами стилистики современного английского языка, выработать навыки стилистического анализа конкретного языкового материала, научить выявлять языковые средства передачи различной информации, определять черты стилей современного английского языка, их функции и возможности.

Дисциплина состоит из курса лекций (24 часов), которые носят проблемный характер, и практических занятий (12 часов), во время которых студентам представляется возможность проявить свои творческие способности, закрепить полученные знания, получить опыт практического их применения в работе с текстом.

Лекции проблемного характера отличаются углубленной аргументацией излагаемого материала. Они способствуют формированию у студентов самостоятельного творческого мышления, прививают им познавательные навыки. Студенты становятся участниками научного поиска и решения проблемных ситуаций, а также получают необходимую информацию.

При изучении данной дисциплины студентам предлагаются следующие виды самостоятельной работы:

- внеаудиторная подготовка к лекциям и практическим занятиям;
- внеаудиторная подготовка к рубежным контрольным работам и экзамену;
- реферирование, аннотирование научной литературы, составление опорных схем и конспектов;
- выполнение индивидуальных заданий, тренировочных работ;
- подготовка презентаций;
- аудиторное изучение теоретического материала;
- аудиторное выполнение лабораторных работ.

Лабораторные работы сформированы на базе учебного пособия В.А. Кухаренко (Кухаренко, В.А. Практикум по стилистике английского языка. *Seminars in Stylistics*. Учеб. Пособие / В.А. Кухаренко. – М.: Флинта: Наука, 2009). Приступая к выполнению лабораторных работ, студентам предварительно необходимо ознакомиться с теоретическими вопросами и только потом выполнить задание.

I. Phonographical SDs

1. Basic notions of phonetic stylistics: euphony, onomatopoeia, alliteration, assonance, rhyme and rhythm.

2. Analyze the stylistic effect of the poems and identify the phonetic means used to achieve it.

Graphical stylistic means

1. *The notion of graphon. Its function and effect.*

2. *Translation of graphons.*

3. *Graphical means. Types, functions. Translation of GM.*

4. State the function and the type of the following graphical expressive means:

a) *When Will's ma was down here keeping house for him – she used to run in to see me, real often.*

b) *My daddy's coming tomorrow on a nairplane.*

c) *– You aren't a courier any more? – Yesh. Dishmished, said Tilliticus. – Five days ago. Dishmished.*

d) *“ALL our troubles are over, old girl!”, – he said fondly.*

e) *“What did he tell the king? What did he say?” he hissed, shaking Tobin so hard he had to grasp at Orun's arms to stay on his feet.*

f) *An' they're always speshully savidge when they haven't any tusks.*

g) *They hammered the tabletops with their knife-butts when Soldier and Velion appeared, and a loud, grating “Zzzzzzzuuuzzzzzzzzzz” noise filled the air. This was a sound of appreciation for their current hero, Soldier.*

h) *Even when he was young there had been something reassuringly earnest about Roban's manner. He was trusted. He deserved to be trusted, he often thought; if only he were listened to more often in this country of hot-blooded men and women with more passion for music than for orderly government.*

i) *“Whereja get all these pictures?” he said. “Meetcha at the corner. Wuddaya think she's going out there?”*

j) *I prayed for the city to be cleared of people, for the gift of being alone – a-l-o-n-e: which is the one New York prayer...*

k) *The snake head nodded slowly, respect entering the eyes now. “True it iss. That'sss what they ssssay.”*

l) *“We'll teach the children to look at things. Don't let the world pass you by, I shall tell them. For the sun, I shall say, open your eyes for that laaaarge sun.....”*

m) *– “We might go in your umbrella,” said Pooh.*

– “?”

– “We might go in your umbrella,” said Pooh.

– “? ?”

– “We might go in your umbrella,” said Pooh.

– “!!!!!!”

For suddenly Christopher Robin saw that they might.

n) *Our offer is \$ 15.00 per WK.*

o) *“Now listen, Ed, stop that, now. I'm desperate. I am desperate, Ed, do you hear?”*

p) *She mimicked a lisp: “I don't weally know wevver I'm a good girl. The last thing he'll do would be to be mixed with a hovvid woman.”*

q) *“Adieu you, old man, grey. I pity you, and I de-spise you.”*

r) *Thanx for the purchase.*

s) *“It don't take no nerve to do somepin when there ain't nothing else you can do. We ain't gonna die out. People is goin' on – changin' a little may be – but goin' right on.”*

t) *Best jeans for this Jeaneration.*

u) 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 Angland graw."

v) Kiddies and grown-ups too-oo-oo We haven't enough to do-oo-oo.

w) "I had a coach with a little seat in fwont with an iwon wail for the dwiver."

x) "The Count," explained the German officer, "expegs you, chentlemen, at eight-dirty."

5. Decipher the short story or write your own using the same devices.

Translate it.

My summer holidays.

My smmr hols wr CWOT.

B4, we used 2 go 2 NY 2C my bro, his GF & thr 3 :-@ kds FTF.

IL NY, its gr8.

Bt my Ps wr so {:-/ BC o 9/11 tht they dcdd 2 stay in SCO & spnd 2 wks up

N.

Up N, WUCIWUG – 0.

I ws vvv brd in MON.

0 bt shp & mntns.

AAR8, my Ps wr :-) – they sd ICBW, & tht they wr ha-p 4 the pc&qt.

IDTS!!

I wntd 2 go hm ASAP, 2C my M8s again.

2day, I came bk 2 skool.

I feel v 0:-) BC I hv dn all my hm wrk.

Now its BAU...

II. Stylistic Grammar (Morphology)

1. Disclose the notion of valency: lexical, morphological, syntactical

2. Describe the types of violation of valency for nouns, articles, adjectives, pronouns and verbs. What difficulties did you face while doing the translation?

3. Morphological repletion.

4. * Comment on the function of morphological categories and parts of speech that create stylistic function. Translate the sentences:

a) One night I am standing in front of Mindy's restaurant on Broadway, thinking of practically nothing whatever, when all of a sudden I feel a very terrible pain in my left foot.

b) You'll never make a farm hand out of a Wilkes - or anything else that's useful. The breed is purely ornamental. Now, quiet your ruffled feathers and overlook my boorish remarks about the proud and honorable Ashley.

c) I must not think nonsense, he thought. Luck is a thing that comes in many forms and who can recognize her?

d) Now, the Andorrans were a brave, warlike people centuries ago, as everybody was at one time or another – for example, take your Assyrians, who are

now extinct; or your Swedes, who fought in the Thirty Years' War but haven't done much since except lie in the sun and turn brown...

e) He couldn't stay here, though. It was the simplest of truths. When you can't go back and you can't stay still, you move forward, nothing to think about, get on with it.

f) The mirth of Mr. Bob Sawyer was rapidly ripening into the furious. Mr. Ben Allen was fast relapsing into the sentimental.

g) "Do tell me, my dear," Adel murmurs, materializing at her elbow, "have you any late tidings of your much-travelled brother-in-law?"

h) His was a love I could not deny.

i) Ah! That must be Aunt Augusta. Only relatives, or creditors, ever ring in that Wagnerian manner.

j) "My poor, dear child", cried Miss Crawley, who was always quite ready to be sentimental, "is our passion unrequited then? Are we pining in secret? Tell me all, and let me console you".

k) Atyion is the greatest stronghold left. She must be led by a seasoned general.

l) There had been a number of farewells in his life during the past few years. Too many goodbyes, perhaps, but they were a part of the life he'd chosen for himself...

m) "Ah, here is our little wanderer, returned at last," Orun purred, waving Tobin closer. "Come, my dear, and let me see how you weathered your illness."

n) If I wanted to avoid Texas I could not, for I am wived in Texas and mother-in-lawed and uncled and aunted and cousined.

o) "I love you mucher."

- "Plently mucher? Me tooer."

p) Do you know to whom you are speaking, my good man?

q) These rich young blondes, he thought

r) But it is impossible that I should give myself. My being, my me-ness, is unique and indivisible.

s) "I'm going to build me the God-damnedest, biggest, chromium-platedest, formaldehyde-stinkingest free hospital and health center."

t) Well, a kept woman is somebody who is perfumed, and clothed, and wined, and dined, and sometimes romanced heavily.

u) The District Attorney's office was not only panelled, draped and carpeted, it was also chandeliered with a huge brass affair hanging from the center of the ceiling.

v) We are overbrave and overfearful, overfriendly and at the same time frightened of strangers, we're oversentimental and realistic.

III. Tropes

*Please do the assignments marked with an asterisk * in writing.*

1. The theory of Noam Chomsky, marked and semi-marked structures.

2. Give the definition of tropes. What is the difference between tropes and figures of speech? What tropes can you name?

3. * Speak on metaphor and metaphorical group. What types of metaphor do you know? What is the difference between comparison, simile and metaphor? Give 3 examples of each.

4. Give the definition of synaesthesia.

5. What is metonymy? *Give 3 examples.

Stylistic analysis. Analyze the stylistic effect of the poem and identify the lexical means used to achieve it.

Translate the following sentences, preserving the stylistic effect:

- *Sizzling sausages squirted in the pan.*

- *The silken uncertain rustling of a curtain*

4. Find the stylistic devices and try to translate the sentence into Russian, preserving the stylistic effect.

- Nothing so exciting, so scandalous, so savouring of the black arts had startled Aberlaw since Trevor Day, the solicitor was suspected of killing his wife with arsenic. (A.Cronin)

- *The possessive instinct never stands still. Through florescence and fend, frosts and fires it follows the laws of progression". (J.Galsworthy)*

- *Deep into the darkness peering, long I stood there wondering, fearing, doubting, dreaming dreams no mortals ever dared to dream before". (E.A.Poe)*

5. Translate the following set expressions. Is alliteration rendered in Russian?

last but not least

love me or leave me

kith and kin

bag and baggage

cool as a cucumber

dig and delve

forgive and forget

trials and tribulations

hale and hearty

safe and sound

hem and haw

pots and pans

first and foremost

spick-and-span

rack and ruin

HOW DEAR TO ME THE HOUR (Thomas Moore) *How dear to me the hour when daylight dies, And sunbeams melt along the silent sea; For then sweet dreams of other days arise, And memory breathes her vesper sigh to thee. And, as I watch the line of light that plays Along the smooth wave toward the burning west, I long to tread that golden path of rays, And think 'twould lead to some bright isle of rest.*

What Fifty Said (Robert Frost) *When I was young my teachers were the old. I gave up fire for form till I was cold. I suffered like a metal being cast. I went to school to age to learn the past. Now when I am old my teachers are the young. What can't be molded must be cracked and sprung. I strain at lessons fit to start suture. I go to school to youth to learn the future.*

IV. Litotes.

1. In what way do meiosis and litotes differ from hyperbole?

2. * Give examples of antonomasia, personification and periphrasis.

Stylistic analysis. Analyze the stylistic effect of the poems and identify the lexical means used to achieve it.

Life (by Charlotte Bronte)

LIFE, believe, is not a dream

So dark as sages say;

Oft a little morning rain

Foretells a pleasant day.

Sometimes there are clouds of gloom,

But these are transient all; If the shower will make the roses bloom,

O why lament its fall ?

Rapidly, merrily,

Life's sunny hours flit by,

Gratefully, cheerily,

Enjoy them as they fly !

What though Death at times steps in

And calls our Best away ?

What though sorrow seems to win,

O'er hope, a heavy sway ?

Yet hope again elastic springs,

Unconquered, though she fell;

Still buoyant are her golden wings,

Still strong to bear us well.

Manfully, fearlessly,

The day of trial bear,

For gloriously, victoriously,

Can courage quell despair !

Sonnet 116 (William Shakespeare)

Let me not to the marriage of true minds

Admit impediments.

Love is not love

Which alters when it alterations finds,

Or bends with the remover to remove:

O, no! it is an ever-fixed mark,

That looks on tempests and is never shaken;

It is the star to every wandering bark,

Whose worth's unknown, although its height be taken.

Love's not Time's fool, though rosy lips and cheeks

Within his bending sickle's compass come;

Love alters not with his brief hours and weeks,

But bears it out even to the edge of doom.

If this be error and upon be proved,

I never writ, nor no man ever loved.

What stylistic device is used in the following examples?

As wet as a fish

As dry as a bone
As light as a bird
As dead as a stone
As hard as flint
As soft as a mole
As white as a lily
As black as coal
As deep as the ocean
As steady as time
As strange as a, used in a rhyme

Find SDs and translate the text.

- In November a cold unseen stranger whom the doctors called Pneumonia, stalked about the colony touching one here and one there with icy fingers. Mr. Pneumonia was not what you would call a chivalric old gentleman. (O. Henry)

4. Find as many SDs as possible

Ralph Nader

Crusader for Consumer Rights

*Who would have thought a book about the automobile industry would permanently change the American economy by leading to the birth of the consumer movement? And yet that is exactly what followed the publication of *Unsafe At Any Speed*. Written by Ralph Nader, the book accused General Motors and the automobile industry as a whole of emphasizing styling over safety.*

<...> When it was learned that the giant General Motors Corporation had hired private detectives to investigate a lone crusader because he had faulted one of their products, public sympathy and support rallied around the underdog.

<...> The public also learned that Nader lived alone in a one-room Washington apartment, owned no car, and somehow managed to live on \$5,000 a year. The image of this modern David challenging and defeating a powerful industrial Goliath further added to his fame and popularity.

V. Epithets. Irony. Allegory.

1. Epithets. Semantic and structural classifications of epithets.

2. Give examples of oxymoron.

3. Give the definition and some examples of catachresis.

4. Irony

5. What is allegory? Where do we meet allegories most often?

1. Find SDs

James Thurber

The Peacelike Mongoose

In cobra country a mongoose was born one day who didn't want to fight cobras or anything else. The word spread from mongoose to mongoose that there was a mongoose who didn't want to fight cobras. If he didn't want to fight anything else, it was his own business, but it was the duty of every mongoose to kill cobras or be killed by cobras.

'Why' asked the peacelike mongoose, and the word went around that the strange new mongoose was not only pro-cobra and anti-mongoose but intellectually curious and against the ideals and traditions of mongoosism.

'He is crazy,' cried the young mongoose's father.

'He is sick,' said his mother.

'He is a coward,' shouted his brothers.

'He is a mongoosesexual,' whispered his sisters.

Strangers who never laid eyes on the peacelike mongoose remembered that they had seen him crawling on his stomach, or trying on cobra hoods, or plotting the violent overthrow of Mongoosia.

'I am trying to use reason and intelligence,' said the strange new mongoose.

'Reason is six-sevenths of treason,' said one of his neighbours.

'Intelligence is what the enemy uses,' said another.

Finally, the rumour spread that the mongoose had venom in his sting, like a cobra, and was tried, convicted by a show of paws, and condemned to banishment.

MORAL: Ashes to ashes, and clay to clay, if the enemy doesn't get you your own folks may.

2. In the sentences below, find and name lexical SD. Translate the sentences into Russian.

a) "Is she as deadly as word has it?"

Blaise shrugged. "I have survived. So far."

"Damaged?"

"Scars. I'm dealing with them."

b) "New thinkers got to stick together," Elton declared. "Scratch each other's backs. Would you scratch my back, Basil?"

- "To the bone, Tom," Basil said earnestly. "Day or night. Just ask. You, too, Leonard, Lucas. You've saved my life. Do anything you like."

VI. Rhetorical devices.

Topics for discussion

1. What rhetorical devices do you know? Rhetorical question its function and effect

2. Arrangement of sentence members:

- anaphora

- epiphora

- framing

- anadiplosis

- parallel constructions

- chiasmus (+ palindrome)

- antithesis

Which types of repetition do we meet most often and what makes them so popular?

Practice

Exercise I. Specify the type and functions of syntactical SDs in the following examples and translate them into Russian :

1) Vargos, for want of a better idea, decided to head for the harbour and spend a few coins in some of the rougher cauponae [tavern]. He might overhear something, or someone might offer information. The patrons there would be slaves, servants, apprentices, soldiers. An offered drink or two might be welcome. It did occur to him there might be some danger. It didn't occur to him to alter his plan because of that.

2) "Oh dear. You can't talk to me like that," the Strategos said with surprising gentleness. "You know who I am. Besides, I have invited you to my house . . . you shouldn't talk to me like that."

3) A short time later they sweep down upon the nearby hamlet of Aubry like a wild hunt out of the shepherds' night terrors: fifty howling men on horses, swords out, torches in their free hands, burning and slaying without warning, without reason offered, without respite. This raid in a time of truce is a message, and the message is to be made as unambiguous as it can be.

4) Life did not always or even normally grant one the wishes of the heart. Sometimes it came near. Sometimes not very near at all.

5) Theron switched from whiskey to wine and ate grapes and watched his friends pick out girls. "What about you?" a big woman kept asking him, but he waved her away like a fly. Like a fly she kept coming back.

6) Some of the houses still boasted the traditional liveried swordsman, but not all. Times had changed, as times will. Like the swordsmen, the walls around the Hill's great houses were chiefly decorative. But not all.

7) Justis Blake was a large, slow young man, with large, slow thoughts.

8) Across the river, in an old, old house of stone, a young man slept, and as he slept, he dreamed. In his dream he stood in an oak wood, very old, with dusty sunlight pouring down in bars around him.

9) They were poor in space, poor in light, poor in quiet, poor in repose, and poor in the atmosphere of privacy – poor in everything that makes a man's home his castle.

Exercise II. From the following examples you will get a better idea of the functions of various types of repetition.

1. I wake up and I'm alone and I walk round Warley and I'm alone; and I talk with people and I'm alone and I look at his face when I'm home and it's dead.

2. Babbitt was virtuous. He advocated, though he did not practice, the prohibition of alcohol; he praised, though he did not obey, the laws against motor-speeding.

3. "To think better of it," returned the gallant Blandois, "would be to slight a lady, to slight a lady would be to be deficient in chivalry towards the sex, and chivalry towards the sex is a part of my character."

4. I might as well face facts; good-bye Susan, good-bye a big car, good-bye a big house, good-bye power, good-bye the silly handsome dreams.

5. *Now he understood. He understood many things. One can be a person first. A man first and then a black man. Or a white man.*

6. *Obviously - this is a streptococcal infection. Obviously.*

7. *And a great desire for peace, peace of no matter what kind, swept through her.*

8. *And everywhere were people. People going into gates and coming out of gates. People staggering and falling. People fighting and cursing.*

9. *He ran away from the battle. He was an ordinary human being that didn't want to kill or be killed. So he ran away from the battle.*

10. *Failure meant poverty, poverty meant squalor, squalor led, in the final stages, to the smells and stagnation of B. Inn Alley.*

11. *I notice that father's is a large hand, but never a heavy one when it touches me, and that father's is a rough voice but never an angry one when it speaks to me.*

12. *Living is the art of loving.*

Loving is the art of caring.

Caring is the art of sharing.

Sharing is the art of living.

13. *I came back, shrinking from my father's money, shrinking from my father's memory: mistrustful of being forced on a mercenary wife, mistrustful of my father's intention in thrusting that marriage on me, mistrustful that I was already growing avaricious, mistrustful that I was slackening in gratitude to the dear noble honest friends who had made the only sunlight in my childish life.*

14. *It is she, in association with whom, saving that she has been for years a main fibre of the roof of his dignity and pride, he has never had a selfish thought. It is she, whom he has loved, admired, honoured and set up for the world to respect. It is she, who, at the core of all the constrained formalities and conventionalities of his life, has been a stock of living tenderness and love.*

15. *Buddha*

The first truth is that nothing is lost in the universe. Matter turns into energy, energy turns into matter. A dead leaf turns into soil. A seed sprouts and becomes a new plant. Old solar systems disintegrate and turn into cosmic rays. We are born of our parents, our children are born of us.

We are the same as plants, as trees, as other people, as the rain that falls. We consist of that which is around us, we are the same as everything. If we destroy something around us, we destroy ourselves. If we cheat another, we cheat ourselves. Understanding this truth, the Buddha and his disciples never killed any animal. (Buddha)

16.

No sun – no moon!

No morn – no noon!

No dawn – no dusk – no proper time of day –

No sky – no earthly view –

No distance looking blue –

*No road – no street – no "t'other side this way" –
 No end to any Row –
 No indications where the Crescents go –
 No top to any steeple –
 No recognitions of familiar people –
 No courtesies for showing 'em –
 No knowing 'em!
 No traveling at all – no locomotion –
 No inkling of the way – no notion –
 "No go" by land or ocean –
 No mail – no post –
 No news from any foreign coast –
 No Park, no Ring, no afternoon gentility –
 No company – no nobility –
 No warmth, no cheerfulness, no healthful ease,
 No comfortable feel in any member –
 No shade, no shine, no butterflies, no bees,
 No fruits, no flowers, no leaves, no birds –
 November!*

Thomas Hood

3. Find all stylistic devices

G. Bush's inaugural speech

We have a place, all of us, in a long story – a story we continue, but whose end we will not see. It is the story of a new world that became a friend and liberator of the old, a story of a slave-holding society that became a servant of freedom, the story of a power that went into the world to protect but not possess, to defend but not to conquer.

The grandest of these ideals is an unfolding American promise that everyone belongs, that everyone deserves a chance, that no insignificant person was ever born.

Our democratic faith is more than the creed of our country, it is the inborn hope of our humanity, an ideal we carry but do not own, a trust we bear and pass along. And even after nearly 225 years, we have a long way yet to travel.

America has never been united by blood or birth or soil. We are bound by ideals that move us beyond our backgrounds, lift us above our interests and teach us what it means to be citizens. Every child must be taught these principles. Every citizen must uphold them. And every immigrant, by embracing these ideals, makes our country more, not less, American.

The enemies of liberty and our country should make no mistake: America remains engaged in the world by history and by choice, shaping a balance of power that favors freedom. We will defend our allies and our interests. We will show purpose without arrogance. We will meet aggression and bad faith with resolve and strength. And to all nations, we will speak for the values that gave our nation birth.

We are not this story's author, who fills time and eternity with his purpose. Yet his purpose is achieved in our duty, and our duty is fulfilled in service to one another.

Never tiring, never yielding, never finishing, we renew that purpose today, to make our country more just and generous, to affirm the dignity of our lives and every life.

This work continues. This story goes on. And an angel still rides in the whirlwind and directs this storm.

VII. Syntactical SDs.

1. Types of inversion. Why can inversion represent problems in translation from English into Russian? Is it always a SD?

2. Completeness of a sentence. Ellipsis, aposiopesis, asyndeton, polysyndeton, attachment.

3. Climax and anti-climax. Give your examples.

Practice.

1) *He paused; behind her she could almost feel his scrutiny. "You're too pensive for a Carnival night, my dear. You do know that Valery is recovering?" - "... What?.... "She spun around. "I didn't ... he's all right? ... How?..."*

2) *Her expression was thoughtful, evaluating; that disconcerted him more than irony would have done.*

"Drink your wine," the Empress said. "It is very good." He did. It was. It didn't help him. Not with this.

3) *League upon league he flew above the forest, north and farther north and farther, seeing the black trees touched by mingled moonlight in the iron cold. League upon league the great forest rolled in his dream.*

4) *In he got and away they went.*

5) *Then from the town pour Wops and Chinamen and Polaks, men and women in trousers and rubber coats and oilcloth aprons. They come running to clean and cut and pack and cook and can the fish. The whole street rumbles and groans and screams and rattles while the silver rivers of fish pour in out of the boats and the boats rise higher and higher in the water until they are empty. The canneries rumble and rattle and squeak until the last fish is cleaned and cut and cooked and canned and then the whistles scream again and the dripping smelly tired Wops and Chinamen and Polaks, men and women struggle out and droop their ways up the hill into the town and Cannery Row becomes itself again - quiet and magical.*

6) *"What sort of a place is Dufton exactly?"*

"A lot of mills. And a chemical factory. And a Grammar school and a war memorial and a river that runs different colours each day. And a cinema and fourteen pubs. That's really all one can say about it."

7) *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.*

8) *"Well, guess it's about time to turn in." He yawned, went out to look at the thermometer, slammed the door, patted her head, unbuttoned his waistcoat, yawned, wound the clock, went to look at the furnace, yawned and clumped upstairs to bed, casually scratching his thick woolen undershirt.*

9) *"Give me an example," I said quietly. "Of something that means something. In your opinion."*

10) *"I got a small apartment over the place. And, well, sometimes I stay over. In the apartment. Like the last few nights."*

11) *Ever since he was a young man, the hard life on Earth, the panic of 2130, the starvation, chaos, riot, want. Then bucking through the planets, the womanless, loveless years, the alone years.*

12) *She narrowed her eyes a trifle at me and said I looked exactly like Celia Briganza's boy. Around the mouth.*

13) *Of all my old association, of all my old pursuits and hopes, of all the living and the dead world, this one poor soul alone comes natural to me.*

14) *On, on he wandered, night and day, beneath the blazing sun, and the cold pale moon; through the dry heat of noon, and the damp cold of night; in the grey light of morn, and the red, glare of eve.*

15) *Out came the chase – in went the horses – on sprang the boys – in got the travellers.*

16) *If you continue your intemperate way of living, in six months' time ...*

17) *What I had seen of Patti didn't really contradict Kitty's view of her: a girl who means well, but...*

18) *Don't use big words. They mean so little.*

19) *There is Mr. Guppy, who was at first as open as the sun at noon, but who suddenly shut up as close as midnight.*

20) *Rup wished he could be swift, accurate, compassionate and stern instead of clumsy and vague and sentimental.*

21) *It is safer to be married to the man you can be happy with than to the man you cannot be happy without.*

22) *Cannery Row in Monterey in California is a poem, a stink, a grating noise, a quality of light, a tone, a habit, a nostalgia, a dream. Cannery Row is the gathered and scattered, tin and iron, and rust and splintered wood, chipped pavement and weedy lots and junk heaps, sardine canneries of corrugated iron, honky tonks, restaurants and whore houses and little crowded groceries and laboratories and flophouses. Its inhabitants are, as the man once said "Whores, pimps, gamblers and sons of bitches", by which he meant Everybody. Had the man looked through another peephole he might have said "Saints and angels and martyrs and holy men" and he would have meant the same thing.*

23) *"Is it shark?" said Brody. The possibility that he at last was going to confront the fish – the beast, the monster, the nightmare – made Brody's heart pound.*

25) *Like a well, like a vault, like a tomb, the prison had no knowledge of the brightness outside.*

26) *"I never told you about that letter Jane Crofut got from her minister when she was sick. He wrote Jane a letter and on the envelope the address was like this: Jane Crofut; The Crofut Farm; Graver's Corners; Sutton County; New Hampshire; United States of America."* *"What's funny about it?"* *"But listen, it's not finished: the United States of America; Continent of North America; Western Hemisphere; the Earth; the Solar System; the Universe; the Mind of God - that's what it said on the envelope."*

27) *Women have a wonderful instinct about things. They can discover everything except the obvious.*

28) *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.*

VIII. Sum up.

Pay attention to each SD contributing to the general effect and of course specifying those which bear the main responsibility for the creation of additional information and the intensification of the basic one:

1. *In Paris there must have been a lot of women not unlike Mrs. Jesmond, beautiful women, clever women, cultured women, exquisite, long-necked, sweet smelling, downy rats.*

2. *However, there was no time to think more about the matter, for the fiddles and harp began in real earnest. Away went Mr. Pickwick – hands across, down the middle to the very end of the room, and halfway up the chimney, back again to the door – poussette everywhere – loud stamp on the ground – ready for the next couple – off again – all the figure over once more – another stamp to beat out the time – next couple, and the next, and the next again – never was such going!*

3. *Think of the connotations of "murder", that awful word: the loss of emotional control, the hate, the spite, the selfishness, the broken glass, the blood, the cry in the throat, the trembling blindness that results in the irrevocable act, the helpless blow. Murder is the most limited of gestures.*

4. *We sat down at the table. The jaws got to work around the table.*

5. *I'm interested in any number of things, enthusiastic about nothing. Everything is significant and nothing is finally important.*

6. *Lord Tompson owns 148 newspapers in England and Canada. He is the most influential Fleet-Street personality. His fortune amounts to 300 mln. He explains his new newspaper purchases so: "I buy newspapers to make money. I make money to buy more newspapers. I buy more newspapers to make more money, etc., etc. without end."*

7. *The certain mercenary young person felt that she must not sell her sense of what was right and what was wrong, and what was true and what was false, and what was just and what was unjust, for any price that could be paid to her by any one alive.*

8. *I have made him my executor. Nominated, constituted and appointed him. In my will.*

9. *He came to us, you see, about three months ago. A skilled and experienced waiter. Has given complete satisfaction. He has been in England about five years.*

10. *If it had not been for these things, I might have lived out my life, talking at street corners to scorning men. I might have died, unmarked, unknown, a failure. Now we are not a failure. This is our career and our triumph. Never in our full life can we hope to do such work for tolerance, for justice, for man's understanding of man, as now we do by an accident. Our words – our lives – our pains – nothing! The taking of our lives – lives of a good shoe-maker and a poor fish-peddler – all! That last mo'ment belongs to us – that agony is our triumph!*

11. *The reasons why John Harmon should not come to life: Because he has passively allowed these dear old faithful friends to pass into possession of the property. Because he sees them happy with it. Because they have virtually adopted Bella, and will provide for her. Because there is affection enough in her heart to develop into something enduringly good, under favourable conditions. Because her faults have been intensified by her place in my father's will and she is already growing better. Because her marriage with John Harmon, after what I have heard from her own lips, would be a shocking mockery. Because if John Harmon comes to life and does not marry her, the property falls into the very hands that hold it now.*

12. *In Arthur Calgary's fatigued brain the word seemed to dance on the wall. Money! Money! Money! Like a motif in an opera, he thought. Mrs. Argyle's money! Money put into trust! Money put into an annuity! Residual estate left to her husband! Money got from the bank! Money in the bureau drawer! Hester rushing out to her car with no money in her purse... Money found on Jacko, money that he swore his mother had given him.*

13. *Leisure*

*What is this life if, full of care,
We have no time to stand and stare.
No time to stand beneath the boughs,
And stare as long as sheep and cows.
No time to see when woods we pass,
Where squirrels hide their nuts in grass.
No time to see in broad day light,
Streams full of stars like skies at night.
No time to turn at Beauty's glance,
And watch her feet, how they can dance.
No time to wait till her mouth can
Enrich that smile her eyes began.
A poor life this if, full of care,
We have no time to stand and stare.*

(W.H. Davies)

IX. Zeugma. Pun.

1. Why is zeugma considered a kind of syntactical economy?

2. What is violation of phraseological units? What the effect does it give?

3. Give classification of puns.

1. Explain the basis for the following puns:

a) *I was arrested at the airport. Just because I was greeting my cousin Jack! All that I said was "Hi Jack", but very loud.*

b) *Did you hear about the medical student who got in trouble for performing an operation? He removed the appendix from his medical textbook.*

c) *If lawyers are disbarred and clergymen defrocked, doesn't it follow that electricians can be delighted, musicians denoted, cowboys deranged, models deposed and dry cleaners depressed? Laundry workers could decrease, eventually becoming depressed and depleted! Even more, bedmakers will be debunked, baseball players will be debased, landscapers will be deflowered, bulldozer operators will be degraded, organ donors will be delivered, software engineers will be detested, the BVD company will be debriefed, and even musical composers will eventually decompose. And on a more positive note, perhaps we can hope politicians will be devoted.*

2. Analyze various cases of play on words, indicate which type is used, how it is created, what effect it adds to the utterance:

1. *After a while and a cake he crept nervously to the door of the parlour.*

2. *I believed all men were brothers; she thought all men were husbands. I gave the whole mess up.*

3. *There are two things I look for in a man. A sympathetic character and full lips.*

4. *Most women up London nowadays seem to furnish their rooms with nothing but orchids, foreigners and French novels.*

5. *My mother was wearing her best grey dress and gold brooch and a faint pink flush under each cheek bone.*

6. *Hooper laughed and said to Brody, "Do you mind if I give Ellen something?"*

- *"What do you mean?" Brody said. He thought to himself, give her what? A kiss? A box of chocolates? A punch in the nose?*

- *"A present. It's nothing, really."*

7. *"There is only one brand of tobacco allowed here – "Three nuns". None today, none tomorrow, and none the day after."*

8. *Dorothy, at my statement, had clapped her hand over her mouth to hold down laughter and chewing gum.*

3. Find all SDs used in this text and translate it into Russian.

English is a crazy language

Have you got problems with English? Does it sometimes seem difficult or illogical? Read what American linguist Richard Lederer writes about his native language.

Let's face it – English is a crazy language? The most lunatic of all languages.

In the crazy English language, blackboards can be green or blue? And blackberries are green and then red before they are ripe.

There is no egg in eggplant? No grape in grapefruit, neither mush nor room in mushroom, neither pine nor apple in pineapple, and no ham in hamburger.

In this unreliable English tongue, greyhounds aren't always grey, panda bears and koala bears aren't bears, and guinea pig is neither a pig nor from Guinea.

Language is like the air we breathe – we take it for granted. But when we take the time to listen to what we say, we find that hot dogs can be cold, homework can be done at school nightmares can take place in broad daylight while daydreaming can take place at night, hours – especially rush hours – often last longer than sixty minutes, and most bathrooms don't have baths in them. Why is it that a king rules a kingdom but a queen doesn't rule a queendom?

And why is it that writers write but fingers don't fing, grocers don't groce and hammers don't ham?

If the plural of tooth is teeth, shouldn't the plural of booth be beeth?

If olive oil is made of olives, what do they make baby oil from?

If hard is opposite of soft, why is hardly not opposite of softy? If harmless actions are the opposite of harmful actions, why are shameful and shameless behavior the same and pricey objects less expensive than priceless ones?

English users are constantly standing meaning on its head. Let's look at a number of familiar English words and phrases:

Watch your head! You can often see this sign on low doorways, but how can you follow the instructions? Trying to watch your head is like trying to bite your teeth!

They're head over heels in love. That's nice, but all of us do almost everything head over heels. Why don't we say, "They're heels over head in love?"

They do things behind my back. You want they should do things in front of your back?

And in what other language your nose can run?

If the truth be told all languages are a little bit crazy! That's why when I wind up my watch I start it, but when I wind up this essay, I end it.

Here are some interesting questions to ask:

- If vegetarians eat vegetables, what do humanitarians eat?*
- If people from Poland are called Poles, why aren't people from Holland called Holes?*
- Why is the time of day with the slowest traffic called rush hour?*
- Do infants enjoy infancy as much as adults enjoy adultery?*

X. Functional styles

1. What is Style? What style-forming features do you know?

2. Functional styles: literary style, colloquial, scientific, official, publicist, newspaper/media styles, belles-lettres style.

3. Styles and genres

Subsystems of language:

a) Distinguish neutral, colloquial and bookish words among the following groups:

Currency, money, dough; to talk, to converse, to chat; to start, to commence, to kick off; insane, nuts, mentally ill; spouse, hubby, husband; to leave, to withdraw, to shoot off; mushy, emotional, sentimental; to chow down, to eat, to dine; geezer, senior citizen, old man.

b) Define whether the words below belong to the bookish, neutral or colloquial layer of the language. Find synonyms for each word from the other layers and explain differences in their usage.

To study, cordial, clandestine, house, policeman, to decrease, proprietor, to increase, relative, to see, old, to look for, people, huge, negative, to retire, to flap jaw, proposal, fax, to postpone.

Exercise I. Analyse the peculiarities of functional styles in the following examples. Prove your point of view:

1. Nothing could be more obvious, it seems to me, than that art should be moral and that the first business of criticism, at least some of the time, should be to judge works of literature (or painting or even music) on grounds of the production's moral worth. By "moral" I do not mean some such timid evasion as "not too blatantly immoral". It is not enough to say, with the support of mountains of documentation from sociologists, psychiatrists, and the New York City Police Department, that television is a bad influence when it actively encourages pouring gasoline on people and setting fire to them. On the contrary, television - or any other more or less artistic medium - is good (as opposed to pernicious or vacuous) only when it has a clear positive moral effect, presenting valid models for imitation, eternal verities worth keeping in mind, and a benevolent vision of the possible which can inspire and incite human beings towards virtue, towards life affirmation as opposed to destruction or indifference. This obviously does not mean that art should hold up cheap or cornball models of behaviour, though even those do more good in the short run than does, say, an attractive bad model like the quick-witted cynic so endlessly celebrated in light-hearted films about voluptuous women and international intrigue. In the long run, of course, cornball morality leads to rebellion and the loss of faith.

2. In tagmemics we make a crucial theoretical difference between the grammatical hierarchy and the referential one. In a normal instance of reporting a single event in time, the two are potentially isomorphic with coterminous borders. But when simultaneous, must be sequenced in the report. In some cases, a chronological or logical sequence can in English be partially or completely changed in presentational order (e.g. told backwards); when this is done, the referential structure of the tale is unaffected, but the grammatical structure of the telling is radically altered. Grammatical order is necessarily linear (since words come out of the mouth one at a time), but referential order is at least potentially simultaneous.

Describing a static situation presents problems parallel to those of presenting an event involving change or movement. Both static and dynamic events are made linear in grammatical presentation even if the items or events are, referentially speaking, simultaneous in space or time

3. Caging men as a means of dealing with the problem of crime is a modern refinement of man's ancient and limitless inhumanity, as well as his vast capacity for self-delusion. Murderers and felons used to be hanged, beheaded, flogged, tortured, broken on the rack, blinded, ridden out of town on a rail, tarred and feathered, or arrayed in the stocks. Nobody pretended that such penalties were anything other than punishment and revenge. Before nineteenth-century American developments, dungeons were mostly for the convenient custody of political prisoners, debtors, and those awaiting trial. American progress with many another gim "advance", gave the world the penitentiary.

In 1787, Dr. Benjamin Rush read to a small gathering in the Philadelphia home of Benjamin Franklin a paper in which he said that the right way to treat offenders was to cause them to repent of their crimes. Ironically taken up by gentle Quakers, Rush's notion was that offenders should be locked alone in cells, day and night, so that in such awful solitude they would have nothing to do but to ponder their acts, repent, and reform. To this day, the American liberal - progressive - idea persists that there is some way to make people repent and reform. Psychiatry, if not solitude will provide perfectability.

Three years after Rush proposed it, a single-cellular penitentiary was established in the Walnut Street Jail in Philadelphia. By the 1830s, Pennsylvania had constructed two more state penitentiaries, that followed the Philadelphia reform idea. Meanwhile, in New York, where such reforms as the lock-step had been devised, the "Auburn system" evolved from the Pennsylvania program. It provided for individual cells and total silence, but added congregate employment in shops, fields, or quarries during a long, hard working day. Repressive and undeviating routine, unremitting labor, harsh subsistence conditions, and frequent floggings complemented the monastic silence; so did striped uniforms and the great wall around the already secure fortress. The auburn system became the model for American penitentiaries in most of the states, and the lofty notions of the Philadelphians soon were lost in the spirit expressed by Elam Lynds, the first warden of Sing Sing (built in 1825): "Reformation of the criminal could not possibly be effected until the spirit of the criminal was broken."

The nineteenth-century penitentiary produced more mental breakdowns, suicides, and deaths than repentance. "I believe," wrote Charles Dickens, after visiting such an institution, "that very few men are capable of estimating the immense amount of torture and agony which this dreadful punishment, prolonged for years, inflicts upon the sufferers." Yet, the idea persisted that men could be reformed (now we say "rehabilitated") in such hellholes - a grotesque derivation from the idea that man is not only perfectable but rational enough to determine his behavior through self-interest.

A later underpinning of the nineteenth-century prison was its profitability. The sale and intraprison use of prison-industry products fitted right into the productivity ethic of a growing nation. Convicts, moreover, could be and were in some states rented out like oxen to upright businessmen. Taxpayers were happy, cheap labor was available, and prison officials, busily developing their bureaucracies, saw their institutions entrenched. The American prison system - a design to reform criminals by caging humans - found a permanent place in American society and flourished largely unchanged into the twentieth century. In 1871, a Virginia court put the matter in perspective when it ruled that prisoners were "slaves of the state".

4. BUYERS BOX FOR PACKER \$ 350 m price tag is put on Waddington

*A J350 million bidding war is set to erupt for **Waddington**, the packaging group that last month admitted it had received a takeover approach from its management team.*

At least two venture capital firms are understood to be looking at Leeds-based Waddington, which is expected to command a takeout of at least £325 a share against Friday's close of £247. One of the potential buyers is believed to be CinVen.

Waddington's management team, led by chief executive Martin Buckley and finance director Geoffrey Gibson, are preparing their own offer for title company. They are being advised by NatWest Equity Partners, which last week backed the management buyout of Noreros, the building materials outfit.

Waddington's three non-executive directors, led by chairman John Hollowood, are thought to have been alerted to the prospect of rival bidders.

City analysts said rival approaches were expected in the wake of Waddington's recent announcement, since the takeout price originally mooted was far too low.