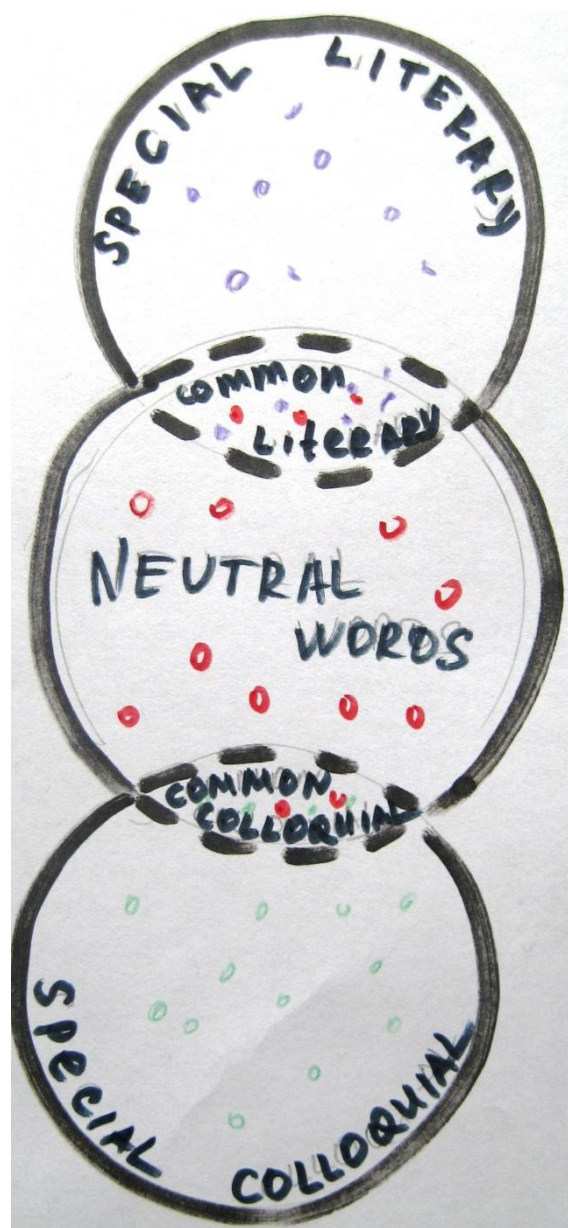


Stylistic classification of the English vocabulary



The literary vocabulary

- common literary;
- terms and learned words;
- poetic words;
- archaic words;
- barbarisms and foreign words;
- literary coinages including nonce-words.

The colloquial vocabulary

- common colloquial words;
- slang;
- jargonisms;
- professional words;
- dialectal words;
- vulgar words;
- colloquial coinages.

LITERARY VOCABULARY

Colloquial	Literary	Neutral
kid	Infant	child
daddy	parent	father
chap	associate	fellow
go on	proceed	continue
teenager	youth	boy (girl)

«Письмо ученому соседу»

Дорогой Соседушка.<...> Вот уж целый год прошел как Вы изволили поселиться в нашей части света по соседству со мной мелким человечком, а я всё еще не знаю Вас, а Вы меня стрекозу жалкую не знаете. Позвольте ж драгоценный соседушка хотя посредством сих старческих гиероглифоф познакомиться с Вами, пожать мысленно Вашу ученую руку и поздравить Вас с приездом из Санкт-Петербурга в наш недостойный материк, населенный мужиками и крестьянским народом т. е. плебейским элементом.

Archaic, Obsolescent and Obsolete Words

1) obsolescent words (mainly morphological forms)

- *thou* = *you*
- *thee* = *you* in objective case
- *thy* = *your*
- *thine* = *yours*
- *ye* = *Вы*
- verbal ending *-est*
- the verb-forms *art* (= *are*), *wilt* (= *will*)
e.g. *thou makest*=*you make*, *thou wilt*=*you will*
- the ending *-(e)th* instead of *-(e)s*:
e.g. *he maketh*=*he makes*

2) obsolete words

methinks = *it seems to me*; *nay* = *no*.

3) the archaic proper words

to deem = *to think*; *repast* = *meal*; *nay* = *no*; *brethren* = *brothers*.

Barbarisms and Foreign words

And the Cretans were very willing to feed and hide the Inqlisi. (J. Aldridge, "The Sea -Eagle")

Civilization — as they knew it — still depended upon making profits ad infinitum.

(Dreiser, "Essays and Articles").

Literary Coinages (=neologisms), Nonce-Words

Neologisms:

- 1) *terminological* (for naming newborn concepts)
- 2) *stylistic* (used for stylistic purposes)

Nonce-Words:

"Let me say in the beginning that even 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 within an inch of my life."(J. Steinbeck).

NONCE-WORDS

ОРИГИНАЛ:

Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe

Lewis Carroll , Nonce-поем “Jabberwocky”
from “Alice in Wonderland”

ПЕРЕВОД

Варкалось. Хливкие
шорьки
Пырялись по наве,
И хрюкотали зелюки,
Как мюмзики в мове.

Д. Г. Орловская, «Бармаглот»

варкалось — восемь часов вечера, когда уже пора варить ужин, но в то же время уже немножечко смеркалось (в другом переводе четыре часа пополудни)

хливкий — хлипкий и ловкий;

шорёк — помесь хорька (в оригинале Кэрролла барсука), ящерицы и штопора;

пыряться — весело прыгать, нырять, вертеться;

нава — трава под солнечными часами (простирается немного направо, немного налево и немного назад);

хрюкотать — хрюкать и хохотать (вариант — летать);

зелюк — зелёный индюк (в оригинале — зелёная свинья);

мюмзик — птица; перья у неё растрёпаны и торчат во все стороны, как веник;

мова — далеко от дома (Шалтай-Болтай признаётся, что сам в этом не уверен).

Slang

- *Bob is a great guy. He never blows his stack. He hardly ever flies off the handle. Well, of course, he is actually getting on, too. But he always knows how to make up for the lost time by taking it easy. He gets up early, works out, and turns in early. He knows how to get away with things. Bob's got it made. This is it for him. He is a cool cat.*
- *Боб - классный парень. Он никогда не заводится с пол-оборота и спокоен, как удав на солнце. Ну да, годы на нем тоже сказываются. Но он всегда умеет держать себя в форме, потому что старается ничего не брать до головы. Рано встает, качается и рано уходит на боковую. Он отлично проворачивает свои дела. У него все получается. В этом он весь. Он – классный чувак.*
- *Bob is a calm person. He never loses control of himself, he hardly ever becomes very angry. Needless to say, he is getting older. But he knows how to compensate by relaxing. He rises early, exercises, and goes to bed early. Bob is successful, he reached his life's goal. He is a good guy.]*

Jargonisms and Professionalisms

1) professional jargonisms (or professionalisms)

driller - "borer", "digger", "hogger"

geologist - "smeller", "pebble pup", "rock hound"

2) jargonisms proper)

back jargon:

"ano" = "one", "owt" = "two", "erth" = "three"

Vulgarisms

1) expletives and swear words

'damn', 'bloody', to hell', 'goddam, bitch'

2) obscene words

EXPRESSIVE MEANS

- **Phonetic EMs:** vocal pitch, melody, stress, pausation, drawling, whispering, a sing-song manner, etc.

- **Grammatical EMs:**

- Present Indefinite instead of Past Indefinite (Historical Present)

I was walking home from work one day. All of a sudden this man comes up to me and says....

“If the funeral had been yesterday, I could not recollect it better. <...>. Mr. Chillip is in the room, and comes to speak to me.<...> I give him my hand, which he holds in his”. (Dickens, David Copperfield)

- special expressive grammar forms /syntactic patterns:

I do know you! I’m really angry with that dog of yours!

If only I could help you! , etc.

- **Morphological means:**

- diminutive suffixes – y, -ie, -let: *dearie, girlie, streamlet, doggy* , etc.

- **Lexical means :**

- expressive words /words with emotive meaning only (interjections);
- intensifiers (*awfully, terribly, absolutely, etc.*): *It was a **very** special evening;*
- special literary / colloquial English (poetic, archaic, slang, vulgar, etc.).
- proverbs and sayings

Ономатороеіа (звукотподражание)

[ənə,mætə'piə]

- **Direct:** *Plop, plop, fizz, fizz, oh what a relief it is.*
- **Indirect :** *And the silken, sad, uncertain
Rustling of each purple curtain
(E. A. Poe, "The Raven").*

Ономаторея (звукоподражание)

There was an Old Man in a tree,
Who was horribly bored by a Bee;
When they said, 'Does it buzz?'
He replied, 'Yes, it does!'
'It's a regular brute of a Bee!'
(E. Lear)

Некий старец на ветке ветлы
Несказанно страдал от пчелы;
На вопрос: «Что, жужжит?»
Отвечал: «Дребезжит!»
Спасу нет от brutальной
пчелы!

Alliteration

Peter Piper Picked a Peck of Pickled Peppers

Deep into the darkness peering,

Long I stood there wondering, fearing,

Doubting, dreaming

Dreams no mortals ever dared to dream before.

(E. A. Poe, "The Raven")

Assonance

Oh, no. Don't go home alone. Nobody knows how lonely the road is.

And the silken, sad, uncertain

Rustling of each purple curtain. (E.A. Poe, "The Raven")

That solitude which suits abstruser musings

(S.T. Coleridge, "Frost at Midnight")

New Year, New You! (Advertisement in a Beauty Saloon)

Euphony (эвфония, благозвучие)

When I hear you speak, I hear beautiful euphony.

Then he [the Cat] goes out to the Wet Wild Woods or up the Wet Wild Trees or on the Wet Wild Roofs, waving his wild tail and walking by his wild alone

(R. Kipling, "The Cat that Walked by Himself")

Cacophony (κακοφωνία, «дурнозвучие»)

Nor soul helps flesh now

More than flesh helps soul.

(R. Browning)

Rhyme

- **The full rhymes** *might-right, love-dove*
- **Incomplete rhymes**
 - a) **vowel rhymes** *flesh—fresh—press*
 - b) **consonant rhymes** *worth—forth; tale—tool; treble—trouble*
- **compound (broken) rhymes** *bottom—forgot 'em—shot him*

*A pretty young teacher named Beauchamp
Said, "Those awful boys! How'll I teach'em?
I try to look grave
But they will not behave
Though with tears in my eyes I beseech'em.*

- **eye-rhymes** *love—prove, flood— brood, have—grave*
*'Tis the last rose of summer,
Left blooming **alone**; [ə'lʊn]
All her lovely companions
Are faded and **gone** [gʌn]*

Types of rhymes

1) Couplet aa

*Plastic snake
Is very fake.*

2) Triplet aaa

*And on the leaf a browner hue, (a)
And in the heaven that clear obscure, (a)
So softly dark, and darkly pure, (a)*

3) Cross rhymes abab

*It is the hour when from the boughs (a)
The nightingales' high note is heard ;(b)
It is the hour when lovers' vows (a)
Seem sweet in every whispered word, (b)*

4) Frame (ring) rhymes abba

*He is not here; but far away (a)
The noise of life begins again, (b)
And ghastly thro 'the drizzling rain (b)
On the bald streets breaks the blank day (a)*

5) Internal rhyme

*My **unusual style** will **confuse you a while**
My **strategy** has to be **tragedy***

Internal Rhyme

"The Rake's Progress"

Born lorn,
Dad bad,
Nurse worse;
'Drat brat!'
 School—Fool,
 Work—shirk,
 Gal pal,
 Splash cash,
Bets—debts,
Pop shop,
Nil. Till!
 Boss-loss,
 Wired 'Fired!'
 Scrub pub,
Drink—Brink—
Found Drowned.
'De Se;'*
Grief brief.

**Death Certificate*

(G. W. Broadribb, English poet, 1878-1945)

Rhythm

Iambus [i'æmbəs] da DUM da DUM da DUM

*I'm the Sheik of Araby,
Your heart belongs to me.
Tomorrow when you're asleep
Into your tent I'll creep.*

Dactyl ['dæktɪl] DUM dada DUM dada DUM dada DUM

*Why do you cry Willie?
Why do you cry?*

Amphibrach ['amfibræk] da DUM dada DUM dada DUM da

*There was a young lady of Niger
Who smiled as she rode on a tiger;
They returned from the ride
With the lady inside,
And the smile on the face of the tiger.*

Anapaest ['ænəpɪst] dada DUM dada DUM dada DUM

*I must finish my journey alone
Said the flea, 'Let us fly',
"Let us fly!" said the flea*

Rhythm in Prose

I was just about to lock in the auto-pilot when the navigation screen flashed every color in the rainbow for three and a half seconds, turned fuzzy gray for a second after that, then went completely blank. Naturally, I hit the DIAGNOSTICS button. Nothing happened—for all I knew, the diagnostic suite might be happily running through the nav system circuits, but the screen didn't show me a thing. I spun my chair to face the command console, but its screen had gone blank too. So had the screens for the engines, communications, and life support. I stared stupidly at all those empty screens until it dawned on me that things had gone awfully quiet behind my back: the usual noise of machinery, air ventilators, and cooling fans had fallen silent. Then the lights went out. Shit.

- *I can smell Giraffe, and I can hear Giraffe, but I can't see Giraffe*
(R. Kipling, *How Leopard got his Spots*)
- *“O my Enemy and Wife of my Enemy and Mother of my Enemy”, said the Cat, “is that little mouse part of your Magic?”*
(R. Kipling, “The Cat that Walked by Himself”)

Graphic Expressive Means

1) Changing of the type (*italics*, CapiTaliSation, **bold type**)

- “Now listen, Ed, stop that now. I’m desperate. *I am* desperate, Ed, do you hear?”

“*Help, Help, HELP*” (Huxley).

I didn’t kill Henry. *No, No!* (D. Lawrence)

- “**Have** I seen a Crocodile?” said the Bi-Coloured-Python-Rock-Snake, in a voice of dretful scorn.

2) s p a c i n g, hy-phe-na-ti-on, m-m-multiplication

“Allll aboarrd!”

“grinning like a chim-pan-zee”

3) deliberate change of a spelling of a word

- stumbling: “*The b-b-b-ast-ud seen me c-c-coming*”

- lispig: “*You don’t mean to thay that thith ith your firth time*”

- nasal sound: *Then the Elephant’s Child put his head down close to Crocodile’s mouth, and Crocodile caught him by his little nose <...>. At this the Elephant’s Child was much annoyed, and he said through his nose, like this, “Led go! You are hurtig be!”*

- dialogical clichés: *gimme, lemme, gonna, gotta, coupla, mighta, willya.*

4) all types of punctuation

Woman without her man is nothing - Woman, without her, man is nothing.

Word meanings

- **LOGICAL (referential, denotative)**

Snake : "any of numerous scaly, legless, sometimes venomous reptiles, having a long, tapering, cylindrical body and found in most tropical and temperate regions."

- **NOMINAL**

Kaa the Rock Python, Mr. Black, Robert Browning, Scotland

- **EMOTIVE**

Snake = evil or danger.

Contextual use of the verb to pop (Stan Barstow, "Ask Me Tomorrow")

1. *His face is red at first and then it goes white and his eyes stare as if they'll pop out of his head.*
2. *Just pop into the scullery (буфет) and get me something to stand this on.*
3. *No, just pop your coat on and you're fine.*
4. *Actually Mrs. Swallow is out. But she won't be long. She's popped up the road to the shops.*
5. *Would you like me to pop downstairs and make you a cup of cocoa?*

Classification of Lexical Stylistic Devices (Tropes)

(I.R. Galperin)

I. Interaction of different types of lexical meaning

1. interaction of dictionary and contextual meanings (metaphor, metonymy, irony);
2. interaction of primary and derivative (zeugma, pun);
3. interaction of logical and emotive (epithet, oxymoron);
4. interaction of logical and nominative (antonomasia);

II. Intensification of a feature

simile, hyperbole, periphrasis

III. Peculiar use of set expressions

cliche, proverbs, epigrams, quotations, decomposition of set phrases

Metaphor [ˈmetəfə]

1) **Original (genuine) M.:**

Through the open window the dust danced and was golden. (O. Wilde, Picture of Dorian Gray)

2) **Trite (dead) M.**

a flight of fancy, floods of tears, to shoot a glance, to surf the Internet, leg of a table.

3) **Sustained (prolonged) M.**

- Mr. Pickwick bottled up his vengeance and corked it down.

Simple M.: *She's a flower*

Extended M.: *This is the day of your **golden** opportunity, Serge. Don't let it turn to **brass** (Pendelton). Отговорила **роща золотая** / **Березовым веселым языком.** (С. Есенин)*

Personification

The face of London, the pain of the Ocean.

The moon winked at me through the clouds above. The wind sang through the meadow. The door protested as it opened slowly.

FABLE IX.

The Farmer, the Spaniel, and the Cat.

WHY knits my dear her angry brow?
What rude offence alarms you now?
I said, that Delia's fair, 'tis true,
But did I say she equall'd you?
Can't Lanother's face commend,
Or to her virtues be a friend,
But instantly your forehead low'rs,
As if her merit lessen'd yours?
From female envy never free,
All must be blind because you see.

Shan't I the fragrant breeze inhale,
Because you breathe a sweeter gale?
Sweet are the flow'rs that deck the field;
Sweet is the smell the blossoms yield;
Sweet is the summer gale that blows;
And sweet, though sweeter you, the rose.

Edward Moore
(English fabulist, 1712-1757)

MOORE'S
FABLES FOR THE FEMALE SEX.



*As Lubberkin once slept beneath a tree,
I twitch'd his dangling garter from his knee.
The spell, say.*

London:

Metonymy

1) between the symbol and the thing it denotes

I'm all ears. Hands wanted.

The camp, the pulpit and the law / For rich men's sons are free. (P.B. Shelley)

Все флаги в госту будут к нам (Медный всадник, А.С. Пушкин).

2) between the instrument and the action it performs *The pen is mightier than the sword*

3) between the container and the content

He drank one more cup. The hall applauded.

White House. The Pentagon.

4) between the creator and his creation *He read Shakespeare. Читал охотно Апулея а Цицерона не читал*

5) between the material and the object made of it *Фарфор и бронза на столе. She wears only cotton.*

6) between the article of clothing and the person wearing it *The bonnet and dress neared the square*

***Trite M.:** to earn one's bread, to keep one's mouth shut, from the cradle to the grave.*

Synecdoche [si'nekðəkə]

1) Singular instead of plural (*He hunted tiger. И слышно было до рассвета, как ликовал француз*)

2) Plural instead of singular (*И может собственных Платонов российская земля рождать*)

3) Part instead of a whole (*Варшава издаст свой закон*)

4) Specific instead of General (*Мне и рубля не накопили строчки*)

Irony

Nice weather, isn't it?

Sarcasm ['sa:kæzm]

It must be delightful to find oneself in a foreign country without a penny in one's pocket.

Pun

1. - Did you miss my lecture?

- Not at all.

2. A novice was driving a car

When his son pointed out, 'Papa,

If you drive at this rate

We are bound to be late –

Drive faster!' – so he did and they are.

3 Zeugma

The girls **were** in white dresses and tears.

He **lost** his coat and his temper.

Epitaph on a Dentist:

Stranger! Approach this spot with gravity!

*John Brown is filling his last **cavity**. (Anon.)*

In a restaurant:

Client: This coffee looks like mud.

Water: It has just been ground.

The Epithet

Classification of Epithets (I. Galperin)

a) *structural*

- 1) simple *He looked at them in animal panic.*
- 2) compound *apple - faced man; a dog-like life*
- 3) sentence and phrase epithets *It is his do - it - yourself attitude.*

There is a sort of 'Oh-what-a-wicked-world-this-is-and-how-I-wish-I-could-do-something-to-make-it-better-and-nobler' expression about Montmorency that has been known to bring the tears into the eyes of pious old ladies and gentlemen. (J. K. Jerome, "Three Men in a Boat")

- 4) reversed *a shadow of a smile; a devil of a job, a kitten of a woman (=a kitten-like woman).*

b) *semantic*

- 1) associated *dark forest; careful attention.*
- 2) unassociated *smiling sun, voiceless sounds, sleepless pillow, одинокая звезда.*

Oxymoron [ˌɒksiˈmɒrən]

speaking silence, cold fire, living death, sweet sorrow, peopled desert.

Trite O.: *awfully beautiful, gentle as hell, damn nice.*

Paradox

War is peace. The worse - the better. This is so fake, that it looks real.

Antonomasia [ˌæntəˈneɪziə]

types:

1) a proper name instead of a common noun

Her husband is an Othello. He's certainly not an Einstein.

2) a common noun instead of a proper name

I agree with you Mr. Logic.

When I eventually met Mr. Right I had no idea that his first name was Always.

II. Intensification of a Feature

1. Simile

1. "like", "as", "as though", "as like", "such as", "as...as":

Her eyes were watery like the eyes of a hound. He's as tall as a tree.

2. "to seem", "to appear", "to turn out":

The word seemed to dance in his mind.

Simile / Logical comparison *She is like a rose/She is like her mother*

Simile / Metaphor *He's as stubborn as an ass/He's a stubborn ass*

Trite S. : *as busy as a bee, as cold as ice, as hard as rock*

2. Periphrasis [pə'rifrasis]

1. Logical P. *a gun = instrument of destruction*

2. Figurative P. *to get married = to tie a knot*

Trite P.: *The fair/gentle/weak sex. My better half. Ladies and the worse halves.*

3. Euphemism ("a whitewashing device")

*to die = to be gone, to pass away, to kick the bucket, to give up the ghost, to go west.
toilet =lavatory, WC, lady's room, rest room, etc.*

*"The evolution over the years of a civilized mental health service has been marked by periodic changes in terminology. The **madhouse** became the **lunatic asylum**; the **asylum** made way for the **mental hospital**—even if the building remained the same. **Idiots, imbeciles and the feeble-minded** became **low, medium and high-grade mental defectives**. <...>. So eventually each phrase is abandoned in favour of another, sometimes less precise than the old. Unimportant in themselves, these changes of name are the signposts of progress."*

LONGEVITY

The horse and mule live thirty years
And nothing know of wines and beers.

The goat and sheep at twenty die
And never taste of Scotch or Rye.

The cow drinks water by the ton
And at eighteen is mostly done.

The dog at fifteen cashes in
Without the aid of rum or gin.

The cat in milk and water soaks
And then in twelve short years it croaks.

The modest, sober, bone-dry hen
Lays eggs for nogs, then dies at ten.

All animals are strictly dry,
They sinless live and early die.

But sinful, ginful, rum-soaked men—
Survive for three-score years and ten!

And some of them, a very few,
Stay pickled till they're 92. (*Anonymous author*)

4. Hyperbole [hai'pe:bli]

"He was so tall that I was not sure he had a face."
(O. Henry).

Her family is one aunt about a thousand years old.
(Sc. F.)

Trite: A thousand pardons, scared to death, haven't
seen you for ages.

5. Understatement

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

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

III. Peculiar Use of Set Expressions

1. Cliche ['kli:feɪ]

rosy dreams of youth, growing awareness.

Salvador Dalí: *The first man to compare the cheeks of a young woman to a rose was obviously a poet; the first to repeat it was possibly an idiot.*

2. Proverbs and Sayings

Never say never. You can't get blood of a stone. Out of sight, out of mind.

*Polished P.: Early to bed and early to rise,
Makes a man healthy, wealthy and wise.*

3. Epigram

*What is an Epigram? A dwarfish whole;
Its body brevity, and wit its soul. (S.T. Coleridge)*

*The trouble with a kitten is that
Eventually it becomes a CAT. (O. Nash)*

Man weeps to think that he will die soon. Woman, that she was born long ago. (H.L. Mensken)

4. Quotation

Ecclesiastes said, that "all is vanity" (Byron).

ALLUSION

Happy Neigh Year 2014! (Bangkok Post, Jan. 30, 2014)

Love out loud! (Bangkok Post, Feb. 14, 2014)



Homer Simpson: "Jesus would still be alive today if he had a gun"

[Back to Home »](#)

NRA Says Jesus Would Have Lived if He'd Had a Gun

Posted by : BC Bass

Wednesday, July 17, 2013



Popular Posts



Local Girl's Near
to Heaven Cont
Burpo's Account

Seller "Heaven is for Real"

SAN NARCISO, Calif. -- Last we
year-old boy named Colton B
national headlines when his fa

Decomposition of Set Phrases (=Linguistic Fusions)

1. Breaking of SP

It was thin ice here...Captain Whise, however, seemed to skate over it easily enough

2. Prolongation of a SP

It was raining cats and dogs, and two kittens and a puppy landed on my window-sill (Chesterton).

Following are the details, such as they are. You may take them or leave them. If you leave them, please leave them in the coat room downstairs and say that Martin will call for them. (R. Benchley. *The Mystery of the poisoned Kipper*)

3. Fusion of two phrases into one: *Fluer had the pick of youth at the beck of her smile the pick of the basket – сливки, самое отборное*

+

to be at smone's beck -быть всецело в чьем-л распоряжении

4. Changing in components of SP (*He was born with a golden spoon in his mouth*)

Classification of Syntactical Stylistic Devices

Economy of Language Elements (LE)	Redundancy of LE	Arrangement of LE	Revaluation of Syntactical Categories
<ol style="list-style-type: none"> 1. Elliptical sentences 2. Nominative sentences 3. Unfinished sentences 4. Asyndeton 	<ol style="list-style-type: none"> 1. Repetition <ul style="list-style-type: none"> • Ordinary • Anaphora • Epiphora • Framing • Anadiplosis • Chain r-n • Successive r-n 2. Parallelism 3. Chiasmus 4. Prolepsis 5. Polysyndeton 	<ol style="list-style-type: none"> 1. Inversion 2. Detachment 3. Attachment 4. Suspense 5. Enumeration 6. Climax 7. Antithesis 	<ol style="list-style-type: none"> 1. Rhetorical Question 2. Question-in-the-Narrative 3. Litotes

Economy of Syntactical Elements

1. Ellipsis

“a poor boy ... no father, no mother, no any one”.

Mama, just killed a man,

Put a gun against his head,

Pulled the trigger, now he's dead (F. Mercury, Bohemian Rhapsody)

Telegraphic Style:

1920s: The use of this rack for heavy and bulky packages involves risk of injury to passengers and is prohibited.



1960s: For light articles only.

Please drive slowly → Drive slowly → Slow

2. Nominative sentences

London. Fog everywhere. Implacable November weather.
(Ch. Dickens)

Economy of Syntactical Elements

3. Unfinished sentence (= Aposiopesis, Break-in-the Narrative)

*There was an old man who averred
That he'd learnt how to fly like a bird.
Cheered by thousands of people
He leapt from the steeple –
This tomb states the date it occurred.*

“Well, I never ...”; “You just come home and I’ll...”.

4. Asyndeton

Veni, vidi, vici. (Julius Caesar)

He couldn't go abroad alone, the sea upset his liver, he hated hotels (“The Forsyte Saga”)

*Швед, русский колет, рубит, режет,
Бой барабанный, клики, скрежет.* (А. Пушкин)

Ordinary repetition ...a, ...a..., a...

Anaphora a...; a...; a...

I needed a drink, I needed a lot of life insurance, I needed a vacation, I needed a home in the

ora ...a; ...a; ...a.

ere now? Who now? When now?"(S. Beckett, *The Unnamable*)

ng a ...a.

er wonder. By means of addition, subtraction, multiplication and division, settle everything
er wonder (Ch. Dickens).

ed statement

washed my hands and face afore I come, I did..." (B. Shaw)

iplosis (catch-repetition) a...b; b...c

r leads to anger. Anger leads to hate.

-repetition ...a, a...b, b...c, c...d

ng is the art of loving.

ing is the art of caring.

ing is the art of sharing.

ring is the art of living. (Booker T. Washington)

ssive repetition ... a, a, a ...

page went to bed again, and thought, and thought, and thought, and thought it over and

had been called. / He had been touched. He had been summoned.

PC in the Belles-Lettres style:

women, soon or late, are jealous of their daughters; all men, soon or late,
envious of their sons (H.L. Mensken)

My heart's in the Highlands, my heart is not here,
My heart's in the Highlands, a-chasing the deer, <...>
Sweet to the forests and wild hanging woods!
Sweet to the torrents and loud-pouring floods!

(R. Burns)

3. Chiasmus [kai'aezməs] a b, b a

I looked at the gun and the gun looked at me.

Есть, чтобы жить, а не жить, чтобы есть.

Делить веселье — все готовы

Никто не хочет грусть делить

(М. Лермонтов, Одиночество)

4. Prolepsis (syntactic tautology)

Miss Tillie Webster, she slept forty days and nights without waking up. (O' Henry).

5. Polysyndeton

The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect (Ch. Dickens, Christmas Carol).

They lived, and laughed, and loved, and left (J. Joys)



from *The Song of Hiawatha*

*Should you ask me, whence these stories
Whence this legends and traditions,
With the odor of the forest,
With the dew and damp of meadows,
With the curling smoke of wigwams,
With the rushing of great rivers,
With their frequent repetitions,
As a thunder of the mountains?
I should answer, I should tell you,
"From the forests and the prairies,
From the land of the Ojibways,
From the land of the Dacotahs,
From the mountains, moors and fen-lands,
Where the heron, the Shuh-shuh-gah,
Feeds among the reeds and rushes.
I repeat them as I heard them
From the lips of Nawadaha,
The musician, the sweet singer.*

(Henry Wadsworth Longfellow, 1807-1882)

*Если спросите – откуда эти сказки и
легенды
С их лесным благоуханьем,
Влажной свежестью долины,
Голубым дымком вигвамов,
Шумом рек и водопадов,
Шумом, диким и стозвучным,
Как в горах раскаты грома? -
Я скажу вам, я отвечу:
"От лесов, равнин пустынных,
От озер Страны Полночной,
Из страны Оджибузев,
Из страны Дакотов диких,
С гор и тундр, с болотных топей,
Где среди осоки бродит
Цапля сизая, Шух-шух-га.
Повторяю эти сказки,
Эти старые преданья
По напевам сладкозвучным
Музыканта Навадаги".*

(перевод И. Бунин)

1. Stylistic inversion

– Down fell Alice.

at daughter, at your feet I fall (Shakespeare).

men are not made for attack. Wait they must (J. Conrad)

moccasins enchanted, Magic moccasins of dear-skin... (H. Longfellow)

2. Detachment

first, very much flushed, and rather unsteady in his gait. (W. Thackeray, Vanity Fair)

3. Attachment

u for money. Daily! (S. Lewis)

4. Suspense [səs'pens] (нарастание напряженности)

as a Chinese manuscript, which my friend M. was obliging enough to read and explain to me
and ages ate their meat raw" (Ch. Lamb).

тай

не.

тай

не.

кая конница,

кая рать

лтая,

птая,

тая,

тая,

тая собрать!

...re came down to the beach Rhinoceros with a horn on his nose, two piggy eyes, and
horns. (R. Kipling, How Rhinoceros got his Skin).

6. Climax (gradation, градация, усугубление)

...ry racing car, every racer, every mechanic, every ice - cream van was also plastered
with advertising.

Пришел, увидел, победил (Цезарь).

Где-ж Мазепа? Где злодей? Куда бежал Иуда в страхе? (Пушкин).

7. Antithesis [ænti'θi:sis] антитеза, полная противоположность

They speak like *saints* and act like *devils*.

и сошлись. *Волна и камень,*
поэзия и проза, лед и пламень
столь различны меж собой.

Revaluation of Syntactical Categories

1. The Rhetorical Question

А был ли мальчик?

А судьи кто?

Can anybody answer for all the grievances of the poor in this wicked world?

What business is it of yours? Aren't you ashamed of yourself? You're not really going to wear that, are you? Are you stupid?

If love is blind, why is lingerie so popular? Do fish get thirsty?

2. Question-in-the-Narrative (QN)

- Чего ж вам боле? Свет решил, что он умен и очень мил.

*- For what is left the poet here? For Greeks a blush - for Greece a tear.
(Byron, Don Juan)*

- And starting, she awoke, and what to view? (Byron, Don Juan)

Question-in-the-Narrative in oratory

But who on Earth best realizes the serious nature of the problems that beset us? As a class, the scientists, I should think. They can weigh, most accurately and most judiciously, the drain on the world's resources, the effect of global pollution, the dangers to a fragmenting ecology.

And who on Earth might most realistically bear a considerable share of responsibility for the problems that beset us? As a class, the scientists, I should think. Since they gladly accept the credit for lowering the death rate and for industrializing the world, they might with some grace accept a good share of responsibility for the less than desirable side effects that have accompanied those victories.

And who on Earth might be expected to lead the way in finding solutions to the problems that beset us? As a class, the scientists, I should think. On whom else can we depend for the elaboration of humane systems for limiting population, effective ways of preventing or reversing pollution, elegant methods of cycling resources? All this will clearly depend on steadily increasing scientific knowledge and on steadily increasing the wisdom with which this knowledge is applied.

And who on Earth is most likely to rise above the limitations of national and ethnic prejudice and speak in the name of mankind as a whole? As a class, the scientists, I should think. The nations of the world are divided in culture: in language, in religion, in tastes, in philosophy, in heritage — but wherever science exists at all, it is the same science; and scientists from anywhere and everywhere speak the same language, professionally, and accept the same mode of thought.

Is it not then as a class, to the scientists that we must turn to find leaders in the fight for world government?

Isaac Asimov, "Today and Tomorrow, and . . ."

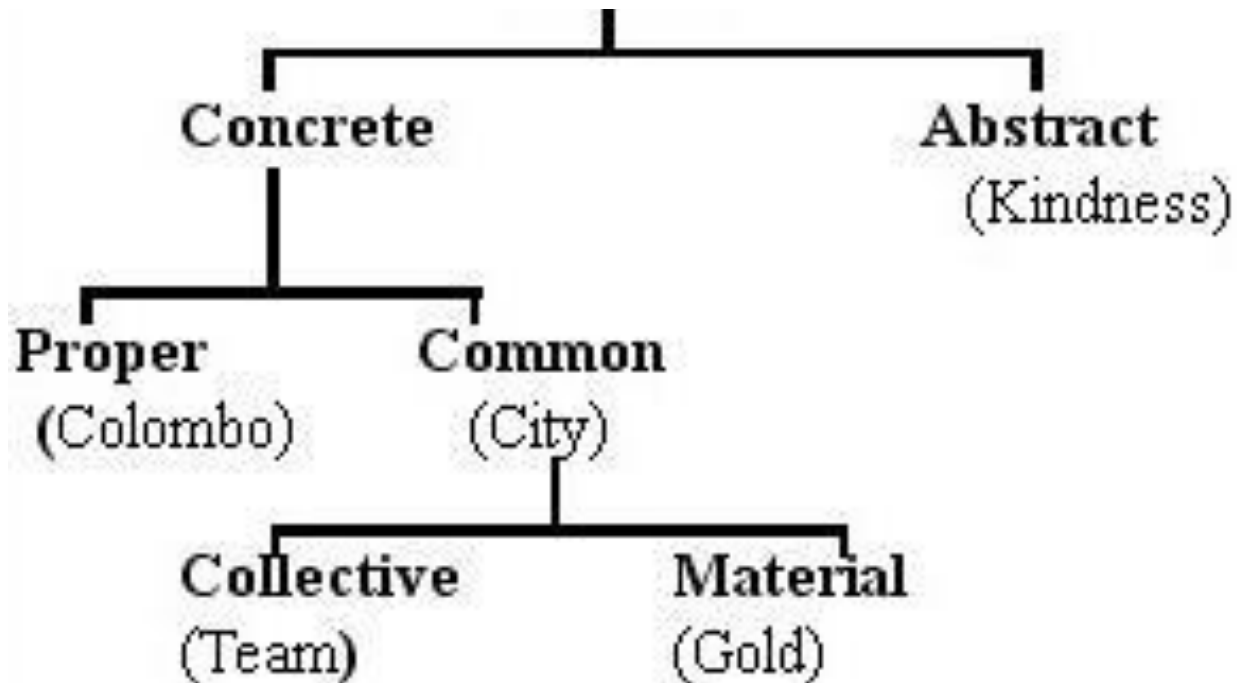
3. The Litotes [lai'toutis]

*It's **not** a **bad** thing = It's a good thing*

*He is **no** **coward** = He is a brave man*

*He was **not** **without** taste.*

NOUNS



Stylistic transposition of NOUNS

- concrete ↔ proper *The Pacific Ocean has a cruel soul.*
- common (animals) ↔ proper (people) *you impudent pup, you filthy swine*
*I was not going to have all the **old tabbies** bossing her around just because she is not what they call “our class.” (A. Wilson)*
- singular ↔ plural *to hunt tiger = to hunt tigers; to keep chick=to keep chicks*
- abstract in plural *hates, pities, wants, enthusiasms*
*“Oh! Wilfred has **emotions, hates, pities, wants**; at least sometimes. “*
*The peculiar look came into Bossiney’s face which marked all his **enthusiasms**.*
(J.Galsworthy)
*He had **nerve**, but no **nerves**.*
- material in plural *the snows of Kilimanjaro, the sands of Africa, the waters of the Ocean*
- *nouns of weight and measure = much, many, a lot of, little, few:*
tons of funs, loads of friends, a sea of troubles, a pound of pardons
- genitive case with inanimate nouns
mile’s walk, book's page, plan's failure, music's voice, my country’s laws
- etc.

Stylistic transposition of articles

- indefinite article with proper names

Mary will never be a Brown. That day Jane was different. It was a silly Jane. I will never marry a Malone or a Sykes. John will never be a Shakespeare.

- definite article with proper names *You are not the John whom I married. The Browns are good people.*

I entered the room. There she was - the clever Polly).

- repetition of the article ***The** waiting – **the** hope – **the** disappointment – **the** fear – **the** misery – **the** poverty – **the** flight of his hopes – and **the** end to his career – **the** suicide, perhaps, of the shabby, slip-shod drunkard (Ch. Dickens).*

Stylistic transposition of pronouns

I ↔ we, you, one, he, she, etc.

- **the scientific “we”** (*Pluralis Modestiae*) *We have come to the conclusion...*
- **the royal “we”** (*Pluralis Majestatis*) *We, the king of Great Britain. Meet us dear! We have come!*
- **overuse of “I”** *And that’s where the real businessman comes in: where I come in. But I am cleverer than some. I don’t mind dropping a little money to start the process. I took your father’s measure, I saw that he had a sound idea; I saw...I knew...I explained...*
(B.Shaw)
- **I → one / you** *I am ancient but I don’t feel it. That’s one thing about painting, it keeps you young. Titian lived to ninety-nine and had to have plague to kill him off”. (J. Galsworthy)*
- **I → a man, a chap, a fool, a girl, he, she**

Stylistic transposition of pronouns

- you → one *One* should understand, that smoking is really harmful!
- he, she with natural phenomena the sun(he), the earth(she)
- he, she → it, what, this, that, anything, beast, brute, creature
“Is there anything wrong with me, Mister Mate? *it* asked” (J.Conrad).
- ‘we’ for a group of people Because he was a Forsyte; *we* never part with things you know, unless *we* want something in their place; and not always then. (J.Galsworthy)
- ‘they’ for a group of people “My poor girl, what have *they* been doing to you!”
- this / that (singling out the object) George: Oh, don’t be innocent, Ruth. *This* house! This room! *This* hideous, God-awful room!
- this / that (irritation, merriment and mockery)
They had *this* headmaster, *this* very cute girl.
- Demonstrative pronouns + possessive pronouns + epithets
that lovely ring of *yours*, *that* brother of *mine*, *this* idea of *his*, *that* wretched puppy of *yours*!
- Archaic pronouns thee (you), thou (your), thy (your), thine (yours) thyself (yourself)
Hail to thee, blithe spirit! Bird thou never wert (P.B. Shelly).

Stylistic transposition of adjectives

- **Qualitative adjectives: violated comparatives**

You are the bestest friend I've ever met.

'Curiouser and curiouser! Cried Alice (she was so much surprised that for the moment she quite forgot how to speak good English' (L. Carroll).

- **Relative adjectives (red colour, Italian car, dead man) → qualitative**

This is the reddest colour I've ever seen in my life.

"Ferrari" is the most Italian car which you can meet in this remote corner of the world.

You cannot be deader than the dead.

Stylistic transposition of VERBS

1. Present Continuous tense

- for habitual action (*Your mother is constantly grumbling*)
- for long action (*Sam is wooing Mary now*),
- for action in the near future (*Pete is starting a new life tomorrow*)
- with verbs of sense perception / mental activity

I am seeing you = I am not blind; I am understanding you = You need not go into further details; I am feeling your touch = So tender you are

2. Past → present (historical (dramatic) present)

*It was yesterday and **looked** this way. The perpetrator **comes** to his victim, **takes** a long dagger out of his inner pocket and **stabs** the poor man right into his belly without saying a word. The man **falls** down like a sack, a fountain of blood spurting from the wound.*

3. Future → present *But mark my words! The first woman, who **fishes** for him, **hooks** him!*

4. Transposition of auxiliaries *I/ he/ we ain't. I says. We has/was/ is, etc.*

5. Imperative mood → indicative mood

I can't stand it! Don't tempt me! You are coming home with me now!

6. Subjunctive mood *It is necessary that he come (= It is necessary for him to come);*

We must go now lest we be late (=We must go now not to be late); So be it (=Let it be)

7. Passive forms *He was forgiven for his rudeness (= They forgave him his rudeness)*

8. Archaic verbal forms *dost, knowest, doth, liveth*

Classification of FS of the English Language

1. The Belles - Lettres FS

- a) poetry;
- b) emotive prose;
- c) drama;

3. The Newspaper FS

- a) brief news items;
- b) advertisements and announcements;
- c) headlines;
- d) the editorial

2. Publicist FS

- a) oratory;
- b) essays;
- c) articles in newspapers and magazines

4. The Scientific Prose FS

- a) exact sciences;
- b) humanitarian sciences;
- c) popular- science prose

5. The Official FS

(all kinds of official documents and papers)

- a) diplomatic documents;
- b) business documents;
- c) legal documents
- d) military documents;

by I.R. Galperin

Other Classifications of FS

Yuri Screbnev

1. Literary (Bookish) style	2. Free or Colloquial Style
a. Publicist style	a. Literary colloquial Style
b. Scientific (technological) style	b. Familiar colloquial Style
c. Official documents style	

Irina Arnold

1. Literary Bookish style	2. Colloquial Style
a) Scientific style	a. Literary colloquial Style
b) Official documents style	b. Familiar colloquial Style
c) Publicist (newspaper) style	c. Common colloquial style
d) Oratorical style	
e) Poetic style	

The Style of Official Documents

- 1) Language of business documents;
- 2) -of legal documents;
- 3) -of diplomacy;
- 4) -of military documents;

Common features:

- Abbreviations, conventional symbols, contractions
- Terms
- Words in primary logical meaning
- Absence of emotiveness
- Stereotyped form of the document

Legal, military, and diplomatic documents

Vocabulary: Archaic and Obsolete/obsolescent set expressions and words. Latin and French words. Abbreviations. Conventional symbols. Terms.

Syntax: Extended sentences. Non-finite forms and constructions. Conditional sentences. Imperative sentences. Passive voice. Verbs of obligation, instruction, and prescription. Modal verbs. Future tense forms.

Graphic means: Change of the print/ print size. *Italics*, **bold print**, CAPITALIZATION. Graphic symbols (asterisks *, lines - , etc.).

HARPER&GRANT *Heading (Your company's name and address)*
Great West Road, London W25 Tel: 01-567-1112

The date November 27, 2003

Mr. John Wolf *Addressing*
29 Cranbourn Street
Leicester Midlands

Dear Sir, (or Dear Mr. Wolf),

Salutation (greeting)

We thank you for your letter of 10 November, and would like to inform you that we can deliver all the items required from stock, according to the enclosed detailed offer.

Body

We hope you will find our terms, method of payment and delivery dates satisfactory. We can assure you that you may count on our full cooperation and immediate attention in this matter.

Yours faithfully,

Complimentary clause

JMartin-

Written signature

John Martin
Sales Manager

Printed signature

<https://www.youtube.com/watch?v=PTvtmGFWR8g>

The Scientific Prose Style

- 1) the style of humanitarian sciences;
- 2) the style of "exact" sciences;
- 3) the style of popular scientific prose.

Main Features:

- objectiveness;
- logical coherence;
- impersonal and unemotional character;
- exactness.

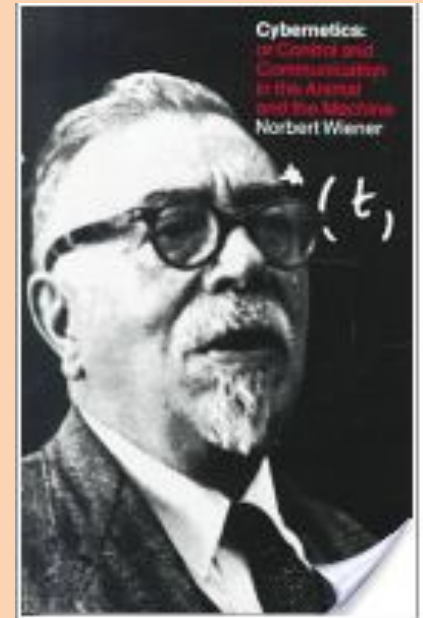
Vocabulary: common literary and neutral words in primary logical meaning.
Terms.

Syntax: Cliches ("*Proceeding from...*"; "*As it was said above...*"; "*In connection with...*"). Long sentences. Passive constructions. Impersonal sentences. Quotations and references. Foot-notes.

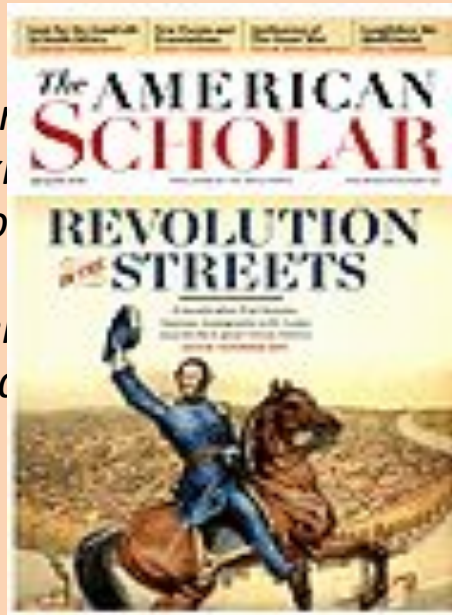
Exact sciences:

To cover this aspect of communication engineering we had to develop a statistical theory of the amount of information in which the unit of the amount of information was that transmitted as a single decision between equally probable alternatives.

N. Wiener. *Cybernetics: or Control and Communication in the Animal and the Machine*



Humanitarian Sciences: more emotionally coloured



poetry from this brilliant era of satire may also
an evocation of the streets of London before the
streetlights, sewers, and police. This mock-georgic
English word but now provides the perfect antidote to the
image (as in *The Madness of King George*) of eighteenth
silk waistcoats, and multitude of petticoats in
where the bon ton exchanged bon mots.

A. Peter Pan // *The American Scholar*, Vol. 65, No. 2 (Spring 1996)

Scientific popular style

**features of emotive prose + scientific prose
(emotive words, elements of colloquial style + scientific features)**

Intelligent life on a planet comes of age when it first works out the reason for its own existence. If superior creatures from space ever visit earth, the first question they will ask, in order to assess the level of our civilization, is: 'Have they discovered evolution yet?'

Living organisms had existed on earth, without ever knowing why, for over three thousand million years before the truth finally dawned on

them. His name was Charles Darwin. To be fair, inklings of the truth, but it was Darwin who first gave a coherent and tenable account of why we exist.

ns, The Selfish Gene 1976)

**RICHARD
DAWKINS**
the
selfish
gene



The Publicist (Media) Style

1. **Oratory**: *direct address to auditory (“ladies and gentlemen”, etc.). Multitude expressive means: repetition, gradation, antithesis, rhetorical questions, emotive words, elements of colloquial speech. Trite Metaphor, Metonymy, etc.*

We meet under the shadow of global crisis, small and medium enterprises may be starved of credit. Countries and their governments must be in a driving seat. What is it we have observed? What might countries look for in such a development framework? How can this be scaled up to cover the country?

2. **The essay**: *Subjective. 1st person singular. Brevity of expression. Expanded connectives. Emotive words. Multitude expressive means and tropes: Similes, sustained Metaphors, etc.*

Today is such a time, when the project of interpretation is largely reactionary, stifling. Like the fumes of the automobile, effusion of interpretations of art today poisons our sensibilities. In a culture whose already classical dilemma is sensual capability, interpretation is the revenge of the intellect upon art. Even more. It is the revenge of the intellect upon the world. It is to turn the world into this world. (Susan Sontag. Against Interpretation)

3. The journalistic articles

- *SD depend on character of the magazine and the subject.*

And the list of unwelcome Russians goes on. The country's movers and shakers were stunned last month when former Kremlin property manager Pavel Borodin was arrested in N-Y. U.S. law-enforcement authorities were honouring a request by their Swiss counterparts, who want to put Borodin on trial for money laundering. (Russian prosecutors dropped their own charges against Borodin in the same case last December.) The Borodin imbroglio has prompted an outcry in the Russian media.

The Newspaper FS

1. Brief news items: Unemotional. Neutral and common literary vocabulary. Political and economic Terms. Clichés. Abbreviations. Neologisms.

Grammar:

a) complex sentences with a developed system of clauses

"Mr. Boyd-Carpenter, Chief Secretary to the Treasury and Paymaster-General (Kingston-upon-Thames), said he had been asked what was meant by the statement in the Speech that the position of war pensioners and those receiving national insurance benefits would be kept under close review." (The Times)

b) verbal constructions (infinitive, participial, gerundial)

c) passive constructions *"The condition of Lord Samuel, aged 92, was said last night to be a 'little better.'"*

d) occasional disregard for the sequence of tenses rule

"The committee — which was investigating the working of the 1969 Children and Young Persons Act — said that some school children in remand centres are getting only two hours lessons a day." (Morning Star)

The Newspaper FS

2. Headlines. Pun, alliteration, decomposition of set phrases, deformation of special terms, etc.

Syntax: Short sentences. Interrogative sentences. Nominative sentences. Ellipses. Articles omitted. Direct speech. Graphical means.



MAKE SOME of the words more
IMPORTANT
by varying their
SIZE



The Newspaper FS

3. *Advertisements and announcements:*

classified non-classified

Any SMs: graphical, lexical grammatical: *Like it, share it. Happy Neigh Year! Wine me, Dine me!*

4. *Feature articles:* Individual style. Brevity of expression. 1st person singular. Abundance of emotive words. Metaphors.

The Newspaper FS

5. Editorials (features of both the newspaper style and the publicist style)

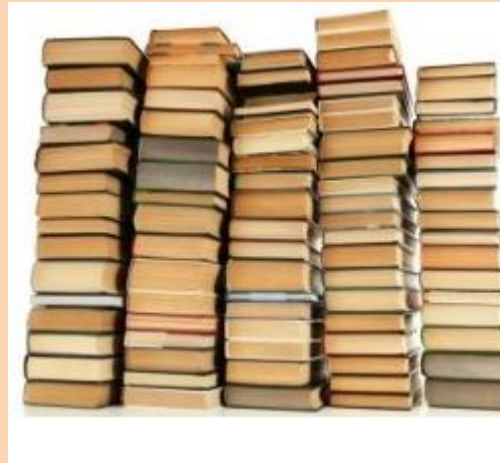
- emotionally coloured vocabulary (colloquial words, slang, professionalisms);
- trite stylistic devices (mostly metaphors and epithets)

a price spiral, a spectacular sight, an outrageous act, brutal rule, an astounding statement, crazy policies;

allusions:

- to facts of the day
- historical, literary and biblical

The Belles - Lettres Style



- genuine imagery;
- the use of words in contextual meaning;
- individual choice of vocabulary;
- individual choice of syntax;
- introduction of elements of other styles

Poetry: - *verse*

- *rhythm*

- *rhyme*

- *brevity of expression (epigram-like utterance, elliptical sentences, detached constructions, asyndeton, etc.)*

Emotive prose:

- *combination of literary and spoken language*
- *stylized characters' speech*
- *the use of elements of other styles.*

Drama: - *stylized speech (variety of spoken language),*
- *redundant information (to amplify the utterance),*
- *uninterrupted monologue.*

Literary colloquial style

Phonetic features:

- Standard pronunciation, good enunciation
- Phonetic compression *it's ,don't, I 've*
- Omission of unaccented elements *you know him?*

Regular morphological features+ evaluative suffixes: *deary, doggie*

Syntactic features:

- Simple sentences with participial / infinitive constructions and parentheses.
- Syntactically correct utterances
- Syntactical compression. Simple syntactical connection
- Active and finite verb forms
- Emphatic grammar: *progressive verb forms to express irritation, anger, etc. You are always losing your keys.*
- Ellipses
- Special colloquial phrases *that friends of yours*

Lexical features:

- Vocabulary suits the communicational situation
- Stylistically neutral vocabulary
- Contracted forms and abbreviations *fridge, ice (ice-cream), CD*
- Etiquette language and conversational formulas: *nice to see you, my pleasure*
- Intensifiers and gap-fillers *absolutely, definitely, kind of, so to speak, I mean*
- Interjections and exclamations *Dear me, My God, Goodness, well, why, now, oh*
- Phrasal verbs *let down, put up with*
- Words of indefinite meaning *thing, stuff*
- No slang, vulgarisms, dialect words, jargon
- Phraseology

Colloquial Styles

(I. Arnold, Y. Screbnev)

- **Standard:** They are *holding a meeting to discuss the issue.*
- **Literary colloquial:** They are *getting together to talk it over.*
- **Familiar colloquial:** They are *sitting down to wrap about it.*

Familiar colloquial style (spoken variety)

Phonetic features:

- Casual /careless pronunciation, deviant forms: *gonna, whatcha, dunno*
- Phonetic compression : *you're, they've, I'd*
- Omission of unaccented elements *you hear me?*
- Emphasis on intonation
- onomatopoeic words : *whoosh, hush, yum*

Morphological features

- Evaluative suffixes *mawkish, moody*
- Nonce words *helter-skelter, hanky-panky, moody*
- collocations / phrasal verbs *to turn in (= to go to bed)*

Syntactic features:

- Simple short sentences
- echo questions, parallel structures. Repetitions
- asyndetic coordination in complex sentences
- repeated use of *and*
- Ellipses *Can't say anything.*
- syntactic tautology: *That girl, she was something else!*
- gap-fillers / parenthetical elements *sure, indeed, okay, well.*

Familiar colloquial style (spoken variety)

Lexical features:

- Combination of neutral, familiar, colloquial vocabulary, slang, vulgar and taboo words
- Words of general meaning *guy, job, get, do, fix, affair*
- same word in different meaning '*some*' = '*good*' (*Some guy! Some game!*)
- colloquial interjections *boy, wow, hey, there, ahoy*
- hyperbole, epithets, evaluative vocabulary, trite metaphors / simile:
if you say it once more I'll kill you. As old as the hills. Horrid, awesome
- Tautological substitution of personal pronouns / names by other nouns
you-baby, Johnny-boy
- Mixture of curse-words and euphemisms:
damn, dash, darned. Dashed if I know!

Compositional features:

- deviant language
- Strong emotional colouring
- Loose syntactical organization of an utterance
- Frequently little coherence / adherence to the topic
- No special compositional pattern

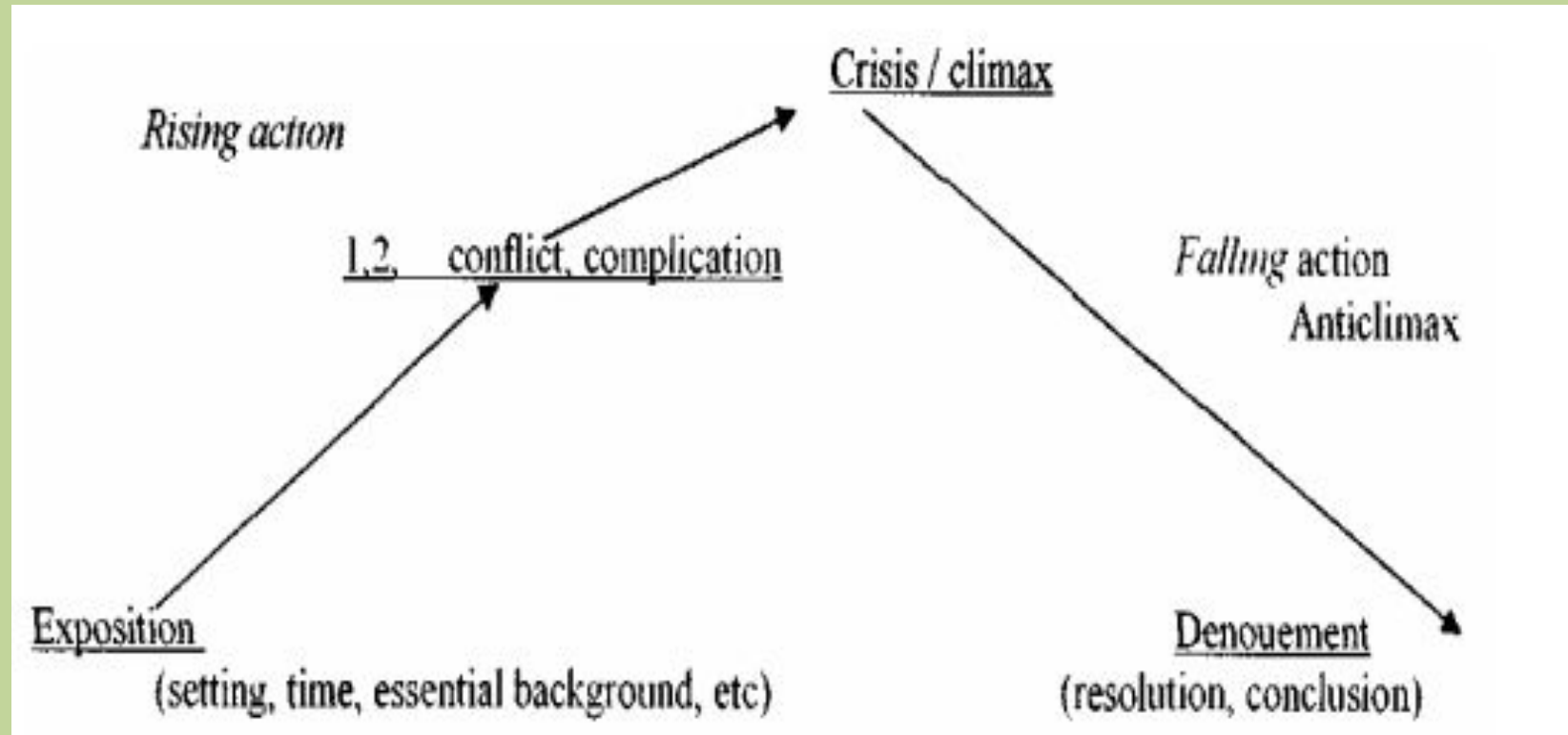
Categories of the Literary Text (LT)

- *Discreteness*
- *Integrity*
- *Modality*
- *Conceptuality*
- *Information*
- *Implicitness*

Discreteness:

- a) *partitioning*
- b) *composition*

Composition of the LT



Plot development

- chronological (prospective)
- retrospective
- chaotic
- flash-forwards
- flash-backs

Integrity(Integration):

1) structural (cohesion)

2) semantic (coherence):

- Author's Modality;
- the Pragmatic Aim;
- the Theme;
- the Genre
- the EM and SD
- means of Foregrounding (=capturing of the reader's attention)

Artistic (Poetic) Detail

- *Authentic;*
- *Descriptive;*
- *Specifying;*
- *Characterological*

The Author's speech

- **Narration**
- **Description**
 - the Portrait
 - the Landscape
- **Reflection**
- **Persuasion**

The Narrator's speech

- **The 1st person narration**
 - *the narrator is the character of the events*
 - *the narrator is on the periphery of events*
- **The 3rd person narration**

The character's speech

I. Dialogue/direct speech

II. Inner/interior speech

1) interior monologue

e.g. He looked at his watch and thought, I wonder if Andres got through to Golz? If we are going to blow it I would like to breathe very slowly and slow up the time again and feel it. Do you think he made it? Andres? And if he did would they call it off? If they had time to call it off? Do not worry. They will or they won't. There are no more decisions and in a little while you will know. (E. Hemingway. For Whom the Bell tolls)

I am so cold—huddled at my little desk, pounding on this keyboard— I feel the breath rush out of my lungs, freezing the air in front of me. A coffee sits beside me, its warmth leaks away. A cigarette smokes lazily in the ashtray. Rings drift to the ceiling like a young girl's hair. Stray books and clothes have a life of their own and come to rest wherever they find space in our small, cramped living room.

Why do I write these things?

These things of no importance? (Jasmine Gallant, "Not My Name")

2) short inserts of interior speech

*e.g. ... the small straight nose and a cowlick in one eyebrow that sends a little fan of hairs the wring way and seems to express a doubt. **Amazing, genes.** (J. Updike) – the character looks at his grown-up son.*

3) autodialogue

4) stream of consciousness

e.g. Mr. Bloom put his head out of the window.

Gaswork. Whooping cough they say it cures. Good job Milly never got it. Poor children! Doubles them up black and blue in convulsions. Shame really. Got off lightly with illnesses compared. Only measles. Flaxseed tea. Scarlatina, influenza epidemics. Canvassing for death. Don't miss this chance. Dog's home over there. Poor old Athos! Be good to Athos, Leopold, is my last wish. Thy will be done. We obey them in the grave. A dying scrawl. He took it to heart, pined away. Quiet brute. Old men's dogs usually are. (J. Joyce Ulysses)

Represented speech

1) Uttered RS

Could she do anything for Mr. Freeland? No, thanks, she could not, only, did she know where Mr. Freeland's room was?

2) Unuttered/ Inner RS

Over and over he was asking himself: would she recognize him?

From: W. Shakespeare

All The World's A Stage

All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages. At first, the infant,
Mewling and puking in the nurse's arms.
Then the whining schoolboy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard,
Jealous in honor, sudden and quick in quarrel,
Seeking the bubble reputation

Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slippered pantaloon,
With spectacles on nose and pouch on side;
His youthful hose, well saved, a world too wide
For his shrunk shank, and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

From: As you Like It
Act II
Scene VII

ЛИТЕРАТУРА

1. Скребнев, Ю М. Основы стилистики английского языка. М., 1994
2. Ивашкин, МП. Практикум по стилистике английского языка
3. Знаменская, ТА. Стилистика английского языка
4. Galperin I.R. Stylistics.
5. Н.Ф. Кокшарова. Лекции по стилистике. ТПУ, 2011.
6. Практикум по стилистике английского языка Лексические и синтаксические фигуры речи (под ред. В.В. Голубевой). ТГПУ, 2009.