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**ПРАКТИКУМ**  
*по*  
**СТИЛИСТИКЕ**  
**АНГЛИЙСКОГО ЯЗЫКА**

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В настоящем практикуме по стилистике английского языка освещаются такие вопросы, как классификация и функции фигур речи, стилистическая дифференциация лексического состава, экспрессивные синтаксические средства, функциональные стили, передача стилистических особенностей текстов разных жанров в переводе. В основе теоретических разделов практикума лежат общие положения лекционных курсов, разработанных доктором филологических наук, профессором Ю.М.Скребневым. В практических разделах особое внимание уделяется определению функций стилистических средств, а также способам воспроизведения этих функций в переводе.

Практикум предназначен для использования в преподавании стилистики английского языка и практики перевода в лингвистических университетах, на факультетах иностранных языков при подготовке преподавателей английского языка и переводчиков.

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## **STYLISTICS AS A BRANCH OF LINGUISTIC SCIENCE**

**T**he term *stylistics* is derived from the word «style». The word *style* goes back to the Latin word «stilos». The Romans called thus a sharp stick used for writing on wax tablets. It was already in Latin that the meaning of the word «stilos» came to denote not only the tool of writing, but also the manner of writing. With this new meaning the word was borrowed into European languages.

### *What does stylistics deal with?*

Every native speaker knows that there exist *different* ways of expressing people's attitude towards phenomena of objective reality; there are *different variants* of expressing similar, though not quite identical ideas. Moreover, one can state the existence of different systems of expression within the general system of national language. This fact conditions the existence of stylistics and constitutes its proper object.

*Stylistics, then, is a branch of linguistics dealing with variants, varieties of linguistic expression and, hence, with the sub-systems making up the general system of language.*

These sub-systems are created by extra-lingual factors but at the same time they have linguistic contents, i.e. they differ linguistically from one another. Being itself a system of signs, language may be subdivided into parallel sub-systems, *synonymous* to one another. For example, special sub-systems are made up by:

- 1) neutral type of linguistic intercourse;
- 2) sub-standard (i.e. lying below the standard) type;
- 3) super-standard (high-flown, solemn or official) type.

To these three sub-systems the following three synonymous sentences may be referred:

1. The old man is dead.
2. The old bean has kicked the bucket.
3. The gentleman well advanced in years has attained the termination of his terrestrial existence.

Everybody understands the linguistic distinctions of different, but synonymous ways of expressing the similar idea.

*The ultimate aim* of stylistics is to establish the objective laws and practical rules of using proper linguistic forms in proper situations to find out which form among the multitude of synonymous linguistic means conforms to the given extralingual circumstances.

On the whole, *stylistics is, in a broad sense, the investigation of synonymous linguistic means for the purpose of finding out their spheres of applicability.*

Stylistics resembles the so called dialectology. This branch of linguistics studies *territorial* variants of the national language. Stylistics studies *social* variants of the language - such variants as are used mostly not by different people (as in the case with dialects), but by the same person in different social situations.

Since the sub-systems used in different types of speech may differ from one another in every respect - phonetically, lexically, morphologically, syntactically and semantically - stylistics is connected with all corresponding branches of linguistics - with phonetics, morphology, lexicology, syntax and semasiology. Since stylistics is interested in all the aspects of language, it should be subdivided into the same branches as linguistics in general, to wit:

- stylistic semasiology;
- stylistic lexicology;
- stylistic syntax;
- stylistic phonetics.

Stylistics, with all its subdivisions, reveals a peculiar approach towards language: it compares the sub-systems for the purpose of finding out the so-called styles.

### *What is style?*

Every type of speech uses its own lingual sub-systems: not all the forms comprising the national language but only a certain number of forms.

Every sub-system consists of:

- a) linguistic units common to all the sub-systems;
- b) specific linguistic units, to be found only in the given sub-system.

It is self-evident that sub-systems differ from one another by their specific spheres alone, because their non-specific spheres coincide. Hence, *specific spheres differentiating the sub-systems (and, ultimately, types of speech) may be called their styles*, or, *style may be defined as the specific sphere of the given sub-system*. Roughly speaking, *style is a complex of lexical, grammatical, etc. peculiarities by which a certain type of speech is characterized*.

Every linguistic unit, along with the meaning, has its stylistic value which may be characterized as *connotation* (i.e. additional meaning). *The connotation of a linguistic unit is just what we think of it as belonging either to the specific sphere of a certain sub-system or to the non-specific sphere common to all the sub-systems*. Hence, stylistic value is actualized by means of associations, namely:

- linguistic units that are used everywhere cause no definite associations with any particular type of speech. Thus, they have no definite stylistic value and are called stylistically neutral;
- linguistic units belonging to the specific sphere of a sub-system are mentally associated with that sphere. They are stylistically coloured.

## **STYLISTIC SEMASIOLOGY**

**S**tylistic semasiology is a part of stylistics which investigates stylistic phenomena in the sphere of semantics, i.e. in the sphere of meanings, regardless of the form of linguistic units. As distinct from stylistic lexicology or stylistic syntax which deal with words and sentences, stylistic semasiology makes meaning the object of its investigation.

But some limitations to the object are to be borne in mind. Non-stylistic semasiology studies meanings. As concerns stylistic semasiology it is not so much the meaning itself that is investigated but the rules and laws of shifts of meanings; the patterns according to which meanings are shifted or either various combinations thus producing a certain stylistic effect. Stylistic semasiology also studies stylistic functions of shifts of meanings and of certain combinations of meanings.

*Stylistic phenomena effected by various shifts of meanings are usually termed «figures of speech».*

### ***How shall we classify figures of speech?***

Shifts of meanings can be divided into two large groups, namely:

- 1) there are cases when the disparity of the actual denomination of the referent with the usual, traditional denomination of it can be understood as quantitative, i.e. the referent is simply exaggerated or underestimated;
- 2) in some cases the disparity between the traditional and actual denominations is qualitative.

Hence, the corresponding figures of speech may be subdivided accordingly into *figures of quantity* (hyperbole, understatement, litotes) and *figures of quality* (metonymy, metaphor, irony). Both figures of quantity and figures of quality

may be called *figures of replacement* since they are based on replacement of the habitual name of a thing by its situational substitute.

We can give the name of *figures of co-occurrence* to those stylistic phenomena which are based on combination of meanings in speech. The difference between the figures of replacement and those of co-occurrence is as follows. In the former, it is one meaning that produces stylistic effect; in the latter, it is a combination of at least two meanings that produces stylistic effect.

Thus, figures of replacement break down to figures of quantity and figures of quality.

*Figures of quantity*: hyperbole, understatement, litotes.

*Figures of quality* are subdivided into metonymical group (transfer by contiguity) consisting of metonymy, synecdoche, periphrasis; metaphorical group (transfer by similarity): metaphor, personification, epithet; and irony (transfer by contrast).

Figures of co-occurrence are subdivided into three groups:

*figures of identity* (simile, synonymic repetition);

*figures of inequality* (gradation, anti-climax);

*figures of contrast* (antithesis, oxymoron).

## FIGURES OF REPLACEMENT

### *Figures of Quantity*

Hyperbole is the use of a word, a word-group or a sentence which exaggerates the real degree of a quantity of the thing spoken about. It is a distortion of reality for the purpose of visualization or strengthening the emotional effect. It is also an important expressive literary device, often employed for humouristic purposes. E.g.:

*«One after another those people lay down on the grass to laugh - and two of them died» (Twain).*



**Understatement** consists in lessening, reducing the real quantity of the object of speech. The psychological essence of understatement is more complicated than that of hyperbole. The hearer is expected to understand the intentional discrepancy between what the speaker says about the object and what he really thinks about it. E.g.:

*«I was half afraid you had forgotten me».*

**Litotes** is a specific variety of understatement consisting in expressing the lessened degree of quantity of a thing by means of negation of the antonym. The negation of the antonym expresses the positive idea but in a somewhat lessened degree. E.g., *«not bad»* in the meaning of *«good»*, or *«little harm will be done by that»*.

### *Figures of Quality*

Figures of quality, called «tropes» in traditional stylistics, are based on transfer of names.

We must distinguish three types of transfer:

- 1) transfer by contiguity,
- 2) transfer by similarity;
- 3) transfer by contrast.

*Transfer by contiguity* is based upon some real connection between the two notions: that which is named and the one the name of which is taken for the purpose.

*Transfer by similarity* is based on similarity, likeness of the two objects, real connection lacking completely.

*Transfer by contrast* is the use of words and expressions with the opposite meanings - opposite to those meant.

The transfer by contiguity forms the metonymic group of tropes; the transfer by similarity forms the metaphorical group; the transfer by contrast is irony.

**Metonymic group. Metonymy proper.** Metonymy is applying the name of an object to another object in some way connected with the first.

The metonymic connections between the two objects are manifold:

- a) source of action instead of the action: «*Give every man thine ear and few thy voice*»;
- b) effect instead of the cause: «*He (fish) desperately takes the death*»;
- c) characteristic feature instead of the object itself: «*He was followed by a pair of heavy boots*»;
- d) symbol instead of the object symbolized: «crown» for «king».

**Synecdoche.** Synecdoche is a variety of metonymy. It consists in using the name of a part to denote the whole, or vice versa. E.g.: «*To be a comrade with a wolf and owl...*». In this example «wolf» and «owl» stand for wild beasts and birds in general.

**Periphrasis.** Periphrasis is in a way related to metonymy. It is a description of an object instead of its name. E.g.:

«*Delia was studying under Rosenstock - you know his repute as a disturber of the piano keys*» (instead of «a pianist»).

**Metaphorical group. Metaphor.** Metaphor is a transfer of the name of an object to another object on the basis of similarity, likeness, affinity of the two objects. At the same time there is no real connection between them, as in the case with metonymy. The stylistic function of a metaphor is not a mere nomination of the thing in question but rather its expressive characterization. E.g.:

«*The machine sitting at the desk was no longer a man; it was a busy New York broker...*» (O'Henry).

Metaphor has no formal limitations: it can be a word, a phrase, any part of a sentence, or a sentence as a whole. Metaphors are either simple or complex (prolonged). A simple, elementary metaphor is that which has no bearing on the context: it is a word,

a phrase, a sentence. A prolonged metaphor is elaborated in a series of images logically connected with one another producing a general description of a character, a scene, etc.

**Personification** is a particular case of metaphor. It consists in attributing life and mind to inanimate things. Besides the actual objects of Nature abstractions of the mind, such as life, death, truth, wisdom, love, evil, hope, etc. are frequently personified. Thus, personification is ascribing human properties to lifeless objects.

In classical poetry of the 17<sup>th</sup> century personification was a tribute to mythological tradition and to the laws of ancient rhetoric:

*«How soon hath Time, the subtle thief of youth,  
Stolen on his wing my three and twentieth year!»*

*(Milton)*

In poetry and fiction of the last two centuries personification was used to impart the dynamic force to the description or to reproduce the particular mood by which the events described are coloured.

Personification is an important device used to depict the perception of the outer world by the lyrical hero.

In most cases personification is indicated by some formal signals. First of all, it is the use of personal pronouns «he» and «she» with reference to lifeless things:

*«Then Night, like some great loving mother, gently lays her  
hand at our fevered head... and, though she does not speak, we  
know what she would say...» (Jerome).*

Personification is often achieved by the direct address:

*«O stretch by reign, fair Peace, from shore to shore  
Till conquest cease, and slavery be no more».*

*(A. Pope)*

Another formal signal of personification is capitalized writing of the word which expresses a personified notion:

*«No sleep till morn, when Youth and Pleasure meet  
To chase the glowing Hours with flying feet».*

*(Byron)*

One should bear in mind that sometimes the capital letter has nothing in common with personification, merely performing an emphasizing function.

**Allusion.** Allusion is a brief reference to some literary or historical event commonly known. The speaker (writer) is not explicit about what he means: he merely mentions some detail of what he thinks analogous in fiction or history to the topic discussed. Consider the following example:

*«If the International paid well, Aitken took good care he got his pound of flesh...» (Chase).*

Here the author alludes to Shakespeare's Shylock, a usurer in «The Merchant of Venice» who lends Antonio three thousand ducats for three months on condition that on expiration of the term, if the money is not paid back, Shylock is entitled to «an equal pound» of Antonio's «fair flesh».

**Antonomasia.** Metaphorical antonomasia is the use of the name of a historical, literary, mythological or biblical personage applied to a person whose characteristic features resemble those of the well-known original. Thus, a traitor may be referred to as *Brutus*, a ladies' man deserves the name of *Don Juan*.

**Irony.** Irony is a transfer based upon the opposition of the two notions: the notion named and the notion meant. Here we observe the greatest qualitative shift, if compared with metonymy (transfer by contiguity) and metaphor (transfer by similarity).

Irony is used with the aim of critical evaluation of the thing spoken about. E.g.:

*«What a noble illustrations of the tender laws of this favoured country! - they let the paupers go to sleep!» (Dickens).*

In oral speech irony is made prominent by emphatic intonation, mimic and gesticulation. In writing, the most typical signs are inverted commas or italics.

## FIGURES OF CO-OCCURENCE

The figures of co-occurrence are formed by the combination in speech of at least two independent meanings. They are divided into figures of identity, figures of inequality and figures of contrast.

### *Figures of Identity*

To this group of figures *simile* and *synonymic repetition* are referred.

**Simile.** It is an explicit statement concerning the similarity, the affinity of two different notions. The purpose of this confrontation of the names of two different objects is to characterize vividly one of the two. One of the two co-occurring denominations is the name of the object really spoken about; the other denomination is that of an object not connected with the first in objective reality but having certain features in common with the first object. E.g.:

«That fellow (first object) is *LIKE* an old fox (second object)».

The existence of common features is always explicitly expressed in a simile, mostly by means of the words «as», «like» and others.

There are two type of simile. In one of them the common feature of the two objects is mentioned:

«He is as beautiful as a weathercock».

In the second type the common feature is not mentioned; the hearer is supposed to guess what features the two objects have in common:

«My heart is like a singing bird».

Care should be taken not to confuse the simile and any sort of elementary logical comparison. A simile presupposes confrontation of two objects belonging to radically different semantic spheres; a comparison deals with two objects of the same semantic sphere:

«*She can sing like a professional actress*» (logical comparison);

«*She sings like a nightingale*» (simile).

**Synonymic repetition.** To figures of identity we may refer the use of synonyms denoting the same object of reality and occurring in the given segment of text. We should distinguish:

a) the use of *synonyms of precision*,

b) the use of *synonymic variations*.

**Synonyms of precision.** Two or more synonyms may follow one another to characterize the object in a more precise way. The second synonym expresses some additional feature of the notion; both synonyms permit a fuller expression of it. E.g.:

«*Joe was a mild, good-natured, sweet-tempered, easy-going, foolish fellow*» (Dickens).

**Synonymic variations.** Frequently synonyms or synonymic expressions are used instead of the repetition of the same word or the same expression to avoid the monotonousness of speech, as excessive repetition of the same word makes the style poor. E.g.:

«*He brought home numberless prizes. He told his mother countless stories every night about his school companions*» (Thackeray).

### *Figures of Inequality*

A very effective stylistic device is created by special arrangement in the text of words or phrases, or sentences which differ from one another by the degree of property expressed or by the degree of emotional intensity. In accordance with the order of strong and weak elements in the text two figures of inequality are distinguished: *climax*, or gradation, and *anti-climax*, or bathos.

**Climax (gradation)** means such an arrangement of ideas (notions) in which what precedes is inferior to what follows. The first element is the weakest; the subsequent elements gradually rise in strength. E.g.:

«I am sorry. I am so very sorry. I am so extremely sorry» (Chesterton).

**Anti-climax (bathos).** By anti-climax any deviation of the order of ideas found in climax is usually meant. But it should be underlined that anti-climax consists in weakening the emotional effect by adding unexpectedly weaker elements to the strong ones which were mentioned above. Usually anti-climax is employed for humouristic purposes. E.g.:

«The woman who could face the very devil himself - or a mouse - loses her grip and goes all to pieces in front of a flash of lightning» (Twain).

### *Figures of Contrast*

These figures are formed by intentional combination in speech of ideas, incompatible with one another. The figures in question are *antithesis* and *oxymoron*.

**Antithesis** is a confrontation of two notions which underlines the radical difference between them.

Two words or expressions of the opposite meanings may be used to characterize the same object. E.g.:

«It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness...» (Dickens).

Antithesis may be used to depict two objects with opposite characteristics. E.g.:

«His fees were high; his lessons were light...» (O'Henry).

Two objects may be opposed as incompatible by themselves and each of them obtain a characteristic opposite to that of the other. E.g.:

«For the old struggle - mere stagnation, and in place of danger and death, the dull monotony of security and the horror of an unending decay!» (Leacock).

**Oxymoron.** Oxymoron consists in ascribing a property to an object incompatible, inconsistent with that property. It is a logical

collision of words syntactically connected but incongruent in their meaning. E.g.:

*«O brawling love! O loving hate!»*  
(Shakespeare)

## EXERCISES

*Exercise 1. State the type of each figure of speech in the following cases:*

1. They swarmed up in front of Sherburn's palings as thick as they could jam together, and *you couldn't hear yourself think* for the noise (Twain).
2. The face *wasn't a bad one*; it had what they called charm (Galsworthy).
3. It (the book) has *a - a - power*, so to speak, *a very exceptional power*; in fact, one may say, without exaggeration it is *the most powerful book of the month...* (Leacock).
4. Large houses are still *occupied* while weavers' cottages stand *empty...* (Gaskell).
5. I looked at the First of the Barons. He was eating salad - taking a whole lettuce leaf on his fork and absorbing it slowly, rabbit-wise - *a fascinating process to watch* (Mansfield).
6. He had an *egg-like head, frog-like jaws...* (Chesterton).
7. Slowly, silently, *now the moon*  
*Walks the night in her silvery shoon,*  
*This way and that she peers and sees*  
*Silver fruit upon silver trees...*  
(De La Mare)
8. Wherever the kettledrums were heard, *the peasant* threw his bag of rice on his shoulder, tied his small savings in his girdle, and fled with his wife and children to the mountains or the jungles,



- and the milder neighbourhood of the *hvena* and the *tiger* (Macauley).
9. He is the *Napoleon* of crime (Conan Doyle).
10. We have all *read a statement*... we have all, I say, been favoured by *perusing a remark*... (Thackeray).
11. The Major again pressed to his blue eyes the tips of the fingers that were disposed on the ledge of the wheeled chair with *careful carelessness*, after the Cleopatra model: and Mr. Dombey bowed (Dickens).
12. Then flashed the living lightning from her eyes,  
And streams of horror rent the affrighted skies.  
Not louder shrieks to pitying heaven are cast,  
When *husbands or when lap-dogs breathe their last*.  
(Pope)
13. Every man has somewhere in the back of his head the *wreck* of a thing which he calls his *education*. My book is intended to embody in concise form these *remnants* of early instruction (Leacock).
14. I met Mac down in Mexico-Chihuahua City - on New Years's Eve. He was a *breath from home*... (Reed).
15. She looked out of her window one day and gave her *heart* to the grocer's young man (O'Henry).
16. *Love, free as air, at sight of human ties,*  
*Spreads his light wings, and in a moment flies.*  
(Pope)
17. Some books *are to be tasted*, others *swallowed*, and some few *to be chewed and digested* (Bacon).
18. Della's beautiful hair fell about her rippling and shining *like a cascade of brown waters* (O'Henry).
19. The magi were *wise men - wonderfully wise men* (O'Henry).
20. And the fear of death, of God, of the universe, comes over him (London).
21. «Are you patriotic to the West enough to help me put this thing through the White-washed Wigwam of the Great Father of the

most eastern flag station of the Pennsylvania Railroad?» says Bill.

***Exercise 2. Compare hyperbole and understatement:***

1. «It must have been that caviar,» he was thinking. «That beastly caviar.» He violently hated caviar. Every sturgeon in the Black Sea was his personal enemy (Huxley).
2. Calpurnia was all angles and bones; her hand was as wide as a bed slat and twice as hard (Lee).
3. This boy, headstrong, willful, and disorderly as he is, should not have one penny of my money, or one crust of my bread, or one grasp of my hand, to save him from the loftiest gallows in all Europe (Dickens).
4. They were under a great shadowy train shed... with passenger cars all about and the train moving at a snail pace (Dreiser).
5. Her eyes were open, but only just. «Don't move the tiniest part of an inch» (Salinger).
6. The little woman, for she was of pocket size, crossed her hands solemnly on her middle (Galsworthy).

***Exercise 3. State the type of relations between the object named and the object implied in the following examples of metonymy:***

1. She saw around her, clustered about the white tables, multitude of violently red lips, powdered cheeks, cold, hard eyes, self-possessed arrogant faces, and insolent bosoms (Bennett).
2. It must not be supposed that stout women of a certain age never seek to seduce the eye and trouble the meditations of man by other than moral charms (Bennett).
3. For several days he took an hour after his work to make inquiry taking with him some examples of his pen and inks (Dreiser).
4. The praise... was enthusiastic enough to have delighted any common writer who earns his living by his pen... (Maugham).

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

*Exercise 4. Specify the type of transfer of meaning used to create the following figures of quality. State the type of each figure:*

1. It being his habit not to jump or leap, or make an upward spring, at anything in life, but to crawl at every thing (Dickens).
2. The Face of London was now strangely altered... the voice of Mourning was heard in every street (Defoe).
3. Then would come six or seven good years when there might be 20 to 25 inches of rain, and the land would shout with grass (Steinbeck).
4. Stoney smiled the sweet smile of an alligator (Steinbeck).
5. I have only one good quality - overwhelming belief in the brains and hearts of our nation, our state, our town (Lewis).
6. At the great doors of the church, through the shady paths of the Plaza, visible and vanishing again at the mouths of dark streets, the silent, sinister figures of black-robed women gathered to wash away their sins (Reed).
7. He made his way through the perfume and conversation (I.Shaw).
8. England has two eyes, Oxford and Cambridge. They are the two eyes of England, and two intellectual eyes (Taylor).
9. Mother Nature always blushes before disrobing (Esar).
10. The pennies were saved by bulldozing the grocer (O.Henry).
11. Forty years he had wielded the brush without getting near enough to touch the hem of his Mistress's robe (O'Henry).
12. The cold breath of autumn had stricken its leaves from the vine until its skeleton branches clung, almost bare, to the crumbling bricks (O'Henry).

**Exercise 5. State the type of each figure of speech in the following examples and specify the functions performed by them:**

1. Mr. Dombey's cup of satisfaction was so full at this moment, however, that he felt he could afford a drop or two of its contents, even to sprinkle on the dust in the by-path of his little daughter (Dickens).
2. And the first cab having been fetched from the public house, where he had been smoking his pipe, Mr. Pickwick and his portmanteau were thrown into the vehicle (Dickens).
3. Once upon a midnight dreary,  
While I pondered weak and weary  
Over many a quaint and curious volume of forgotten lore...  
(E.A.Poe)
4. I have but one simile, and that's a blunder,  
For wordless woman, which is silent thunder.  
(Byron)
5. Those three words (Dombey and Son) conveyed the one idea of Mr. Dombey's life. The earth was made for Dombey and Son to trade in, and the sun and moon were made to give them light. Rivers and seas were formed to float their ships; rainbows gave them promise of fair weather; winds blew for or against their enterprises; stars and planets circled in their orbits, to preserve inviolate a system of which they were a centre. Common abbreviations took new meanings in his eyes, and had sole reference to them. A.D. had no concern with Anno Domini, but stood for Anno Dombey - and Son (Dickens).
6. He had taken three weeks off and a ticket to Mentone (Galsworthy).
7. ...They were simply indecent, terrifying, humiliating screams, such as women emit when they see ghosts or caterpillars (O.Henry).
8. «How crazy!» said Josephine, and she added vehemently, «How utterly insane!...» (Fitzgerald).

9. I understand you are poor, and wish to earn money by nursing the little boy, my son, who has been so prematurely deprived of what can never be replaced (Dickens).
10. The gap caused by the fall of the house had changed the aspect of the street as the loss of a tooth changes that of a face.
11. A stage where every man must play a part (Shakespeare).
12. By that time the occupant of the monogamistic harem would be in dreamland, the bulbul silenced, and the hour propitious for slumber (O'Henry).
13. It is always a tremendous task - a mammoth task (O'Henry).
14. For two years now the bitter contest had gone on (O'Henry).
15. The words «Ellsworth Spotts, Merchandise» moved slowly downward, like a cannon maneuvering into position (O'Henry).
16. Jim stopped inside the door, as immovable as a setter at the scent of quail (O'Henry).
17. Sometimes his ears moved when the stream awoke and whispered (London).
18. Well, gentlemen, do you know what that devil of a girl did? (Reed).
19. It was a bad fight. He was out to kill me. I tried to kill him, too (Reed).
20. He was so white around his gills that I hardly knew him - eyes shooting fire like a volcano (Reed).

***Exercise 6. Analyze the following abstracts paying special attention to the functions performed by figures of speech:***

1. A dead leaf fell in Soapy's lap. That was Jack Frost's card. Jack is kind to the regular denizens of Madison Square, and gives fair warning of his annual call. At the corners of four streets he hands his pasteboard to the North Wind, footman of the mansion of All Outdoors, so that the inhabitants thereof may make ready (O'Henry. The Cop and the Anthem).

2. On the opposite side of the street was a restaurant of no great pretensions. It catered to large appetites and modest purses. Its crockery and atmosphere were thick; its soup and napery thin. Into this place Soapy took his accusive shoes and telltale trousers without challenge. At a table he sat and consumed beefsteak, flapjacks, doughnuts and pie. And then to the waiter he betrayed the fact that the minutest coin and himself were strangers (O'Henry. The Cop and the Anthem).
3. In November a cold, unseen stranger, whom the doctors called Pneumonia, stalked about the colony, touching one here and there with his icy fingers. Over on the east side this ravager strode boldly, smiting his victims by scores, but his feet trod slowly through the maze of the narrow and moss-grown «places».  
Mr. Pneumonia was not what you would call a chivalric old gentleman. A mite of a little woman with blood thinned by California zephyrs was hardly fair game for the red-fisted, short-breathed old duffer. But Johnsy he smote... (O'Henry. The Last Leaf).

***Exercise 7. Analyze the abstract from the short story «Mac-American» by John Reed paying special attention to figures of speech and their functions:***

«Speaking of Sport», said Mac, «the greatest sport in the world is hunting niggers. After I left Burlington, you remember, I drifted down South. I was out to see the world from top to bottom, and I had just found out I could scrap. God! The fights I used to get into... Well, anyway, I landed up on a cotton plantation down in Georgia, near a place called Dixville; and they happened to be shy of an overseer, so I stuck.

I remember the night perfectly, because I was sitting in my cabin writing home to my sister. She and I always hit it off, but we

couldn't seem to get along with the rest of the family... Well, as I say, I was sitting there writing by the light of a little oil lamp. It was a sticky, hot night, and the window screen was just a squirming mass of bugs. It made me itch all over to see 'em crawling around. All of a sudden, I picked up my ears, and the hair began to stand right up on my head. It was dogs - bloodhounds - coming lickety-split in the dark. I don't know whether you fellows ever heard a hound bay when he's after a human... Any hound baying at night is about the loneliest, *doomingest* sound in the world. But this was worse than that. It made you feel like you were standing in the dark, waiting for somebody to strangle you to death - *and you couldn't get away!*

For about a minute all I heard was the dogs, and then somebody, or some Thing, fell over my fence, and heavy feet running went right past my window, and a sound of breathing. You know how a stubborn horse breathes when they are choking him around the neck with a rope? That's way.

I was out on my porch in one jump, just in time to see the dogs scramble over my fence. Then somebody I could see yelled out, so hoarse he couldn't hardly speak, «Where'd he go?»

«Past the house and out back!» says I, and started to run. There was about twelve of us. I never did find out what that nigger did, and I guess most of the men didn't either. We didn't care. We ran like crazy men, through the cotton field, and the woods swampy from floods, swam the river, drove over fences, in a way that would tire out a man ordinarily in a hundred yards. And we never felt it. The spit kept dripping out of my mouth, - that's was the only thing that bothered me. It was full moon, and every once in a while when we came to an open place somebody would yell, «There he goes!» and we'd think the dogs had made a mistake, and take after a shadow. Always the dogs ahead, baying like bells. Say, did you ever hear a bloodhound when he's after a human? It's like a bugle! I broke my shins on twenty fences, and I banged my head on all the trees in Georgia, but I never felt it...»

Mac smacked his lips and drank.

«Of course», he said, «when we got up to him, the dogs had just about torn that coon to pieces».

### **Test No 1: Stylistic Semasiology**

1. Stylistic semasiology deals with
  - a) shifts of meanings and their stylistic functions;
  - b) stylistic functions of shifts of meanings and combinations of meanings;
  - c) shifts of meanings and combinations of meanings.
2. Figures of replacement fall into the following groups:
  - a) figures of quantity and figures of quality;
  - b) figures of quantity, figures of quality and irony;
  - c) figures of similarity, figures of inequality and figures of contrast.
3. Periphrasis is based upon
  - a) transfer by similarity;
  - b) transfer by contiguity;
  - c) transfer by contrast.
4. Epithet belongs to
  - a) the metonymic group;
  - b) the metaphorical group;
  - c) the ironic group.
5. Synonyms of variation are used
  - a) to characterize the object spoken about precisely;
  - b) to produce humorous effect;
  - c) to make the speech less monotonous.
6. In the sentence «The pennies were saved by bulldozing the grocer» we come across
  - a) metonymy;
  - b) metaphor;
  - c) irony.
7. The sentence «The magi were wise men - wonderfully wise men» contains
  - a) an epithet;
  - b) an antithesis;
  - c) a gradation.



8. In the sentence «Jim stopped inside the door, as immovable as a setter at the scent of quail» the simile is used
- a) to impart expressiveness to the utterance;
  - b) to produce humorous effect;
  - c) to enable the reader to visualize the scene completely.
9. The phrase «She craved and yearned over them» contains
- a) synonyms of precision;
  - b) synonyms of variation;
  - c) a metaphor.
10. Indicate the sentence which constitutes a simile:
- a) «She writes novels as Agatha Cristie»;
  - b) «She is as talkative as a parrot»;
  - c) «She sings like Madonna».

## **STYLISTIC LEXICOLOGY**

**I**t is known that words are not used in speech to the same extent. Since certain words occur less frequently than others, it is natural to presume that the difference between them is reflected upon the character of the words themselves. Those words that are indispensable in every act of communication have nothing particular about them - cause no definite associations. On the contrary, words used only in special spheres of linguistic intercourse have something attached to their meaning, a certain stylistic colouring.

Indispensable words are stylistically neutral. Words of special spheres are stylistically coloured. This is the main division of words from the stylistic viewpoint.

Thus, words pertaining to special spheres of linguistic intercourse possess some fixed stylistic tinge of their own. Regardless of the context, they reveal their attachment to one linguistic sphere or another. An English speaking person needs no context to state that such synonyms as *chap* - *man* - *individual* or *dad* - *father* - *sire* are stylistically different. But this differentiation does not remain stable. The stylistic value undergoes changes in the course of history, with the lapse of time. Therefore, stylistic classifications must be confined to synchronic aspect.

So, all the words are divided into neutral and non-neutral. The general stylistic classification must show the relations of non-neutral words to neutral ones. It is evident that certain groups of stylistically coloured words must be placed, figuratively speaking, above the neutral words. These groups are formed by words with a tinge of officiality or refinement about them, poetic words, high-flown words in general. Other groups are to be placed below the neutral words. Their sphere of use is socially lower than the neutral sphere. We can name them «super-neutral» (elevated) and «sub-neutral» (words of lower ranks), respectively.

### ***Super-neutral Words***

Among elevated words we can find those which are used in official documents, diplomatic and commercial correspondence, legislation, etc. Such words have a tinge of pomposity about them. Their colouring is that of solemnity, and the words are termed «solemn words». The other variety of words is the poetic diction - words used in poetry and lyrical prose. They are «poetic words». True, it is hardly possible to delimitate strictly solemn words from poetic words.

The stylistic colouring of elevation also occurs in archaisms, bookish words and foreign words.

**Archaisms.** This term denotes words which are practically out of use in present-day language and are felt as obsolete. Archaisms may be subdivided into two groups. The first group is represented by «material archaisms», or «historical archaisms» - words whose referents have disappeared. The second group is formed by archaisms proper - those words which have been ousted by their synonyms.

In the works of fiction the use of archaic words serves to characterize the speech of the bygone epoch, to reproduce its atmosphere. It should be noted that archaisation does not mean complete reproduction of the speech of past epochs; it is effected by the use of separate archaic words.

In other cases, occurring in the speech of a person, archaic words show his attachment to antiquity.

In poetry archaisms are used to create romantic atmosphere, the general colouring of elevation. The colouring may be described as poetic and solemn at the same time.

In official form of speech the function of archaisms is the same as in poetry (to rise above the ordinary matters of everyday life), but the colouring produced is different. It is the colouring of solemnity.

**Bookish words.** These words belong to that stratum of the vocabulary which is used in cultivated speech only - in books or in such special types of oral communication as public speeches, official negotiations, etc. They are mostly loan-words, Latin and Greek. They are either high-flown synonyms of neutral words, or popular terms of science. Consider the following example:

*A great crowd came to see - A vast concourse was assembled to witness.*

*Began his answer - commenced his rejoinder.*

A special stratum of bookish words is constituted by the words traditionally used in poetry («spouse» - husband or wife, «woe» - sorrow, «foe» - enemy). Some of them are archaic: «aught» - anything, «naught» - nothing, others are morphological variants of neutral words: «oft» - often, «list» - listen, «morn» - morning.

**Foreign words.** Foreign words should not be confused with borrowed words. Foreign words in English are for the most part late borrowings from French - those words which have preserved their French pronunciation and spelling. For example, the French formula «Au revoir» used in English by those ignorant of French has something exquisite. In the French word «chic» the same tinge of elegance is felt.

### *Sub-neutral Words*

Among the sub-neutral words the following groups are distinguished:

- a) words used in informal speech only - the colloquial words;
- b) jargon words and slang, as well as individual creations (nonce-words);
- c) vulgar words.

The first group lies nearest to neutral words. In their use there is no special stylistic intention whatever on the part of the speaker. The words of the second group have been created, so to speak, on purpose with a view to intentional stylistic degradation. The lowest

place is taken by vulgarisms, i.e. words which due to their indecency are scarcely admissible in a civilized community.

**Colloquial words.** They are words with a tinge of familiarity or inofficiality about them. There is nothing ethically improper in their stylistic coloring, except that they cannot be used in official forms of speech. To colloquialisms may be referred:

- a) colloquial words proper (colloquial substitutes of neutral words), e.g., *chap*;
- b) phonetic variants of neutral words: *baccy* (tobacco), *fella* (fellow);
- c) diminutives of neutral words: *daddy*, *piggy*, as well as diminutives of proper names - *Bobby*, *Becky*, *Johnny*;
- d) words the primary meaning of which refer them to neutral sphere while the figurative meaning places them outside the neutral sphere, making them lightly colloquial. E.g., *spoon* as a colloquial word means «a man with a low mentality».
- e) most interjections belong to the colloquial sphere: *gee!* *Er? Well, etc.*

**Jargon words.** Jargon words appear in professional or social groups for the purpose of replacing those words which already exist in the language.

Jargon words can be subdivided into two groups: professional jargonisms and social jargonisms. The first group consists of denominations of things, phenomena and process characteristic of the given profession opposed to the official terms of this professional sphere. Thus, professional jargonisms are unofficial substitutes of professional terms. They are used by representatives of the profession to facilitate the communication.

The group of social jargonisms is made up of words used to denote non-professional thing relevant for representatives of the given social group with common interests (e.g., music fans, drug-addicts and the like). Such words are used by representatives of the given group to show that the speaker also belongs to it (I-also-

belong-to-the-group function). Very often they are used for the purpose of making speech incoherent to outsiders. When used outside the group in which they were created, such words impart expressiveness to speech. In literary works jargonisms indicate to the fact that the speaker belongs to a certain professional or social group.

Very close to jargon is cant.

Cant is a secret lingo of the underworld - of criminals. The only primary reason why it appeared is striving to secrecy, to making speech incomprehensible to outsiders. It also serves as a sign of recognition.

It is noteworthy that when jargon words and cant are used in literary works they are employed to show that the character belongs to a certain professional or social or criminal group (the function of characterization).

**Slang.** Slang is the part of the vocabulary made by commonly understood and widely used words and expressions of humorous kind - intentional substitutes of neutral and elevated words and expressions. The psychological source of its appearance and existence is striving for novelty in expression. Many words and expressions now referred to slang originally appeared in narrow professional groups; since they have gained wide currency, they must be considered as belonging to slang.

In creation of slang various figures of speech take part:

*the upper storey* (head) - metaphor;

*skirt* (girl) - metonymy;

*killing* (astonishing) - hyperbole;

*whistle* (flute) - understatement;

*clear as mud* - irony.

In slang we find expressions borrowed from written speech (e.g., «yours truly» used instead of the pronoun «I»). Some slang words are just distortions of literary words: *cripes* (instead of Christ). Sometimes slang words are just invented: *shinanigan* (trifles, nonsense).

**Nonce-words.** Nonce-words are defined as chance words, occasional words, words created for the given occasion by analogy with the existing words by means of affixation, composition, conversion, etc. E.g., «There was a balconyful of gentlemen...» (the word *balconyful* was coined by analogy with the words «mouthful», «spoonful», «handful»). Being non-existent, unknown, yet comprehensible in the given situation, such words produce humorous effect. Being used just once, they disappear completely.

**Vulgar words.** This is a stylistically lowest group of words which are considered offensive for polite usage. They may be subdivided into two groups: lexical vulgarisms and stylistic vulgarisms.

To the first group belong words expressing ideas considered unmentionable in a civilized society. It is, so to speak, the very lexical meaning of such words which is vulgar.

The second group - stylistic vulgarisms - are words the lexical meanings of which have nothing indecent or improper about them. Their impropriety in civilized life is due solely to their stylistic value - to stylistic connotation expressing derogatory attitude of the speaker towards the object of speech.

In real life vulgar words help to express emotions, emotive and expressive assessment of the object spoken about. When used in works of literature they perform the function of characterization.

If used too frequently, vulgar words lose their emotional quality and become mere expletives (e.g., «You are so *darn* good-looking»).

### *Interaction of Stylistically Coloured Words and the Context*

The following general rules of stylistic interaction may be stated:

1. An elevated word placed in a stylistically neutral context imparts the latter a general colouring of elevation, i.e.

makes the whole utterance solemn or poetic, provided the subject of speech is consistent with the stylistic colouring of elevation.

2. An elevated word in a neutral context produces an effect of comicality if the subject of speech or the situation is inconsistent with elevated colouring.
3. Sub-neutral words in a neutral context lower the stylistic value of the whole.
4. Sub-neutral words in a super-neutral context or vice versa produces a comic effect.

### *Dialect Words*

Against the background of the literary language dialect words as dialect peculiarities of speech are stylistically relevant. They show the social standing of the speaker. Nowadays it is only in the speech of the people deprived of proper school education forms of speech are signs of provincialism.

On the whole dialects differ from the literary language most of all in the sphere of phonetics and vocabulary.

Of special significance for English literature is the so-called Cockney - the dialect of the uneducated people in London. The characteristic features of the Cockney pronunciation are as follows:

- a) the diphthong [ei] is replaced by [ai]: *to sy*, *to py* instead of «to say», «to pay»;
- b) the diphthong [au] is replaced by monophthong [a:]: *nah then* instead of «now then»;
- c) words like «manners», «thank you» are pronounced as *menners*, *thank you*;
- d) the suffix «-ing» is pronounced as [n]: *sittin'*, *standin'*.



### **EXERCISES**

**Exercise 1. State the type and the functions of super-neutral words in the following examples:**

1. He kept looking at the fantastic green of the jungle and then at the orange-brown earth, febrile and pulsing as though the rain were cutting wounds into it. Ridges flinched before the power of it. The Lord giveth and He taketh away, Ridges thought solemnly (Mailer).
2. Yates remained serious. «We have time, Herr Zippmann, to try your *schnapps*. Are there any German troops in Neustadt?».  
«No, Herr Offizier, that's just what I've to tell you. This morning, four gentlemen in all, we went out of Neustadt to meet the *Herren Amerikaner*» (Heym).
3. «Oh, I believed,» Fabermacher shrugged away the phrase. «To me neutrons were symbols,  $n$  with a mass of  $m_n = 1.008$ . But until now I never saw them» (Wilson).
4. Anthony... clapped him affectionately on the back. «You're a real knight-errant, Jimmy», he said (Christie).
5. A young lady home back from school was explaining. «Take an egg», she said, «and make a perforation in the base and a corresponding one in the apex. Then apply the lips to the aperture, and by forcibly inhaling the breath the shell is entirely discharged of its contents». An old lady who was listening exclaimed: «It beats all how folks do things nowadays. When I was a gal they made a hole in each end and sucked» (Jespersen).
6. I had it from Sully Magoon, viva voce. The words are indeed his... (O'Henry).
7. There was a long conversation - a long wait. His father came back to say it was doubtful whether they could make the loan. Eight per cent, then being secured for money, was a small rate of interest, considering its need. For ten per cent Mr. Kugel

might make a call-loan. Frank went back to his employer, whose commercial choler rose at the report» (Dreiser).

8. Not so the rustic - with his trembling *mate*.

*He lurks, nor casts his heavy eye afar...*

(Byron).

8. The man, who obviously, did not understand, smiled, and waved his whip. And Soames was borne along in that little yellow-wheeled Victoria all over star-shaped Paris, with here and there a pause, and the question. «*C'est par ici, Monsieur?*» (Galsworthy).

9. If manners maketh man, then manner and grooming maketh poodle (Steinbeck).

10. «Jeff», says Bill to me, «you are a man of learning and education, besides having knowledge and information concerning not only rudiments but facts and attainments». - «I do», says I, «and I have never regretted it...» (O'Henry).

11. Mrs. Tribute «my deared» everybody, even things inanimate, such as the pump in the dairy (Deeping).

12. From the dark, crowded center of the bar someone called «*Garçon!*» and he moved away from me, smiling (Baldwin).

**Exercise 2. State the type of sub-neutral words in the following examples:**

1. I've often thought you'd make a corking good actress (Dreiser).
2. They graduated from Ohio State together, himself with an engineering degree (Jones).
3. «Poor son of a bitch», he said. «I feel for him, and I'm sorry I was bastardly» (Jones).
4. I'm here quite often - taking patients to hospitals for majors, and so on (Lewis).
5. Can we have some money to go to the show this aft, Daddy? (Hemingway).

6. «How long did they cook you!» Dongere's stopped short and looked at him. «How long did they cook you?» - «Since eight this morning. Over twelve hours...» - «You didn't unbutton then? After twelve hours of it?» - «Me?... They got a lot of dancing to do before they'll get anything out of me» (Howard).
7. Hello, kid! Gee, you look cute, all right! (Dreiser).
8. «George», she said, «you're a rotten liar... The part about the peace of Europe is all bosh» (Christie).
9. «No real sportsman cares for money», he would say, borrowing a «pony» if it was no use trying for a «monkey». There was something delicious about Montague Dartie. He was, as George Forsyte said, a «daisy» (Galsworthy).
10. I didn't buy the piano to be sonatoed out of my own house (Greenwood).

***Exercise 3. Determine the functions performed by colloquialisms in the following examples:***

1. With all your bitching you've never finished a tour of duty even once (Heller).
2. I was feeling about as cheerio as was possible under the circs when a muffled voice hailed me from the north-east... (Wodehouse).
3. Brenner had two more plays on Broadway in later years, both disastrous flops. One of them was produced by Craig (I.Shaw).
4. She let the program drop to the floor. «Did you cast an eye on the stuff I sent over?» (I.Shaw).
5. I had a little operation on my dome and the doc left a couple of fox-holes in my skull to remember him by (I.Shaw).
6. Since when have you been so palsy with Ed Brenner? (I.Shaw).
7. «You think we'll run into that shark?» - «Nope» (Benchley).
8. Of course he'd say that. Why shouldn't he? He's your pal, isn't he? He probably told you you were doing the right thing (Benchley).

9. He had wanted to do the right thing; they had forced him not to... If he couldn't stand up to Vaughan, what kind of cop was he? (Benchley).
10. But you mustn't, Ma. Gee, you mustn't cry. I know it is hard on you. But I'll be all right (Dreiser).

***Exercise 4. Determine the functions performed by slang words in the following examples:***

1. You right, old buddy. Let's make it (Baldwin).
2. «Now, listen», he said, «I ain't the kind of joker going to give you a hard time running around after other chicks and shit like that» (Baldwin).
3. «If you don't mind, Belinder», he said, «I'm going to try to nap a little. I am absolutely bushed» (I.Shaw).
4. She really didn't have any idea who this nut could be, or what he was after (Baldwin).
5. And you carry that message to the Holy Ghost and if he don't like it you tell Him I said he's a faggot and He better not come nowhere near me (Baldwin).
6. «...So we made a lot of junk. I'm not too proud to admit it. Four hundred, five hundred pictures a year. Masterpieces don't come in gross lots and I'm not saying they do. Junk, okay, mass production, okay, but it served its purpose» (I.Shaw).
7. What's Broadway today? Pimps, whores, drug-pushers, muggers. I don't blame you for running away from it all (I.Shaw).
8. Murphy was contemptuous of Klein. «That punk little hustler», was Murphy's description of Klein (I.Shaw).
9. «Swell», Brody said. «That's just what I wanted to hear» (Benchley).
10. «He's a very rich man. No matter how long this shark thing goes on, he won't be badly hurt. Sure, he'll lose a little dough,

but he's taking all this as if it was life and death - and I don't mean just the town's. His» (Benchley).

11. Roberts whispered savagely: «Beat it. Get out of here. I want to be alone, I said» (Wildler).

**Exercise 5. Determine the functions performed by jargon words in the following examples:**

1. They put me in this little cell with about four or five other cats (Baldwin).
2. - I try to write interviews in depth for magazines. You're making face. Why?  
- «In depth», he said.  
- You are right, she said. Deadly jargon. You fall into it. It shall never pass my lips again (I.Shaw).
3. - I think we've got a floater on our hands, Chief.  
- A floater? What in Christ's name is a floater?  
It was a word Hendricks had picked up from his night reading.  
«A drowning», he said embarrassed (Benchley).
4. «I just don't see myself in the Army», Matthew said stubbornly.  
«Get sent to some damn base in the Deep South - you know I ain't for that. I ain't about to take no crap off them red-necks...» (Baldwin).

**Exercise 6. Determine the functions performed by vulgarisms in the following examples:**

1. And that's a crime, in this fucking free country (Baldwin).
2. He said, «That's a hell of a note» (Baldwin).
3. You can tell by the way he's taken all this shit that he's a man (Baldwin).
4. «Man», he said to Joseph, «you know I don't want my boy's life in the hands of these white, ball-less motherfuckers» (Baldwin).

5. It's just that the bastards in the front offices won't hire me (I.Shaw).
6. Let people know you are alive, for Christ's sake (I.Shaw).
7. He would have to get Murphy to stop calling him that little punk (I.Shaw).
8. Who could say what that gigantic manythroated «FUCK» meant? It was a word like many other and he used it himself, although not often. It was neither ugly nor beautiful in itself, and its use was now so widespread that it had almost no meaning or so many different meanings that it was no longer a valid linguistic coin. In the voices of the giant choir of the young in the film it had a primitive derision, it was a slogan, a weapon, a banner under which huge destructive battalions could march. He hoped that the fathers of the four students who had been shot at Kent State would never see «Woodstock» and know that a work of art which had been dedicated to their dead children contained a message in which nearly half a million of their children's contemporaries had mourned their death by shouting «Fuck» in unison» (I.Shaw).
9. It isn't as though marriage has to be a prison, for God's sake (I.Shaw).
10. You two dizzy off-white cunts, get the fuck out of my face, you hear? (Baldwin).
11. I was always on that stoop, me and the other cats, and they was always passing by, and, while I wasn't never on no shit, they knew some of the other cats has to be... (Baldwin).
12. You was making it with that white Jew bastard when you should have been with your son (Baldwin).

***Exercise 7. Analyze the vocabulary of the following; indicate the type and function of stylistically coloured units:***

1. «You are arguing outside of my faculties of sense and rhetoric», says Bill. «What I wanted you to do is to go to Washington and

dig out this appointment for me. I haven't no ideas of cultivation and intrigue. I'm a plain citizen and I need the job. I've killed seven men», says Bill; «I've got nine children; I've been a good Republican ever since the first of May; I can't read nor write, and I see no reason why I ain't illegible for the office. And I think your partner, Mr. Tucker», goes on Bill, «is also a man of sufficient ingratiation and connected system of mental delinquency to assist you in securing the appointment. I will give you preliminary», says Bill, «\$1,000 for drinks, bribes and carfare in Washington. If you land the job I will pay you \$1,000 more, cash down, and guarantee you impunity in boot-legging whiskey for twelve months. Are you patriotic to the West enough to help me put this thing through the White-washed Wigwam of the Great Father of the most eastern flag station of the Pennsylvania Railroad?» says Bill (O'Henry).

2. «I always used to play out on the street of evenin's 'cause there was nothin' doin' for me at home. For a long time I just sat on doorsteps and looked at the lights and the people goin' by. And then the Kid came along one evenin' and sized me up, and I was mashed on the spot for fair. The first drink he made me take, I cried all night at home, and got a lickin' for makin' a noise. And now - say, Tommy, you ever see this Annie Karlson? If it wasn't for peroxide the chloroform limit would have put her out long ago. Oh, I'm lookin' for 'm. You tell the Kid if he comes in. Me? I'll cut his heart out. Leave it to me. Another whiskey, Tommy» (O'Henry).
3. «...You must of done something to make a passle of enemies here in this place, buddy, because it seems there's sure a passle got it in for you».  
«Why, this is incredible. You completely disregard, completely overlook and disregard the fact that what the fellows were doing today was for my own benefit? That any question or discussion

raised by Miss Ratched or the rest of the staff is done solely for therapeutic reasons? You must not have heard a word of Doctor Spivey's theory of the Therapeutic Community, or not have had the education to comprehend it if you did. I'm disappointed in you, my friend, oh, very disappointed. I had judged from our encounter this morning that you were more intelligent - an illiterate clod, perhaps, certainly a backwoods braggart with no more sensitivity than a goose, but basically intelligent nevertheless. But, observant and insightful though I usually am, I still make mistakes».

«The hell with you, buddy».

«Oh, yes; I forgot to add that I noticed your primitive brutality also this morning. Psychopath with definite sadistic tendencies, probably motivated by an unreasoning egomania...» (Kesey).

4. I went up on the peak of the little mountain and ran my eye over the contiguous vicinity. Over towards Summit he expected to see the sturdy yeomanry of the village armed with scythes and pitchforks beating the countryside for the dastardly kidnappers. But what I saw was a peaceful landscape dotted with one man ploughing with a dun mule. Nobody was dragging the creek; no couriers dashed hither and yon, bringing tidings of no news to the distracted parents. There was a sylvan attitude of somnolent sleepiness pervading that section of the external outward surface of Alabama that lay exposed to my view. «Perhaps», says I to myself, «it has not yet been discovered that the wolves have borne away the tender lambkin from the fold. Heaven help the wolves!» says I, and I went down the mountain to breakfast (O'Henry).



**Exercise 8. Observe the dialectal peculiarities in the following example:**

«That's so, my Lord. I remember having tae du much the same thing, mony years since, in an inquest upon a sailing-vessel ran aground in the estuary and got broken up by bumping herself to bits in a gale. The insurance folk thoct that the accident wasna a'together straightforwards. We tuk it upon oorselz tae demonstrate that wi' the wind and tide setti' as they did, the boat should ha' been well-away fra' the shore if they started at the hour they claimed tae ha' done. We lost the case, but I've never altered my opeenion» (Sayers).

**Exercise 9. Consider the lexical peculiarities of the following abstracts paying special attention to interaction of different types of vocabulary:**

1. We were down South, in Alabama - Bill Driscoll and myself - when this kidnapping idea struck us. It was, as Bill afterward expressed it, «during a moment of temporary mental apparition»; but we didn't find that out till later (O'Henry).
2. Philoprogenitiveness, says we, is strong in semi-rural communities; therefore, and for other reasons, a kidnapping project ought to do better there than in the radius of newspapers that send reporters out in plain clothes to stir up talk about such things (O'Henry).

**Exercise 10. Analyze the vocabulary of the following abstract; determine the type and the functions of stylistically coloured lexical units:**

...«I got a nice little Indian girl down in Torreon», began the other man. «Say, it's a crime. Why, she don't even care if I marry her or not! I-»

«That's the way with 'em», broke in the other. «Loose! That's what they are. I've been in the country seven years».

«And do you know», the other man shook his finger severely at me. «You can tell all that to a Mexican Greaser and he'll just laugh at you! That's the kind of dirty skunks they are!»

«They've got no pride», said Mac, gloomily.

«Imagine», began the first compatriot. «Imagine what would happen if you said that to an American!»

Mac banged his fist on the table. «The American Woman, God bless her!» he said. «If any man dared to dirty the fair name of the American Woman to me, I think I'd kill him». He glared around the table, and as none of us besmirched the reputation of the Femininity of the Great Republic, he proceeded. «She is a Pure Ideal, and we've got to keep her so. I'd like to hear anybody talk rotten about a woman in my hearing!»

We drank our Tom-and-Jerries with the solemn righteousness of a Convention of Galahads.

«Say, Mac», said the second man abruptly. «Do you remember them two little girls you and I had in Kansas City that winter?»

«Do I?» glowed Mac. «And remember the awful fix you thought you were in?»

«Will I ever forget it!»

The first man spoke. «Well», he said, «you can crack up your pretty senioritas all you want to. But for *me*, give me a clean little American girl!»... (J.Reed. Mac-American).

## **Test No 2: Stylistic Lexicology**

1. Archaisms may be used in a literary text
  - a) to show that the speaker is attached to usage of unusual words;
  - b) to create the historic atmosphere;
  - c) to produce humorous effect.
2. Terms belong to
  - a) super-neutral vocabulary;

- b) the bulk of neutral words;
  - c) sub-neutral vocabulary.
3. If bookish words are used in the colloquial context
- a) they elevate the speech;
  - b) they produce humorous effect;
  - c) they characterize the speaker as a well-educated person.
4. The sentence «Philoprogenitiveness, says we, is strong in semi-rural communities...» contains
- a) an archaic word;
  - b) an archaic word and the collocation typical of the uncultivated speech;
  - c) a bookish word and the collocation typical of the uncultivated speech.
5. Poetic words are used in poetic diction
- a) due to the poetic tradition only;
  - b) to create the romantic atmosphere;
  - c) to produce the effect of elevation;
  - d) to comply with the poetic tradition and to create romantic atmosphere.
6. Jargon words are used within a certain professional group
- a) to facilitate the communication;
  - b) to show that the speaker also belongs to this group;
  - c) to stress the informal character of communication.
7. Jargon words and slang words
- a) are characterized by the same degree of degradation;
  - b) differ in their degree of degradation.
8. Slang is used
- a) to show that the speaker shares the same ideas as are possessed by his communicants;
  - b) to make speech more expressive;
  - c) to produce humorous effect.
9. In the sentence «Ain't it awful, Sam?» the underlined word is used
- a) for the sake of characterization;
  - b) to produce humorous effect;
  - c) to make speech expressive.
10. Vulgar words are subdivided into
- a) lexical vulgarisms and semantic vulgarisms;
  - b) lexical vulgarisms and stylistic vulgarisms;
  - c) semantic vulgarisms and stylistic vulgarisms.

## **STYLISTIC SYNTAX**

**S**tylistic syntax is the branch of linguistics which investigates the stylistic value of syntactic forms, stylistic functions of syntactic phenomena, their stylistic classifications as well as their appurtenance to sub-languages or styles.

The very forms of sentences and word-combinations may be either expressive or neutral. What is commonplace, ordinary, customary, normal must be stylistically neutral. We are to take for stylistically neutral the structure of a simple sentence not possessing any particular deformities as regards the number of its constituents or their order. On the other hand, any perceptible deviation from the normal and generally accepted structure of the sentence changes stylistic value of the utterance, making the sentence stylistically significant - expressive emotionally or belonging to some special sphere of one sub-language or another.

It is not only syntactical forms of separate sentences that possess certain kinds of stylistic value, but the interrelations of contiguous syntactical forms as well.

Thus, the expressive means of syntax may be subdivided into the following groups:

1. Expressive means based upon absence of logically indispensable elements.
2. Expressive means based upon the excessive use of speech elements.
3. Expressive means consisting in an unusual arrangement of linguistic elements.
4. Expressive means based upon interaction of syntactical forms.

### ***Absence of Syntactical Elements***

The phenomena to be treated here are syntactically heterogeneous. Thus, the lack of certain words may be stated in:

- a) elliptical sentences;
- b) unfinished sentences;
- c) nominative sentences;
- d) constructions in which auxiliary elements are missing.

**Ellipsis.** Elliptical are those sentences in which one or both principal parts (subject and predicate) are felt as missing since, theoretically, they could be restored.

Elliptical sentences are typical, first and foremost, of oral communication, especially of colloquial speech. The missing elements are supplied by the context (lingual or extra-lingual). The brevity of the sentences and abruptness of their intonation impart a certain tinge of sharpness to them:

*«Please, sir, will you write to me to the post office. I don't want my husband to know that I'm - I'm-»*

*«Affiliated to art? Well! Name of post office».*

*Victorine gave it and resumed her hat.*

*«An hour and a half; five shillings, thank you. And tomorrow at half past two, Miss Collins...» (Galsworthy).*

While in colloquial speech ellipsis is the natural outcome of extra-lingual conditions, in other varieties of speech it is used with certain stylistic aims in view. Thus it imparts a kind of emotional tension to the author's narration. Sometimes the omission of subjects contribute to the acceleration of the tempo of speech:

*«He became one of the prominent men of the House. Spoke clearly and modestly, and was never too long. Held the House where men of higher abilities «bored» it» (Collins).*

Ellipsis is also characteristic of such special spheres of written speech as telegraphic messages and reference books (in both of them it is used for the sake of brevity).

Unfinished sentences (aposiopesis). Apopsiopesis (which means «silence») refers to cases when the speaker stops short in the very beginning or in the middle of the utterance, thus confining his mode of expression to a mere allusion, a mere hint at what remains unsaid. Care should be taken not to confuse the aposiopesis with cases when speaker is overwhelmed with emotion. Apopsiopesis is a deliberate abstention from bringing the utterance up to the end:

*«She had her lunches in the department-store restaurant at a cost of sixty cents for the week; dinners were one dollar five cents. The evening papers... came to six cents; and Sunday papers... were ten cents. The total amounts to 4 dollars 76 cents. Now, one had to buy clothes, and-» (O'Henry).*

Nominative sentences. Their function is speech consists in stating the existence of the thing named:

*«London. Fog everywhere. Implacable November weather».*

The brevity of nominative sentences renders them especially fit for descriptions:

*«Dusk - of a summer night».*

A succession of nominative sentences reflects the state of mind of the hero and invigorates the dynamic force of narration:

*«But if they should! If they should guess! The horror! The flight! The exposure! The police!...» (Dreiser).*

Nominative sentences are often used in stage remarks.

Asyndeton means «absence of conjunctions». Asyndetic connection of sentences and parts of sentences is based on the lexical meanings of the unites combined. The stylistic function of asyndeton is similar to that of ellipsis: brevity, acceleration of the tempo, colloquial character. E.g.:

*«You can't tell whether you are eating apple-pie or German sausage, or strawberries and cream. It all seems cheese. There is too much odour about cheese» (Jerome).*

Zeugma may be referred both to the stylistic devices based upon absence of speech elements and to figures of speech. Zeugma

is a combination of one polysemantic word with two or several other words in succession, each collocation thus made pertaining to different semantic or even syntactic plane. It is based upon the absence of syntactical elements, but the stylistic effect thus achieved lies entirely in the field of semantics. E.g.:

*«At noon Mrs. Turpin would get out of bed and humor, put on kimono, airs, and the water to boil for coffee» (O'Henry).*

In this example the verb *to get (out of)* combines with two words: «*bed*» and «*humor*», making with the former a free syntactic combination, and phraseological expression with the latter. The phrase *to put* combines with three words, each time displaying different meanings.

The use of zeugma serves, as a rule, the purpose of creating humorous effect. The reason for it is the discrepancy between the identity of the structures of the word combinations and their semantic incompatibility:

*«She dropped a tear and her pocket handkerchief» (Dickens).*

### *Excess of Syntactical Elements*

The general stylistic value of sentences containing an excessive number of component parts is their emphatic nature. Repetition of a speech element emphasizes the significance of the element, increases the emotional force of speech.

Repetition is an expressive stylistic means widely used in all varieties of emotional speech - in poetry and rhetoric, in everyday intercourse.

The simplest variety of repetition is just repeating a word, a group of words, or a whole sentence:

*«Scroodge went to bed again, and thought, and thought, and thought it over and over and over».*

Framing is a particular kind of repetition in which the two repeated elements occupy the two most prominent positions - the initial and the final:

*«Never wonder. By means of addition, subtraction, multiplication and division, settle everything somehow, and never wonder» (Dickens).*

The so called appended statement (the repetition of the pronominal subject and of the auxiliary part of the predicate) are also referred to framing:

*«You've made a nice mess, you have...» (Jerome).*

Anadiplosis is a kind of repetition in which a word or a group of words concluding a sentence, a phrase or a verse line recur at the beginning of the next segment:

*«With Bewick on my knee, I was then happy; happy at least in my way» (Brontë).*

Prolepsis is repetition of the noun subject in the form of a personal pronoun. The stylistic purpose of this device is to emphasize the subject, to make it more conspicuous. E.g.:

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

Prolepsis is especially typical of uncultivated speech:

*«Bolivar, he's plenty tired, and he can't carry double» (O'Henry).*

In a way related to prolepsis proper is the repetition of the general scheme of the sentence, which is to be avoided in literary speech:

*«...I know the like of you are, I do» (Shaw).*

Polysyndeton. Stylistic significance is inherent in the intentional recurrence of form-words, for the most part conjunctions. The repetition of the conjunction *and* underlines close connection of the successive statements, e.g.:

*«(It (the tent) is soaked and heavy, and it flogs about, and tumbles down on you, and clings round your head, and makes you mad» (Jerome).*

Occasionally, it may create a general impression of solemnity, probably, due to certain association with the style of the Bible. E.g.:



*«And the rain descended, and the floods came, and the winds blew and beat upon the house; and it fell; and great was the fall of it» (Matthew).*

The conjunction *and* is extremely often used in colloquial speech, where it is not a stylistic device but mere pleonasm caused by the poverty of the speaker's vocabulary.

### *Order of Speech Elements*

The English sentence is said to be built according to rigid patterns of word order. It means that any deviation from usual order of words which is permissible is very effective stylistically.

**Stylistic inversion.** Any kind of deviation from the usual order of words in the sentence is called inversion. Stylistic inversion is placing a part of the sentence into a position unusual for it for the purpose of emphasis. Compare:

*«They slid down» - «Down they slid».*

The initial position of a word or a word-group which do not usually occupy this position makes them prominent and emphatic. The initial position may be occupied by various members of the sentence: predicative, verbal predicate, adverbial modifier, direct object, prepositional object.

Other kinds of inversion produce similar stylistic effect. Thus, if a sentence-member stands in the final instead of the initial position it also becomes prominent. This device is often used in poetry, e.g.:

*«He had moccasins enchanted,  
Magic moccasins of deer-skin...»  
(Longfellow)*

### *Interaction of Syntactical Structures*

Sentences consisting a coherent narration are logically connected. This circumstance brings about certain structural connection, structural influence of one sentence upon the neighbouring one. Structural assimilation of sentences is stylistically relevant.

Parallelism means a more or less complete identity of syntactical structures of two or more contiguous sentences or verse lines:

*«The cock is crowing,  
The stream is flowing,  
The small birds twitter,  
The lake doth glitter»  
(Wordsworth)*

Parallelism is often accompanied by the lexical identity of one or several members of each sentence. In this case parallelism serves as a syntactical means of making the recurring parts prominent, more conspicuous than their surroundings.

Chiasmus is a special variety of parallelism. It is a reproduction in the given sentence of the general syntactical structure as well as of the lexical elements of the preceding sentence, the syntactical positions of the lexical elements undergoing inversion:

*«The jail might have been the infirmary, the infirmary might have been the jail...» (Dickens).*

Anaphora is the use of identical words at the beginning of two or more contiguous sentences or verse lines. Sometimes it is combined with parallelism, e.g.:

*«Farewell to the mountains high covered with snow!  
Farewell to the straits and green valleys below!  
Farewell to the forests and wild-hanging woods!  
Farewell to the torrents and loud-pouring floods!»  
(Burns)*

The expressive purpose of anaphora is to imprint the elements, emphasized by repetition, in the reader's memory, to impart a peculiar kind of rhythm to the speech and to increase the sound harmony.

**Epiphora** is recurrence of identical elements in the end of two or more contiguous utterances, e.g.:

*«Now this gentleman had a younger brother of still better appearance than himself, who had tried life as a cornet of dragoons, and found it a bore; and had afterwards tried it in the train of an English minister abroad, and found it a bore...» (Dickens).*

Epiphora contributes to rhythmical regularity of speech, making prose resemble poetry. It may be combined with anaphora and parallelism.

### *Stylistic Value of Syntactical Categories*

Syntactical categories may possess certain stylistic value. Some of them display expressive potentialities; others imply appurtenance to special spheres of sub-languages, i.e. they are non-neutral.

### **The Connection between Parts of the Sentence**

There are two polar types of syntactic connection in the sentence: subject-predicate relation and secondary relation, i.e. relations between secondary parts of a sentence. The subject-predicate relation serves to convey a piece of information, to inform the hearer about something. The secondary parts of the sentence make, together with their head-words, mere word-combinations, i.e. composite denominations, functionally equivalent to simple words.

Between the two polar types of syntactical connection there exists an intermediate type - a semi-predicative connection which occurs when a secondary part of the sentence becomes «detached».

Detachment means that a secondary member a) becomes phonetically separated, b) obtains emphatic stress, c) sometimes, though not necessarily, changes its habitual position. This secondary part of the sentence, remaining what it has been (an attribute, an adverbial modifier, etc.), at the same time assumes the function of an additional predicative; it comes to resemble the predicate.

Detachment makes the word prominent. Thus, from the point of view of stylistics, detachment is nothing but emphasis.

Theoretically, any secondary part of the sentence can be detached:

*«Smither should choose it for her at the stores - nice and dappled» (Galsworthy)* - detachment of the attribute.

*«Talent, Mr. Micawber has, capital, Mr. Micawber has not» (Dickens)* - detachment of the direct object.

**Parenthetic Elements**, i.e. words, phrases and clauses disconnected grammatically with their syntactical surroundings, also possess stylistic value. Parenthesis may perform the following stylistic functions:

- to reproduce two parallel lines of thought, two different planes of narration (in the author's speech), e.g.:

*«...he was struck by the thought (what devil's whisper? - what evil hint of an evil spirit?) - supposing that he and Roberta - no, say he and Sondra - (no, Sondra could swim so well and so could he) - he and Roberta were in a small boat somewhere...» (Dreiser);*

- to make the sentence or clause more conspicuous, more emphatic, e.g.:

*«The main entrance (he had never ventured to look beyond that) was a splendid combination of a glass and iron awning...» (Dreiser);*

- to strengthen the emotional force by making part of the utterance interrogative or exclamatory, e.g.:

*«Here is a long passage - what an enormous prospective I make of it! - leading from Peggoty's kitchen to the front door» (Dickens);*

- to avoid monotonous repetition of similar constructions;
- to impart colloquial character to the author's narration.

### *Revaluation of Syntactical Categories*

Revaluation of syntactical categories means the use of certain syntactical categories or forms of their expression with their meanings transferred. Thus, a statement which is usually given the form of a declarative sentence may be expressed by means of interrogative sentence; several kinds of sentence patterns may express negation, although they do not contain any grammatical devices of negation (the negative particle or negative pronouns).

Rhetorical question is an affirmative or negative statement which only assumes the form of a question. The use of the interrogative form performs an expressive function since it implies direct appellation to the hearer's opinion. The speaker never doubts what kind of answer to his question can be expected, and the conclusion is left with the hearer:

*If this belief from heaven be sent,  
If such be Nature's holy plan,  
Have I not reason to lament  
What man has done of man?*

*(Wordsworth)*

## **EXERCISES**

**Exercise 1. State the type of each syntactical expressive means in the following cases:**

1. KEITH (*letting go her arms*): My God! If the police come - find me here - (*He dashes to the door. Then stops*) (Galsworthy).
2. He notices a slight stain on the window-side rug. He cannot change it with the other rug, they are a different size (Christie).
3. You would get a scaffolding pole entangled, you would... (Jerome).
4. And only one thing really troubled him, sitting there - the melancholy craving in his heart - because the sun was like enchantment on his face and on the clouds and on the golden birch leaves, and the wind's rustle was so gentle, and the yew-tree green so dark, and the sickle of a moon pale in the sky (Galsworthy).
5. I return it, but should you think fit to invest it for the benefit of the little chap (we call him Jolly) who bears our Christian and, by courtesy, our surname, I shall be very glad (Galsworthy).
6. I love my Love, and my Love loves me! (Coleridge).
7. And my soul from out that shadow that lies floating on the floor/  
Shall be lifted - nevermore! (Poe).
8. Down came the storm, and smote again/ The vessel in its strength... (Longfellow).
9. I went to Oxford as one goes into exile; she to London (Wells).
10. Well, Judge Thatcher, he took it [the money] and put it out at interest... (Twain).
11. Women are not made for attack. Wait they must (Conrad).
12. Gentleness in passion! What could have been more seductive to the scared, starved heart of that girl? (Conrad).
13. A dark gentleman... A very bad manner. In the last degree constrained, reserved, diffident, troubled (Dickens).

14. She narrowed her eyes a trifle at me and said I looked exactly like Celia Briganza's boy. Around the mouth (Salinger).
15. And it was so unlikely that any one would trouble to look there - until - until - well (Dreiser).
16. ...the photograph of Lotta Lindbeck he tore into small bits across and across and across (Ferber).
17. It was Mr. Squeers's custom to... make a sort of report... regarding the relations and friends he had seen, the news he had heard, the letters he had brought down, the bills which had been paid, the accounts which had been unpaid, and so forth (Dickens).
18. His dislike of her grew because he was ashamed of it... Resentment bred shame, and shame in its turn bred more resentment (Huxley).
19. First the front, then the back, then the sides, then the superscription, then the seal, were objects of Newman's admiration (Dickens).
20. I see what you mean. And I want the money. Must have it (Priestley).

***Exercise 2 Specify the functions performed by syntactical expressive means in the following examples:***

1. ...I've done everything for them. They've eaten my food and drunk my wine. I've run their errands for them. I've made their parties for them. I've turned myself inside out to do them favours. And what have I got out of it? Nothing, nothing, nothing... (Maugham).
2. «The result of an upright, sober and godly life», he laughed. «Plenty of work. Plenty of exercise...» (Maugham).
3. «You have a splendid rank. I don't want you to have any more rank. It might go to your head. Oh, darling, I'm awfully glad you're not conceited. I'd have married you even if you were

conceited but it's very restful to have a husband who's not conceited» (Hemingway).

4. «I'm serious, y'know», he declared now, with the same dreary solemnity. «I'm not joking. You get me that job out there as soon as you can. I'm serious» (Priestley).
5. «You are. You are worse than sneaky. You are like snake, A snake with an Italian uniform: with a cape around your neck» (Hemingway).
6. «I wouldn't mind him if he wasn't so conceited and didn't bore me, and bore me, and bore me» (Hemingway).
7. I was very angry. «The whole thing is crazy. Down below they blow up a little bridge. Here they leave a bridge on the main road. Where is everybody? Don't they try and stop them at all?» (Hemingway).
8. «Isn't it a grand country? I love the way it feels under my shoes» (Hemingway).
9. «Never in my life have I faced a sadder duty. It will always be with me» (Dreiser).
10. «But, Jane, you owe everything to Gilbert», said Mrs. Tower indignantly. «You wouldn't exist without him. Without him to design your clothes, you'll be nothing» (Maugham).
11. In her mother's lap afterwards Rosemary cried and cried. «I love him, Mother. I'm desperately in love with him - I never knew I could feel that way about anybody. And he's married and I like her too - it's just helpless. Oh, I love him so!» (Fitzgerald):
12. The voice in the hall rose high with annoyance: «Very well, then, I won't sell you the car at all... I'm under no obligation to you at all... and as for your bothering me about it at lunch time, I won't stand that at all!» (Fitzgerald).
13. «No-! No-! Let her go! Let her go, you fool, you fool-!» cried Ursula at the top of her voice, completely outside herself (Lawrence).



14. «But I will. I'll say just what you wish and I'll do what you wish and you will never want any other girls, will you?» She looked at me very happily. «I'll do what you want and say what you want and then I'll be a great success, won't I?» (Hemingway).
15. «She's brazen, brazen», burst from Mrs. Davidson. Her anger almost suffocated her (Lawrence).
16. «Oh, all right». Edna wriggled her shoulders. «Don't go on and on about it...» (Priestley).
17. «I wouldn't have a boy. I mean I always wanted girls. I mean girls have got a lot more zip to them. I mean they're a lot zippier. But let's go!» (Lardner).
18. Five minutes of crashing through a thicket of chaparral brought them to open woods, where the three horses were tied to low-hanging branches. One was waiting for John Big Dog, who would never ride by night or day again. This animal the robbers divested of saddle and bridle and set free (O'Henry).

***Exercise 3. Classify the expressive devices based upon absence of logically indispensable syntactical units; specify their functions:***

1. «...What part of the East was you from, any way?» - «New York State», said Shark Dodson... (O'Henry).
2. «Gar!» said the first man. «Northwestern Mounted Police! That must be a job! A good rifle and a good horse and no closed season on Indians! That's what I call Sport!» (Reed).
3. Then somebody I couldn't see yelled out, so hoarse he couldn't hardly speak, «Where'd he go?» - «Past the house and out back!» says I, and started to run (Reed).
4. «I love Nevada. Why, they don't even have mealtimes here. I never met so many people didn't own a watch» (Miller).
5. Pain and discomfort - that was all the future held. And meanwhile ugliness, sickness, fatigue (Huxley).

6. «What about the gold bracelet she'd been wearing that afternoon, the bracelet he'd never seen before and which she'd slipped off her wrist the moment she realized he was in the room? Had Steve given her that? And if he had...» (Quentin).
7. With these hurried words, Mr. Bob Sawyer pushed the postboy on one side, jerked his friend into the vehicle, slammed the door, put up the steps, wafered the bill on the street-door, locked it, put the key in his pocket, jumped into the dickey, gave the word for starting... (Dickens).
8. This story really doesn't get anywhere at all. The rest of it comes later - sometimes when Piggy asks Dulcie again to dine with him, and she is feeling lonelier than usual, and General Kitchener happens to be looking the other way; and then - (O'Henry).
9. «Very windy, isn't it?» said Strachan, when the silence had lashed some time. - «Very», said Wimsey. - «But it's not raining», pursued Strachan. - «Not yet», said Wimsey. - «Better than yesterday», said Strachan... - «Tons better. Really you know, you'd think they'd turned on the water-works yesterday on purpose to spoil my sketching party». - «Oh, well», said Strachan. - «How long have you been on that?» - «About an hour», said Strachan (Sayers).
10. Nothing - nothing! Just the scent of camphor, and dustmotes in a sunbeam through the fanlight over the door. The little old house! A mausoleum! (Galsworthy).
11. Students would have no need to «walk the hospitals» if they had me. I was a hospital in myself (Jerome).
12. She possessed two false teeth and a sympathetic heart (O'Henry).
13. She had her lunches in the department-store restaurant at a cost of sixty cents for the week; dinners were \$ 1.05. The evening papers - show me a New Yorker without his daily paper! - came to six cents; and two Sunday papers - one for the personal

column and the other to read - were ten cents. The total amounts to \$ 4.76. Now, one had to buy clothes, and - (O'Henry).

14. There was a whisper in my family that it was love drove him out, and not love of the wife he married (Steinbeck).

***Exercise 4. Classify the expressive devices based upon the excess of syntactical units; specify the functions performed by them in the following examples:***

1. ...the photograph of Lotta Lindbeck he tore into small bits across and across and across (Ferber).
2. He sat, still and silent, until his future landlord accepted his proposals and brought writing materials to complete the business. He sat, still and silent, while the landlord wrote (Dickens).
3. Supposing his head had been held under water for a while. Supposing the first blow had been truer. Supposing he had been shot. Supposing he had been strangled. Supposing this way, that way, the other way. Supposing anything but getting unchained from the one idea for that was inexorably impossible (Dickens).
4. You know - how brilliant he is, what he should be doing. And it hurts me. It hurts me every day of my life (Deeping).
5. The whitewashed room was pure while as of old, the methodical book-keeping was in peaceful progress as of old, and some distant howler was hanging against a cell door as of old (Dickens).
6. 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 (Hcym).
7. Failure meant poverty, poverty meant squalor, squalor led, in the final stages, to the smells and stagnation of B. Inn Alley (du Maurier).

8. And the coach, and the coachman, and the horses, rattled, and jangled, and whipped, and cursed, and swore, and tumbled on together, till they came to Golden Square (Dickens).
9. 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... (Braine).
10. Bella soaped his face and rubbed his face, and soaped his hands and rubbed his hands, and splashed him, and rinsed him and towered him, until he was as red as beet-root (Dickens).

***Exercise 5 Comment on the stylistically relevant syntactical peculiarities in the following abstracts from «Mac-American» by J.Reed:***

1. ...Mac looked at me with some distaste. «I'm not a religious man». He spat. «But I don't go around knocking God. There's too much risk in it». - «Risk of what?» - «Why, when you die - you know...» Now he was disgusted and angry.
2. «When I came down to Burlington to work in the lumber mill, I was only a kid about sixteen. My brother had been working there already a year, and he took me up to board at the same house as him. He was four years older than me - a big guy, too; but a little soft... Always kept bulling around about how wrong it was to fight, and that kind of stuff. Never would hit me - even when he got hot at me because he said I was smaller».
3. «It was a bad fight. He was out to kill me. I tried to kill him, too. A big, red cloud came over me, and I went raging, tearing mad. See this ear?» Mac indicated the stump of the member alluded to. «He did that. I got him in one eye, though, so he never saw again. We soon quit using fists; we scratched. And choked, and bit, and kicked. They say my brother let out a roar like a bull every few minutes, but I just opened my mouth and screamed all the time...».

**Exercise 6. Analyze the functions performed by syntactical expressive devices in the following abstracts; state the type of stylistic coloring imparted to the narration by these devices:**

1. The sidewalks ran like Spring ice going out, grinding and hurried and packed close from bank to bank. Ferret-faced slim men, white-faced slim women, gleam of white shirtfronts, silk hats, nodding flowery broad hats, silver veils over dark hair, hard little somber hats with a dab of vermilion, satin slippers, petticoat-edges, patent-leathers, rouge and enamel and patches. Voluptuous exciting perfumes. Whiffs of cigarette smoke caught up to gold radiance, bluey. Cafe and restaurant music scarcely heard, rhythmical. Lights, sound, swift feverish pleasure... First the flood came slowly, then full tide - furs richer than in Russia, silks than the Orient, jewels than Paris, faces and eyes and bodies the desire of the world - then the rapid ebb, and the street-walkers (Reed).
2. I wandered down the feverish street, checkered with light and shade, crowned with necklaces and pendants and lavaliers and sunbursts of light, littered with rags and papers, torn up for subway construction, patrolled by the pickets of womankind. One tall, thin girl who walked ahead of me I watched. Her face was deadly pale, and her lips like blood. Three times I saw her speak to men - three times edge into their paths, and with a hawklike tilt of her head murmur to them from the corner of her mouth (Reed).
3. We sat against the wall, watching the flush of faces, the whiteness of slim shoulders, hearing the too loud laughter, smelling cigarette smoke and the odor that is like the taste of too much champagne. Two orchestras brayed, drummed and banged alternately. A dance for the guests - then professional dancers and singers, hitching spasmodically, bawling flatly meaningless

words to swift rhythm. Then the lights went out, all except the spot on the performers, and in the drunken dark we kissed hotly. Flash! Lights on again, burst of hard hilarity, whirl of shouting words, words, words, rush of partners to the dance floor, orchestra crashing syncopated breathless idiocy, bodies swaying and jerking in wild unison (Reed).

### **Test No 3: Stylistic Syntax**

1. Elliptical sentences and nominative sentences
  - a) perform the same functions;
  - b) perform different functions.
2. Asyndeton is used
  - a) to accelerate the tempo of the speech;
  - b) to characterize the emotional state of the speaker;
  - c) to impart expressiveness to the speech.
3. Aposiopesis is
  - a) a case when the speaker does not bring the utterance up to the end being overwhelmed by emotions;
  - b) a deliberate abstention from bringing the utterance up to the end;
  - c) a case when the speaker does not want to finish the sentence or cannot finish the sentence being overwhelmed by emotions.
4. Anadiplosis is based
  - a) upon the absence of the indispensable elements in the sentence;
  - b) upon the interaction of syntactical structures;
  - c) upon the excessive use of syntactical elements.
5. Prolepsis is used by characters of literary works
  - a) to make speech more expressive;
  - b) to emphasize the subject of speech;
  - c) to make the speech sound less formal.
6. In case of inversion the emphasized element occupies
  - a) the initial position;
  - b) the final position instead of the initial position;
  - c) either initial position or final position instead of the initial position.
7. Parallelism is used
  - a) to make the recurring parts more conspicuous than their surroundings;

- b) to make the speech expressive.
8. Anaphora is used
- a) to express the speaker's attitude toward the object of speech;
  - b) to imprint the elements repeated in the reader's mind;
  - c) to create poetic atmosphere.
9. The syntactical device used to reproduce two parallel lines of thought is termed
- a) detachment;
  - b) parenthesis.
10. The sentence «You don't know what a nice - a beautiful, nice - gift I've got to you» contains
- a) repetition;
  - b) detachment;
  - c) repetition in the form of detachment.

## **TEXT FOR COMPLEX STYLISTIC ANALYSIS**

The complex stylistic analysis of a literary text should cover the following issues:

1. The main events in the author's life that influenced his artistic career, his way of thinking and his style.
2. The content of the text being analyzed.
3. The main idea of the text, i.e. the author's «message» to the readership.
4. Stylistic devices which help to express the main idea (i.e., to characterize the personages, to depict precisely the setting for the events, to express the author's attitude towards the narrated events and the characters, etc.).
5. Other stylistic devices (those which do not obligatory help to render the author's message, but build up the style of the narration).

### **THE ROADS WE TAKE**

by O'Henry

Twenty miles west of Tucson the Sunset Express stopped at a tank to take on water. Besides the aqueous addition the engine of that famous flyer acquired some other things that were not good for it.

While the fireman was lowering the feeding hose, Bob Tidball, «Shark» Dodson, and a quarter-bred Creek Indian called John Big Dog climbed on the engine and showed the engineer three round orifices in pieces of ordnance that they carried. These orifices so impressed the engineer with their possibilities that he raised both hands in a gesture such as accompanies the ejaculation «Do tell!».

At the crisp command of Shark Dodson, who was leader of the attacking force, the engineer descended to the ground and uncoupled the engine and tender. Then John Big Dog, perched



upon the coal, sportively held two guns upon the engine driver and the fireman, and suggested that they run the engine fifty yards away and there await other orders.

Shark Dodson and Bob Tidball, scorning to put such low-grade ore as the passengers through the mill, struck out for the rich pocket of the express-car. They found the messenger serene in the belief that the «Sunset Express» was taking on nothing more stimulating and dangerous than aqua pura. While Bob was knocking this idea out of his head with the butt-end of his six-shooter Shark Dodson was already dosing the express-car safe with dynamite.

The safe exploded to the tune of \$30,000, all gold and currency. The passengers thrust their heads casually out of the windows to look for the thunder-cloud. The conductor jerked at the bell rope, which sagged down loose and unresisting, at his tug. Shark Dodson and Bill Tidball, with their booty in a stout canvas bag, tumbled out of the express-car and ran awkwardly in their high-heeled boots to the engine.

The engineer, sullenly angry but wise, ran the engine, according to orders, rapidly away from the inert train. But before this was accomplished the express messenger, recovered from Bob Tidball's persuader to neutrality, jumped out of his car with a Winchester rifle and took a trick in the game. Mr. John Big Dog, sitting on a coal tender, unwittingly made a wrong lead by giving an imitation of a target, and the messenger trumped him. With a ball exactly between his shoulder blades the Creek chevalier of industry rolled off to the ground, thus increasing the share of his comrades in the loot by one-sixth each.

Two miles from the tank the engineer was ordered to stop.

The robbers waved a defiant adieu and plunged down the steep slope into the thick woods that lined the track. Five minutes of crashing through a thicket of chaparral brought them to open woods, where the three horses were tied to low-hanging branches. One was waiting for John Big Dog, who would never ride by night

or day again. This animal the robbers divested of saddle and bridle and set free. They mounted the other two with the bag across one pommel, and rode fast and with discretion through the forest and up a primeval, lonely gorge. Here the animal that bore Bob Tidball slipped on a mossy boulder and broke a foreleg. They shot him through the head at once and sat down to hold a council of flight. Made secure for the present by the tortuous trail they had traveled, the question of time was no longer so big. Many miles and hours lay between them and the spryest posse that could follow. Shark Dodson's horse, with trailing rope and dropped bridle, panted and cropped thankfully of the grass along the stream in the gorge. Bob Tidball opened the sack, and drew out double handfuls of the neat packages of currency and the one sack of gold and chuckled with the glee of a child.

«Say, you old double-decked pirate», he called joyfully to Dodson, «you said we could do it - you got a head for financing that knocks the horns off of anything in Arizona».

«What are we going to do about a hoss for you, Bob? We ain't got long to wait here. They'll be on our trail before daylight in the mornin'».

«Oh, I guess that cayuse of yourn'll carry double for a while», answered the sanguine Bob. «We'll annex the first animal we come across. By jingoes, we made a haul, didn't we? Accordin' to the marks on this money there's \$30,000 - \$15,000 apiece!».

«It's short of what I expected», said Shark Dodson, kicking softly at the packages with the toe of his boot. And then he looked pensively at the wet sides of his tired horse.

«Old Boliver's mighty nigh played out», he said, slowly. «I wish that sorrel of yours hadn't got hurt».

«So do I», said Bob, heartily, «but it can't be helped. Bolivar's got plenty of bottom - he'll get us both far enough to get fresh mounts. Dang it, Shark, I can't help thinkin' how funny it is that an Easterner like you can come out here and give us Western

fellows cards and spades in the desperado business. What part of the East was you from, any way?».

«New York State», said Shark Dodson, sitting down on a boulder and chewing a twig. «I was born on a farm in Ulster Country, and I ran away from home when I was seventeen. It was an accident my comin' West. I was walking along the road with my clothes in a bundle, makin' for New York City. I had an idea of goin' there and makin' lots of money. I always felt like I could do it. I came to a place one evenin' where the road forked and I didn't know which fork to take. I studied about it for half an hour and then I took the left hand. That night I run into the camp of a Wild West show that was travelin' among the little towns, and I went West with it. I've often wondered if I wouldn't have turned out different if I'd took the other road».

«Oh, I reckon you'd have ended up about the same», said Bob Tidball, cheerfully philosophical. «It ain't the roads we take; it's inside of us that makes us turn out the way we do».

Shark Dodson got up and leaned against a tree.

«I'd a good deal rather that sorrel of yours hadn't hurt himself, Bob», he said again, almost pathetically.

«Same here», agreed Bob, «he sure was a first-rate kind of a crowbait. But Bolivar, he'll pull us through all right. Reckon we'd better be movin' on, hadn't we, Shark? I'll bag the boodle ag'in and we'll hit the trail for higher timber».

Bob Tidball replaced the spoil in the bag and tied the mouth of it tightly with a cord. When he looked up the most prominent object that he saw was the muzzle of Shark Dodson's .45 held upon him without a waver.

«Stop your funnin'», said Bob, with a grin. «We got to be hittin' the breeze».

«Set still», said Shark. «You ain't goin' to hit no breeze, Bob. I hate to tell you, but there ain't any chance for but one of us. Bolivar, he's plenty tired, and he can't carry double».

## **FUNCTIONAL STYLES**

**E**ach style of the literary language makes use of a group of language means the interrelation of which is peculiar to the given style. It is the coordination of the language means and stylistic devices that shapes the distinctive features of each style, and not the language means or stylistic devices themselves. Each style can be recognized by one or more leading features, which are especially conspicuous. For instance, the use of special terminology is a lexical characteristic of the style of scientific prose, and one by which it can easily be recognized.

The definition of a functional style resembles very much the one given in the first chapter of the present manual.

*A functional style can be defined as a system of coordinated, interrelated and interconditioned language means intended to fulfill a specific function of communication and aiming at a definite effect.*

The English language has evolved a number of functional styles easily distinguishable one from another. They are not homogeneous and fall into several variants all having some central point of resemblance. Thus, I.R. Galperin distinguishes five classes:

**1. The Belles-Lettres Style**

- 1) Poetry;
- 2) Emotive Prose;
- 3) The Drama.

**2. Publicistic Style**

- 1) Oratory and Speeches;
- 2) The Essay;
- 3) Articles.

**3. Newspapers**

- 1) Brief News Items;
- 2) Headlines;
- 3) Advertisements and Announcements;

- 4) The Editorial.
- 4. Scientific Prose
- 5. Official Documents.

### *The Belles-Lettres Style*

- Poetry
- Emotive Prose
- The Drama

Each of these substyles has certain common features, typical of the general belles-lettres style.

The common features of the substyles may be summed up as follows. First of all, comes the common function, which may broadly be called «aesthetical-cognitive». Since the belles-lettres style has a cognitive function as well as an aesthetic one, it follows that it has something in common with scientific style, but the style of scientific prose is mainly characterized by an arrangement of language means which will bring proofs to clinch a theory. Therefore we say that the main function of scientific prose is proof. The purpose of the belles-lettres style is not to prove but only to suggest a possible interpretation of the phenomena of life by forcing the reader to see the viewpoint of the writer.

The belles-lettres style rests on certain indispensable linguistic features, which are:

1. Genuine, not trite, imagery achieved by purely linguistic devices.
2. The use of words in contextual and very often in more than one dictionary meaning, or at least greatly influenced by the lexical environment.
3. A vocabulary which will reflect to a greater or lesser degree the author's personal evaluation of things or phenomena.
4. A peculiar individual selection of vocabulary and syntax, a kind of lexical and syntactical idiosyncrasy.

5. The introduction of the typical features of colloquial language to a full degree or a lesser one or a slight degree, if any.

### **Poetry**

The first differentiating property of poetry is its orderly form, which is based mainly on the rhythmic and phonetic arrangement of the utterances. The rhythmic aspect calls forth syntactical and semantic peculiarities which also fall into more or less strict orderly arrangement. Both the syntactical and semantic aspects of the poetic substyle may be defined as compact, for they are held in check by rhythmic patterns. Both syntax and semantics comply with the restrictions imposed by the rhythmic pattern, and the result is brevity of expression, epigram-like utterances, and fresh, unexpected imagery. Syntactically this brevity is shown in elliptical and fragmentary sentences, in detached constructions, in inversion, asyndeton and other syntactical peculiarities.

Rhythm and rhyme are distinguishable properties of the poetic substyle provided they are wrought into compositional patterns. They are typical only of this one variety of the belles-lettres style.

### **Emotive Prose**

Emotive prose has the same features as have been pointed out for the belles-lettres style in general; but all these features are correlated differently in emotive prose. The imagery is not so rich as it is in poetry, the percentage of words with contextual meaning is not so high as in poetry, the idiosyncrasy of the author is not so clearly discernible. Apart from metre and rhyme, what most of all distinguishes emotive prose from the poetic style is the combination of the literary variant of the language, both in words and syntax, with the colloquial variant. It would perhaps be more

exact to define this as a combination of the spoken and written varieties of the language.

Present-day emotive prose is to a large extent characterized by the breaking-up of traditional syntactical designs of the preceding periods. Not only detached constructions, but also fragmentation of syntactical models, peculiar, unexpected ways of combining sentences are freely introduced into present-day emotive prose.

### **The Drama**

The third subdivision of the belles-lettres style is the language of plays. Unlike poetry, which, except for ballads, in essence excludes direct speech and therefore dialogue, and unlike emotive prose, which is a combination of monologue and dialogue, the language of plays is entirely dialogue. The author's speech is almost entirely excluded except for the playwright's remarks and stage directions, significant though they may be.

### ***Publicistic Style***

Publicistic style also falls into three varieties, each having its own distinctive features. Unlike other styles, the publicistic style has spoken varieties, in particular, the oratorical substyle. The development of radio and television has brought into being a new spoken variety, namely, the radio commentary. The other two are the essay (moral, philosophical, literary) and articles (political, social, economic) in newspapers, journals and magazines. Book reviews in journals and magazines and also pamphlets are generally included among essays.

The general aim of the publicistic style, which makes it stand out as a separate style, is to exert a constant and deep influence on public opinion, to convince the reader or the listener that the interpretation given by the writer or the speaker is the only correct

one and to cause him to accept the point of view expressed in the speech, essays or article not merely by logical argumentation, but by emotional appeal as well. Due to its characteristic combination of logical argumentation and emotional appeal, the publicistic style has features common with the style of scientific prose, on the one hand, and that of emotive prose, on the other. Its coherent and logical syntactical structure, with the expanded system of connectives, and its careful paragraphing, makes it similar to scientific prose. Its emotional appeal is generally achieved by the use of words with emotive meaning, the use of imagery and other stylistic devices as in emotive prose. But the stylistic devices used in the publicistic style are not fresh or genuine.

Publicistic style is also characterized by brevity of expression. In some varieties of this style it becomes a leading feature, an important linguistic means. In essays brevity sometimes becomes epigrammatic.

### **Oratory and Speeches**

Oratorical style is the oral subdivision of the publicistic style. Direct contact with the listeners permits the combination of the syntactical, lexical and phonetic peculiarities of both the written and spoken varieties of language. In its leading features, however, oratorical style belongs to the written variety of language, though it is modified by the oral form of the utterance and the use of gestures. Certain typical features of the spoken variety of speech present in this style are: direct address to the audience («ladies and gentlemen», «honorable members», the use of the 2<sup>nd</sup> person pronoun «you»), sometimes contractions (*I'll, won't, haven't, isn't*) and the use of colloquial words.

This style is evident in speeches on political and social problems of the day, in orations and addresses on solemn occasions as public weddings, funerals and jubilees, in sermons and debates and also in the speeches of counsel and judges in courts of law.



## **The Essay**

The essay is a literary composition of moderate length on philosophical, social, aesthetic or literary subjects. Personality in the treatment of theme and naturalness of expression are two of the most obvious characteristics of the essay. This literary genre has definite linguistic traits which shape the essay as a variety of the publicistic style.

The most characteristic language features of the essay are:

1. Brevity of expression, reaching in a good writer a degree of epigrammaticalness.
2. The use of the first person singular.
3. A rather expanded use of connectives, which facilitate the process of grasping the correlation of ideas.
4. The abundant use of emotive words.
5. The use of similes and metaphors as one of media for the cognitive process.

## **Articles**

Irrespective of the character of the magazine and the divergence of subject matter - whether it is political, literary, popular-scientific or satirical - all the already mentioned features of the publicistic style are to be found in any article. The character of the magazine as well as the subject chosen affects the choice and use of stylistic devices. Words of emotive meaning, for example, are few, if any, in popular scientific articles. Their exposition is more consistent and the system of connectives more expanded than, say, in a satirical style.

The language of political magazines articles differs little from that of newspaper articles. But such elements of the publicistic style as rare and bookish words, neologisms (which sometimes require explanation in the text), traditional words combinations and parenthesis are more frequent here than in newspaper articles.

Literary reviews stand closer to essays both by their content and by their linguistic form. More abstract words of logical meaning are used in them, they more often resort to emotional language and less frequently to traditional set expressions.

### ***Newspaper Style***

English newspaper style may be defined as a system of interrelated lexical, phraseological and grammatical means which is perceived by the community speaking the language as a separate unity that basically serves the purpose of informing and instructing the reader.

Since the primary function of the newspaper style is to impart information the four basic newspaper features are:

1. Brief news items and communiques;
2. Advertisements and announcement;
3. The headline;
4. The editorial.

#### **Brief News Items**

The function of a brief news is to inform the reader. It states only facts without giving comments. This accounts for the total absence of any individuality of expression and the almost complete lack of emotional coloring. It is essentially matter-of-fact, and stereotyped forms of expression prevail.

The newspaper style has its specific features and is characterized by an extensive use of:

1. Special political and economic terms.
2. Non-term political vocabulary.
3. Newspapers cliches.
4. Abbreviations.
5. Neologisms.

Besides, some grammatical peculiarities may characterize the style:

1. Complex sentences with a developed system of clauses.
2. Verbal constructions.
3. Syntactical complexes.
4. Attributive noun groups.
5. Specific word order.

### **The Headline**

The headline is the title given to a news item or a newspaper article. The main function of the headline is to inform the reader briefly of what the news that follows is about. Sometimes headlines contain elements of appraisal, i.e. they show the reporter's or paper's attitude to the facts reported.

The basic language peculiarities of headlines lie in their structure. Syntactically headlines are very short sentences or phrases of a variety of patterns:

1. Full declarative sentences.
2. Interrogative sentences.
3. Nominative sentences.
4. Elliptical sentences.
5. Sentences with articles omitted.
6. Phrases with verbals.
7. Questions in the form of statements.
8. Complex sentences.
9. Headlines including direct speech.

### **Advertisements and Announcements**

The function of advertisements and announcements, like that of brief news, is to inform the reader. There are two basic types of advertisements and announcements in the modern English newspaper: classified and non-classified.

In classified advertisements and announcements various kinds of information are arranged according to subject-matter into sections, each bearing an appropriate name.

As for non-classified advertisements and announcements, the variety of language form and subject-matter is so great that hardly any essential features common to all may be pointed out. The reader's attention is attracted by every possible means: typographical, graphical and stylistic, both lexical and syntactical. Here there is no call for brevity, as the advertiser may buy as much space as he chooses.

### **The Editorial**

Editorials are intermediate phenomenon bearing the stamp of both the newspaper style and the publicistic style.

The function of the editorial is to influence the reader by giving an interpretation of certain facts. Editorials comments on the political and other events of the day. Their purpose is to give the editor's opinion and interpretation of news published and suggest to the reader that it is the correct one. Like any publicistic writing, editorials appeal not only to the reader's mind but to his feelings as well.

### ***Scientific Prose***

The language of science is governed by the aim of the functional style of scientific prose, which is to prove a hypothesis, to create new concepts, to disclose the internal laws of existence, development, relations between phenomena, etc. The language means used, therefore, tend to be objective, precise, unemotional, devoid of any individuality; there is a striving for the most generalized form of expression.

The first and most noticeable feature of the style in question is the logical sequence of utterances with clear indication of their

interrelation and interdependence. The second and no less important one is the use of terms specific to a certain branch of science. The third characteristic feature is sentence pattern of three types: postulatory, argumentative, and formulative. The fourth observable feature is the use of quotations and references. The fifth one is the frequent use of foot-notes of digressive character. The impersonality of scientific writing can also be considered a typical feature of this style.

The characteristic features enumerated above do not cover all the peculiarities of scientific prose, but they are the most essential ones.

### *Official Documents*

The style of official documents, like other styles, is not homogeneous and is represented by the following substyles or variants:

1. The language of business document;
2. The language of legal documents;
3. That of diplomacy;
4. That of military documents.

This style has a definite communicative aim and accordingly has its own system of interrelated language and stylistic means. The main aim of this type of communication is to state the condition binding two parties in an undertaking.

In other words the aim of communication in this style of language is to reach argument between two contracting parties. Even protest against violations of statutes, contracts, regulations, etc., can also be regarded as a form by which normal cooperation is sought on the basis of previously attained concordance.

As in the case with the above varieties this style also has some peculiarities:

1. The use of abbreviations, conventional symbols, contractions;

2. The use of words in their logical dictionary meaning;
3. Compositional patterns of the variants of this style.
4. Absence of any emotiveness.

## **EXERCISE**

***Exercise 1. Analyze the texts below and indicate the basic style-forming characteristics of each style and overlapping features:***

***(1) Speech of Viscount Simon of the House of Lords:***

...The noble and learned Earl, Lord Jowitt, made a speech of much persuasiveness on the second reading raising this point, and today as is natural and proper, he has again presented with his usual skill, and I am sure with the greatest sincerity, many of the same considerations. I certainly do not take the view that the argument in this matter is all on the side. One could not possibly say that when one considers that there is considerable academic opinion at the present time in favour of this change, and in view of the fact that there are other countries under the British Flag where, I understand, there was a change in the law, to a greater or less degree, in the direction which the noble and learned Earl so earnestly recommends to the House. But just as I am very willing to accept the view that the case for resisting the noble Earl's Amendment is not overwhelming, so I do not think it reasonable that the view should be taken that the argument is practically and considerably the other way. The real truth is that, in framing statutory provisions about the law of defamation, we have to choose the sensible way between two principles, each of which is greatly to be admitted but both of which run into some conflict.

*(2) An extract from the instruction manual:*

**THE CARBURETTOR**

The purpose of the carburettor is to provide a mixture of petrol and air for combustion in the engine. The mixture normally consists of one part (by weight) of petrol to fifteen parts of air, but this mixture varies quite considerably with temperature and engine speed. If there is a higher proportion of petrol the mixture is said to be «rich». A higher proportion of air gives a «weak» mixture.

Very simply, the carburettor consists of a tube through which the air is drawn, and a series of very small holes known as jets which break the petrol up into tiny droplets and pass it into the airstream in the form of a mist. The mixture of petrol mist and air is sucked along an inlet pipe (induction manifold) and then, by way of branches in the pipe, into each cylinder. A float chamber in the carburettor provides a small reserve of petrol for the jets and ensures an even supply.

The flow of air into the carburettor is controlled by a «butterfly throttle», which is a flap that can be opened and closed by operating the accelerator pedal in the car. Pressing the accelerator opens the throttle. This lets in more air which in turn sucks more petrol vapour through the main jet. The mixture passes into the cylinders making the engine run faster.

*(3) A commercial letter:*

September 16, 1998

**FRAMES-BY-YOU**

126 Walnut Street

Philadelphia, PA 17503

**ATTENTION: MS. CYBEL MEGAN**

Dear Sirs:

We are pleased to have received your order of September 15 and would like to welcome you as a new customer of Payton's Plastics.

Your order (No. 62997) for one dozen 4''x 5'' sheets of 1/8'' Lucite is being processed and will be ready for shipment on September 21. It will be delivered to your workshop by our own van, and payment will be c.o.d. (our policy for all orders under \$100).

We are sure you will appreciate the clear finish and tensile strength of our entire line of plastics. Ms. Julie Methel, your sales representative, will call on you soon with a catalog and samples.

Cordially,

PAYTON'S PLASTICS, INC.

Howard Roberts  
Customer relations

*(4) An extract from a contract for sale/purchase of goods:*

The Supplier guarantees that the goods are in all respects in accordance with the description, technical conditions and specifications of the order, that they are free from defects in material, design and workmanship and they conform to the Supplier's highest standards. Should the goods prove defective during the period of 12 months from the date of putting the machine, equipment or instruments into operation but not more than 18 months from the date of shipment, the Supplier undertakes to remedy the defects or to replace the faulty goods delivering them c.i.f. Baltic or Black Sea port at the Buyer's



option, free of charge, or to refund the value of the goods paid by the Buyer.

(5) *A newspaper article:*

#### Ageism Factor

I blame Prince Philip, rather than the Queen, for the extraordinarily silly decision to support Jeffrey Archer's private bill which will allow a female child of the monarch to inherit the crown if she is born before her brothers. Although it may seem vaguely progressive and modern, even feminist, the truth is that it will do nothing for women's dismal role within the reproductive system which is the basis of all disadvantages.

If the monarchy is seen as a prize which anyone would want, then it might make some sort of sense to open it up further to women, but in those circumstances, the proposal emphasises another injustice. If the former arrangement was sexist, the new one is unacceptably ageist. Why should one child be preferred to another just because it is older?

In the new spirit of the age, we have to accept that the younger our leaders or rulers, the better their image. That is why the Conservatives are now led by exciting, 36-year old William Hague. Some of us might be regretting the choice. Most, I think, would agree he made a mistake in allowing his spin-doctors to persuade him to adopt the accents of Wallace, the television entertainer of Wallace and Gromit fame, to promote his «young» image.

Even so, the superiority of youth is now unassailable. Before too long, when the monarchy falls vacant, it will go to the youngest child of either sex... are we soon to be told that the Queen will become such a law? We rather look to the monarchy to protect us from such nonsense. In point of fact, as I said, I suspect that Prince Philip is to blame for this latest bit of mischief. He and Jeffrey

Archer are simply sending rude messages to their sons. Lord Archer is a Life Peer, so his opinions are not of the slightest interest on this or any other subject, but Prince Philip deserves a small rap on the knuckles. Some things are too important to joke about.

(The Daily Telegraph, March 2, 1998)

(6) *A news item:*

#### **Standard Investor Seeking to Sell Stake**

Standard Chartered is expected to be back in the bid limelight today after reports that its biggest shareholder is looking to sell his 15pc stake.

Malaysian businessman Tan Sri Khoo is said to have been attempting to find a buyer through a third party, with Barclays Bank one of the prime targets. The stake is believed to have figured in the short-lived and tentative negotiations over a Barclays bid for Standard.

Banking sources said yesterday there were two approaches involving Barclays and Standard. But Standard sources disputed suggestions that Malcolm Williamson, chief executive, was the driving force behind one of them despite a meeting with Martin Taylor, Barclays chief executive.

Mr. Khoo has maintained «close and friendly» links with Standard since helping the bank beat off an unwelcome bid from Lloyds more than a decade ago.

Banking sources say that he is unlikely to make any move without consulting Patrick Gillam, Standard chairman, or seeking his approval.

One said: «He wouldn't want to do anything which would upset Standard but it would be surprising if he hadn't been approach about selling his stake. He's been tremendously supportive over the years».

(The Daily Telegraph, March 2, 1998)

*(7) A classified advertisement:*

Companies for Sale

**POLLUTION CONTROL.** Company located West Midlands. Having own modern facility in pleasant rural area with easy access to motorway network. Company formed in 1980. Current turnover approx 750K. Profitable. Trading in UK and internationally. Designs, supplies, installs water and wastewater treatment plant specialising in industrial treatment schemes.

(The Daily Telegraph, March 2, 1998)

*(8) From «Hexameters» by S.T.Coleridge:*

William, my teacher, my friend! dear William  
and dear Dorothea!

Smooth out the folds of my letter, and place  
it on desk or on table;

Place it on table or desk; and your right hands  
loosely half-closing,

Gently sustain them in air, and extending  
the digit didactic,

Rest it a moment on each of the forks  
of the five-forked left hand,

Twice on the breadth of the thumb, and once  
on the tip of each finger;

Read with a nod of the head in a humouring  
recitativo;

And, as I live, you will see my hexameters  
hopping before you.

This is a galloping measure; a hop, and a trot,  
and a gallop!

## **STYLISTICS AND TRANSLATION**

**A**s we already know, stylistic devices that can be used in a text are manifold and various. That, certainly, does not mean that the problems a translator will have to solve while dealing with stylistic peculiarities of the text being translated from the source language (SL) into the target language (TL) are no less numerous. Surprisingly, despite the obvious diversity of stylistic means, in reality we can speak of only two stylistic aspects of translation. First, a translator is supposed to *preserve in the target text those stylistic features of the original that manifest the appurtenance of the source text to a certain functional style*. Yet, one reservation is to be made here: preserving properties characteristic of the given functional style in SL in the final text, i.e. the text of translation, must conform to the requirements to the same functional style in TL. One should bear in mind that one and the same functional style may have somewhat different features in SL and TL. That means that it would not be too wise just to transfer stylistic features from the source text into the target text. As a rule, some stylistic transformations are necessary to make the target text comply with the requirements of the genre and style in TL.

Second, there always exists a problem of *rendering a certain stylistic device* (mainly figures of speech and stylistically coloured lexical units) *from one language into another*. Not all of them have correspondences in other languages. And even when they *do* have them, those correspondences may be found to be inappropriate in the target text as they are not in conformity with the requirements of the given functional style in TL or they may be just incoherent for the reader of the final text. As the saying goes, «What's good for a Russian kills a German». Thus, in each particular case a translator is expected to come to a decision as to what means he would use to preserve in translation the stylistic colouring created

by a certain device in the original without violating the rules imposed by the functional style in TL and making the text incoherent and incomprehensible.

It is noteworthy, though, that texts belonging to different functional styles employ different sets of not quite identical stylistic devices, which simplifies the process of translation in some cases and makes it more difficult in other cases. Appearance of a text to a certain functional style is a factor of great importance in translation. Due to this factor the two stylistic aspects of translation get interrelated and interwoven to such an extent that in practice it is just impossible to separate them.

The following exercises will help a student of translation to understand how the two tasks mentioned above may be solved in practice.

## **EXERCISES**

*Exercise 1. Analyze the means of rendering the stylistic effect produced by figures of speech in the following examples. Was the task fulfilled successfully?*

### **Hyperbole:**

1. I went out and caught the boy and shook him until his freckles rattled. Я вышел из пещеры, поймал мальчишку и начал так его трясти, что веснушки застучали друг о друга.
2. «Enough», says Bill. «In ten minutes I shall cross the Central, Southern, and Middle Western States, and be legging it trippingly for the Canadian border». - Этого довольно, - говорит Билл. - В десять минут я пересеку Центральные, Южные и Среднезападные штаты и свободно успею добежать до канадской границы.

**Understatement:**

1. I think you are a little high in your demands, and I hereby make you a counter-proposition, which I am inclined to believe you will accept.  
Думаю, что вы запрашиваете лишнее, а потому делаю вам со своей стороны контрпредложение и полагаю, что вы его примите.

**Metonymy:**

1. The deadly .45 of the false friend cracked and filled the gorge with a roar that the walls hurled back with indignant echoes.  
Раздался выстрел вероломного друга, и негодующим эхом ответили ему каменные стены ущелья.

**Personification:**

1. A dead leaf fell in Soapy's lap. That was Jack Frost's card. Jack is kind to the regular denizens of Madison Square, and gives fair warning of his annual call.  
Желтый лист упал на колени Сопи. То была визитная карточка Деда Мороза; этот старик добр к постоянным обитателям Мэдисон-сквера и честно предупреждает их о своем близком приходе.

**Metaphor:**

1. Bill and me figured that Ebenezer would melt down for a ransom of two thousand-dollars to a cent.  
Мы с Биллом рассчитывали, что Эбенезер сразу выложит нам за сына две тысячи долларов, никак не меньше.
2. «I ain't attemptin'», says he, «to decry the celebrated moral aspect of parental affection, but we're dealing with humans, and it ain't human for anybody to give up two thousand dollars for that»  
- Я вовсе не пытаюсь унижить прославленную, с моральной точки зрения, родительскую любовь, но ведь мы имеем дело с людьми, а какой же человек нашел бы в себе силы заплатить две тысячи долларов за эту

forty-pound chunk of freckled веснушчатую дикую кошку!  
wildcat».

3. «Tell you the truth, Bill», says I, - Сказать тебе по правде, Билл, -  
«this little he ewe lamb has говорю я, - это сокровище что-  
somewhat got on my nerves too. то и мне действует на нервы! Мы  
We'll take him home, pay the отвезем его домой, заплатим  
ransom, and make our getaway».
4. Shark Dodson and Bob Tidball, Акула Додсон и Боб Тидбол не  
scorning to put such low-grade стали пропускать сквозь грохот  
ore as the passengers through the такую бедную золотом породу,  
mill, struck out for the rich как пассажиры, а направились  
pocket of the express-car. прямиком к богатым россыпям  
почтового вагона.

#### **Periphrasis:**

1. One more night of this kid will Еще одна ночь с этим  
send me to a bed in Bedlam. мальчишкой, и придется меня  
свезти в сумасшедший дом.

#### **Epithet:**

1. «I never lost my nerve yet till we Я никогда ничего не боялся,  
kidnapped that two-legged пока мы не украли эту двуногую  
skyrocket of a kid.» ракету.

#### **Simile:**

1. There was a town down there, as Есть там один городишко,  
flat as a flannel-cake, and called плоский, как блин, и, конечно,  
Summit, of course. называется Вершины.
2. That boy put up a fight like a Мальчишка этот дрался, как  
welter-weight cinnamon bear; бурый медведь среднего веса, но  
but, at last, we got him down in в конце концов мы его запихали  
на дно шарабана и поехали.

the bottom of the buggy and drove away.

3. Bill gets down on his all fours, and a look comes in his eye like a rabbit's when you catch it in a trap. Билл становится на четвереньки, и в глазах у него появляется такое выражение, как у кролика, попавшего в западню.
4. When the kid found out we were going to leave him at home he started up a howl like a calliope and fastened himself as tight as a leech to Bill's leg. His father peeled him away gradually, like a porous plaster. Как только мальчишка обнаружил, что мы собираемся его оставить дома, он поднял вой не хуже паровой сирены и вцепился в ногу Билла, словно пиявка. Отец отдирает его от ноги, как липкий пластырь.

**Anti-climax:**

1. They weren't yells, or howls, or shouts, or whoops, or yawps, such as you'd expect from a manly set of vocal organs - they were simply indecent, terrifying, humiliating screams, such as women emit when they see ghosts or caterpillars. Не крики, или вопли, или вой, или рев, какого можно было бы ожидать от голосовых связок мужчины, - нет, прямо-таки неприличный, ужасающий, унижительный визг, каким визжат женщины, увидев привидение или гусеницу.

**Exercise 2. Analyze the problems connected with rendering the stylistic devices from English into Russian. Give your versions of translation of the italicized words and expressions.**

1. On the opposite side of the street was a restaurant of no great pretensions. It *catered to large appetites and modest purses. Its crockery and atmosphere were thick; its soup and napery thin.* Into this place Soapy took his *accusive* shoes and *telltale* trousers without challenge. At a table he sat and consumed beefsteak, flapjacks, doughnuts and pie. And then to the waiter



he betrayed the fact that *the minutest coin and himself were strangers* (O.Henry. The Cop and the Anthem).

2. All the way to the hospital  
the lights were *green as peppermints*.  
*Trees of black iron* broke into leaf  
ahead of me, *as if*  
*I were the lucky prince*  
*in an enchanted wood*  
*summoning summer* with my whistle,  
*banishing winter* with a nod.  
Swung by the road from bend to bend,  
I was aware that blood was running  
down through *the delta of my wrist*  
and under *arches*  
*of bright bone*. *Centuries,*  
*continents it had crossed;*  
from an undisclosed beginning  
*spiralling* to an unmapped end.  
(Jon Stallworthy. From «The Almond Tree»)
3. «...Have you known her long?»  
«A certain time».  
«Do you know her well?»  
«*Pretty well*».  
«When you say «*Pretty well*», you mean - ?»  
«*Fairly well. Tolerably well*» (P.G. Wodehouse).

**Exercise 3. Read the texts and answer the following questions:**

1. What figures of speech are used in the text of the publicistic style?
2. What functions do they perform?

3. *What means would you use to render these stylistic devices from English into Russian? Translate the text.*
4. *Is the stylistic coloring of the translation the same as that of the original?*

#### 1) Japan's Banks: Survival of the Fattest?

Japan has wasted nearly a decade refusing to attack its mountain of bad bank loans. It has gone from wildly underestimating the size of the festering pile, to confessing that it is some 77 trillion yen (\$546 billion) high, to admitting - under intense recent pressure from the United States - that it is indeed a health hazard for the other countries in its neighborhood. Last week Prime Minister Ryutaro Hashimoto broke out the shovels, presenting a long-awaited plan for cleaning up the mess.

Now all he has to do is get his countrymen to put their backs into the job. The key element of the plan - expected to be adopted in a special legislative session at the end of the month - is the creation of so-called «bridge» banks, a tool for winding down insolvent institutions. Busted banks would be taken over by the new Financial Supervisory Agency, which would install new management and try to sell or merge them. Failing that, the banks would be run by the Heisei Financial Restoration Corp., usually for a maximum of two years, as bad loans are sold off. Public funds would be injected to enable bridge banks to keep lending to credit-worthy customers until they are shuttered.

It's a plan Japan could use to build itself a modern, healthy financial system - or to drag out the problem into the next century. The Tokyo stock market rose in anticipation of Hashimoto's announcement, then eased back on the recognition that the measures on the table won't necessarily force the biggest banks to

offload their problem loans. Will Japan really force change on its elite institutions? History isn't reassuring.

(«Newsweek», July 13, 1998)

## 2) FAO... Let There Be Bread

A new excitement has been added to the queer race that Man has run against himself down through the ages, testing whether he can produce food fast enough to feed his fast-growing family.

In the past the race has never been a contest. Never, in all the yesterdays since he clambered out of the primeval ooze, has Man the Provider caught up with Man the Procreator: there has been famine somewhere in the world in nearly every year of recorded history. Even today, after twenty centuries of Christian Enlightenment, half Man's family goes hungry and vast numbers of them are actually starving to death.

Nevertheless, the race has suddenly grown close enough to be charged with suspense. For the Provider has latterly been getting expert coaching from the sidelines and, despite the fact that the Procreator, running strong and easy, is adding to his family at the unprecedented rate of nearly fifty million a year, the gap is steadily closing.

The coach responsible for this remarkable turn of events is the Food and Agricultural Organization, more familiarly known as FAO, a specialized agency of the United Nations. And for its achievements in this crucial contest it richly deserves two cheers. Not least of all because, when it comes to the categorical imperatives of eating, every quack can be an expert and, in consequence, FAO operates in an area where lunacy often passes for logic.

***Exercise 4. Analyze the stylistic peculiarities of the advertising material. What stylistic features may constitute a problem while translating the text?***

A Renaissance Person seeks hotels where hospitality is king. (No matter what your title.)

All requests are graciously attended to at Renaissance Hotels and Resorts (even king-sized requests). In fact, catering to our guests is the essence of Renaissance Hospitality. It means you may ask our staff for truly anything. And at every Renaissance hotel, you'll enjoy superb dining, comfortable accommodation and a warm, inviting atmosphere. There are over 82 Renaissance Hotels and Resorts in 26 countries worldwide.

And hospitality reigns in each and every one of them.

It's time for Renaissance.

(«Newsweek», September 28, 1998)

***Exercise 5. Translate from English into Russian paying special attention to rendering stylistic peculiarities of the advertising materials and to preserving the function of the texts:***

### HOSPITALITY, HUB TO HUB

Take a fresh look at a network offering over 200 weekly flights, serving 48 destinations in four continents. Aboard some of the world's most advanced aircraft. Experience the hospitality that warms up your mood from relaxed to refreshed to reflective each time we start up the engines.

Royal Jordanian - Reflecting the Change.

(«Newsweek», September 28, 1998)

**JUST THE RIGHT SOLUTION FOR OUR NEW  
ENVIRONMENTALLY SOUND CAR PAINTS**

Water. The basis of life on our planet. A symbol of purity.

And compared with paints using organic solvents, an obviously superior, environmentally sound, base.

Because the environment is harmed by the emissions of organic solvents that otherwise arise during the painting process.

While searching for alternatives, we were initially successful in developing water-based paints for primers. Not an easy task. Just think about it: a paint that can be diluted by water, of all things, is resistant to rust.

The next step was to develop primer surfacers and base coats, which in the meantime have gone into full-scale production.

For some time now, even the popular metallic paints have been available as water-based and largely emission-free products.

This success was largely generated by our subsidiary, Herberts, which built one of the world's largest water-based paint factories in Wuppertal (Germany) last year.

There are thus a number of good reasons why our water-based paints are used on the assembly-lines of an increasing number of European car manufacturers. And in the near future, cars from Japan and USA will also shine with our environmentally sound paints.

We will be happy to send you additional information.

(«Newsweek», August 5, 1996)

***Exercise 6. Translate the sentences from Russian into English paying special attention to figures of speech:***

1. *Хождение по граблям* - традиционная забава российских политиков, но в случае с коммунистами временной

промежуток между двумя «проколами» подозрительно мал («Итоги», 22 декабря 1998 г.).

2. То, что журналисты *заплатят* иллюжинскую *наживку*, было очевидно, коммунистам оставалось *дождаться* первой *«поклевок»* и *подсечь* («Итоги», 22 декабря 1998 г.).
3. Напомним, что вопрос о таможенных льготах для СМИ до сих пор не решен, а в недрах Думы уже вызрело несколько *«удушающих»* законопроектов по этому поводу («Итоги», 22 декабря 1998 г.).
4. Яростно трясая головой, Джеральд Солонмон выпалил одну за другой короткие фразы в камеру телекомпании Эн-би-си - в двух шагах от порозовевшей от закатного солнца *белой махины Капитолия...* («Итоги», 22 декабря 1998 г.).
5. Ричард Батлер две недели назад побывал в Москве с коротким и *окутанным завесой тайны* визитом, после которого многие участники политического процесса и его наблюдатели окончательно уверились в том, что без учета позиции России решения в отношении Ирака впредь приниматься не будут. И вот - такая *пощечина*. Теперь-то, после ракетно-бомбового удара, совершенно очевидно, что все предыдущие «урегулирования» были не более чем *спектаклем, в котором российские дипломаты, думая, что играют ведущие роли, выступали в роли статистов* («Итоги», 22 декабря 1998 г.).

**Exercise 7. Determine the means of rendering the lexical units which belong to super-neutral vocabulary into Russian. Is the stylistic effect preserved?**

- |                                                                                                                                              |                                                                                                                         |
|----------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------|
| 1) It was, as Bill afterward expressed it, «during a moment of <i>temporary mental apparition</i> »; but we didn't find that out till later. | Должно быть, как говаривал потом Билл, «нашло временное помрачение ума», - только мы-то об этом догадались много позже. |
|----------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------|

- 2) There was a town down there, as flat as a flannel-cake, and called Summit, of course. It contained inhabitants of as *undeleterious* and self-satisfied a class of *peasantry* as ever clustered around a Maypole.      Есть там один городишко, плоский, как блин, и, конечно, называется Вершины. Живет в нем самая безобидная и всем довольная деревенщина, какой впору только плясать вокруг майского шеста.
- 3) *Philoprogenitiveness*, says we, is strong in *semi-rural communities*...      Чадолубис, говорили мы, сильно развито в полудеревенских общинах...
- 4) Over towards Summit I expected to see the sturdy *yeomanry* of the village armed with scythes and pitchforks beating the countryside for the dastardly kidnappers.      В направлении города я ожидал увидеть дюжих фермеров, с косами и вилами рыскающих в поисках похитителей.
- 5) There was a sylvan attitude of somnolent sleepiness pervading that section of the external outward surface of Alabama that lay exposed to my view.      Сонным спокойствием лесов веяло от той части Алабамы, которая простиралась перед моими глазами.
- 6) «I ain't attempting», says he, «to decry the celebrated moral aspect of parental affection, but we're dealing with humans, and it ain't human for anybody to give up two thousand dollars for that forty-pound chunk of freckled wilcat».      - Я вовсе не пытаюсь унижить прославленную, с моральной точки зрения, родительскую любовь, но ведь мы имеем дело с людьми, а какой же человек нашел бы в себе силы заплатить две тысячи долларов за эту веснушчатую дикую кошку!
- 7) We have your boy concealed in a place far from Summit.      Мы спрятали вашего мальчика в надежном месте, далеко от города.
- 8) ...the money to be left at midnight to-night at the same spot and in      Деньги должны быть оставлены сегодня в полночь на том же

the same box as your reply - as hereinafter described. If you agree to these terms, send your answer in writing by a solitary messenger to-night at half past eight o'clock... If you attempt any treachery or fail to comply with our demand as stated, you will never see your boy again.

месте и в той же коробочке, что и ваш ответ, - где именно, будет сказано ниже. Если вы согласны на эти условия, пришлите ответ в письменном виде с кем-нибудь одним к половине девятого.

9) «I'm a grown person with masculine proclivities and habits of self-defense, but there is a time when all systems of egotism and predominance fail... There was martyrs in old times», goes on Bill, «that suffered death rather than give up the particular graft they enjoyed. None of 'em ever was subjugated to such supernatural tortures as I have been...»

«Я взрослый человек, способен к самозащите, и привычки у меня мужественные, однако бывают случаи, когда все идет прахом - и самомнение и самообладание... Бывали мученики в старое время, которые скорее были готовы принять смерть, чем расстаться с любимой профессией. Но никто из них не подвергался таким сверхъестественным пыткам, как я».

***Exercise & Analyze the means of rendering sub-neutral words and expressions into Russian:***

1) The young woman faced him and, stretching out a hand, caught Soapy's coat sleeve. «Sure, Mike», she said, joyfully, «if you'll blow me to a pail of suds. I'd have spoke to you sooner, but the cop was watching» (O'Henry).

Молодая женщина повернулась к Сопи и, протянув руку, схватила его за рукав.

- С удовольствием, Майк! - сказала она весело. - Пивком угостишь? Я бы и раньше с тобой заговорила, да фараон подсматривает.

2) The policeman twirled his club, turned his back to Soapy and remarked to a citizen. «'Tis one

Полисмен покрутил свою дубинку, повернулся к скандалисту спиной и заметил прохожему:



- of them Yale lads *celebratin'* the goose egg they give to the Hartfold College. Noisy; but no harm» (O'Henry). - Это йельский студент. Они сегодня празднуют свою победу над футбольной командой Хартфордского колледжа. Шумят, конечно, но это не опасно.
- 3) «Didn't he ever hear what happened to that kid - what was the name of that *rotten rat bastard pimp of a snot nose* back in Colorado?» (Heller). Он что, не слышал, что ли, про того солдата, который наткнулся на нефть? Еще в штатах. Этот, как его - крысенок-то недоделанный, сопляк из Колорадо...
- 4) «Parlez en anglais, for Christ's sake», said the corporal (Heller). - Parlez en anglais, ради бога, - взмолился капрал.
- 5) But I can't understand how you ever married that *bitch* (Shaw). Непонятно другое: почему ты женился на этой стерве...
- 6) I still don't know why *the fuck* you didn't use your own name (Shaw). Не понимаю, какого дьявола вы не воспользовались собственным именем.
- 7) «Amazing», said Brody, stifling an acid belch. «*Absofuckinlutely* amazing. I must have had about a thousand meals with you, Harry, but I still can't get used to it» (Benchley). - Восхитительно, - сказал Броди, глотая кислую отрыжку. - Просто восхитительно. Я обедал с тобой, Гарри, наверное, тысячу раз и все же никак не могу привыкнуть к этому зрелищу.
- 8) The girl suddenly, in alarm, whispered hoarsely, «Are you a *cop?*» (Ludlum). - Вы что, легавый? - испуганно прошептала девушка.
- 9) «The way I hear it», the agent said, «this one's a *dilly*» (Hailey). - Видите ли, - сказал инспектор, - на этот раз пассажир, как я слышал, с приветом.

- 10) «What would you say if I told you I wasn't interested?» asked Matlock...  
«I'd be surprised. You don't look like a *fairyt*».  
«I'm not» (Ludlum).  
- А если бы я сказал, что вы меня не интересуете? - спросил Мэтлок.  
- Я бы удивилась. На гомика вы не похожи.  
- Я не гомик.
- 11) At the Rome end of the journey, there would be a three-day *layover* for the crew, while another crew - already in Italy for its own *layover* - would fly the airplane back to Lincoln International. The word «*layover*» had long ago been adopted officially by airlines and was used deadpan (Hailey).  
В Риме экипаж получит трехдневный отдых - «на пересып», в то время как другой экипаж, который сейчас отдыхает в Италии, поведет самолет обратно в аэропорт Линкольна. Слово «пересып» давно вошло в официальный жаргон, которым пользовались служащие авиакомпаний.
- 12) «...What is it now? *Yellows*? *Reds*? *Acid*? *Speed*? What the hell is it now? *Grass* isn't that expensive!» (Ludlum).  
...Для чего на этот раз? Чтоб купить желтеньких? Красненьких? ЛСД? Метедрина? Для чего сейчас? Травка ведь так дорого не стоит!
- 13) I wish I was living over at New-Path, where I wouldn't have to go through this meaningful *shit* I don't *dig* day after day; if not with you then with some *burned-out freak* like you, equally *spaced* (Dick).  
Лучше бы я жил в «Новом пути», где мне не пришлось бы выслушивать бессмысленные, бредовые речи. А это мне приходится делать каждый день - если не твои, то речи какого-нибудь другого вконец ошизевшего торчка, вроде тебя!

*Exercise 9. Analyze the translation of the extract from «The Catcher in the Rye» by J.D.Salinger paying special attention to the means employed by the translator in order to render the stylistic coloring produced by sub-neutral words and expressions:*

Where I lived in Pencey, I lived in the Ossenburger Memorial Wing of the new dorms. It was only for juniors and seniors. I was a junior. My roommate was a senior. It was named after this guy Ossenburger that went to Pencey. He made a pot of dough in the undertaking business after he got out of Pencey. What he did, he started these undertaking parlors all over the country that you could get members of your family buried for about five bucks apiece. You should see old Ossenburger. He probably just shoves them in a sack and dumps them in the river. Anyway, he gave Pencey a pile of dough, and they named our wing after him. The first football game of the year, he came up to school in this big goddam Cadillac, and we all had to stand up in the grandstand and give him a locomotive - that's a cheer. Then, the next morning in chapel, he made a speech that lasted about ten hours. He started off with about fifty corny jokes, just to show us what a regular guy he was. Very big deal. Then he started telling us how he was never ashamed, when he was in

Пока я учился в Пэнси, я жил в новом общежитии, в корпусе имени Оссенбергера. Там жили только старшие и младшие. Я был из младших, мой сосед - из старших. Корпус был назван в честь Оссенбергера, был тут один такой, учился раньше в Пэнси. А когда окончил, заработал кучу денег на похоронных бюро. Он их понастроил по всему штату - знаете, такие похоронные бюро, через которые можно хоронить своих родственников по дешевке - пять долларов с носа. Вы бы посмотрели на этого самого Оссенбергера. Ручаясь, что он просто запикивает покойников в мешок и бросает в речку. Так вот этот тип пожертвовал на Пэнси кучу денег, и наш корпус называли в его честь. На первый матч в году он приехал в своем роскошном «кадиллаке», а мы должны были вскочить на трибуны и трубить вовсю, то есть кричать ему «Ура!». А на следующее утро в капелле он оттрохал речь часов на десять. Сначала рассказал пятьдесят анекдотов вот с такой бородищей, хотел показать, какой он молодчага. Сила. А потом стал рассказывать, как он

some kind of trouble or something, to get right down on his knees and pray to God. He told us we should always pray to God - talk to Him and all - wherever we were. He told us we ought to think of Jesus as our buddy and all. He said he talked to Jesus all the time. Even when he was driving his car. That killed me. I can just see the big phony bastard shifting into first gear and asking Jesus to send him a few more stiff.

в случае каких-либо затруднений или еще чего никогда не стесняется - станет на колени и помолится богу. И нам тоже советовал всегда молиться богу - беседовать с ним в любое время. «Вы, - говорит, - обращайтесь ко Христу просто как к приятелю. Я сам все время разговариваю с Христом по душам. Даже когда веду машину». Я чуть не сдох. Воображаю, как этот сукин сын переводит машину на первую скорость, а сам просит Христа послать ему побольше покойничков.

***Exercise 10. Translate the following passages paying attention to the difference in stylistic colouring of various remarks:***

1) «There's an expression on the tip of my tongue which seems to me to sum the whole thing up. Oh, rather, when I say an expression, I mean a saying. A wheeze. A gag. What, I believe, is called a saw. Something about Joy doing something.»

«Joy cometh in the morning, sir?»

«That's the baby. Not one of your things, is it?»

«No, sir.»

«Well, it's dashed good», I said (P.G. Wodehouse).

2) «Odd's boddikins, Jeeves», I said, «I am in rare fettle this a.m. Talk about exulting in my youth! I feel up and doing, with a heart for any fate, as Tennyson says.»

«Longfellow, sir.»

«Oh, if you prefer it, Longfellow. I am in no mood to split hairs. Well, what's the news?»

«Miss Hopwood called while you were still asleep, sir».

«No, really? I wish I'd seen her».

«The young lady was desirous of entering your room and rousing you with a wet sponge, but I dissuaded her. I considered it best that your repose should not be disturbed» (P.G. Wodehouse).

3) «Was Nobby alone?»

«No, sir. There was a gentleman with her, who spoke as if he were acquainted with you. Miss Hopwood addressed him as Stilton».

«Big chap?»

«Noticeably well developed, sir».

«With a head like a pumpkin?»

«Yes, sir. There was a certain resemblance to the vegetable»  
(P.G. Wodehouse).

4) «Who was it?» I asked, as he filtered in again.

«Lord Worplesdon, sir».

The significance of the thing failed to penetrate and, as I say, I oh-ahed with merely a faint spot of surprise.

«The call was for me, sir. His lordship wishes me to go to his office immediately».

«He wants to see you?»

«Such was the impression I gathered, sir».

«Did he say why?»

«No, sir. Merely that the matter was of considerable urgency»  
(P.G. Wodehouse).

5) «You did say, Jeeves», I said, touching on this as he entered with the steaming Bohea, «that Aunt Agatha would not be at Steeple Bumpleigh to greet me on my arrival?»

«Yes, sir. Her ladyship expects to be absent for some little time».

«If she's going to remain with young Thos till they've demumped him, it may well be that she will be away during the whole of my 'sojourn».

«Quite conceivably, sir» (P.G.Wodehouse).

6) For some moments we discussed the relative merits of ham and kippers as buckers-up of the morale, there being much, of course, to be said on both sides, and then I touched on something which I had been meaning to touch on earlier. I can't think how it came to slip my mind.

«Oh, Jeeves», I said, «I knew there was something I wanted to ask you. What in the name of everything bloodsome are you doing here?»

«I fancied that you might possibly be curious on that point, sir, and I was about to volunteer an explanation. I have come here in attendance on Mr. Fink-Nottle...» (P.G.Wodehouse).

7) ...But Bill, as we say, was agitated. He was brooding over an earlier remark that had fallen from this great man's lips.

«What do you mean, the gentleman may at any moment be calling?» he asked. The thought of receiving a visit from that red-faced man with the loud voice who had bellowed abuse at him all the way from Epsom Downs to Southmoltonshire was not an unmixedly agreeable one.

«It is possible that he observed and memorized the number of our car, m'lord. He was in a position to study our licence plate for some considerable time, your lordship will recollect».

Bill sank limply into a chair and brushed a bead of perspiration from his forehead. This contingency, as Jeeves would have called it, had not occurred to him. Placed before him now, it made him feel filleted.

«Oh, golly, I never thought of that. Then he would get the owner's name and come racing along here, wouldn't he?»

«So one would be disposed to imagine, m'lord».

«Hell's the bells, Jeeves!»

«Yes, m'lord».

Bill applied the handkerchief to his forehead again.

«What do I do if he does?»

«I would advise your lordship to assume a nonchalant air and disclaim all knowledge of the matter».

«With a light laugh, you mean?»

«Precisely, m'lord».

Bill tried a light laugh. «How did it sound, Jeeves?»

«Barely adequate, m'lord».

«More like a death rattle?»

«Yes, m'lord».

«I shall need a few rehearsals».

«Several, m'lord. It will be essential to carry conviction».

Bill kicked petulantly at a footstool.

«How do you expect me to carry conviction, feeling the way I do?»

«I can really appreciate that your lordship is disturbed».

«I'm all of a twitter. Have you ever seen a jelly hit by cyclone?»

«No, m'lord, I have never been present on such an occasion».

«It quivers. So do I».

«After such an ordeal your lordship would be unstrung».

«Ordeal is the right word, Jeeves. Apart from the beautiful peril one is in, it was so dashed ignominious having to leg it like that».

«I should hardly express our recent activities as legging it, m'lord. «Strategic retreat» is more the *mot juste*. This is a recognized military manoeuvre, practised by all the greatest tacticians when the occasion seemed to call for such a move. I have no doubt that General Eisenhower has had recourse to it from time to time».

«But I don't suppose he had a fermenting punter after him, shouting «Welsher!» at the top of his voice».

«Possibly not, m'lord».

Bill brooded. «It was that word «Welsher» that hurt, Jeeves».

«I can readily imagine it, m'lord. Objected to as irrelevant, incompetent and immaterial, as I believe the lexical expression is. As your lordship several times asseverated during our precarious homeward journey, you have every intention of paying the gentleman».

«Of course I have. No argument about that. Naturally I intend to brass up to the last penny. It's a case of... what, Jeeves?»

«*Noblesse oblige*, m'lord».

«Exactly. The honour of the Rowcester is at stake...»  
(P.G.Wodehouse).

***Exercise 11. Translate the sentences paying attention to rendering syntactical expressive devices:***

1. «...We're talking of Reverend Johnson», she explained to Eve, who had remained on the beach with the children. «The Anglican padre. He retired last year and went back to England. Sussex, I think» (Maugham).
2. He's old and fat and horrible. It gives me the creeps to look at him (Maugham).
3. «Really I hate women», she said. «They're so unreliable, they are so malicious» (Maugham).
4. «But your passion is a lie», he went on violently. «It isn't passion at all, it is your will. It's your bullying will. You want to clutch things and have them in your power. You want to have things in your power. And why? Because you haven't got any real body, any dark sensual body of life. You have no sensuality. You have only your will and your conceit of consciousness, and your lust for power, to know» (Lawrence).
5. «Yes», she said, irritated. «But that way of arguing by imaginary instances is not supposed to be genuine, is it? A man



- does not come and take my hat from off my head, does he?» (Lawrence).
6. A dark flash went over his face, a silent fury... «They are not roused to consciousness», he said. «Consciousness comes to them, willy-milly» (Lawrence).
  7. You snob. You damned snob. You thought me a cad because I hadn't been to Eton (Maugham).
  8. I have never seen women like this sort of women. I have known many of the great courtesans of the world, and for them I have much respect often, but women like these women I have never seen before (Fitzgerald).
  9. «It was the most crying scandal of the Pacific», exclaimed Davidson vehemently. «The missionaries had been agitating against it for years, and at last the local press took it up. The police refused to stir. You know their argument. They say that vice is inevitable and consequently the best thing is to localise and control it. The truth is, they were paid. Paid. They were paid by the saloon-keepers, paid by the bullies, paid by the women themselves. At last they were forced to move» (Maugham).
  10. A damned good-looking fellow you were in those days even though you had overalls on and your face was none too clean. Of course you've broadened out, your hair's grey and you've got a mustache, but it is the same chap. Unmistakably (Maugham).
  11. «A fat lot you must have loved me!» she explained (Maugham).
  12. «I'm serious, y'know», he declared now, with the same dreary solemnity. «I'm not joking. You get me that job out there as soon as you can. I'm serious» (Preastley).
  13. «Any more of that impudence from you...» Mr. Smeeth shouted at her, glaring (Preastley).
  14. «And a mess of it he was making!» she cried. «A mess outside the kitchen and a mess on the stove too probably!» (Faulkner).

15. «How blue the sky is!» said Elizabeth, throwing back her head and breathing the soft air.  
«Yes, and look how the elms make long Gothic arches!»  
«Yes, and do look at the young leaves, so shrill, so virginal and green!»  
«Yes, and yet you can still see the beautiful tree skeleton - youth and age!»  
«Yes, and the chestnut blossom will be out soon!»  
«Yes, and the young grass is - Oh, Elizabeth, look, look! The deer! There's two young ones».  
«Where? Where are they? I can't see them. I want to see them!» (Aldington).
16. How lovely to smell dirty old London mud again! It means I'm free, free, free again! (Aldington).
17. Mr. Bobbe snarled rather than tittered. «He's an insignificant, toadying little cheese-worm. That's what he is, a toadying little cheese-worm. And you won't be much better, my lad, if you let yourself drift with these people. You'll go to pieces, you'll just go com-plete-ly to pieces. But humanity's rotten. It's all rotten. It stinks (Aldington).
18. In low moaning tones, founded on the best tradition of sensational fiction, Mrs. Winterbourne feebly ejaculated: «Dead, dead, dead!» (Aldington).
19. If this boy is really guilty, he'll have to take the consequences. Not a dollar - not a penny - of my money will I devote to any one who could be guilty of such a crime, even if he is my nephew! (Dreiser).
20. «I'm going back to Mike». I could feel her crying as I held her close. «He's so damned nice and he's so awful. He's my sort of thing» (Hemingway).

**Exercise 12. Read the story and a) answer the following questions:**

- When was the story written?
- What makes you think so?
- How did the author achieve the humorous effect?

**DEAR GRETA GARBO**

**William Saroyan**

Dear Miss Garbo:

I hope you noticed me in the newsreel of the recent Detroit Riot in which my head was broken. I never worked for Ford but a friend of mine told me about the strike and as I had nothing to do that day I went over with him to the scene of the riot and we were standing around in small groups chewing the rag about this and that and there was a lot of radical talk, but I didn't pay any attention to it.

I didn't think anything was going to happen but when I saw the newsreel automobiles drive up, I figured, well, here's a chance for me to get into the movies like I always wanted to, so I stuck around waiting for my chance. I always knew I had a sort of face that would film well and look good on the screen and I was greatly pleased with my performance, although the little accident kept me in the hospital a week.

Just as soon as I got out, though, I went around to a little theatre in my neighborhood where I found out they were showing the newsreel in which I played a part, and I went into the theatre to see myself on the screen. It sure looked great, and if you noticed the newsreel carefully you couldn't have missed me because I am the young man in the blue-serge suit whose hat fell off when the running began. Remember? I turned around on purpose three or four times to have my face filmed and I guess you saw me smile. I

wanted to see how my smile looked in the moving pictures and even if I do say so I think it looked pretty good.

My name is Felix Otria and I come from Italian people. I am a high-school graduate and speak the language like a native as well as Italian. I look a little like Rudolph Valentino and Ronald Colman, and I sure would like to hear that Cecil B. DeMille or one of those other big shots noticed me and saw what good material I am for the movies.

The part of the riot that I missed because they knocked me out I saw in the newsreel and I mean to say it must have got to be a regular affair, what with the water hoses and the tear-gas bombs, and the rest of it. But I saw the newsreel eleven times in three days, and I can safely say no other man, civilian or police, stood out from the crowd the way I did, and I wonder if you will take this matter up with the company you work for and see if they won't send for me and give me a trial. I know I'll make good and I'll thank you to my dying day, Miss Garbo. I have a strong voice, and I can play the part of a lover very nicely, so I hope you will do me a little favor. Who knows, maybe bc some day in the near future I will be playing the hero in a picture with you.

Yours very truly,  
Felix Otria.

*b) Characterize the author of the letter.*

*c) Choose from the variants given below one which you believe most appropriate and finish the translation:*

1)

Дорогая мисс Гарбо,

Я надеюсь, Вы заметили меня в кинохронике о недавней стачке в Детройте, где мне разбили голову. Я никогда не работал на Форда, но один мой друг рассказал мне о забастовке, и так как мне нечего было делать в тот день, то я пошел с ним на место стачки, и мы стояли там

небольшими группами, болтая о том о сем, и очень много было радикальных разговоров, но я не обратил на это внимания...

2)

Любезная мисс Гарбо,

Надеюсь, Вы заметили меня в кинохронике о недавней стачке о Детройте, где мне разбили голову. Сам я на Форда никогда не работал, но один мой приятель рассказал мне о забастовке. Дел у меня особых не было, вот я и отправился с ним на место события. Ну вот, стоим мы там, болтаем о том о сем, многие говорят о политике, но я как-то не обратил на это внимания...

3)

Уважаемая госпожа Гарбо,

Я надеюсь, Вы обратили на меня внимание, посмотрев кинохронику о прошедшей недавно в Детройте стачке, в ходе которой мне разбили голову. На заводах Форда я никогда не работал, но один мой друг рассказал мне о забастовке, и так как я бы свободен в тот день, то я пошел с ним на место события. Мы стояли небольшими группами и обсуждали разные проблемы, много говорилось о политике, но ничто не предвещало ничего плохого...

***Exercise 13. Read the story and a) answer the following questions:***

- What emotions does it evoke?
- What linguistic means render the emotional colouring of the story?
- What is the author's attitude to the character?

***b) Translate the story.***

## A VERY SHORT STORY

Ernest Hemingway

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

Luz stayed on night duty for three months. They were glad to let her. When they were operated on him she prepared him for the operating table; and they had a joke about friend or enemy. He went under the anesthetic holding tight on to himself so he would not blab about anything during the silly, talky time. After he got on crutches he used to take the temperatures so Luz would not have to get up from the bed. There were only a few patients, and they all knew about it. They all like Luz. As he walked back along the halls he thought of Luz in his bed.

Before he went back to the front they went into the Duomo and prayed. It was dim and quiet, and there were other people praying. They wanted to get married, but there was not enough time for the banns, and neither of them had birth certificates. They felt as though they were married, but they wanted every one to know about it, and to make it so they could not lose it.

Luz wrote him many letters that he never got until after the armistice. Fifteen came in a bunch to the front and he sorted them by the dates and read them all straight through. They were all about the hospital, and how much she loved him and how it was impossible to get along without him and how terrible it was missing him at night.

After the armistice they agreed he should go home to get a job so they might be married. Luz would not come home until he had a good job and could come to New York to meet her. It was

understood he would not drink, and he did not want to see his friends or any one in the States. Only to get a job and be married. On the train from Padua to Milan they quarreled about her not being willing to come home at once. When they had to say good-bye, in the station in Milan, they kissed good-bye, but were not finished with the quarrel. He felt sick about saying good-bye like that.

He went to America on a boat from Genoa. Luz went back to Pordonone to open a hospital. It was lonely and rainy there, and there was a battalion of arditi quartered in the town. Living in the muddy, rainy town in the winter, the major of the battalion made love to Luz, and she had known Italians before, and finally wrote to the States that theirs had been only a boy and girl affair. She was sorry, and she knew he would probably not be able to understand, but might some day forgive her, and be grateful to her, and she expected, absolutely unexpectedly, to be married in the spring. She loved him as always, but she realized now it was only a boy and girl love. She hoped he would have a great career, and believed in him absolutely. She knew it was for the best.

The major did not marry her in the spring, or any other time. Luz never got an answer to the letter to Chicago about it. A short time after he contracted gonorrhea from a sales girl in a loop department store while riding in a taxicab through Lincoln Park.

*Exercise 14. Translate from Russian into English paying attention to the means of preserving the stylistic coloring of the text:*

### ЧУБАЙС-БЕССМЕРТНЫЙ

Дмитрий Князь

Фольклористы будущего, принявшись за изучение памятника древней письменности под названием

«Стенограммы заседаний Государственной думы», обнаружат, что чаще других персонажей в думских сказаниях фигурирует некий рыжий мироед по прозвищу Чубайс. И вроде бы самой большой мечтой и главной целью жизни большинства народных избранников было этого самого Чубайса полное изведение. Но почему-то подвиг этот никак богатырям не давался.

Вот и под Рождество третьего года от сотворения пятой Думы (1998-й по старому стилю) страшная беда будто бы нависла надо всем отечеством: решил-де коварный со своим шестиглавым чудищем - РАО «ЕЭС» - пол-России заморозить. Вызвали депутаты Чубайса на бой. Главный защитник Руси, прозванный за стать Красным Зю, кричал: «Он утробил всю собственность в стране, теперь принялся за энергетику, в отставку его», - в народе думали, что теперь-то Рыжему от расправы не уйти. А товарищи Красного по палате вместо того говорят: «Присоветовать нанизать Чубайса на кол мы можем, вот только теплее от этого вряд ли станет. А ежели с ним похорошему, глядишь, и поддаст парку рыжий черт». В общем, опять злодей целехонек ушел.

Какой-нибудь хитроумный доцент непременно диссертацию напишет в том духе, что и не думали богатыри Чубайса изводить. Ведь если бы не было этого «главного прихвизатора», прихвостня ужасного МВФа, как объяснить сиротам, старикам и вдовам все то, что творится в этой богом забытой стране. А так сказал: «Чубайс виноват!», - и всем все ясно, и с себя вроде как вину снял. Такой специальный оберег для депутатов, наподобие «чура».

Магия, конечно, самая что ни на есть черная. Ну да Чубайс с ними, ученые разберутся.

(«Итоги», 15 декабря 1998 г.)



*Exercise 15. a) Read the text below and specify the stylistic devices (semasiological, lexical, syntactic) used in it; b) what functions do they perform? c) Translate the text trying to preserve the stylistic coloring and principal features of the individual author's style:*

## СТРАНА НЕПУГАННЫХ КАНДИДАТОВ

Валерия Новодворская

На нашем стадионе очень много праздных зрителей и очень много спортсменов. И не то чтобы последние были в хорошей спортивной форме. Тренироваться им было негде и не с кем. Такая страна. Такие выборы. Такие стадионы. Бегать негде, и никто бегать не умеет.

И не то чтобы спортсмены соблюдали какие-то правила и вели себя спортивно. Куда там! Кусаются, лягаются, пихаются. Могут и покалечить. Но правил нет и не было здесь никогда. А то, что у американцев списано и чей день рождения отмечается 12 декабря, висит себе на стенке. В рамочке, для гостей.

И не то чтобы зрители могли себе позволить праздно глазеть на забег. Легко- и тяжелоатлеты бегут за ними, за зрителями. И когда добегут - мало не покажется. Но на нашей спортплощадке так было всегда. За зрителями гонялись цари, генсеки, председатели Президиумов. Зрители привыкли сидеть и ждать своей участи. Сидеть сначала на стадионах, потом опять-таки на скамьях, но уже на других, в закрытых помещениях.

А потом - в других местах, отдаленных, хотя и не столь.

Было бы странно, если бы при таком стаже наши болельщики обеспокоились тем, что перед ними забегали какие-то кандидаты в президенты. Они же не говорят, что они кандидаты в палачи. По крайней мере, не все. И не каждый день.

Чего остро не хватает на нашем стадионе, так это судей. Некому свисток употребить, дисквалифицировать, на допинг проверить. Фальстартников за шиворот на место вернуть. Был один судья в Кремле, все забеги останавливал. Зрители со стадиона расходились с бранью, но живые. А теперь оплошал. Все кричат: «Судью на мыло!». А Центризбирком в таких случаях решает по принципу: «Не судите, да не судимы будете». Ему что, больше всех надо?

Итак, на одно рабочее место президента РФ претендуют уже полдюжины кандидатов. Скажете, много? Да нет, подтянутся еще. Смутное время. Положено являться Самозванцам. Из левого и правого центра. Лжедмитриям. Тушинским вора.

Они никогда не ждут, чтобы освободилась шапка Мономаха.

У того Бориса был царевич Димитрий. У последнего нашего монарха была Чечня. Что из того, что мы простили? Простили ли чеченцы? Дано ли нам было право отпускать грехи - свои и его? По крайней мере, случившееся в 1994 - 1996 гг. Повод для «мальчишеских кровавых в глазах». И, по-моему, единственная причина для этой прострации Ельцина. Этой безропотной обреченности, с которой он идет к гибели. Своей и страны...

...Сто дней прошли. Правительство Кириенко - это было его и наше Витерлоо. А с острова св. Елены, как известно, уже не возвращаются. Кандидаты, которые уже поняли, что некого и нечего бояться, устраивают свои тараканьи бега без оглядки и страха Божьего. Работает тотализатор в «Итогах» на НТВ...

...Конечно, я хотела бы для Бориса Ельцина другого финала. Чтобы все было, как в Англии времен Кромвеля, хотя ни Селенев, ни Юганов на Кромвеля не тянут. Но чтобы президент начал войну с парламентом как тогда, в XVII веке. Куда-нибудь двинул какие-нибудь полки. Был

бы разбит, предан и попал в плен. Его судили бы в Думе, нарочно бросив в дверях топор палача, как судили в парламенте Карла I. А он отказался бы признать их суд. И я, подобно старому солдату гвардии, могла бы крикнуть с места: «Слава павшему величию!» Все по Дюма. И его казнили бы на Лобном месте, а потомство отомстило бы за него.

Но ничего этого не будет. В российской истории не было таких эпизодов. Величия не будет, даже павшего...

...Досрочные президентские выборы пройдут по законам русской классики. От «Бесов» Пушкина до «Бесов» Достоевского.

(«Новое время», №42/98)