

С. М. Войтюк

**СТИЛІСТИКА
У СТИСЛОМУ ВИКЛАДІ**

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ЛЬВІВСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ
імені ІВАНА ФРАНКА

С. М. Войтюк

СТИЛІСТИКА У СТИСЛОМУ ВИКЛАДІ

Навчальний посібник англійською мовою

Видання друге, удосконалене

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S. M. Voitiuk

STYLISTICS IN A CONCISE FORMAT

GUIDELINED ASSIGNMENTS TO PRACTICE AND LEARN

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*When a man speaks to another
it is that he may be understood:
and the end of speech is,
that those sounds, as marks,
may make known his ideas
to the hearer.*

John Locke.
An Essay Concerning
Human Understanding, 1690.

FOREWORD

The present manual focuses on the essential thematic items extracted from the lectures on English Stylistics delivered since 1992 to the day-time students and those by correspondence at the Department of English Philology in the Ivan Franko National University of Lviv. The principal aim of the course has been to secure the development and consolidation of the learners' skills in performing text interpretation analysis and to equip them with the basic data necessary for a career in language teaching, conducting a philological research or both.

The author has decided it in favour of the concise format of the material presentation relying on the universally admitted fact that, to safeguard their understanding of what the teachers say in the classroom or write in the textbooks, the learners have always been inclined to read up for the exam from the *abbreviated / shorthand* notes of the overall amount of both required and acquired information. Thus, brevity of the submitted layout of the teaching stuff may serve both the learning and revision purposes in the process of the students' knowledge acquisition of the key points in the field of textual stylistics.

The manual falls into three segments. The first deals with the metalanguage of linguistic stylistics, as well as introduces thematic vocabulary, phraseology and set expressions pertaining to poetry,

drama, theatre, emotive prose, crime and science fiction, journalistic and political texts, advertisements, comics and caricatures. As the language is known to be a system of signs, we considered it our professional duty to provide the learners with the examples of the tropes, figures of speech and rhetorical devices selected from the authentic literature, hoping that the former might serve as a kind of formulaic matrices to remember and apply when performing the assignments concerned with the individual text decoding comprehension. Thus, quotes from the poetic writings encoded by William Blake, Elisabeth Barret Browning, George Gordon Lord Byron, Samuel Taylor Coleridge, Rosemary Garland, John Keats, Florence Nightingale, Christina Rossetti, William Shakespeare, Percy Bysshe Shelley, William Wordsworth, William Butler Yeats and those from prose by Henry Fielding, John Fowles, Jerome K. Jerome, John Ruskin, William Makepeace Thackeray illustrate the definitions generalised in the first paragraph of segment I. Clichéd expressions based on the thematic vocabulary enter the second paragraph of this segment, intending to foreground the terminological lexicon for building, developing and consolidating the learners' text interpretation skills.

Segment II is concerned with the acquisition of the reading, speaking and writing skills on the intermediate and advanced levels of language acquisition. The programme-based literary texts suggested for linguostylistic interpretation in the second segment of the manual include references to the writings of such famous representatives of the British literature of the XIX-XX centuries as Samuel Beckett, Edward Morgan Forster, James Joyce, Susan Hill, David Herbert Lawrence, Doris Lessing, Katherine Mansfield, Florence Nightingale, Edna O'Brien, George Orwell, Harold Pinter, Bernard Shaw, Tom Stoppard, Oscar Wilde and Virginia Woolf. At this point, we have focused the learners' attention on belles-lettres and publicistic functional styles of

writing, suggesting such varieties of literary genres as a play, a short story and an essay.

Guidelined assignments for optional analytical reading deal with the interpretation of the English literary fairy tales written by Michael Bond, Francis Browne, Charles Dickens, Eleonore Farjeon, Kathleen Foyle, Rudyard Kipling, Charles and Mary Lamb, Walter De La Mare, William Somerset Maugham, Alan A. Milne, Edith Nesbit, John Tolkein, Pamela Lyndon Travers, Oscar Wilde and concern the discussion of Iris Murdoch's novel "The Sandcastle", all this aiming to motivate and involve the learners of English on the intermediate and advanced levels of language competence, respectively.

Both segments I and II include sample variants of modules and comprehensive testing.

Appendices make up segment III and contain miscellaneous subject matter pertaining to the theoretical course in question. The students of the intermediate and advanced levels of language acquisition may self-assess their achievements in studies by performing multiple choice assignments with answer keys, and learn from the samples of text interpretation as based on the linguostylistic decoding of a passage from "The Forsyte Saga" by John Galsworthy, a paragraph from "Why the Novel Matters" by D.H. Lawrence and an extract from "To Room Nineteen" by Doris Lessing.

Excerpts from the authentic prose writings of such contemporary British authors as Brian Aldiss, Elizabeth Berridge, John Burnside, A.S. Byatt, Penelope Fitzgerald, Alasdair Gray, Philip Hensher, Glyn Hughes, Robert Irwin, A.L. Kennedy, Pauline Melville, Glenn Patterson, Tim Pears, Matt Thorne and Adam Thorpe have been selected for practicing the acquired skills in linguostylistic interpretation of a literary text.

The last paragraph of the Miscellaneous Appendices introduces the learner into the course on the cinematographic adaptation of the

literary classics and highlights the assignments for the interpretation of such Oscar winning films as “My Fair Lady” (screened on the basis of Bernard Shaw’s play “Pygmalion”), “Rebecca” (produced on the basis of Daphne du Maurier’s novel bearing the same title), “Wuthering Heights” (adapted from the masterpiece by Emily Brontë), to be performed against the background of the originally published versions of the texts.

The concluding part of the manual lists the referential sources and suggests literature for further reading.

The author is honoured to take this pleasant opportunity and express her genuine gratitude to highly esteemed authorities, former teachers, present colleagues and co-thinkers who extended their creatively inspiring and understanding support in the time-and-effort-consuming process of the idea-bearing, challenge-taking, writing-and-compiling, proofreading-and-publishing of this edition.

Thank you.

April 2013

I. THE METALANGUAGE OF LINGUISTIC STYLISTICS

1.1 Tropes, Figures of Speech, Rhetorical Devices

Guidelines: *The terms listed and defined in this paragraph are of Greek / Latin origin and date back as far as the times of Aristotle, Cicero and Quintilian. Since then scholars have not agreed, though, upon the unique approach to the classification of certain items in question. Within centuries some of them have acquired either a new wording or an additional meaning which resulted in the specificity of their contemporary understanding / treatment. What has remained, is **the essence of the stylistic functions performed by them in a text**, the former being the emphasis on the encoder’s idiolect to foreground the pragmatically intended epic / poetic / dramatic / rhetorical / other effects arising in various styles and genres of oral / written communication.*

Assignments: *Learn the definitions of the tropes, figures of speech and rhetorical devices and **focus your attention on the illustrative examples, so as to be able to perform linguistic and stylistic analysis of a literary text individually.***

ALLEGORY (/ˈælɪɡəri/) is a trope characteristic of a text and consisting in a symbolic foregrounding of an event / idea / object / feature / quality. It is considered a type of metaphor in which objects / persons / actions are equated with the meanings that lie outside the narrative itself. The implication foregrounded is usually of moral / social / religious / political significance. The characters often personify abstract notions / values, e.g. charity / greed / envy / sympathy / benevolence (Aesop’s *Fables*, George Orwell’s *Animal Farm*). An allegory may be a story / play / picture/sculpture/film, etc. with two

meanings, a literal versus a symbolic one (=Extended Metaphor, see **Metaphor**).

ALLITERATION (Latin *ad*=to, by + *littera*=letter) in language is the repetition of a particular sound in the prominent lifts/stressed syllables of a series of words/phrases. This phonetical stylistic device has developed through poetry in which it more narrowly refers to the repetition of an identical initial consonant at the beginning of the successive syllables that, according to the poem's meter are stressed. Alliterative verse is known as a characteristic feature of Anglo-Saxon poetry and has influenced the British poetic and prose style of writing. Alliteration is most commonly used in modern advertisements, titles, business names, comic strips and cartoon characters: *Big Boss*, *Bugs Bunny*, *Daffy Duck*, *Final Fantasy*, *Super Sonic Songs* etc. In a broader sense the term means repetition of both consonants and vowels in the succession of the initial stressed syllables (see **Assonance**, **Consonance**, **Euphony**, **Rhyme**, **Onomatopoeia**):

*When our two souls stand up erect and strong,
Face to face, silent, drawing nigh and nigher,...*
(Elisabeth Barret Browning. Sonnets From the Portuguese).

*Cheek to cheek and breast to breast
Locked together in one nest*
(Christina Rossetti. Goblin Market).

*She sells sea-shells at the sea-shore.
If the shells she sells are sea-shore shells,
Then she sells sea-shells at the sea-shore (a tongue-twister).*

Wee Willie Winkle runs through the town,...
(Mother Goose Rhymes).

Little Miss Muffet sat on a tuffet, ... (ibid).

ANADIPLOSIS (/ænədiˈplɒʊsɪs/, *AN-ə-di-PLOHsis*; Greek ἀναδίπλωσις, *anadíplōsis*=a doubling, folding up) is a figure of speech which consists in the repetition of the final word/word combination/sentence of a preceding clause/sentence/passage at the beginning of the following one (...**a**, **a**...; =**Catch Repetition**):

*Never pain to tell thy love,
Love that never told can be*
(William Blake. Never Pain to Tell Thy Love).

*Pleasure past and anguish past,
Is it death or is it life?
Life out of death*
(Christina Rossetti. Goblin Market).

*That's what Bilbo Baggins hates!
So, carefully! Carefully with the plates!*
(John Tolkein. The Hobbit).

ANALOGY (Greek ἀναλογία=correspondence) is a comparison of one thing with another thing (between **A** and **B**) that has similar features, or a feature that is similar. It lays the basis for a number of tropes (see **Metaphor**, **Metonymy**, **Simile**, **Synechdoche**).

ANAPHORA (Greek ἀναφορά=elevation) is a figure of speech consisting in the successive repetition of the sounds / morphemes / words / syntagms / sentences in the initial position (**a**..., **a**..., **a**...):

*Such fruits as these
No man can carry;
Half their bloom would fly,
Half their dew would dry,
Half their flavor would pass by*
(Christina Rossetti. Goblin Market).

*All lost, the present and the future time
 All lost, all lost, the lapse that went before:
 So lost till death shut-to the opened door,
 So lost from chime to everlasting chime,
 So cold and lost for ever evermore*
 (Christina Rossetti. Dead Before Death).

*In the spring a fuller crimson comes upon the robin's breast;
 In the spring the wanton lapwing gets himself another crest;
 In the spring a livelier iris changes on the burnished dove;
 In the spring a young man's fancy lightly turns to thoughts of love*
 (Alfred, Lord Tennyson. Locksley Hall).

*He wants to run somewhere with her. And he wants a few days to
 consider, to gather himself. And he wants things he cannot say*
 (A.L.Kennedy. Original Bliss).

ANASTROPHE (/uh-nas-truh-fee/; Greek ἀναστροφή, *anastrophē* = a turning back or about, *anastrophei* = to invert) is a figure of speech, the stylistic effect of which is achieved by the deliberate violation of the grammatically settled natural word order or the syntactical displacement of a phrase (= **Inversion**, see **Hyperbaton**):

*O happy living things! No tongue
 Their beauty might declare:...*
 (Samuel Taylor Coleridge. The Rime of the Ancient Mariner).

*The Sun came up upon the left,
 Out of the sea came he!* (ibid).

*Few months of life has he in store,
 As he to you will tell ...*
 (William Wordsworth. Symon Lee).

ANTANACLASIS (/æntə'nækləsis/ *ant-ə-NAK-lə sis* or /'æntænə'klæsis/ *ANT-an-ə-KLAS iss*; Greek: ἀντανάκλασις, *antanáklasis* = reflection; from ἀντί = *anti*= against + ἀνά=ana=up + κλάσις=*klásis*=breaking) is a figure of speech which is related to polyptoton and consists in the scheme of repetition of a single word assuming different meanings each time. It is considered to be a specific form of diaphora / homonymic pun and often found in slogans (see **Polyptoton**, **Zeugma**).

ANTICLIMAX (/ʌn'ti-'klaɪ'məks/, Greek) is a figure of rhetoric opposite to and destroying the effect achieved by gradation/climax. It consists in the arrangement of the parts of an utterance based on gradual decrease in significance or emotional tension. It is opposite to the effect achieved by climax and aimed at its destroying (= **Bathos**; see **Gradation/Climax**):

Now he was his valet, his dog, his man Friday (William Makepeace Thackeray. Vanity Fair).

*There was no artifice there, no hypocrisy, no hysteria, no mask;
 and above all, no sign of madness. The madness was in the empty sea,
 the empty horizon, the lack of reason for such sorrow,...* (John Fowles. The French Lieutenant's Woman).

ANTIPHRAISIS (/æn'tɪfrə'sɪs/, / an-**tif**-ră-sis /, /an-TIF-ruh-sus/; Greek: ἀντί = *anti* = opposite and φράσις = *phrásis*) is a figure of speech in which a single word is used in a sense directly opposite to its usual meaning, as in the naming of a giant as 'tiny' or of an enemy as 'friend'. It is the briefest form of irony.(see **Enantiosemy**, **Euphemism**).

ANTITHESIS (/ æn'tɪθɪsɪs /, /an-**tith**-ēsis/; Greek, *antitithenai*, *antithe*-=to oppose: *anti*- + *tithenai*=to place, to set) is a figure of speech based on the emphasis of parallel constructions with the contrasted/juxtaposed opposition of words / phrases / sentences / ideas/ phenomena / actions, usually producing the effect of balance (*my words fly up, my*

thoughts remain below). A Greek sophist and pre-Socratic philosopher, also known as the “Nihilist” and the “father” of rhetoric, Gorgias of Leontini in Sicily (¹gɔrdʒiəs/; Greek Γοργίας, Ancient Greek /gorgias/; 485–380 BC) is said to have applied this device in his speeches for the first time. Aristotle laid special emphasis on this figure in his essay “Rhetoric”. In Milton's *Paradise Lost* (1667), the characteristics of Adam and Eve are contrasted by antithesis (see **Parallelism**):

*My daughter! with thy name this song begun –
My daughter! With thy name thus much shall end!*
(George Gordon, Lord Byron. Childe Harold's Pilgrimage. Canto 3:115).

*The flower that smiles today
Tomorrow dies;
All that we wish to stay
Tempt and then flies*
(Percy Bysshe Shelley. The Flower That Smiles Today).

*When the lamp is shattered
The light in the dust lies dead –
When the cloud is scattered
The rainbow's glory is shed –
When the lute is broken
Sweet tones are remembered not –
When the lips have spoken
Loved accents are soon forgot*
(Percy Bysshe Shelley. When the Lamp is Shattered).

*One may lead a horse to water,
Twenty cannot make him drink*
(Christina Rossetti. Goblin Market).

Now, the Match Man had two professions. He not only sold matches like any ordinary match man, but he drew pavement pictures as well. He did these things turn-about according to the weather. If it was wet, he sold matches because the rain would have washed away his pictures if he had painted them. If it was fine, he was on his knees all day, making pictures in coloured chalks on the side walks (P.L.Travers. Mary Poppins).

ANTONOMASIA (/an-ton-ō-may-zīă/, /an-tuh-no-MAY-zuh/; Greek) is a figure of speech that replaces a proper name with an epithet (*the Bard, the Sweet Swan of Avon* =Shakespeare, *the Maid of Orleans* = Jean of Arc, *His Holiness*=a Pope); or applies a famous proper name to a person alleged to share some quality associated with it, suppressing the nominal meaning of a proper name by the logical one (*a Casanova, a Don Juan*). Antonomasia is common in epic poetry: Homer frequently refers to Achilles as *Pelides*, i.e. the son of Peleus (see **Periphrasis**):

First the King of Siam had two daughters and he called them Night and Day. Then he had two more, so he changed the names of the first ones and called the four of them after the seasons. Spring and Autumn, Winter and Summer (William Somerset Maugham. Princess September).

... The Princess ... called aloud on Benevola, Queen of the Fairies, and Benevola came (Edith Nesbit. The Princess and the Hedge-Pig).

Grumbles was the name given by the mice to all humans who hunted them with guns, traps, poisoned bait, and other things too nasty to be mentioned in polite society (Michael Bond. Here Comes Thursday).

ANTROPOMORPHISM (/än'thrə-pə-môr'fizəm/; Greek ἄνθρωπος, *ánthrōpos*=human+μορφή *morphē*=shape,form) consists in attribution of human form or other characteristics to anything other than a human

being. Examples include depicting deities with human form and ascribing human emotions to nature. Most cultures use this literary device in fables/fairy tales introducing zoomorphic characters with human behavioural indicators: Zeus, Apollo and other gods in Greek mythology; fables by Aesop, fairy tales by the Brothers Grimm and Charles Perrault; *Alice's Adventures in Wonderland* by Lewis Carroll, *The Adventures of Pinocchio* by Carlo Collodi, *The Jungle Book* by Rudyard Kipling, *Winnie-the-Pooh* by A. A. Milne, *Animal Farm* by George Orwell, *The Hobbit* and *The Lord of the Rings* by J. R. R. Tolkien, the Walt Disney characters *Mickey Mouse*, *Donald Duck*, *Goofy*, *Oswald the Lucky Rabbit*; the *Looney Tunes* characters, *Bugs Bunny*, *Daffy Duck*, *Porky Pig*; in the films *Cars* (2006) and *Cars 2* (2011), all the characters are of anthropomorphic origin (=Personification).

APOPHASIS (/ə-pŏfə-sīs/; Greek ἄποφασις, *apophemi*=to say no, mention by not mentioning) covers a wide variety of figures of speech, among which are **paraleipsis**, **proslepsis**, **occultatio**. Originally and more broadly, it is a method of logical reasoning/argumentation by denial/affirmation through negation — a way of describing what something is by explaining what it is not, or an inductive technique of speaking about something by speaking about what it is not. This sense has generally fallen into disuse and is frequently overlooked, although it is still current in certain contexts, such as mysticism and negative theology. In Christianity *apophatic theology* sees God as ineffable and attempts to describe Him in terms of what God is not. Apophatic statements refer to transcendence in this context, as opposed to cataphasis referring to immanence.

Paraleipsis (παράλειψις, paralipsis/paralepsis), known also as praeteritio/preterition (Latin), cataphasis (κατάφασις), antiphrasis (ἀντίφρασις), or parasiopesis (παρασιώπησις), is a rhetorical

device wherein the speaker/writer invokes a subject by denying that it should be invoked. As such, it can be seen as a rhetorical relative of irony. Paralipsis is usually employed to make a subversive *ad hominem* attack. The device is typically used to distance the interlocutor from unfair claims, while still bringing them up. Paralipsis was often used by Cicero in his orations.

Proslepsis (πρόσληψις), as described briefly by Aristotle and in detail by Theophrastus, is a type of proposition in which the middle term of a syllogism is implied. Such a syllogism is then described as a *proslaptic syllogism*, of which Theophrastus defined three kinds/figures.

Occultatio, although sometimes used as a synonym for paraleipsis, is a rhetorical device most often seen in plays, where a character describes a scene/ object by *not* describing it.

APOSIOPESIS (/ˈæpə_ʊ saɪəˈpiː sis/; Greek *aposiōpaein* =a full silence; *apo-* + *siōpáein* =to be silent) is a figure of speech which consists in a sudden breaking off in the midst of a sentence/narrative/thought for rhetorical effect or marks off the inability/unwillingness of the speaker/interlocutor to proceed:

CECILY. It can wait, Merriman ... for ... five minutes
(Oscar Wilde. *The Importance of Being Earnest*).

WINNIE. Fully guaranteed ... [WILLIE stops fanning] ... genuine pure ... [Pause. WILLIE resumes fanning. WINNIE looks closer, reads]
(Samuel Becket. *Happy Days*).

You have ... too much air. I mean, I mean, I didn't mean to ... mean anything. It would flop. That's all (A.L.Kennedy. *Original Bliss*).

APOSTROPHE is a rhetorical device which consists in addressing (usually exclamatory) an imaginary person/object/natural phenomenon / abstract quality/idea:

*Swiftly walk o'er the western wave,
Spirit of Night!
(Percy Bysshe Shelley. To Night).*

*Bright star, would I were stedfast as thou art – ...
(John Keats. La Belle Dame Sans Merci: A Ballad).*

*O golden-tongued Romance, with serene lute!
Fair plumed siren, queen of far-away!
(John Keats. On Sitting Down to Read King Lear Once Again).*

*O soft embalmer of the still midnight,
Shutting with carefull fingers and benign
Our gloom-pleas'd eyes, embower'd from the light,
Enshaded in forgetfulness divine:
O soothest Sleep! If so it please thee, close,
In midst of this thine hymn, my willing eyes, ...
(John Keats. Sonnet to Sleep).*

ASSONANCE is a figure of speech which foregrounds the repeated identity of vowel or diphthong sounds. In poetry it is known as a vowel rhyme and in prose as the identity of vowel sounds. It may be traced in Old English personal name giving as in the unbroken series of the 9th century kings of Wessex – *Æthelwulf*, *Æthelbald*, *Æthelberht*, and *Æthelred* – followed in the 10th century by their direct descendants *Æthelstan* and *Æthelred II*, who ruled as kings of England (=Vocal Alliteration; see Assonance, Consonance, Onomatopoeia):

*My dwelling is the shadow of the night,
Why doth thy magic torture me with light?
(George Gordon, Lord Byron. Manfred. Act I. Scene 1).*

*No voice, no lute, no pipe, no incense sweet
From chain-swung censer teeming;
No shrine, no grove, no oracle, no heat
Of pale-mouth'd prophet dreaming
(John Keats. Ode to Psyche).*

*The seed ye sow, another reaps;
The wealth ye find, another keeps;
The robes ye weave, another wears;
The arms you forge, another bears
(Percy Bysshe Shelley. A Song: Men of England).*

The rain in Spain falls mainly in the plane (a tongue-twister).

ASYNDETON (/æ'sɪndɪtən/, /uh-SIN-duh-tahn/; Greek *asundeton*= bearing no conjunctions, *a*= not + *sundetos*=bound together, *sundein*=to bind together) is a rhetorical device which consists in the enumeration of objects/events/phenomena foregrounded by the punctuation marks and the omission of conjunctions. It emphasizes the eloquence of the poetic diction by means of brevity in narration:

*The joy, the triumph, the delight, the madness,
The boundless, overflowing, bursting gladness,
The vaporous exultation, not to be confined!
(Percy Bysshe Shelley. Prometheus Unbound. Act 4).*

*Gentleness, Virtue, Wisdom and Endurance, –
These are the seals of that most firm assurance
Which bars the pit over Destruction's strength;... (ibid).*

*...Bloom-down-cheeked peaches,
Swart-headed mulberries,
Wild free-born cranberries,
Crab-apples, dewberries,
Pine-apples, blackberries,
Apricots, strawberries, -
All ripe together
In summer weather, – ...
(Christina Rossetti. Goblin Market).*

*Days, weeks, months, years
Afterwards, when both were wives
With children of their own; ... (ibid).*

BATHOS (/ˈbeɪθɒs/; Greek *bathus*=deep) is a figure of speech which consists in a sudden ludicrous descent from the exalted / elevated to the ordinary/trivial in writing/speech. It is a kind of “letdown” after a hyperbole in a phrase/sentence/paragraph and is sometimes considered to be a pathos (=Anticlimax):

*She dwells with Beauty – Beauty that must die
(John Keats. Ode on Melancholy).*

JACK. Gwendolen, I must get christened at once – I mean we must get married at once. There is no time to be lost (Oscar Wilde. The Importance of Being Earnest).

It is true, greatly and deeply true, that the architecture of the North is rude and wild; but it is not true that, for this reason, we are to condemn it, or despise (John Ruskin. The Savageness of Gothic Architecture: The Stones of Venice).

CATACHRESIS (/kætəˈkriːsɪs/; Greek *katachrēsis* = misusing, *katachrēsthai, chrēsthai* = to use, need) is a figure of speech which consists in strained / paradoxical use of words occurring either in error (*blatant* to mean *flagrant*; *luxuriant* for *luxurious*) or for a rhetorical effect (like in mixed metaphor *blind mouths*).

CIRCUMLOCUTION (/sɜːkəmləˈkjuːʃən/; Latin *circumlocutio*, *circum-* + *loqui*=to speak) is the figure of speech that consists in the use of unnecessarily wordy and indirect language (see **Periphrasis**).

CHIASMUS (/kəˈziːəm/; Greek *chiasmós* = criss-cross arrangement) is a rhetorical device based on the reversal of the order of words/syntactical pattern in the second of two parallel constructions (**a...b:b...a**; see **Parallelism**):

*Real are the dreams of Gods, and smoothly pass,
Their pleasures in a long immortal dream
(John Keats. Lamia).*

*I have not loved the world, nor the world me; ...
(George Gordon, Lord Byron. Childe Harold’s Pilgrimage. Canto 3: 113).*

*... Peace is in the grave –
The grave hides all things beautiful and good – ...
(Percy Bysshe Shelley. Prometheus Unbound. Act I).*

CLIMAX (/ˈklaɪmæks/) is a figure of speech based on such an arrangement of parts of an utterance which secures a gradual increase in semantic significance or emotional tension (=Gradation; see **Anticlimax, Bathos**):

The rest of Aunt Tranter's house was inexorably, massively, irrefutably in the style of a quarter-century before: that is a museum of objects ... (John Fowles. *The French Lieutenant's Woman*).

Matthew took pride in doing it (job) well; but he could hardly be expected to be proud of his newspaper: the newspaper he read, his newspaper, was not the one he worked for (Doris Lessing. *To Room Nineteen*).

CONSONANCE (Latin *consonantia*) is the identity of the repeated consonant sounds (like in the titles of the poems *The Blessed Damozel*, *My Sister's Sleep*, *Inclusiveness*, *Willowwood* by Dante Gabriel Rossetti) which is especially characteristic of a rhyme, the latter sometimes being called **pararhyme/semirhyme** (*star – stir; hall – hell*). In such type of rhyme, the coincidence of consonants, which precede the dissonating stressed vowels, takes place. Consonantial rhyme is referred to by some scholars as **consonant alliteration** versus **vocal alliteration** (see **Alliteration, Assonance**):

*Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing son;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eaves run; ...*
(John Keats. *To Autumn*).

*My solid Oceans flow and sing and shine,
A spirit from my heart bursts forth, ...*
(Percy Bysshe Shelley. *Prometheus Unbound. Act 4*).

DETACHMENT is a figure of speech based on singling out a secondary member of the sentence/paragraph with the help of punctuation/prosody:

He beamed on her from the drawing room door – magnificent, with ambrosial whiskers, like a god (William Makepeace Thackeray. *Vanity Fair*).

We waited breathless for a minute, and then – oh! divinest of music of the darkness! – we heard the answering bark of Montmorency (Jerome K. Jerome. *Three Men in a Boat*).

We had had a sail – a good all-round, exciting, interesting sail – and now we thought we would have a row, just for a change ... (ibid).

ELLIPSIS (/ˈɪlɪpsɪs/; Greek *elleipsis*, *elleipein*=to fall short) is a figure of speech the essence of which lies in the deliberate omission of a word/words the meaning of which may be easily understood due to the context:

JACK. ... If I marry a charming girl like Gwendolen, and she is the only girl I ever saw in my life that I would marry, I certainly won't want to know Bunbury.

ALGERNON. Then your wife will. You don't seem to realize, that in married life three is company and two is none
(Oscar Wilde. *The Importance of Being Earnest. Act I*).

ENANTIOSIS (/ɪh ˈnæn tee ˈoh sis/; Greek *enantiosis*) is a rhetorical device in which what is meant is the opposite of what is written /said, sometimes expressed by the means of a specifically marked off prosody (see **Irony**).

EPANADIPLOSIS (/ep an ˈa di ploʊ sis/; Greek *epi* + *anadiplosis* =to make double) is a rhetorical device in which the same word/phrase/sentence is used both at the beginning and at the end of a

sentence/passage (**a ...b, b ... c, c ... d=Chain Repetition/a String of Anadiploses**):

*My conscience hath a thousand several tongues,
And every tongue brings in a several tale,
And every tale condemns me for a villain*
(William Shakespeare. Richard III. Act 5).

*The frog was a prince, the prince was a brick,
The brick was an egg, the egg was a bird*
(Supper's Ready. A Song by Genesis Group).

*The more we know, the more we forget;
The more we forget, the less we know;
The less we know, the less we forget:
Why do we study? (a pun).*

Things could be worse.

Alone on Foal Island and waiting, Nathan Staples turned on his bed. All psychosomatic, he knew, all self-inflicted, but all inescapable just the same. He exhaled with care, sidestepping the start of a sigh. Audible despair depressed him, most especially his own.

But things could, most assuredly, be worse (A.L.Kennedy. Indelible Acts).

EPANALEPSIS (/ehp-uh-nuh-LEP-sis/; Greek *epanálepsis* = resumption, taking up again, *ep-*+*ana-* + *lépsis*=taking hold) is a rhetorical device consisting in the repetition of a word/phrase with intervening words setting off the repetition, sometimes occurring with a phrase used both at the beginning and the end of a clause/sentence/paragraph. The beginning and the end are the two positions of stronger emphasis in a sentence; by having the same unit in both places, the speaker/writer calls special attention to it (**a ... a;=Framing**):

Nothing can be created out of nothing
(Lucretius. The Nature of the Universe).

Once more upon the waters! Yet once more!
(George Gordon, Lord Byron. Childe Harold's Pilgrimage. Canto 3: 2).

Rejoice in the Lord always: and again I say, Rejoice!
(Philippians. IV: 4).

The king is dead – long live the king!
(exclamation at the deathbed of a monarch).

EPIPHORA (/ehp-ih-FOH-ruh/; Greek) is a figure of speech consisting in the repetition of the final word/unit at the end of consecutive sentences/clauses (**...a, ...a, ...a=Epistrophe**):

(Robert Browning. A Woman's Last Word).

*The wind has such a rainy sound
Moaning through the town,
The sea has such a windy sound, -
Will the ships go down?
The apples in the orchard
Tumble from the tree,
Oh, will the ships go down, go down
In the windy sea?*
(Christina Rossetti. The Sound of the Wind).

EPISTROPHE (/ehp-ISS-truh-fee/; Greek *epi*+ *strophē*=a turning) is a rhetorical device which consists in the repetition of a sound / syllable / word / words / syntagms / sentences at the end of two or more successive stanzas / clauses / sentences (...**a**, ...**a**, ...**a** =**Epiphora**; see **Anaphora**):

*Let's contend no more, Love,
Strive nor weep:
All be as before, Love,
– Only sleep!*

(Robert Browning. A Woman's Last Word).

*Tho' the goblins cuffed and caught her,
Coaxed and fought her,
Bullied and besought her,
Scratched her, pinched her black as ink,
Kicked and knocked her,
Mauled and mocked her,
Lizzie uttered not a word; ...*

(Christina Rossetti. Goblin Market).

EPITHET (/ěp'ə-thět'/; Greek *epitheton*: *epithetos*=added, attributed, *epitithenai*, *epithe*=to add to, *epi*- + *tithenai*=to place) is a trope grounded on the evaluative correlation between the emotive / subjective and logical / objective meanings of the attributed word / phrase / sentence. Scholars distinguish between the following semantic and structural types of epithets:

Associated Epithet (=Fixed Epithet): *bright idea, deep sorrow, sweet smile, Merry Christmas, Happy Easter*;

Unassociated Epithet (=Transferred/Affective/Emotive Proper / **Metaphoric Epithet**: *destructive charms, glorious sights, sleepless pillow, voiceless sands*;

Inverted Epithet (=Hypallage): *a slip of a thing, a shock of an event, a Don Juan of a man, a disaster of a woman*;

Phrase Epithet (=Compound/Multi-Step Epithet):

*Summer's the play-by-the-stream time,
Roll-in-the-meadow-and-dream time,
Lie-on-your-back-and-chew-grass time,
Watch-butterflies-as-they-pass time,
Try-and-pick-dasies-with-toes time,
Playing-where-nobody-knows time*
(Rosemary Garland. Summer).

EPIZEUXIS (/ep'ɪ zeux'is/; Greek *epi*=upon+?=to fasten to/upon/together) is a figure of rhetoric which consists in the immediate repetition of a single word for emphasis (**a, a, a...; ...a, a...=Successive Repetition**):

*Sweet, sweet, sweet, O Pan!
Piercing sweet by the river!
Blinding sweet, O great god Pan!*
(Elizabeth Barrett Browning. A Musical Instrument).

O the dreary, dreary moorland! O the barren, barren shore!
(Alfred, Lord Tennyson. Locksley Hall).

*... Her pleasant days
She tastes unseen; unseen her nimble feet
Leave traces in the grass and flowers sweet*
(John Keats. Lamia).

*Misery, O misery to me,
That Jove at length should vanquish thee*
(Percy Bysshe Shelley. Prometheus Unbound. Act I).

Ah woe! Alas! pain, pain ever, forever! (ibid).

Too rare, too rare, grow now my visits here
(Matthew Arnold. *Thyrsis*).

Mock on, Mock on, Voltaire, Rousseau,
Mock on, Mock on, 'tis all in vain
(William Blake. *Mock On, Mock On, Voltaire, Rousseau*).

EUPHEMIZM (/ˈYOO-fuh-miz-uh-m/; Greek *euphēmismós*=the use of words of good omen, equivalent to *eu-* + *phēm(ē)*=speaking fame + *-ismos*) is a trope which consists in describing an unpleasant/offensive object/phenomenon in a polite/round-about way:

Will make lisian shades too fair, too divine (John Keats. *Lamia*).

She had provided herself with a long and deadly instrument, with which, in time of peace, the chambermaid was wont to demolish the labours of the industrial spider! In vulgar phrase, she had taken up the broomstick, ...(Henry Fielding. *The History of Tom Jones, a Foundling*).

... The lady upstairs was in a very delicate state, and the doctor was afraid it might injure the child (Jerome K. Jerome. *Three Men in a Boat*).

GRAPHON is a stylistic device used to foreground the specificity of the discourse sound-instrumenting by graphical means, primarily italics and capitalisation. It serves to intendedly specify the emphasized

features of the characters' speaking styles in literary prose and apparently serves such speech genre as advertisement where recently it has become popular to mix the lexicon / alphabet of different languages in the spelling of the discourse marker (*Кава & Канапки; Závimaïme do nac!*; *ОбНова; X-фактор; БоSS*; etc). Separately stands the language of the Internet and sms correspondence where the figures and the first letters often stand for words (2U = to you; 4U = for you; @ = at;) and the belles-letters style of writing where the foreign borrowings, intonation, or some other specific speech characterization are italicised:

Not this *monsieur*, I said. (James Joyce. *Ulysses*).

Don't be absurd, Con.

Really, Jug.

Connie!

Oh, *Jug!* (Katherine Mansfield. *The Daughters of the Late Colonel*).

HENDIADYS (/hɛn'daɪ.ədɪs/; Greek *ἐν διὰ δύοῖν, hèn dià duoîn*=one through two) is a figure of speech in which the substitution of a conjunction for a subordination takes place for emphasis. The essence of this rhetoric device lies in the use of two words linked by a conjunction to express a single complex idea. The typical example of a hendiadys results in transforming a noun-plus-adjective word combination into two nouns joined by a conjunction. Hendiadys is most effective in English when the adjective and noun form of the word are identical like in *the cold wind went down the hall*=*the cold and the wind went down the hall* (=Figure of Twinnes; Two for One):

... Sound and fury ... (William Shakespeare. *Macbeth*. Act V. Scene 5).

Action and joy! – An Orphic song indeed, ...

(Samuel Taylor Coleridge. *To William Wordsworth*).

... *The truly great ...*
They, both in power and act,
Are permanent, and Time is not with them, ... (ibid).
He who ascends to mountain tops, shall find
The loftiest peaks most wrapped in clouds and snow; ...
 (George Gordon, Lord Byron. *Childe Harold's Pilgrimage*. Canto 3:45).

HOMEOTELEUTON (Greek *ὁμοιοτέλευτον*, *homoioteleuton* =like ending) is a figure of speech which consists in the repeated similarity of endings of the adjacent / parallel words. It is known to have been first defined by Aristotle in his "Rhetoric" as the two lines of verse which end with the words having the same ending. As a rhyme, homeoteleuton is not very effective because the endings are usually unstressed, and a rhyme arises from the stressed syllables. Contemporary understanding of homeoteleuton denotes more than Aristotle's original definition and is considered to be a device which ties the words together in a sort of rhyme or echo relationship, even in prose writings. (=Homoeoteleuton / Homoioteleuton=Near Rhyme = **Repetition of Word Endings**):

Never despairing, often fainting, rueing,
But looking back, ah never!
Faint yet pursuing, faint yet still pursuing
Ever
 (Christina Rossetti. *A Life's Parallels*)

The snow upon my lifeless mountains
Is loosened into living fountains
 (Percy Bysshe Shelley. *Prometheus Unbound*. Act 4).

O gentle Moon, the voice of thy delight
Falls on me like thy thy clear and tender light (ibid).

My dwelling is the shadow of the night,
Why doth thy magic torture me with light?
 (George Gordon, Lord Byron. *Manfred*. Act I).

Here at my feet what wonders pass,
What endless, active life is here!
What blowing daisies, fragrant grass!
An air-stirred forest, fresh and clear
 (Matthew Arnold. *Lines Written in Kensington Gardens*).

HYPALLAGE (/hɑː'pælədʒiː/; Greek *ὑπαλλαγή*, *hypallagē* =interchange, exchange) is a figure of speech the essence of which consists in the reversal of the syntactic relation of two words (as in *her beauty's face*), or a trope in which a modifier, usually an adjective, is attributed to the noun which it cannot modify logically (*the idle hill of summer*). The effect stresses the emotions of the individual author's perception by expanding them on to the decoders of the message (=Inverted Epithet):

Once meek, and in perilous path,
The just man kept his course along
The vale of death
 (William Blake. *The Marriage of Heaven and Hell*. Plate 2. *The Argument*).

There be none of Beauty's daughters
With a magic like thee
 (George Gordon, Lord Byron. *Stanzas for Music: There Be None of Beauty's Daughters*).

*The Spirit of Nature was upon me there;
The Soul of Beauty and enduring life
Vouchsafed her inspirations; ...*
(William Wordsworth. The Prelude. Book Eighth).

*Where the wave of moonlight glosses
The dim grey sands with light, ...*
(William Butler Yeats. The Stolen Child).

They (women) are left without the food of reality or of hope
(Florence Nightingale. Cassandra).

HYPERBATON (/haɪ'pɜrbətən/, /hi-PER-buh-than/; Greek ὑπέρβατον=transposition, *hyper*=over + *bainein*=to step + verbal adjective suffix *-tos*) is a stylistic device whose rhetorical effect is achieved by deliberate violation of the standard syntactic order, especially when the predicate of the sentence is misplaced; it may range from a single word moved from its usual place to a pair of words inverted or to even more extremes of syntactic displacement. This kind of rhetorical separation is possible to a much greater degree in highly inflected languages, where sentence meaning does not depend on the word order. In Latin and Ancient Greek, the effect of hyperbaton is usually to emphasize the first word. The term may be used in general for figures of disorder. Donatus, in his work “On Tropes”, thus includes under hyperbaton five species: hystero-logia, anastrophe (for which the term *hyperbaton* is sometimes used loosely as a synonym), parenthesis, tmesis, and synchysis. Apposition might also be included. Some scholars say that among the specific types of hyperbaton are **anastrophe**, **hypallage**, and **hysteron proteron** (see **Anastrophe**, **Inversion**):

*Laughed every goblin
When they spied her peeping*
(Christina Rossetti. Goblin Market).

*In a smart, ache, tingle,
Lizzie went her way;
Knew not was it night or day* (ibid).

*We walked along, while bright and red
Uprose the morning sun*
(William Wordsworth. The Two April Mornings).
Had they but been able to see into the future!
(John Fowles. The French Lieutenant’s Woman).

HYPERBOLE (/haɪ'pɜrbəli:/, /hy-PUR-bə-lee/; Greek ὑπερβολή =*hyperbolē*, *exaggeration*) is a trope based on exaggeration to create impressive emphasis which is not meant to be taken literally. It is often used in poetry, and is frequently encountered in casual speech. In rhetoric, some opposites of hyperbole are **meiosis**, **litotes**, **understatement** and **bathos**:

Should have stayed where I was. Stayed safe. But I couldn’t. Not in a million years (A.L.Kennedy. Original Bliss).

HYSTERON PROTERON (/hɪs'tə-rŏn' prŏt'ə-rŏn/, /HIS-tuh-rah-n PRAH-tuh-rah-n/; Greek ὕστερον πρότερον=*husteron proteron* =latter first/before) is a rhetorical device related to hyperbaton in which the natural or logical order of events is reversed. The aim is to call attention to the more important idea by placing it first. The structure of Homer’s “Odyssey” takes advantage of hysteron proteron strategies and shares elements with what is considered to be frame narratives, a popular contemporary device used in fiction and

cinematography to describe a situation that is the reverse of the natural/logical order. An example of this device is encountered in everyday life in the common reference to putting on one's *shoes and socks*, rather than *socks and shoes*. **Putting the cart before the horse** and **topsy-turvydom** are associative synonyms of hysteron proteron (see **Hyperbaton, Anastrophe**):

I die! I faint! I fail!

(Percy Bysshe Shelley. The Indian Serenade).

*On the high coach he lay! – his friends came round –
Supported him – no pulse or breath they found,
And in its marriage robe, the heavy body wound*
(John Keats. Lamia)

*Across the sounds and channels pour –
... But how long we walk without the moon,
One of speckling and sparkling sheen...
Oh! then a longing like despair*
(Matthew Arnold. To Marguerite – Continued).

IRONY (Greek *eironeia*, *eiron*=dissembler, *eirein*=to say; Latin *ironia*) is a trope which consists in the use of evaluative words that say the opposite of what one really means, often pronounced with a specific suprasyntactic prosody. The *eiron* (ironic opponent) developed in Ancient Greek comedy and may be found in many Aristophane's plays who employed it in the stock of such characters as the *alazon* (the boatful imposter) and the *bomolochos* (buffoon). Aristotle establishes the *eiron* as one of the main characters of comedy. Socrates himself practiced the *Socratic irony*. The fox was the symbol of *eiron*. For Demosthenes and Theophrastus *eiron* was a disrespectful liar. The earliest recognized strategies, derived from Socrates, were direct praise

of a victim for possessing good qualities he lacks, and self-depreciation meant to imply such praise. The full pattern of the contemporary understanding of the term *eironia* was formulated by the fourth century BC in "Rhetoric to Alexander". Cicero distinguished irony as an isolated figure of speech and a pervasive habit of discourse. Quintilian terms irony either as a trope, or schema (see **Enantiosemy**):

JACK. If you want to know, Cecily happens to be my aunt.

ALGERNON. Your aunt! (Oscar Wilde. The Importance of Being Earnest).

As the love which Blifil had for Sophia was of that violent kind which nothing but the loss of her fortune, or some such accident, could lessen, his inclination to the match was not at all altered by her having run away, though he was obliged to lay this to his own account (Henry Fielding. The History of Tom Jones, a Foundling).

In this opinion of the female sex, he exceeded the moroseness of Aristotle himself: he looked on a woman as on an animal of domestic use, of somewhat higher consideration than a cat, since her offices were of rather more importance; but the difference between these two, was, in his estimation, so small, that, in his marriage contracted with Mr. Allworthy's lands and tenements, it would be pretty equal which of them he had taken into the bargain (ibid).

LITOTES (¹/laɪtətiːz/, /LIH-tuh-teez/, pl. LIH-toh teez, US ¹/lɪtətiːz/ or /laɪ'toʊtiːz/; Greek) is a rhetorical device (a type of meiosis/understatement) in which the periphrastic affirmation of the contrary is achieved by negation (*not unhappy; of no small interest*). The term is mentioned for the first time in 56 B.C. in the letter from Cicero in which it means *simplicity/ frugality of life*. Over time the

meaning and the function of the word changed. It went from simple to employing the effect of understatement which involves double negatives for intentional emphasis on saying something as impressive and unambiguous as possible. The pattern for early litotes was to start with two words, mainly a positive and a negative connected by a particle. This would give the word two meanings. After the redundancy is felt the positive part may be omitted. The interpretation of negation depends on the context, including the cultural one. In speech, it may also depend on intonation; for example, the phrase *not bad* may be said in such a way as to mean anything from *mediocre* to *excellent*. In Classical Greek, instances of litotes may be found as far back as Homer. The use of litotes is common in German, French, Russian. It is characteristic of Old English poetry and of the Icelandic sagas. In Old Norse, there were several types of litotes that got the same point across. These points are denied negatives, denied positives (probably, the most frequently used type), creating litotes without negating anything, and creating litotes using a negative adjective. George Orwell criticized the overuse of the *not un...*-constructions (*not unfamiliar, not unlike, etc*) in his essay "Politics and the English Language" (see **Meiosis**):

*Thus Harold inly said, and passed along,
Yet not insensibly to all ...*

(George Gordon, Lord Byron. Hilde Harold's Pilgrimage. Canto 3:52).

*Ten years ago it seemed impossible
That she should ever grow so calm as this,
...Centered in self yet not unpleased to please, ...*

(Christina Rossetti. In Progress).

*Her gleaming locks showed not one thread of grey,
Her breath was sweet as May
And Light danced in her eyes*

(Christina Rossetti. Goblin Market).

... Say no rash word against me

(William Morris. The Defense of Guenevere).

MALAPROPISM (/məˈlæprəˈɪzəm/) is a figure of speech which consists in the mistaken substitution of one word for another that sounds similar but means something different (a type of solecism). The origin of the term is connected with the name of Mrs Malaprop, a character in Richard Brinsley Sheridan's play "The Rivals" (1775), who made frequent misapplications of words (see **PUN, Antanaclasis, Polypoton**).

MEIOSIS (/maɪˈoʊsɪs/, /my-OH-sis/; Greek *meiōsis* = diminution, *μειόω*=*meioun*=to diminish, *meiōn*=less) is a euphemistic figure of rhetoric which intentionally understates something or implies that it is lesser in significance/size/quality than it really is (*the Pond*=the Atlantic Ocean; *the Ditch*=the Tasman Sea located between Australia and New Zealand; *the recent unpleasantness*=an idiom used in the Southern United States to refer to the American Civil War). It is a type of understatement which presents a thing with underemphasis in order to achieve a greater effect (*the building of the pyramids took a little bit of effort*). It is opposite to *auxesis* and sometimes is used as a synonym for litotes.

METALEPSIS is a rhetorical device in which a word that is used figuratively is taken through a succession of its different meanings or two or more tropes are united in the use of a single word. It is closely related to metonymy and much as *synechdoche* is understood as a specific type of the former (see **Metonymy, Synechdoche**).

METAPHOR (/ˈmɛtəfəˈfɔː/; Greek *μεταφορά* / *metaphor*, *μεταφέρω* / *metapherō*=to carry over, to transfer; from

μετά/meta=between + φέρω/pherō=to bear, to carry) is a trope which consists in the use of words/word combinations as based on the transference of meanings by way of similarity/analogy (a metaphor states that **A** is **B**/substitutes **B** for **A**). The essence of metaphor lies in changing a word from its literal meaning to one not properly applicable but analogous to it; it is assertion of identity rather than, as with simile, likeness. In “The Philosophy of Rhetoric” (1936) I. A. Richards describes a metaphor as having two parts: the *tenor* and the *vehicle*. The tenor is the subject to which attributes are ascribed; the vehicle is the object whose attributes are borrowed. Metaphor is closely related to other rhetorical devices which achieve their effects via analogy/association/ comparison/resemblance, is considered the most expressive trope and is classified as follows. A **dead metaphor** is the one in which the sense of a transferred image is absent/lost (*to grasp a concept, to gather what you've understood, to lend one's ears*). Our brain does not visualize the action, and the transference of meaning in such expressions goes unnoticed. Scholars distinguish between such forms of metaphor as allegory, catachresis and parable. Cognitive linguistics introduces the notion of a **conceptual metaphor** (CONCEPTUAL DOMAIN (A) IS CONCEPTUAL DOMAIN (B), where a conceptual domain is any coherent organization of experience). George Lakoff and Mark Johnson in “Metaphors We Live By” (1980, 1999) state that the words are the containers of the ideas and speak in favour of the systemic associative correlation between language and thought, e.g. *time is money*. A **root metaphor** underlies the worldview that shapes an individual's understanding of a situation, e.g. *fundamental influence of ideology on the communities*; a **nonlinguistic metaphor** stresses an association between two nonlinguistic realms of experience: *a melody/tune mirrors the emotional state of a person*; a **visual metaphor** uses an image to create the link between different ideas, e.g. *when looking at a painting/sculpture*. In **historical**

onomasiology/linguistics, metaphor is defined as the semantic change based on a similarity in form/function between the original and the target concepts named by a word, e.g. *mouse: animal vs computer device*. Some recent linguistic theories view the natural essence of a language as metaphorical and discuss the dual problem of conceptual metaphor as a framework implicit in a language as a system specifying the ways individuals and ideologies negotiate conceptual metaphors (John Benjamins, 2007). Metaphors may be implied and extended throughout the whole literary writing (see **Allegory, Hyperbole, Metonymy, Simile**):

*All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances*
(William Shakespeare. As You Like It. Act 2).

*The stars will awaken,
Though the moon sleep a full hour later,
Tonight;
No leaf will be shaken
While the dews of your melody scatter
Delight*
(Percy Bysshe Shelley. To Jane: The Keen Stars Were Twinkling).

*The dim and horned moon hung low, and poured
A sea of luster on the horizon's verge
That overflowed its mountains*
(Percy Bysshe Shelley. Alastor; Or, The Spirit Of Solitude).

*The hills tell each other, and the list'ning
Vallies hear; all our longing eyes are turned*

*Up to thy bright pavilions: issue forth,
And let thy holy feet visit our clime*
(William Blake. To Spring).

*The narrow bud opens her beauties to
The sun, and love runs in her thrilling veins;
Blossoms hang round the brows of morning, and
Flourish down the bright cheek of modest eve,...*
(William Blake. To Autumn).

METONYMY (/mɪ'tɒnɪmi/, /mi-TONN-ə-mee/; Greek μετωνυμία, *metōnymía*=a change of a name, μετά / *metá*=after, beyond + -ωνυμία/*ōnymía*, a suffix used to name figures of speech; ὄνυμα, *ónyma* / ὄνομα, *ónoma*=name) is a trope in which a term denoting one thing/concept/object is used to refer to a related/associated one (*word*=a unit of language / =a promise; *tongue*=oral muscle / =a language; *sweat*=perspiration / =hard work). In metonymy we deal with the substitution of cause for effect, proper name for one of its qualities, etc. Metonymy relies on the existing links within the two conceptual domains and is based on a certain understood contiguity (unlike metaphor which brings together two different conceptual domains on the basis of some specific similarity). Metonymy is based on the association between the two concepts, metaphor – on the similarity between them. Both figures work by analogy and involve the substitution of one term for another. Metaphors reside in almost every metonymical unit. Idioms serve as the examples where both metaphor and metonymy work together (*give smb a word, lend smb one's ears*,). Instances of metonymy are called **metonyms: ordinary** (*the crown*=king, queen, monarch; *the press*=journalists, reporters) and **toponymical** (*the Palace* / Buckingham Palace / =the

British monarchy; *Washington* / Washington D.C ./=the Government of the United States; *Annapolis* / the capital of the state of Maryland / =the US Naval Academy located there; *Detroit* / the largest city in Michigan / =the American automotive industry). Some scholars do not distinguish this trope from synecdoche, to which it is closely related (see **Synecdoche**).

ONOMATOPOEIA (/n'ə-măt'ă-pē'ə, -mä'tə-/; /ahn-uh-mah-tuh-PEE-uh/; Greek *onomatopoiā*, *onomatopoiōs*=coiner of names; *onoma*, *onomat*=name) is a trope concerned with the sound instrumenting of oral / written communication by the means of verbalised imitation. The term has generally expanded to refer to any word whose sound is suggestive of its meaning, whether by imitation or through cultural inference:

Gr-r-r – there go, my heart's abhorrence!
(Robert Browning. Soliloquy of the Spanish Cloister).

*Laughed every goblin ...
Puffing and blowing,
Chuckling, clapping, crowing,
Clucking and gobbling,
Mopping and mowing,
Full of airs and graces,
Pulling wry faces, ...*
(Christina Rossetti. Goblin Market).

*I dreamt a dream; till morning light
A bell rang in my head all night,
Tinkling and tinkling first, and then
Tolling; and tinkling, tolling again*
(Arthur Hugh Clough. Dipsychus: I Dreamt a Dream).

Ting, ting a ding: dong, dong (ibid).

Ting, ting a ding! Come dance and sing! (ibid).

*The quiet notes of our low song
Shall keep us from that sad dong, dong.
Harh, hark, hark! O voice of fear! ...
Ring ding, ring ding, tara, tara, ...* (ibid).

*Hey diddle diddle,
The cat and the fiddle, ...
(Mother Goose Rhymes).*

OXYMORON (/ˈɒksɪˈmɔːrɒn/, /ahk-see-MOR-ahn/; Greek: ὀξύς *oxus*=sharp, keen + μωρός *mōros*=dull, stupid; the combined form ὀξύμωρον (*oxumōron*) does not appear in the extant Greek sources; the 5th century Latin *oxymoron*; pl. *oxymora/oxymorons*) is a figure of speech by means of which contradictory words/notions the meanings of which come to clashes are combined. The most common form of the trope is an adjective+noun combination (*serious joke, crazy wisdom, dark light*), involving also a single noun pattern (*pianoforte*) and noun+verb examples (*the silence sighs*). Many oxymora have been popularised in the vernacular speech (*controlled chaos, open secret, organized mess, alone in a crowd, accidentally on purpose*); some paradoxical oxymora have become clichés (*bitter sweet, deafening silence, forward retreat, irregular pattern, quiet riot, sweet sorrow*). Single-word oxymora are very common in Chinese and Japanese, and consist of two opposing characters, archetypal examples including 男女 (*man and woman, male and female, gender*), 陰陽 (*yin and yang*), 善惡 (*good and evil, morality*), and are used to indicate the opposites (qualities/characteristics/features/traits). Oxymora appear in a variety of contexts to reveal a paradox and may be false (*government worker, honest broker, educational television, working from home, civil war,*

military intelligence, freedom fighters). Oxymora are not always a pair of words; they may also be devised in the meaning of sentences/phrases as in **doublespeak oxymora** (*deliberately intended to confuse*), **opinion oxymora** (*editorial opinions designed to provoke a laugh*) and **objectively visualized oxymora** (*electric candles, invisible ink, floating soap, solid water (ice), plastic glass, artificial grass*). An oxymoron is similar to a paradox, but more compact, usually consisting of just two successive words:

*O heavy lightness! Serious vanity!
Mis-shapen chaos of well-seeming forms!
Feather of lead, bright smoke, cold fire, sick health!*
(William Shakespeare. *Romeo and Juliet*).

*And by my power is her beauty veil'd
To keep it unaffronted, unassail'd
By the love glances of unlovely eyes,
Of Satyrs, Fauns, and blear'd Silenus sighs*
(John Keats. *Lamia*).

A deadly silence step by step increased (ibid).

Oh weary impatient patience of my lot!
(Christina Rossetti. *Later Life*: 17).

*When they were alone together again she spoke of the University
question and Gabriel felt more at ease* (James Joyce. *The Dead*).

*Mr Browne led his charges thither and invited them all, in jest, to
some ladies' punch, hot, strong and bittersweet* (ibid).

PARABLE (Greek *parabolē*, *paraballein*=to compare, *para*=beside +*ballein*=to throw) is one of the metaphorical speech genres narrated in the manner that teaches a moral/spiritual lesson, especially recorded in the *Bible*/ illustrated in *Aesop's fables*. It may also be considered a device of rhetoric defined as **extended metaphor**.

PARALEIPSIS is a figure of speech which consists in a pretended or apparent omission by which a speaker artfully pretends to pass by what he really means and mentions (*I do not speak of my adversary's scandalous venality and rapacity, his brutal conduct, his treachery and malice*), (see **Apophysis**).

PARALLELISM (/pär'ə-lě-līz'əm/) is a rhetorical device based on the balanced use of the similar syntactic pattern/grammatical structure within one or more sentences/clauses/syntagms. The application of parallelism improves writing/speaking style, readability/understanding, and is thought to make sentences easier to process. It is often achieved by means of antithesis, anaphora, asyndeton, climax, epistrophe and symploce (= **Syntactic Parallelism, Parallel Construction /Structure**):

*The cock is crowing,
The stream is flowing,
The small birds twitter,
The lake doth glitter, ...*
(William Wordsworth. Written in March).

*Ever while time flows on and on and on,
That narrow noiseless river,
Ever while corn bows heavy-headed, wan,
Ever, – ...*
(Christina Rossetti. A Life's Parallels).

*All lost the present and the future time
All lost, all lost, the lapse that went before:
So lost till death shut-to the opened door,
So lost from chime to everlasting chime,
So cold and lost for ever evermore*
(Christina Rossetti. Dead Before Death).

PAREGMENON is a rhetorical device which consists in juxtaposing words having a common derivation (*sense and sensibility*). It is a general term for the repetition of a word or its cognates in close succession (*the wisdom of the wise, dead before death*).

PARONOMASIA (/ˈpærənəʊˈmeɪzɪə/; Greek *paronomasiā*, *paronomazein*=to call by a different name, *para*=beside + *onomazein*=to name) is a figure of speech which consists in the deliberate (often humorous) use of the words (*married – marred; prudent – prudish; banker – bankrupt*) different in meanings but similar in pronunciation (see **PUN**):

Yonder are the Misses Leery, who are looking out for the young officers of the Leavies ... (William Makepeace Thackeray. Vanity Fair).

PERIPHRAISIS (/pəˈrɪfrəˌsɪs/, /pə-rɪfrə-sɪs/, Greek *periphrazein*=to express periphrastically, *peri-* + *phrazein*=to say) is a figure of speech which names a familiar object or phenomenon in an indirect/round-about way (= **Circumlocution**):

*It was a custom then to bring away
The bride from home at blushing shut of day, ...*
(John Keats. Lamia).

*Lucius to all made eloquent reply,
Marrying to every word a twinborn sigh; ...* (ibid).

In one point only they agreed, which was, in all their discourses on morality never to mention the word goodness. The favourite phrase of the former, was the natural beauty of virtue; that of the latter, was the divine power of grace (Henry Fielding. *The History of Tom Jones, a Foundling*).

Indeed she was so far from regretting want of beauty, that she never mention'd that perfection (if it can be called one) without contempt; and would often thank God she was not as handsome as Miss such a one, whom perhaps beauty had led into errors, which she might otherwise avoided (ibid).

In order to guard herself against matrimonial injuries in her own house, as she kept one maidservant, she always took care to chuse her out of that order of females, whose faces are taken as a kind of security for their virtue; of which number Jenny Jones, as the reader hath been before informed, was one (ibid).

PERSONIFICATION is a trope in which an animate / human feature / trait is ascribed to an inanimate object / abstract concept (see **Metaphor**):

*O gentle Moon, thy chrystal accents pierce
The caverns of my Pride's deep Universe*
(Percy Bysshe Shelley. *Prometheus Unbound*. Act 4).

*The sun on the hill forgot to die,
And the lilies revived, and the dragon-fly
Came back to dream on the river*
(Elizabeth Barrett Browning. *A Musical Instrument*).

*April, April,
Laugh thy girlish laughter;
Then, the moment after,
Weep thy girlish tears!
April, that mine ears
Like a lover greetest,
If I tell thee, sweetest,
All my hopes and fears,
April, April,
Laugh thy golden laughter,
But, the moment after,
Weep thy golden tears!*
(Walter Watson. *April*).

PLOCE /PLOH-see/, / PLAW-see/) is a figure of speech in which a word is separated or repeated by way of emphasis without any strict regularity, so as not only to signify the individual thing denoted by it, but also its peculiar attribute or quality (*His wife's a wife indeed*). A word or phrase is repeated in close proximity within a clause or line, usually for emphasis or for extended significance (*there are medicines and medicines*). It is closely related to **epanalepsis** (the repetition of a word after intervening words), **epizeuxis** (the repetition of a word with no other words intervening), **antanaclasis** (the repetition of a word with a shift in the meaning), and **polyptoton** (the repetition of a word with a change in its grammatical form) (...a..., b..., b..., ...a =**Irregular/Ordinary/Intermittent Repetition**):

*And all that Memory loves the most
Was once our only Hope to be,
And all that Hope adored and lost
Hath melted into Memory*
(George Gordon, Lord Byron. *Stanzas for Music: They Say That Hope Is Happiness*).

POLYPTOTON (/ˌpɒlɪp'toʊtɒn/, /puh-LIP-tuh-than/) is a figure of speech which consists in the repetition of the words derived from the same root morpheme (*strong-strength*). The juxtaposition of common roots with different endings in a polyptoton produces a rhyme-like effect – although not a true rhyme, it is sometimes referred to as a *grammatical rhyme*.

In inflected languages polyptoton is the same word being repeated but appearing each time in a different case (Latin: *Iuppiter* (nominative), *Iovis* (genitive), *Iovi* (dative), *Iovem* (accusative), *Iove* (ablative). The construction superlative genitive was characteristic of Latin Christian poetry and prose (*Sanctum Sanctorum*=*the Holy of the Holies*) and found its way into Old English with its alliterative style of writing where, as some scholars state, it is much more prevalent than in Latin verse. This form occurs, however, only in Latin Christian poems but not in secular poetry. A related stylistic device is antanaclasis in which the same word is repeated, but each time with a different meaning (see also **Antanaclasis, Epanalepsis, Epizeuxis, Ploce**):

With eager feeding food doth choke the feeder
(William Shakespeare. Richard II. Act II).

*And sleep as I in childhood sweetly slept,
Untroubling and untroubled where I lie
The grass below, above, the vaulted sky*
(John Clare. I Am).

*... his lip had paid
Due adoration, thus began to adore; ...*
(John Keats. Lamia).
Then Lamia breath'd death breath; ...(ibid).

Not die, but live a life of truest breath, ...

(Alfred, Lord Tennyson. Maud. Part I: 18: 7).

*Must your ...life like mine be wasted
Undone by my undoing
And ruined in my ruin, ...*
(Christina Rossetti. Goblin Market).

Diamond me no diamonds, prize me no prizes...
(Alfred, Lord Tennyson. Lancelot and Elaine).

POLYSYNDETON (/ˈpɒlɪˈsɪndɪtən/, /pōl'ē-sin'dī-tōn/, Greek *polusundeton*, *polusundetos*=using many connectives, *polu*, *poly-* + *sundetos*=bound together) is a figure of speech which consists in the connection of homogeneous parts of the sentence by means of the repeatedly used conjunction in close succession. It is used to achieve a variety of stylistic effects, the increase of the narrative dynamics/rhythm being among them. In grammar, a **polysyndetic coordination** is the one in which all conjuncts are linked by coordinating conjunctions (usually *and*, *but*, *or*, *nor* in English). Polysyndeton is used extensively in the King James Version of the Bible:

And every living substance was destroyed which was upon the face of the ground, both man, and cattle, and the creeping things, and the fowl of the heaven; and they were destroyed from the earth: and Noah only remained alive, and they that were with him in the ark
(Genesis 7:22-24).

*She turned her from Sir Leoline; ...
And folded her arms across her chest,*

*And couched her head upon her breast,
And looked askance at Christabel –
Jesu, Maria, shield her well!*
(Samuel Taylor Coleridge. Christabel).

*Until old Saturn rais'd his faded eyes,
And looked around, and saw his kingdom gone,
And all the gloom and sorrow of the place,
And that fair kneeling Goddess at his feet*
(John Keats. The Fall of Hyperion: A Dream).

*And when I heard my father's language first
From alien lips which had no kiss for mine
I wept aloud, then laughed, then wept, then wept,
And some one near me said the child was mad ...*
(Elizabeth Barrett Browning. Aurora Leigh. Book I).

*Poor tender little heart! And so it goes on hoping and beating and
longing and trusting* (William Makepeace Thackeray. Vanity Fair).

*And I dare say she thought of the dress she was to wear as
bridesmaid, and of the presents which she should make to her sister-in-
law, and of a subsequent ceremony in which she herself might play a
principal part, &c., and &c., and &c., and &c.* (ibid).

PUN is a figure of speech which consists in different forms of word play based on the polysemantic nature of the English vocabulary and pronunciation. These ambiguities usually arise from the intentional abuse of a language. The Roman playwright Plautus is famous for his tendency to make up and change the meaning of words to create puns in Latin. Puns were known in ancient China and Iraq; found in ancient

Egypt, where they were used in mythology and dream interpretation; in Japan, *graphomania* was a type of pun; the Maya are known for having used puns in their hieroglyphic writing. Puns may be regarded as idiomatic constructions the usage and meaning of which is decoded in a particular language against the cultural context. Puns are classified into **homophonic** (the words which sound alike: *Caesar – scissors; prophet – profit*; often compared to **polyptoton**), **homographic/heteronymic** (the words with the identical spelling: *bass – /'beɪs/=a string instrument, and /'bæs/=a kind of fish*; often compared to **antanaclasis**), **homonymic/morphological** (the words which are both homographs and homophones: *lie, v.= to be or put yourself in a flat or horizontal position; to say or write smth that you know is not true*), **compound** (a statement containing two or more puns), **recursive** (the second aspect of a pun relies on the understanding of an element in the first), **graphological/visual**, and **non-humorous**. A pun differs from a malapropism in that a malapropism uses an incorrect expression that alludes to another (usually correct) expression, but a pun uses a correct expression that alludes to another (sometimes correct but more often absurdly humorous) expression. Puns may be used as a type of mnemonic device to enhance comprehension in an educational environment (=Play Upon Words, see **Paronomasia, Malapropism**):

LADY BRACKNELL. ... Do you smoke?

JACK. Well, yes, I must admit I smoke.

*LADY BRACKNELL. I am glad to hear it. A man should always
have an occupation of some kind. There are far too many idle men in
London as it is. ...* (Oscar Wilde. The Importance of Being Earnest).

Professor: Name two pronouns.

Student: Who? Me? (a joke).

Mary: Edward is retired but still calls his wife Elizabeth "fare, lady".

Ann: How romantic! Why does he call her "fair lady"?

Mary: It's a habit. He used to be a street-car conductor (a joke).

At Christmas time every girl wants her past forgotten and her present remembered (a joke).

The best man does not always get the best bride (a saying).

RHETORICAL QUESTION is a figure of speech based on a statement expressed in the interrogative form:

Where are the songs of spring? Ay, where are they?

Think not of them, thou hast thy music too, – ...

(John Keats. To Autumn).

Though art no poet; may 'st not tell thy dreams?

(John Keats. The Fall of Hyperion: A Dream).

Saturn, sleep on: – Me thoughtless, why should I

Thus violate thy slumberous solitude?(ibid).

True genius, but true woman! Dost deny

The woman's nature with a manly scorn,

And break away the gauds and armlets worn

By weaker women in captivity?

(Elizabeth Barrett Browning. To George Sand: A Recognition).

How is it, shadows, that I knew ye not?

How came ye muffled in so hush a masque?

(John Keats. Ode On Indolence).

SIMILE (/ˈsɪmɪlɪ/; Latin *similis*=likeness, comparison/ is a figure of speech which consists in an explicit likening of one thing to another on the basis of a common feature (**A is like B=Literary Comparison**):

Ha! Ha! The animation of delight

Which wraps me, like an atmosphere of light,

And bears me as a cloud is borne by its own wind!

(Percy Bysshe Shelley. Prometheus Unbound. Act 4).

Like an army defeated

The snow hath retreated, ...

(William Wordsworth. Written in March).

Misfortune comes in many ways, and you can't always know beforehand that a certain way is the way misfortune will come by: but there are things misfortune comes after as surely as night comes after day (Edith Nesbit. The Princess and the Hedge-Pig).

SYLLEPSIS (/sɪˈlɛpsɪs/; Greek *sullēpsis*, sun-, syn- + *lēpsis*=a taking) a figure of speech which reveals itself in a construction in which a word governs two or more other words but agrees in number, gender, or case with only one (*she and they have promised to come*), or has a different meaning when applied to each of the words (*He lost his coat and his temper*). (see **Zeugma**).

SYMPLOCE (/sim-PLOH-see/, / sim-PLAW-see/)is a figure of speech which consists in the repetition of words / phrases / lines both at the beginning and the end of a sentence / verse / stanza (= **Anaphora and Epiphora / Epistrophe combined**):

Be a god and hold me

With a charm!

Be a man and fold me

With thine arm!

(Robert Browning. A Woman's Last Word).

SYNDETON (/sɪn'di'tɒn/; Greek *sundeton*=a bond, *sundein*=to bind together) is a figure of speech which consists in the connection of the homogeneous parts of the sentence by a single conjunction:

O Friend! My comforter and guide!
(Samuel Taylor Coleridge. Recollections of Love).

The Poets ...
Call upon the hills and streams to mourn, ...
(William Wordsworth. The Ruined Cottage).

Jack and Jill went up to the hill,
To fetch a pail of water. ...
(Mother Goose Rhymes).

Primitive yet complex, elephantine but delicate; as full of subtle curves and volumes as a Henry Moore or a Micheangelo; and pure, clean salt, a paragon of mass (John Fowles. The French Lieutenant's Woman).

SYNECHDOCHE (/sɪ'nekdəki:/, *si-NEK-də-kee*; Greek συνεκδοχή *synekdoche* =simultaneous understanding; prepositions συν- + εκ- + the verb δέχομαι (=I accept)= accepting a part as responsible for the whole, or vice versa) is a figure of speech in which a term for a part of something is used to refer to the whole of it (Latin *pars pro toto*: *Two heads are better than one*=two people ...; *a Fielding*=for his writings; *a Dali*=his paintings; *the White House*=the office of the President of the USA; *the Pentagon*=the Department of Defense), or vice-versa, a whole to refer to the part of it (Latin *totum pro parte*: *the Internet*=the World Wide Web as a part of the Internet; *Hollywood*=the cinematographic industry). Examples of synechdoche are various: a general class name may be used to denote its specific member / an associated class (*the good book* / *The Book* = the Bible); a specific class name / trademark

may refer to a general set of associated things (*John Hancock* = the signature of any person; *Coke* = any variety of cola); the material of which a product is made may name the product itself (*glasses* = spectacles; *steel* = sword; *strings* = string instruments; *brass* = brass instruments; *ivories* = a piano; *wood* = a type of club used in the sport of golf; *plastic* = a credit card; *silver* = tableware, cutlery; *threads* = clothes); a container is used to refer to its contents (*barrel* = a barrel of oil; *keg* = a keg of beer; *cup* = the cup's contents).

Synecdoche is closely related to metonymy and is usually considered its subtype. Some scholars, though, do not distinguish between the two devices. Once the absolute distinction is made, the following approach should be taken into consideration: when **A** is used to refer to **B**, it is a synecdoche if **A** is a component of **B** and a metonym if **A** is commonly associated with **B** and used to refer to it as a related thing, but not as a part of its whole. One of the sample examples of synechdoche might be *mouths to feed*, meaning a certain amount of people (B), *mouths* (A) treated as the parts of their bodies.

Distantly synechdoche is related to other figures of speech, such as metaphor. More rigorously, metonymy and synecdoche may be considered as sub-species of metaphor, intending metaphor as a type of conceptual substitution:

... As full of subtle curves and volumes as a Henry Moore or a Michalangelo; ... (John Fowles. The French Lieutenant's Woman).

ZEUGMA (/zugmə/, /zjugmə/; Greek ζεύγμα, *zeugma*=a yoking together) and **SYLLEPSIS** (Greek σύλληψις=a taking together) are related figures of speech in which two or more parts of a sentence are joined together grammatically or semantically by a single word other than a conjunction. In Ancient Greek and Latin rhetoric, a zeugma was considered a figure of speech where a single word is used in relation to two other parts of a sentence although the word grammatically or

logically applies to only one. Zeugmas may be categorized according to the location and part of speech of the governing word. According to Latin classification given “Rhetorica ad Herennium”, scholars distinguish between a **prozeugma** (*praeiunctio*: the common word occurs at the beginning of the sentence); a **mesozeugma** (*coniunctio*: the common word occurs in the middle of the sentence and governs clauses on either sides); a **hypozeugma** (*adiunctio*: the common word occurs at the end of the sentence which is characteristic of certain languages, e.g. German; is typical of periodic sentences and may be used to create **suspense**); a **diazeugma** (*disiunctio*: a single subject begins the sentence and controls a series of verbs).

Definitions for zeugma in current use somewhat differ. In modern English rhetoric, a zeugma is a figure of speech where a single word is used with two other parts of a sentence although it must be understood differently in relation to each. This definition depends on the **ellipsis** of the repeated uses of the term. If the word is repeated with a different meaning each time (as in *Time flies like an arrow; fruit flies like a banana*), it is an example of **antanaclasis** rather than zeugma. Likewise, a single word being used in two meanings at the same time is considered a **pun** rather than a zeugma. The “Oxford Dictionary of Literary Terms” defines a zeugma as any case of **parallelism** and **ellipsis** working together so that a single word governs two or more other parts of a sentence. The opposite of this would be **hypozeugma**, where each clause is independent, or **anaphora**, where common words are repeated across clauses. In classical Greek, it was the last of these three definitions which was known as **syllipsis**. However, the Latin rhetors applied the first definition instead. English originally used syllepsis to refer to employing authorial intent in understanding otherwise misleading grammar, but Modern English follows the Latin use or employs syllepsis to cover both the first and the second definitions:

... *While I am striving how to fill my heart
With deeper crimson, and a double smart?*
(John Keats. *Lamia*).

By faint degrees, voice, lute, and pleasure ceased; ... (ibid).

In this opinion of the female sex, he exceeded the moroseness of Aristotle himself: he looked on a woman as on an animal of domestic use, of somewhat higher consideration than a cat, since her offices were of rather more importance; but the difference between these two, was, in his estimation, so small, that, in his marriage contracted with Mr. Allworthy's lands and tenements, it would be pretty equal which of them he had taken into the bargain (Henry Fielding. *The History of Tom Jones, A Foundling*).

... *The captain, ever since his arrival, at least from the moment his brother had proposed the match to him, long before he had discovered any flattering symptoms in Miss Bridget, had been greatly enamoured; that is to say, of Mr. Allworthy's house and gardens, and of his lands, tenements and hereditaments; of all which the captain was so passionately fond, that he would most probably have contracted marriage with them, had he been obliged to have taken the Witch of Endor into the bargain* (ibid).

Mr. Western grew every day fonder and fonder of Sophia, insomuch that his beloved dogs themselves almost gave place to her in his affections; but as he could not prevail on himself to abandon these, he contrived very cunningly to enjoy their company, together with that of his daughter, by insisting on her riding a hunting with him (ibid).

... *She buried her crushed affections and her poor red nose in her pocket handkerchief* (William Makepeace Thackeray. *Vanity Fair*).

1.2 Thematic Vocabulary and Phraseology

1.2.1. Poetry

apostrophe

the poet apostrophizes / addresses nature / supernatural forces

blank verse

blank verse is the form of poetry // it has a regular rhythm // usually with ten syllables and five stresses in each line which do not rhyme // unrhymed verse // some of Shakespeare's plays are written in blank verse

break

there is a caesura / break between the 2nd and 3rd stanza each stanza is followed by a refrain / the 3rd verse is cut into 2 equal / unequal parts/the break after the word...puts the emphasis on... / serves to stress... / the regularity of the caesura expresses... / the variety of the breaks expresses... / the enjambement from verse 3 to verse 4 underscores... / run-on line/unstopped line

cacophony

cacophonous writings irritate the readers / listeners / encoders of the text

elision

the suppression in pronunciation of a vowel / syllable for the sake of preserving the metre // graphically it is marked by the apostrophe ('tis=*it is*; o'er=*over*; lov'd=*loved*)

euphony

euphonic writings are pleasant to read / learn / listen to

fable

the fable is concluded by a moral to learn from

foot

in poetry foot is a unit of rhythm in a line containing one stressed syllable and one or more unstressed syllables

free verse

poetry without a regular rhythm or rhyme is free verse // vers libre

imagery

poetic imagery // the language that evokes picturesque reactions in the minds of the readers / listeners / decoders of a text

metre

the arrangement of strong and weak stresses in lines of poetry that produces the rhythm is called metre // iambus and trochee are disyllabic metres // dactyl, amphibrach and anapest are disyllabic metres

metrical deviation

substitution in metre (*the use of a foot different from that of the metrical form of the poem*) // hypermetric syllable (*a line has an extra syllable*) // catalectic line (*incomplete foot*) // end-stop lines // run-on lines // caesura / internal pause in the line

metrical feet

iambus / trochee / anapest / dactyl / amphibrach / spondee

moral

the moral is that we have to fight against // for the poet the moral lies in the fact that we have to overcome our faults

poem

lyric / epic / historical poem // the poem is written in quatrains/tercets/ couplet / the structure and composition of the poem / the poem has or comprises 4 stanzas / the poem is composed of/contains 4 stanzas / the formal elements of the poem / the poem is a sonnet / the poem expresses or conveys the sentiments of the poet / the absence of punctuation – its effect e.g. at end of verse

poet

the poet's imagination // the poet is inspired by // poetic language // the connections between content and form // the poet apostrophizes / addresses nature

quatrain

a stanza of four lines is called quatrain // heroic quatrain / elegiac stanza

rhyme / rime

rhyming schemes // monosyllabic / single / masculine / male rhyme (*tear-dear*) // feminine / female/double rhyme (*pleasure-treasure*) // treble / triple / tumbling / dactylic rhyme (*beautiful-dutiful*) // the position of the rhyming line // adjacent / couplet rhyme (*aabb*) // crossing / cross rhyme (*abab*) // framing / ring rhyme (*abba*) // eye rhyme / rhyme for the eye / printer's rhyme (*home-come, love-move*) // identical rhyme / rhyming vowel is preceded by the similar consonant (*affair-fare*) // ottava rima / eight-line stanza // the pattern / the arrangement of the rhymes // the rhyme scheme is *aabb* / irregular // blank verse // the effect resulting from the absence of rhyme // there are two types of verse / metre in each stanza // the identity of rhymes // the rhymes ending in *-ous* and *-able* are of the alternative character

rhythm

a monotonous rhythm // the rhythm creates a certain monotony // the rhythm becomes staccato // the rhythm expresses / emphasizes // the beat of the rhythm is e.g. 3-3-3-3 // the stresses fall as follows // the rhythmic movement of a certain stanza // the length of different parts of the sentence // the number of accents

scan/scanning

to have a regular rhythm according to fixed rules // the line scans / does not scan // scanning a line of verse consists in dividing it into metrical feet, counting the number of feet and determining the metre

sonnet

Shakespearian sonnets are the poems that have 14 lines, each containing 10 syllables, and a fixed pattern of rhyme (*ababcdcdefefgg*) // Petrarchan sonnets consist of octometre (first eight lines *abbaabba*) and the hexametre (last six lines *rhyming in various ways*) // sonneteer

sound

the abundance of vowels or consonants conveys/foregrounds the effect of // the sound [sh] is alliterated // assonance is a characteristic feature of this verse

stanza

two or more verse lines make a stanza / strophe // a group of lines in a repeated pattern // the ballad stanza (*only the second and the fourth lines rhyme*) // the Spenserian stanza (*ababbcbcc*) // the heroic couplet (*aabbcc*) // the ottava rima (*abababcc*) // the sonnet (*abba abba cdc ded*) // Shakespearian sonnet (*14 lines with no observation of the famous formulaeic pattern*) // the first two stanzas have a parallel structure // the third stanza is evocative of strong feelings // the last stanza consists of a single sentence / the sentence which constitutes the last stanza / in this stanza the poet evokes / reveals / discloses the image of youth / the inspiring sentiments

verse

writing that is arranged in lines, often with a regular rhythm or pattern of rhyme // a group of lines that form a unit in a poem or song // epic / lyrical / pastoral / comic verse // verses without rhyme // blank / free verse // there are two types of verse / metre / syllable(s) in a certain stanza

verse forms

unrhymed/blank verse//rhymed verse//free verse/vers libre are the three basic types of the verse forms.

1.2.2. Drama, Theater, Stage

act

a division of a performance into acts // a play in five acts // the climax of the tragedy falls on Act 3, Scene 1

action

the action proceeds in several stages/the course of the action / the action progresses rapidly / to situate the action / the progress of action / two actions occur simultaneously / to describe the successive phases or stages of the action // circumstances / time and place of action // frame of action / of reference

actor

the actors performed the roles doing their best // she is the No 1 actress in the theatre

aisle

a passage between rows of seats in a theatre

aside

the asides in Harold Pinter's plays are of great importance for the interpretation of his drama composition

cast

the play / movie / film is being cast both in the USA and United Kingdom

communication

circumstances / time / subject of communication / situation / discourse

message / speech

concept(-ion)

the author explains the concept of freedom // has a naive idea of // considers something in social terms // has to examine something from a practical point of view

exposition

the exposition scene gives us information on / contains an introduction to the situation / monologue / aside

gallery / gods

the highest level at a theater with the cheapest seats / an upstairs area at the back or sides of a large hall where people can sit

play

playwright / drama / dramatist / tragedy / comedy / tragi-comedy / act // a play in three acts // a three-act play

scene

the scene begins with a monologue / soliloquy (Selbstgesprach) / the comical aspect of ... / the preceding or following scene / the first scene of the third act

silential effect

Harold Pinter's drama composition is characterized by the foregrounding of the silential effect

soliloquy

a speech in a play in which a character, who is alone on the stage, speaks his / her thoughts // Hamlet's famous soliloquy '*To be or not to be ...*'

stage directions

in some plays stage directions are written in the style which corresponds to narration proper

star

Audrey Hepburn is starring as Princess Ann in "Roman Holiday"

troupe

a group of actors working together makes up a troupe // a troupe of singers / dancers / performers

wings

the wings is the area at either side of the stage that cannot be seen by the audience

1.2.3. Lyrics, Music, Dance**blues**

a type of slow sad music with strong rhythms / a style of jazz, both vocal and instrumental, introduced and developed in the first decade of the twentieth century by African American musicians in the South of

the USA // a blues song // to listen to the blues // the most persistent characteristic of the blues is a twelve-measure pattern, instead of the eight-measure and sixteen-measure patterns of ragtime // the blues are characterized by a smoother, less percussive rhythm, and a slower tempo than ragtime // the name is obviously related to the "*blue notes*," i.e., the third and seventh scale degrees which are used either natural or flatted and which are frequently played deliberately out of tune.

break-dancing

a style of dancing with acrobatic movements, often performed in the street // it is difficult to break-dance without serious training // break-dancer

composer

songwriter / textwriter / to write the lyrics and the music / to set to the music / stanza / refrain / musical instruments / guitar / amplifier

clef

signs written at the beginning of each staff which designate the pitches of the lines and spaces; there are three such signs

disco

a kind of popular dance music with a strong beat, elements of the blues and Latin American rhythms, and simple repetitious lyrics, usually accompanied by pulsating lights etc.

dissonance

tones sounding simultaneously are said to be dissonant if they produce an unpleasant effect//among intervals seconds and sevenths are dissonant

Dixieland

Dixieland jazz / a type of US jazz music played by a small band // strong happy rhythm // musicians also play individual solo during a song // developed in the American South at the end of the 19th century //still popular, especially in New Orleans

funk

jazz funk / a style of dance music // developed from the soul music of James Brown and others in the 1960-70s // famous funk bands include "Parliament" and "Funkadelic"

gospel

gospel music / Christian religious // sung in a blues style // introduced by African Americans // Mahalia Jackson and Aretha Franklin were famous performers of gospel

harmony

the simultaneous occurrence of musical tones, as opposed to melody

hit

the hit is sung by // the singer of the song is // to interpret a love song / vocalist / vocals / pop group / lead singer // a real hit in the show // a hit record / single / duo /musical

hip hop

a type of modern music consisting of rap with an electronic backing // often made by combining and repeating short pieces of recorded music // emerged in the late 1970s due to African American DJs in New York

jazz

rhythm and blues / country music / gospel / ragtime / Dixieland / ballad / / chorus(es) / orchestra / big band / French chansons // the strings come in together on the next beat // the brass section needs to tune their instruments

lead

the main part in a play / film // the person who plays this part // he played the lead in the memorable production of "Macbeth"

lyrics

the words of a song // exciting / inspiring / strongly emotional / expressive / lyrics is put to the music // lyrics by // words of songs are written by lyricists // lyricism is an expression of strong emotions in art

mazurka

a Polish national dance, in triple time and of moderate speed

menuetto

a French dance of the 17th century // usually written in triple time // also known as a minuet octaves (the interval embracing eight diatonic tones)

Motown

a type of African-American soul music sometimes called 'Motown sound' / the starring performers include "The Supremes" (a US female group formed in 1959 in Detroit as 'The Primettes' with the original members Diana Ross, Mary Wilson, Florence Ballard) and Stevie Wonder

music

classical / church / pop / dance music // the poem is set to music // musician // musicianship // musicality // musicology // musicologist // musical talent / ability / skill / styles / tastes / voice / pitch

musical

musical comedy // in this play / film / movie part of the story is told using songs and dancing // Andrew Lloyd Webber musical

opera

dramatic work in which all or most of the words are sung to music // Puccini's operas // operatic arias / composers

operetta

a short opera, usually with a humorous subject

polka

a fast dance for two people together in quick duple meter // originated about 1830s and was extremely popular until the end of the

19th century // some connoisseurs of music consider it to be a Bohemian, not Polish dance // Chopin is famous for composing pieces of music for this dance

polonaise

a slow Polish dance that was popular in the 19th c. // a piece of music for this dance // polonaise by Oginski

prelude

a piece of music designed to be played as an introduction // used for operatic overtures

quartets

a composition that is written for four instruments or voices // the four performers assembled to play or sing such compositions // most important type is the string quartet quintets (a composition that is written for five instruments or voices)

quickstep

a dance for two people together, with a lot of fast steps // a piece of music for this dance

R and B

a style of music which originally developed from African American music such as blues, jazz and gospel // known as rhythm and blues in the 1950s and 1960s // modern R and B includes a wide range of black pop music with influences from hip-hop, funk and soul

rap

a style of popular music with a strong beat to which words are rather spoken than sung // first appeared in early 1980s // "Snoop (Doggy) Dogg", "50 Cent" Eminem are well-known performers / styles of rap differ and influence other types of pop music

reggae

a type of pop music that emerged in Jamaica in late 1960s as a reinterpretation of American rhythm and blues music // reggae songs often have a Rastafarian message // the musicians usually wear their hair

in long tight curls called dreadlocks // famous groups include Bob Marley and the Wailers, Aswad and Burning Spear

rockabilly

a type of US pop music combining rock and roll with country music which was originally called “hillbilly music” // especially famous in the mid 1950s // sung by Elvis Presley, Conway Twitty, Carl Perkins, Brenda Lee and other rock and roll stars

rock and roll

rock’n’roll / a type of popular music played with electric guitars, drums, etc // first appeared in the 1950s // developed from jazz and country music // played by Bill Haley, Elvis Presley, Chuck Berry, Buddy Holly and other performers

rondo

a form used for the final movement of classical sonatas, string quartets, symphonies and concertos

salsa

a type of Latin American dance // a piece of music for the dance

samba

a fast dance originally from Brazil // a piece of music for the dance

sonata

a piece of music for one instrument or for one instrument and a piano, usually divided into three or four parts

song

art / folk / pop / protest/love song // the story is told through song and dance // songwriter // songwriting // songbird (blackbird or thrush) // swansong // songster (a singer) // songstress (a woman singer) // a song is of serious artistic intent / written by a trained composer

soul

soul music // a type of emotional African-American music // developed out of gospel and rhythm and blues in the 1950-60s // the most famous form was Motown / well-known soul singers include

James Browne, Marvin Gaye, “The Supremes”, Otis Redding, Roberta Flack and Stevie Wonder

symphony

a long complicated piece of music for a large orchestra, in three or four main parts (called movements) // Beethoven’s Fifth Symphony // Mozart’s symphonic works // the Boston Symphony Orchestra plays classical music

trios

designation for a group of three performers // the music that trios perform // the most important type is the trio for piano, violin, and cello

virtuoso

a performer who excels in technical ability

waltz

a dance in moderate triple time characterized chiefly by an accompaniment pattern consisting of a low bass note on the first beat and two chords in the middle register on the second and third beats // Strauss is considered to be the king-composer of the waltz

1.2.4. Emotive Prose

analysis

to analyse the dominant stylistic traits / features // give an exact analysis of / examine from several standpoints / comment on / give a comment on / give a personal interpretation of / see smth in a historical perspective / examine the different aspects of e.g. a reform / to declare / affirm / assert / qualify / remark / make remarks on / observe / observations are correct, inaccurate / based on personal observations, personal experience/state that / give a general statement / conceal negative aspects / justify point of view / appeal to / put precisely / expound problems / give survey of/announce that / specify position / to reserve judgement / as (in) proof of / express doubts / emphasise / stress / accentuate / insist on / attach great importance to / ascribe / give

a short / detailed / precise description of // give an accurate image of // describe accurately // depict in detail // delineate // render with accuracy / show descriptive or narrative character of a text // to idealize smb / smth // the author characterizes / indicates the features / traits / characteristics // the author attributes smth to smb // the text is characterised by a description of

argument

the arguments are worth discussing / rather poor or weak / not convincing // the arguments are of psychological nature // the arguments in favour of the opposite view / to produce a contrary argument // to use / distort one's adversary's arguments to justify smth by a series of examples the arguments for / against smth // the author differentiates between the arguments / points of view / by these arguments the author wants to convince smb of smth / to underline his conviction that

argumentation

the scheme of argumentation // the author examines the pros and cons of the problem // this idea constitutes the starting point of the argumentation / / statement / thesis / to affirm / maintain / assert that

assertion

to support his / her assertion // to qualify an assertion // to hold the view that // the author quotes some examples / refers to / a person regarded as an authority // to illustrate one's view with several examples

attention

the author wants to manipulate / persuade / convince of / directs the reader's attention to // focuses the reader's attention on / produces an effect (a shock effect) on the reader / impresses the reader with / sensitizes the reader to the current problems

attitude

the author's attitude towards // he / she assumes a critical attitude towards // the author comments on the problem of // takes up an ideological position (attitude) towards this personal view // the text shows five different views

author

author / writer / speaker / receiver / decoder / reader / hearer / listener / spectator / viewer (TV) / audience / interlocuter / encoder / decoder

chapter

this chapter concerns / treats the central problem // raises the question of

character

the principal / central person // the person faces the dilemma // a historical personage // a fictitious / stereotyped/typical person // this person represents//the author describes the characteristics of / dominant traits or features of / physical appearance/intellectual level or qualities / mentality / mood / frame of mind/attitude towards someone / activities / professional situation / socio-cultural background / social and psychological condition / affiliation to a certain social class / contrasts with the environment // the author gives a psychological analysis of / depicts a traditional image of // presents someone as a progressive / sentimental figure // conveys by the description the impression that // the author is interested in the psychology of the characters // the description of the character presents some revealing indications of // the dramatic character of the action / plot // the connection between the physical aspect and the character / the poet attributes to the animals / to apply the scenes of animal life to the human world e.g. *the fox and the crow (Aesop)*

classification

the criteria of the classification of characters / persons / personalities // to classify the ideas according to the criteria / to rank the arguments according to the importance

comparison

to draw a line of comparison between/to make a comparison with / to compare to / with // the author compares the two texts in terms of form / importance / validity comparing the texts one notices that // this passage may be compared to another passage // the author juxtaposes two contrary opinions / confrontation / the confrontation of different views on the problem

composition

the composition is clear / lucid // a constituent element of the composition is // to analyse the composition of the text

conclusion

draw a conclusion / the conclusion consists of a comment / résumé / summary / to summarize the contents of... / to résumé the contents / in the conclusion the author gives a synopsis / a short review of / takes up the subject discussed in / the conclusion / from (the diversity of opinions) the author concludes that...

context

(in the narrow sense) knowledge of factors outside the text under consideration; (in the broad sense) knowledge of these factors and other parts of the text under consideration

consequence/effect

to expose the consequences // effects which arise/emerge from smth//something entails something else

consideration

to take an aspect into consideration/to consider the approach to the solution of a problem

detail

these details convey an impression of // the passage contains/presents some details/characteristic(s) of // these details portray / demonstrate/characterize // the author uses these details to illustrate his point

discourse

a stretch of language in use, taking on meaning in context for its users, and perceived by them as purposeful, meaningful and connected is known as a discourse

discourse analysis

a branch of linguistics dealing with the relationship between the language / speech and the contexts in which it is used is known as discourse analysis

division

to divide a text into chapters // the introduction constitutes the first part // the text is divided into three chapters / parts / paragraphs / is composed of / consists of / contains // the first chapter exposes the problem of // the second chapter falls into // chapters II-IV constitute the principal part of // the main / principal part extends over three chapters // the construction is easy to recognize the division // the subdivision indicates the sequence of ideas

exaggeration

the passage contains exaggerations // the author exaggerates when saying // the author tries to minimize/to oversimplify the problem

exposition

the exposition contains the introduction to the situation and the presentation of the characters

expression

usual / banal / unusual / affected / paradoxical / ironical / idiomatic expression // this expression / word / term indicates / denotes / connotes / concerns / suggests the idea that refers to smth / evokes smth / gives

an impression of smth / underlines / stresses / emphasizes / foreshadows / develops / takes up / involves the idea of // these expressions are taken from the vocabulary of fashion / the language of politics / everyday English / colloquial language

extract

this is an extract // excerpt from the novel / short story / essay / article written by a prose writer / publicist / reporter

fairy story / fairy tale

a story about magic or fairies, usually for children

foregrounding

a criterion by which, from a mass of linguistic characteristics, those features relevant to literary effect can be selected

generalisation

the passage contains some generalizations // the author generalises when saying that

genre

novels / short stories / tales / plays / essays / articles are literary / speech genres

idea

sequence of ideas // general ideas on // the ideas may be classified under several categories // contradictory / abstract / original / banal / paradoxical ideas / the main / principal ideas / points // the main / essential idea is that // this idea is illustrated by a series of examples // is taken up again later // the idea of solitude corresponds to // is appropriate to/is suited to // to develop / illustrate / sum up / summarize / involve / résumé the idea of / to résumé one's account of // to take up this idea again // to expound/express one's ideas on smth // to expose the advantages / disadvantages / the pros and cons of the consequences resulting from the idea // the author expresses the idea of suffering // the author reverts to the same idea // the idea recurs // this phrase anticipates an idea that will be developed later // the train of thought

image

this image / metaphor / simile expresses the idea of //contains an allusion to // alludes to // imagery

impression

the author gives his / her personal impressions // the text conveys an impression of sadness // the title evokes the impression of symbolism // smth produces / makes a vivid impression on smb

intention

critical / polemic / satiric intentions of the author // the author intends to / the author's concern is to influence the reader // the author intends to exert / have / exercise the influence

introduction

the introduction constitutes the layout of // the introduction sets forth the problem in question / gives / presents the principal ideas // enumerates the points to be developed // the introduction résumés the principal points treated in the previous ten chapters

judgement

the author gives his / her judgement / opinion on smth // the author judges subjectively / superficially / the author's judgement is objective / based on fact / is unfounded / is full of prejudice / bias / to judge smth by certain criteria / according to certain principles / the author is objective / partial / impartial / the author's judgement must be corrected/modified

lexicon

all the words and phrases used in a particular language or subject are called the lexicon

meaning

the meaning / sense of the word / term // the word is used literally / figuratively / in a figurative sense // the word has a pejorative / negative meaning // common phrase / cliché / stereotyped phrase meaning // to

take on / assume a meaning / to change the meaning / to have a symbolic meaning

milieu

the social environment that you live or work in is referred to as milieu

objective

the objective of a text // the text is to give the reader information on the techniques of persuasion

opinion

the author says / believes / thinks that // according to the author // in the author's opinion // the author formulates his / her personal opinion on / expresses / specifies his / her opinion / holds the view that / is of the opinion that / supports the view / opinion that / adopts the view / opinion of someone // the author shares the opinion of / has a good opinion of / thinks well of / changes his / her opinion / expresses progressive / current / reactionary ideas the author's opinion is based on real facts/is based upon/is not acceptable / is debatable / disputable / questionable / incompatible with / at variance with / one cannot accept this opinion / those two ideas are contradictory / opinions on this subject are divided / these texts reflect the different opinions of the authors point of view

negative opinion

to be against / criticize / address a violent criticism to / attack / reproach smb with smth / make unjustified reproaches / accuse of / condemn / deliver a polemic against smb to maintain in a polemical tone / to show aversion to, antipathy for smb // to disapprove of / to oppose / to fight against / to protest vigorously against / to defame by... / to contest smth / to question a result / to call into question / to question different expressions

positive opinion

to be for / approve / advocate / recommend / advise / propose / suggest / sympathize with / express solidarity with / identify with / fight for / take sides with smb against smb / be an adherent, follower, proponent of / defend s.o. against / take the initiative in smth / be committed to

paragraph

the second chapter is composed of / comprises / includes three paragraphs / the third paragraph begins with the phrase... / concludes with the word / principal or essential ideas of the paragraph / the first two paragraphs constitute the introduction passage/the logical connection between the second and third paragraphs // the essential / principal / main / central idea of this paragraph is // the paragraph begins with an antithesis

plot

the denouement / the resolution of the plot // constituent elements of the plot / counterplot /subplot // the plot is laid in // climax / gradation / the culmination of the plot // suspense arises from the conflict between the plot and subplot / the tension emerges in // the scene / action / play is set in // the story takes place in

position

different aspects of the author's position // to weaken / strengthen the position of someone's attitude // the author comments on // advocates / rejects something // takes sides with / against // remains neutral

problem / question / subject matter

the main points of the problem // to discuss a problem in a text // to discuss a topical / current problem / issue / delicate question // discuss the subject matter of // to expound different aspects of a problem // to consider / treat a problem from different standpoints // this problem is seen / treated from the psychological standpoint // the sociological aspect of the problem

sequel

a book / film / movie / play / comics etc. that continues a story of an earlier one is called a sequel // a sequel of stories

standpoint

point of view // the author expresses / expounds / specifies / illustrates his / her point of view concerning / regarding / as to // the author's standpoint is unacceptable / not acceptable // the standpoints of the two interlocutors are contradictory / very different // the contradiction between the two standpoints // from the moral / psychological etc. point of view one may assume that

style

the style of writing / speaking // individual / functional / literary / bookish / neutral / elegant / simple / high / low / elevated / ponderous // the style characterised by the absence of subordinate clauses / direct / reported speech // the text is characteristic of journalistic style / writing / typical of the language of advertising / tourism // literary / formal / informal / colloquial / spoken levels of the linguostylistic analysis // jargon / slang

subject

to treat an extremely topical subject / theme / idea // to discuss a subject // general idea expressed in the text is connected with the problem of

symbol

an object / person / idea / etc, used in a literary work / film / etc, to stand for or suggest something else with which it is associated either explicitly or in some more subtle way is called a symbol // the word is a symbol of // symbolizes smth // the symbolic value of a word // this word is a synonym for/ antonym of / a synonymous expression // opposite to // the word *star* is the symbol of / symbolizes the beloved woman

symbolism

the use of symbols to represent ideas, especially in art and literature is understood as symbolism // the symbolism in the author's prose writing / verse / drama composition

text

the linguistic forms in a stretch of language, and those interpretations of them which do not vary with context are considered to be the texts

title / subtitle / headline

the text bears / has the title / subtitle / headline // the piece of writing is entitled / subtitled / headlined

vocabulary

literary / neutral / colloquial / technical / political / economic // the simplicity of the lexicon / expression / terms / notions

word

the choice of words // concrete / abstract / inexact / vague / ambiguous / basic / derived / compound / diminutive / key word // the suggestive value of the word // this word expresses the notion / idea of // by the word the author means // the repetition of the word underscores / emphasizes // the word is written with a capital letter / in capitals / in bold face / in block capitals / in italics / in parentheses / brackets / round / square / pointed

1.2.5. Crime and Science Fiction**crime fiction**

detective story / crime-writer / thriller / murderer / killer / homicide / assassin / to assassinate / to slay / to do away with someone / to bump someone off / the scene of the crime / gangster / criminal / convict / delinquent / juvenile delinquency / murder of / assassination / to commit murder / crime // the victim of the murderer / crime // inquiry / police investigation / crime detection / the clearing up or solving of a

crime // red herring / chief inspector / inspector / police commissioner // captain / lieutenant / police station / detective / cop / policeman / private detective / private eye / amateur sleuth / sign / circumstantial evidence / to prove smth by means of circumstantial evidence / life sentence / lifer / death sentence / culprit / flashback // to create tension or suspense // exciting / thrilling / the retardation of action // radio patrol car/squad car //to mislead the reader / to put the reader on the wrong track / /witness /to silence a witness /false witness /bear false witness

science fiction

a Utopian / fantastic Universe/the story takes place in the universe from the future / the author indulges in speculations on smth // speculative elements/the author's prognosis of...is... // an extraterrestrial being / an extraterrestrial / the transfer into space or time // time travel // time machine / space travel / astronaut / spaceman / space suit / rocket / three-stage rocket / spacecraft / laboratory / monster // flying saucer // unidentified flying object / UFO / death rays / the Martians / the little green men from Mars

1.2.6. Journalistic Texts

analogy

there is a number of analogies between / analogous ideas

article

the article is headlined // the article is written by / was published in / appeared in // the extract is taken from the article in // the article is taken from: the daily paper *The Times*; the weekly paper *The Sunday Times*; *Newsweek*; *Time Magazine*; a magazine for young people; a periodical; the colour supplement of *The Observer*, the quarterly *English Today* // the article contains a critical review of / a critique of a film / a book / a TV programme

commentary

write a commentary on // commentator // comment on political / cultural events // the commentator tries to present the facts objectively / expresses his or her personal opinion on / comments on // expresses views on // takes a stand on // the author gives a comment on e.g. the election campaign // the commentary presents the facts objectively and the position/personal opinion of the journalist // the aggressive character of the comment / editorial / leading article /leader

conciseness

concise style of writing // presentation in a concise format // brevity is the sister of talent

conversation

to have a conversation / talk / debate / discussion with someone about smth

debate

the debate is on / about / concerns // parliamentary debates

dialogue

the participants of the dialogue / conversation / talks / negotiations / interview

discussion

subject of discussion // the text presents a discussion of // the discussion concerns // to discuss the problem of / the participate / take part in a discussion / to put smth up for a discussion // to cut in on the discussion / someone's interfering in

editor

editor-in-chief // a letter to the editor // editorial // the editorial analyses / gives an analysis of // he editor analyses /comments on / takes a position on

episode

the episode unveils the facts

essay

a speech genre widely exercised by journalists

evidence / proof

the author gives evidence of smth in proof of // the writer quotes some examples // the evidence is not convincing // to prove the correctness of one's views / to prove oneself right

hypothesis

to formulate a hypothesis /to support the hypothesis that/to postulate that

indication

these indications are inaccurate/reveal(the opinion of the author)/disclose/are not verifiable the text gives detailed indications/evidence of/presents a precise indication of the evidence cannot be verified/the verification of the evidence the author indicates/mentions

illustration

to illustrate / illustrator / picture // a page illustrated with two colour photos / a magazine illustrated by // the connection between the visualized picture and the content of the text // the author compiles some facts to illustrate smth // presents facts to prove the example / illustration // to give an example of / to cite numerous examples to show / demonstrate/prove by examples // the examples concern / refer to // are related to a concrete detail

information

the information can be classified under several categories / arranged under several headings / organized / is based on / concerns / involves the objectivity of the information fact // a serious informant / source of information // the author gives / provides / supplies / presents information // gives us the necessary information on // informs us of // is well / badly informed

interview

to interview // to take an interview // interviewer // interviewee

meditation

to contain a meditation on // meditate on // contemplate smth

newspaper

newspaper / mass media / sensational press / yellow press / tabloid / rag / journalist / reporter / foreign correspondent / newspaper article / press report / typographical form or layout / banner or headline / to hit the front pages / to make the headlines / journalistic style or journalese / to slant the news / tendentious or biased report / sensational presentation of the news // the news is interesting // the information is new

parallel

parallel / parallelism / parallel ideas / there is a parallel between / to draw a parallel

precis

the author makes a precis of essential points review // the author gives a review of a discussion // the author reports on a historical event / the realistic or fictitious character of the report / the narrative character of the text / the narrator / the narrative / narration story // the story takes place in // to present the events in chronological order / the story is composed of three episodes

quotation

the author supports his / her point of view by a quotation // the quotation is taken from Oscar Wilde / the article // the author quotes from Milton / the author quotes several examples / cites Aristotle

reason / cause

the reason for smth lies in // to give reasons for smth // the causes are of economic / social nature / to enumerate the causes of smth // the author has the valid grounds to say that ...

reflection

to reflect on / give one's reflections on

relation / relation(-ship)

to establish / trace a relationship between ... and ... // there is a relationship between ... and ... // parallel / parallelism / parallel ideas // there is a parallel between / to draw a parallel

report / reportage

this report is a canard // silly season / in the column miscellaneous // in the literary / sports / fashion / music column // a peg on which to hang the news // to make a report / to report/flashback // a retrospect of // to give a survey of // the author gives a detailed report on / account of // the text contains a report on smth / the author presents a résumé of

situation

comical / tragic / absurd / paradoxical / ridiculous / awkward / the exemplary quality of

sentiment

the author expresses his / her sentiments / emotions / feelings of affection / aversion

solution

the solution of the problem is as follows // to propose / give a solution to the problem in question // the author proposes the solution to the vitally important problem // to present the advantages / disadvantages of the solution // the solution of the problem is as follows

summary

to give a summary of // to summarize

survey

to give a survey of

table / tabulation / statistics

to use or establish statistics / the statistical data show the graph represents the results of an opinion poll / of an inquiry into/of a survey on

term

the author uses many abstract terms // the frequent use / repetition of the term // the term means / signifies that // these terms belong to the technical vocabulary

transition

a passage of transition /this passage serves as a transition/the polemical tone of the passage

typographical form

layout // format // in parentheses / brackets (round/square/pointed)

view

to refute the opposing view // to refute possible objections beforehand // the refutation of the opposing view // the polemical character of the refutation // to raise / take objection(s) to the opposite view / the principal thesis / ridiculous objection // the author depicts the views of his / her adversaries // to contest the correctness of the view

1.2.7. Political Texts**atmosphere**

to evoke the atmosphere of // melancholy / exciting / inspiring atmosphere

audience

listeners / attitude towards the speaker / the role attributed to the speaker // the frequent use of the imperative / the imperatives underscore the speaker's appeal to the audience

contrast

there is a contrast / clash / opposition / antithesis between // the author opposes smth / contrasts smth with smth else // the idea is opposed to smth // the passage is in contrast to / forms a contrast to

correspondence

there is a correspondence/ resemblance to // to establish the resemblance of smth to smth / smth resembles smth else // to present the similar points

difference

there is a great difference between // the author studies the differences and resemblances // to be different from / to be distinguished from // to differentiate between // distinction / distinctive feature

election campaign

election speech / poster // electoral address / comment(-ary) // appeal to the voters // address / influence / mobilize the voters for // expound the programme/aims of a party // make election propaganda in favour of a particular party

intention

the speaker intends to influence the listeners / wants the listeners to adopt his or her opinion / aims to justify his or her position / is eager to attack the position of his or her adversaries

paragraph

the first paragraph presents // is concerned with // the author has published the article containing three paragraphs on

persuasion

techniques of persuasion / techniques used to influence the listeners // favourable presentation of his / her own position // to emphasise / exaggerate one's own merits / positive or favourable aspects of one's position // to minimize / conceal / not mention the unfavourable aspects of

simplification

simplification of facts // to simplify facts // not to differentiate substantially between // to shift one's own mistakes on to other persons

slogan

the suggestive value of the slogans // the speaker uses slogans such as // these slogans have a vague meaning / positive or negative value / summon positive associations in the listener // evoke / call up negative associations // produce a positive / negative effect on

speech

political speech / to make / deliver a speech on // to speak on the radio / TV /to broadcast / televise a speech // to make political propaganda / means of propaganda / techniques of persuasion / manipulation // place / frame of reference / political situation which forms the content structure of a speech // the political adversary / opponent / interests // the aims / objectives / goals / course of different political groups // political programme // political behavior / opinion / involvement in /commitment // speech maker

speaker

the speaker represents the interests of / joins a lobby or pressure group / talks as representative of a party // his / her ideological position / the speaker does not say what he / she means by // the speaker uses stereotypes / clichés / stock phrases etc. // the aggressive / polemical / ironical expression / phrases / words // the speaker makes considerable use of parataxis // paratactical sentences // the speaker emphasises the negative sides // stresses the unfavourable aspects of the opposite position // exaggerates adversary's mistakes // characterises him / her in negative terms // contests adversary's successes // blames adversaries for mistakes of others // distorts their arguments/defames them // appeasement // tries to reconcile the differences of opinion / divergence of opinion / gloss over differences / overlook the situation // image maker

we vs others

the use of *we* to identify with the audience // make audience identify with the speaker // the speaker contrasts *we vs others* // group

'we' is characterised by positive terms / by slogans evoking positive associations in the listener // unfavourable presentation of the adversary contradictions // try and satisfy all parties or demands // use expressions / words / phrases everyone can interpret according to their own point of view / interests / pragmatic intentions

1.2.8. Advertisements, Comics, Caricatures

advertising

advertisement / classified ads / to put an ad in the paper other non-literary texts // ad / advert / the psychology of advertising / public relations / copy writer / publicity gag / gimmick / advertising campaign / commercial television / commercial spot / sponsor / to sponsor a programme / jingle / advertising agency / promotion / to promote something / to advertise (for) something / to push or boost smth / poster / producer / production / product / article // consumer / consumer research / consumer society / consume / consumption / buyer / buying // power intention of advertising texts // advertising wants to arouse desires / the desire for beauty / youth / success / luck / health etc // ad gives info on price / quality / function psychological aspect // to influence / exert influence on // urge / persuade consumers to buy product informative aspect // manipulation of consumers' mind // to manipulate consumers' behavior subconsciously // to reveal the stylistic means characteristic of the language of advertising // advertisement / classified ads / to put an ad in the paper

caricature

caricature / cartoon / caricaturist / cartoonist // the author gives a caricature / caricatures of // uses the cartoon to express

comics

comics / cartoons / techniques of graphic presentation // means of expression / alienation from the reality // the function of colours // the form of balloons // the heaviness of letters indicates the intensity of

voice // onomatopoeia / onomatopoeic narration // the relationship between the picture and the text // the picture expresses mental states / emotions / joy / anger / embarrassment

comic effect

the comic effect of the drawing arises / comes / stems from // humorous / facetious // mockery / to mock / make fun of / give a caricature of

cheap literature

cheap trashy / penny dreadful // is adapted to the emotional needs of the readers / wants to arouse desires / wants to compensate for needs reality cannot satisfy the compensation of needs // the need to evade reality / of luck / of aggression / escapism // mass production

cliché

the frequent use of stereotyped / stereotypical expressions // the author uses clichés // the author uses commonplaces / truism / platitude / bromide thought

trivial literature

trivial literature prevents criticism of the current situation / prevents the reader from dealing with it // tries to gloss over the contradictions of contemporary society / tries to dismiss the contradictions / tries to conceal current social conflicts / leads to a negation of current reality // to present an imaginary / idealized / dream / substitute world as refuge / to present an apparent reality / the appearance of reality the tendentious presentation of an apparent reality // the reality is characterised by a strictly classified hierarchy / the identification of the reader with the hero / heroine / to identify oneself with standardised heroes // he behaviour of the characters reflects the current social hierarchy.

1.3. Guidelines on Seminars in Stylistics

(as based on “A Book of Practice in Stylistics” by V.A.Kukhareenko.
– М., 1986; Вінниця, 2000, 2004)

Guidelines: “A Book of Practice in Stylistics” written by Professor Kukhareenko Valeriya Andriyivna has been one of the basic textbooks on the university programme for three decades running – at first during our personal studies, later – in teaching the students of our own. Following the rules of *bon ton* we keep on preserving the tradition and recommend this academic source to the contemporary learners equipping them with the assignments for practical classes as based on one of the latest editions of the textbook .

Assignments: Read up for the seminar according to the following outline. **Support** your answers with the sample analysis as based on the compulsory/optional reading for text interpretation.

SEMINAR 1

1. Functional stylistics and functional styles. Individual style study.
2. Levels of linguistic analysis. Foregrounding.
3. Graphon. Onomatopoeia. Alliteration. Assonance.
4. Text interpretation of the extracts from the authentic sources (the textbook supplement / additional handouts / selections of your own).

SEMINAR 2

1. Epithet. Metaphor. Metonymy.
2. Irony. Hyperbole. Oxymoron.
3. Syntactical stylistic devices.
4. Text interpretation of the extracts from the authentic literature (the textbook supplement / additional handouts / selections of your own)

SEMINAR 3

1. Punctuation. Arrangement of sentence members. Rhetorical questions.
2. Types of repetition. Parallel constructions.
3. Inversion. Ellipsis. Break.
4. Text interpretation of the extracts from the authentic literature (the textbook supplement / additional handouts / selections of your own).

SEMINAR 4

1. Types of connection. Polysyndeton. Asyndeton. Attachment.
2. Antithesis. Climax. Anticlimax.
3. Simile. Litotes. Periphrasis.
4. Text interpretation of the extracts from the authentic literature (the textbook supplement / additional handouts / selections of your own).

SEMINAR 5

1. Types of narration.
2. Author’s narrative proper. Description. Argumentation.
3. Interior speech. Represented speech.
4. Text interpretation of the extracts from the authentic literature (the textbook supplement / additional handouts / selections of your own).

SEMINAR 6

1. Dialogue in prose writing and drama composition.
2. Author’s remark. Stage directions.
3. Oral vs written type of communication.
4. Text interpretation of the extracts from the authentic literature (the textbook supplement / additional handouts / selections of your own).

SEMINAR 7

1. Revision of the theoretical material under study.
2. Text interpretation of an extract from the authentic source to be performed in writing (additional handouts).

SEMINAR 8

1. Essay presentations for a credit.

SEMINAR 9

1. Essay presentations for a credit.

Basic Theoretical Sources:

1. *Арнольд И.В.* Стилистика современного английского языка. Стилистика декодирования / И.В. Арнольд. – Л., 1981.
2. *Домбровский Володимир.* Українська стилістика і ритміка. Українська поезика / Володимир Домбровский. – Дрогобич, 2008.
3. *Лотоцька К.Я.* Стилiстика англiйської мови / К.Я. Лотоцька. – Львів, 2009.
4. *Мороховский А.Н.* Стилистика английского языка / А.Н. Мороховский. – К., 1984.
5. *Скрбнев Ю.М.* Основы стилистики английского языка / Ю.М. Скрбнев. – М., 2000.
6. *Akhmanova O.* Linguostylistics: theory and method / Akhmanova O. – M., 1972.
7. *Galperin I.R.* Stylistics / I.R. Galperin. – M., 1971.
8. *Khadjjeva D.* Lectures on Stylistics of the English Language / Khadjjeva D. – Uzbekistan, 2002.
9. *Simpson Paul.* Stylistics: a Resource Book for Students / Simpson Paul. – Routledge, 2004.
10. *Sopher H.* Stylistic Analysis of Literary Material / Sopher H. – Oxford, 1976.
11. *Verdonk Peter.* Stylistics / Verdonk Peter. – Oxford, 2005.

1.4. Sample Modules and Comprehensive Testing

Guidelines: Perform the assignments on a separate answer sheet in a legible handwriting. A correction is considered a mistake.

Assignments: Read the following extracts. Identify stylistic devices / tropes / figures of speech found. Write them out and define. E.g.: 'true love'- fixed epithet.

MODULE I

Variant 1

1. The White House supports the bill unanimously.
2. Scarlett's voice was like a whiplash.
3. Fighting is like champagne. It goes to the heads of cowards as quickly as of heroes.
4. Dark trees interlaced above their heads, dark silent houses loomed up on either side and the white palings of fences gleamed faintly like a row of tombstones.
5. The Cabinet decided in favour of an increase in petrol prices yesterday. They anticipated a lot of protest from the people, though.

Variant 2

1. The lobster did not leave any tip because he was not happy with the service.
2. The city is usually dark and silent at night.
3. The tourists entered into a deafening silence of the cave.
4. He said it was an awfully funny joke.
5. The shadows chased one another down the dark way like mad ghosts.

Variant 3

1. Among them, candles burned serenely like altar fires.
2. The smiling sun and the frowning cloud frequented their stay at the resort.
3. His triumphant look caught her attention.
4. Isabel shrugged an indifferent shoulder.
5. She seems to be a pretty ugly person.

Variant 4

1. The tourists entered into a deafening silence of the cave.
2. He said it was an awfully funny joke.
3. The shadows chased one another down the dark way like mad ghosts.
4. The city is usually dark and silent at night.
5. The White House supports the bill unanimously.

MODULE II

Variant 1

1. And now you have to make her happy, have to help her and that means you can be a good boy really, a good bad boy and that calms you.
2. The end of the days. Dear Lord, it's coming, the end of the days.
3. Matthew took pride in doing it well; but he could hardly be expected to be proud of the newspaper: the newspaper he read, *his* newspaper was not the one he worked for.
4. Oh, that's nonsense, Algy. You never talk anything but nonsense.
5. The little engine strained and groaned, and the train rumbled towards the crossing.

Variant 2

1. She kept looking at his living dead eyes. He was unable to deny it in the face of danger.
2. I engage him with my best patient-and-open-fun-loving expression.
3. The world is listening to their silence.
4. That's a sensible, intellectual girl! the only girl I ever cared for in my life.
5. All the life of the room seemed in the white, warm hearth and the steel fender reflecting the red fire.

Variant 3

1. She is the first good hurt he's known.
2. She'd been almost, almost leaning against him while the cheesemonger cut two pieces each of their choices.
3. She was a place to live. My place to live.
4. The garden and fields beyond the brook were closed in uncertain darkness.
5. If life has a base that it stands upon, if it is a bowl that one fills and fills and fills – then my bowl without a doubt stands upon this memory.

Variant 4

1. Greg had dipped his head and spoken close, close a kiss beside her ear.
2. They had love-hate relationship.
3. Your eye is the lamp of your body; when your eye is sound your whole body is full of light, when it is not sound, your body is full of darkness.

4. He waited outside the drawing-room door until the waltz should finish, listening to the skirts that swept against it and to the shuffling of feet.
5. And all the while her heart was bursting with grief and pity for him.

Comprehensive Testing

Guidelines: Answer the questions and complete the assignments in a legible handwriting. A correction is considered a mistake.

Variant 1

1. What functional styles of the language are distinguished by the scholars?
2. Render the terms from Ukrainian into English. Spell and transcribe them:

евфемізм – _____, [_____];

оповідач – _____, [_____];

метонімія – _____, [_____].

3. Supply the definition with the corresponding term:

The intentional violation of the graphical shape of a word which renders its authentic pronunciation is called _____.

4. Supply the term with the corresponding definition:

Interior speech _____.

5. What stylistic devices are actualised in the examples below?

She dropped a tear and a pocket handkerchief. (_____);

She sells sea shells on the sea-shore. (_____);

He is a falsely true man. (_____).

Variant 2

1. What are the levels of the analysis in linguistic stylistics?
2. Render the terms from Ukrainian into English. Spell and transcribe them:

звуконаслідування – _____, [_____];

зевгма – _____, [_____];

стиль художньої літератури – _____, [_____].

3. Supply the definition with the corresponding term:

Coarse words avoided in a polite conversation due to their negative emotive meaning are called _____.

4. Supply the term with the corresponding definition:

Stage directions _____.

5. What stylistic devices are actualised in the examples below?

We are fellow strangers. (_____);

The kettle is boiling in the kitchen. (_____);

She speaks like a chatter-box. (_____).

Variant 3

1. What narrative compositional forms are characteristic of a creative prose writing?
2. Render the terms from Ukrainian into English. Spell and transcribe them:

публіцистичний стиль – _____, [_____];

епітет – _____, [_____];

жаргонізм – _____, [_____].

3. Supply the definition with the corresponding term:

Transference of names based on the associated likeness between the two objects is called _____.

4. Supply the term with the corresponding definition:

Dialogue _____.

5. What stylistic devices are actualised in the examples below?

He got out of bed and humour.(_____);

The gallery applauded at the curtain calls.(_____);

She has a heart of stone.(_____).

Variant 4

1. What are the main strata of words in terms of stylistic differentiation of the vocabulary?
2. Render the terms from Ukrainian into English. Spell and transcribe them:

архаїзм – _____, [_____];

порівняння – _____, [_____];

метафора – _____, [_____].

3. Supply the definition with the corresponding term:

_____ is a stylistic device the syntactic and semantic structures of which come to clashes.

4. Supply the term with the corresponding definition:

Represented speech _____.

5. What stylistic devices are actualised in the examples below?

He had his tea with lemon, pleasure and his wife.(_____);

He disappeared into a violet twilight of the day.(_____);

Pete Page posted a packet of papers. (_____).

II. THE ACQUISITION OF READING, SPEAKING AND WRITING SKILLS FOR TEXT INTERPRETATION

2.1. Compulsory Reading for Text Interpretation

(as based on “The Norton Anthology of English Literature”. –
Fifth Edition. – Vol. 2. – NY: W.W. Norton & Company Inc., 1986)

Guidelines: *Compulsory reading for text interpretation is based on the programme material selected from “The Norton Anthology of English Literature”. In addition to the list below, a book amounting to approximately 400 pages per semester is to be chosen and read by each student individually for a credit.*

Assignments: *Read and interpret the texts the titles of which are listed below. Write out the key statements and comment on them. In each text choose the extracts which appeal to you most and identify stylistic devices / tropes / figures of speech and rhetoric found, write them out and define.*

1. Florence Nightingale. Cassandra (*written, 1852-59; published, 1928*).
2. Oscar Wilde. The Importance of Being Earnest (*performed, 1885; published, 1899*).
3. Bernard Shaw. Mrs. Warren’s Profession (*written, 1893; published 1898*).
4. E.M.Forster. The Road from Colonus (1911).
5. Virginia Woolf. The Mark on the Wall (1921). Modern Fiction (1925). A Room of One’s Own (1929). Professions for Women (*published, 1942*). A Sketch of the Past (*written, April 1939 – November 1940; published, 1978*).

6. James Joyce. The Dead (1914).
7. D.H.Lawrence. Odor of Chrysanthemums (1911, 1914). The Horse-Dealer’s Daughter (1922). Why the Novel Matters (1936).
8. Katherine Mansfield. The Daughters of the Late Colonel (1922).
9. George Orwell. Politics and the English Language (1946, 1947).
10. Samuel Beckett. Happy Days (1961).
11. Doris Lessing. To Room Nineteen (1963).
12. Edna O’Brien. Sister Imelda (1981).
13. Harold Pinter. The Dumb Waiter (1960).
14. Tom Stoppard. The Real Inspector Hound (1968).
15. Susan Hill. How Soon Can I Leave? (1973).

2.2. Speaking / Writing Skills Training

Speaking Skills Training

Assignments: *Choose a topic and speak on it.*

1. State the problems raised in “Cassandra” by Florence Nightingale.
2. Suggest your understanding of the “woman question” as based on Florence Nightingale’s “Cassandra”.
3. Comment on the statement “*Women are never supposed to have any occupation of sufficient importance...*”(Florence Nightingale).
4. State the problems raised in “The Importance of Being Earnest” by Oscar Wilde.
5. Comment on the statement “*The truth is rarely pure and never simple*”(Oscar Wilde).
6. Comment on the statement “*All women become like their mothers*”(Oscar Wilde).

7. Comment on the statement *"More than half of modern culture depends on what one shouldn't read"*(Oscar Wilde).
8. Comment on the statement *"What seem to us bitter trials are often blessings in disguise"*(Oscar Wilde).
9. Comment on the statement *"Ignorance is like a delicate exotic fruit; touch it and the bloom is gone"*(Oscar Wilde).
10. Express your likes / dislikes / both of the play "Mrs. Warren's Profession" by Bernard Shaw and prove them to be reasonable.
11. State the problems raised by Bernard Shaw in the play "Mrs. Warren's Profession".
12. Express your views regarding Miss Vivie Warren's profession (as based on "Mrs. Warren's Profession" by Bernard Shaw).
13. Comment on the statements: *" Knowledge is power"* vs *"Brains are not everything"*(Bernard Shaw).
14. Express your likes / dislikes / both of "The Road from Colonus" by E.M.Forster and prove them to be reasonable.
15. State the problems raised in "The Road from Colonus" by E.M.Forster.
16. Suggest your interpretation of the "The Hand of Providence" vs destiny and fate (as based on "The Road from Colonus" by E.M.Forster).
17. Interpret the problem of generation gap (as based on "The Road from Colonus" by E.M.Forster)
18. Speak about the role of symbolism in "The Dead" by James Joyce.
19. Express your pros / cons / both of the assumption that forgiving implies forgetting (as based on "The Dead" by James Joyce).
20. Comment on the statement *"Better pass boldly into that other world, in the full glory of some passion, than fade and wither dimly with age"*(James Joyce).
21. Express your understanding of love, life and death as based on "The Dead" by James Joyce.
22. State the problems raised by D.H.Lawrence in "Odor of Chrysanthemums".
23. Comment on the statement *"...The children belonged to life..."* (D.H.Lawrence).
24. State the problems raised by D.H.Lawrence in the essay "Why the Novel Matters".
25. Express your likes / dislikes / both of "A Room of One's Own" by Virginia Woolf and prove them to be reasonable.
26. State the problems raised by Virginia Woolf in "The Mark on the Wall".
27. State the problems raised by Virginia Woolf in "Professions for Women".
28. Give the names of the great classics of world literature referred to by Virginia Woolf in "Modern Fiction".
29. State the problems raised in the story "To Room Nineteen" by Doris Lessing.
30. Speak on the British Drama of Absurd in the context of the philosophy of existentialism: Samuel Beckett, Harold Pinter, Tom Stoppard.

Writing Skills Training

Assignments: Choose a topic and write an essay amounting to 350 words on a separate answer sheet in a legible handwriting.

1. Suggest your understanding of the message of Florence Nightingale's "Cassandra".
2. Express yourself on Miss Vivie Warren's Profession (as based on "Mrs Warren's Profession" by Bernard Shaw).

3. Suggest your understanding of the Hand of Providence (as based on "The Road from Colonus" by E.M.Forster).
4. Express yourself on the room of your own (as based on "A Room of One's Own" and other essays by Virginia Woolf).
5. Comment on the statement "*Better pass boldly into that other world, in the full glory of some passion, than fade and wither dismally with age*" (as based on "The Dead" by James Joyce).
6. Comment on the statement "*Nothing is important but Life...*" (as based on "Why the Novel Matters" by D.H.Lawrence)
7. Suggest your understanding of symbolism in D.H.Lawrence's short story "Odour of Chrysanthemums".
8. Write on the importance of the political vocabulary correctness (as based on the essay "Politics and the English Language" by George Orwell).
9. Write on the tragic paradox of the daughterly obedience (as based on "The Daughters of the Late Colonel" by Katherine Mansfield).
10. Express your understanding of the message of George Orwell's essay "Politics and the English Language".
11. Write on Samuel Beckett and the "theater of the absurd".
12. Write on Harold Pinter's literary heritage.
13. Suggest your understanding of Tom Stoppard's drama composition.
14. Comment on the statement "*But children can't be a centre of life and a reason for being*" (as based on "To Room Nineteen" by Doris Lessing).
15. Comment on the statement "*Humiliation is the greatest test of Christ's love – or indeed any love*" (as based on "Sister Imelda" by Edna O'Brien).
16. Suggest your understanding of the message and the plot of Susan Hill's short story "How Soon Can I Leave?"

Topics for Essay Writing and Presentations
(as based on G.L.Apperson's "The Wordsworth Dictionary of Proverbs". – Wordsworth Reference, 1993)

Guidelines: *Proverbs and sayings are considered to contain traditional folklore wisdom. Suggest your interpretations of the following statements relying on your personal life experience, English language acquisition and knowledge of country studies. Support your ideas with the examples as based on the compulsory reading from "The Norton Anthology of English Literature".*

Assignments: *Choose a proverbial statement and computer process an essay on 5 pages of A4 sheet, Times New Roman 14, for a classroom presentation.*

1. A good hope is better than a bad possession.
2. A pebble and a diamond are alike to a blind man.
3. Appearances are deceitful.
4. Be just before you are generous.
5. Boldness in business is the first, second and third thing.
6. Charity begins at home.
7. Curiosity is ill manners in another's house.
8. Deeds are fruits, words are but leaves.
9. Envy shoots at others and wounds herself.
10. Every cloud has its silver lining.
11. Fortune knocks once at least at every man's gate.
12. Good luck reaches farther than long arms.
13. He that is shameless is graceless.
14. Honesty is the best policy.
15. Ingratitude is the daughter of pride.
16. Kindness, like grain, increase by sowing.
17. Like word like deed.

18. Little pot is soon hot.
19. Many speak much who cannot speak well.
20. Measure is treasure.
21. Nothing is impossible to a willing heart.
22. One day of pleasure is worth two of sorrow.
23. Patience is a virtue.
24. Poverty is no vice but an inconvenience.
25. Praise makes good men better and bad men worse.
26. Reason rules all things.
27. Respect a man, he will do the more.
28. Slight impressions soon fade.
29. Vice is often clothed in virtue's habit.
30. We soon believe what we desire.

2.3. Sample Modules and Comprehensive Testing

Assignments: Perform the tasks in a legible handwriting on a separate answer sheet.

MODULE I

Variant 1

1. Write the names of the main characters in "The Importance of Being Earnest" by Oscar Wilde.
2. Prove your likes / dislikes / both of "The Road from Colonus" by E.M.Forster to be reasonable and convincing (75 words).
3. State the problems raised in "Mrs. Warren's Profession" by Bernard Shaw.
4. Comment on the statement "*The truth is rarely pure and never simple*" (75 words).
5. Express yourself on the theme "The Hand of Providence" (150 words).

Variant 2

1. Write the names of the main characters in "The Road from Colonus" by E.M.Forster.
2. Prove your likes / dislikes / both of "Mrs. Warren's Profession" by Bernard Shaw to be reasonable and convincing (75 words).
3. State the problems raised in "The Importance of Being Earnest" by Oscar Wilde.
4. Comment on the statement "*Knowledge is power*" (75 words).
5. Express yourself on the question "*Is the Importance of Being Earnest Really Important?*" (150 words).

Variant 3

1. Write the names of the main characters in "Mrs. Warren's Profession" by Bernard Shaw.
2. Prove your likes / dislikes / both of "The Importance of Being Earnest" by Oscar Wilde to be reasonable and convincing (75 words).
3. State the problems raised in "The Road from Colonus" by E.M.Forster.
4. Comment on the statement "*All women become like their mothers*" (75 words).
5. Express yourself on the question "Miss Warren's Profession: Pro, Contra or Both?" (150 words).

MODULE II

Variant 1

1. Write the titles of Virginia Woolf's essays under study.
2. Prove your likes / dislikes / both of "The Dead" by James Joyce to be reasonable and convincing (75 words).

3. State the problems raised by Virginia Woolf in “Professions for Women”.
4. Comment on the statement “*As we face each other in omnibuses and underground railways we are looking into the mirror; ...*” (75 words).
5. Express yourself on the theme “*Interpretation of the Contextual Symbols in “The Dead” by James Joyce*” (150 words).

Variant 2

1. Write the names of the main characters in “The Dead” by James Joyce.
2. Prove your likes / dislikes / both of “The Mark on the Wall” by Virginia Woolf to be reasonable and convincing (75 words).
3. State the problems raised by Virginia Woolf in “A Room of One’s Own”.
4. Comment on the statement “*Women are poorer than men because – this or that*” (75 words).
5. Express yourself on the theme “*My Understanding of Love, Life and Death as Based on “The Dead” by James Joyce*”(150 words).

Variant 3

1. Write the names of the classics of world literature referred to by Virginia Woolf in “A Sketch of the Past”.
2. Prove your likes / dislikes / both of “A Room of One’s Own” by Virginia Woolf to be reasonable and convincing (75 words).
3. State the problems raised by Virginia Woolf in “The Mark on the Wall”.
4. Comment on the statement “*Women cannot write the plays of Shakespeare*” (75 words).

5. Express yourself on the quotation “*...As one gets older one has a greater power through reason to provide an explanation; ...*” (150 words).

Variant 4

1. Write the names of the great classics of world literature referred to by Virginia Woolf in “Modern Fiction”.
2. Prove your likes / dislikes / both of “The Dead” by James Joyce to be reasonable and convincing (75 words).
3. State the problems raised by Virginia Woolf in “A Sketch of the Past”.
4. Comment on the statement “A great part of every day is not lived consciously” (75 words).
5. Express yourself on the theme “*Social Position of Women Contemporary with Virginia Woolf’s Times*” (150 words).

Comprehensive Testing

Variant 1

1. Comment on the statement “*Ignorance is like a delicate exotic fruit; touch it and the bloom is gone*” (150 words).
2. Write the name of the author and the title of the text it is quoted from.
3. State the literary genre this text belongs to.

Variant 2

1. Comment on the statement “*...Fiction is like a spider’s web, attached ever so lightly perhaps, but still attached to life at all four corners*” (150 words).
2. Write the name of the author and the title of the text it is quoted from.
3. State the literary genre this text belongs to.

Variant 3

1. Comment on the statement “...*Modern practice of the art somehow is an improvement upon the old*” (150 words).
2. Write the name of the author and the title of the text it is quoted from.
3. State the literary genre this text belongs to.

Variant 4

1. Comment on the statement “*There was no such thing as the solitude of nature, for the sorrows and joys of humanity had pressed even into the bosom of a tree*” (150 words).
2. Write the name of the author and the title of the text it is quoted from.
3. State the literary genre this text belongs to.

Variant 5

1. Comment on the statement “*Indeed, it will be a long time still, I think, before a woman can sit down to write a book without finding a phantom to be slain, a rock to be dashed against*” (150 words).
2. Write the name of the author and the title of the text it is quoted from.
3. State the literary genre this text belongs to.

Variant 6

1. Comment on the statement “*There are no secrets better kept than the secrets everybody guesses*” (150 words).
2. Write the name of the author and the title of the text it is quoted from.
3. State the literary genre this text belongs to.

Variant 7

1. Comment on the statement “*She dreamed of having a room or a place, anywhere, where she could go and sit, by herself, no one knowing where she was*” (150 words).
2. Write the name of the author and the title of the text it is quoted from.
3. State the literary genre this text belongs to.

Variant 8

1. Comment on the statement “*So here was this couple, testing their marriage, looking after it, treating it like a small boat full of helpless people in a very stormy sea*” (150 words).
2. Write the name of the author and the title of the text it is quoted from.
3. State the literary genre this text belongs to.

2.4. Optional Reading for Text Interpretation

2.4.1. Intermediate Level of Language Acquisition:

English Literary Fairy Tale (as based on

“Once Upon A Time ...: English Fairy Tale”. – M., 1975)

Guidelines: *A fairy tale is one of the oldest speech genres of the human civilization and possesses the stylistic peculiarities of its own. Performing the assignments below the learners will introduce themselves into the exciting imaginary Wonderland and become knowledgeable of the famous British authors’ writing styles in the genre of the literary fairy tale.*

(The figure in the round brackets preceding the vocabulary unit is the page number corresponding to the indicated edition of the tales).

Charles and Mary Lamb

THE TEMPEST (From "Tales from Shakespeare")

Assignments:

1. Write an outline of the tale.
2. Compose 15 questions to the content of the story.
3. Give character sketches of the main heroes (Prospero, Miranda, Antonio, Ferdinand).
4. Dwell on the role of the spirit Ariel in the tale.
5. Express your treatment of goodness and villainy, virtue and evil.
6. Give the summary of the tale using the extracted authentic vocabulary.
7. Give the titles of other plays (tragedies and comedies) by William Shakespeare.
8. Comment on the tropes and figures of speech found in the text.

Vocabulary:

(17) the books which treated of magic, to enchant, virtue, to release good spirits, to execute one's commands, to be obedient to one's will; (18) sprite, mischievous, to take pleasure in doing smth., to inherit, to fetch, to compell, to pinch, to make mouths at smb., a quill, to be dashed to pieces, ignorant (19) recollection, a heir, to trust, to better one's mind, to be in possession of one's power, to deprive smb of smth., desert Island; (20) to be cast ashore, a lively description, garments, crew, to be safe, to serve without grudge or grumbling; (21) to be altered by grief, to wander; (22) to wonder, to excel, humble to be deprived of smth.; (23) to impose smth on smb., to pile up, to take one's rest, a trial of one's feelings, disobedience, courtly phrases; (24) to weep at smth, to approve of smth/smb, to stand the test, to boast of one's sense with fear, to repent, penitence; (25) repentance, to implore one's forgiveness, remorse, a mortal, consent, to to assure smb of one's forgiveness; (26) to confort smb, reconciliation, to set smth in order, to bid farewell.

Francis Browne

THE STORY OF MERRYMIND

Assignments:

1. Write an outline of the tale,
2. Describe the great fair in the north country.
3. Express your viewpoint on the conception of prudence.
4. Explain the difference between a violin and a fiddle. Name other string musical instruments that you know.
5. Explain the word "spinner". Do people spin nowadays?
6. Give the summary of the tale using the extracted authentic vocabulary.
7. Dwell on the role of music in one's life and give the illustrative examples.
8. Comment on the tropes and figures of speech found in the text.

Vocabulary:

(32) and the like, to keep smb in bread, merchant, dealer, (from) far and near, (33) fair(-ing), to afford smth, savings, to be stored, pocket-money, to set out to some place, merchandise, feast(-ing), puppet show, attire, to wear away, to get rid of smb/smith, to set one's heart upon smb/smith, fiddle, to make haste, purchase, sunset, to grow thin, customer, strings, (34) to mend, a bargain, a hand boy, to bundle up, a piece of news, prudence, to throw scorn on smb, to spin, (4) in the meantime, to lose credit, prophecy, to value, to seek one's fortune, to wish smb well, night-spinner, to be weary with smth, burden, (37) at length, feeble glimmer of the moonlight, to release, a sound sleep, hearth, (38) to hammer, to delve, to scrub, to scour, a careworn face, scarlet, herdsman, to venture, noble, distaff, (39) to pray, idleness, levity, earnest(-ly), (40) to linger, shepherd, reaper, warrior, captive, (41) to pursue, to do smth for fear of smb/smith, mortal, scarce, (42) to fasten, churning, cheesemaking, chamber, sour(-ness), (43) preferment, to take to smth/smb, bestow smth on smb.

Charles Dickens

THE MAGIC FISH-BONE (From "Holiday Romance")

Assignments:

1. Compose 15 questions to the content of the tale.
2. Name the main heroes, give their character sketches, find the passages, portraying their appearance.
3. Comment on the implication of the constantly repeated sentence "Be good, then, and don't".
4. Give your treatment of the dialogues between the father and the daughter.
5. What vital truth of family policy is implicated in the plot of the tale under discussion?
6. Speak about possibilities of children's imagination and imitation. Supply examples from life and from the text.
7. Give the summary of the tale using the extracted authentic vocabulary.
8. Comment on the tropes and figures of speech found in the text.

Vocabulary:

(49) to be under government, to vary, to resume, fishmonger's, melancholy mood, quarter-day, (50), errand-boy, invisible, a pair of soles, to trot, humbly, contempt, consent, impatient, to catch smb short, (51) furious, to fly into passion, to vanish, to faint, (52) to nurse smb, to doze, confidential friend, a cross look, to wink one's eye, (54) to terrify smb out of wits, to persuade, sturdy, to fit beautifully, (55) to tumble, to be in (out) of one's lap, on account of, to hold one's tongue, to jump for joy, to trust, to clap one's hands, (56) to crow with joy, light-hearted, (57) salary, rattle, chimney, sparkling, god-daughter, shy, to be newly fitted out from top to toe, a bride, (58) precisely, to occur, bridesmaid, wedding-feast, to drink one's love to the young couple.

Oscar Wilde

THE HAPPY PRINCE

Assignments:

1. Write an outline of the tale.
2. Compose 10 questions to the content of the story.
3. Find passages depicting Egypt.
4. Draw the line of comparison between the life of the Happy Prince and the swallow before they met.
5. Describe the people whom the Happy Prince helped using the extracted authentic vocabulary.
6. Express your views on the meaning of happiness.
7. Give your treatment of the following moral values: charity, benevolence, good-nature. What are they opposed to in life?
8. Comment on the tropes and figures of speech found in the text.

Vocabulary:

(60) to be glided, artistic tastes, to cry for the moon, pinafore, to frown, to approve of smb/smith, (61) slender waist, to come to the point at once, ripple, courtship, to tire of smb/smith, to put up, selfishness, (62) chimney-pot, to weep, to drench, to lead the dance, ugliness, misery, hands pricked by the needle, seamstress, to embroider, coffin, (64) agility (65) garret, tumbler, pluck out, (66) to bid smb good-bye, gutter, 'to dart down, (67) to worship, to be at war with smb, to glisten, icicle, (68) eave of the house, crumbs, to kiss smb on the lips, to issue a proclamation, (69) furnace, paradise.

Rudyard Kipling

WELAND'S SWORD

Assignments:

1. Write 15 questions to the content of the tale.
2. Find passages which portray the main heroes of the story and depict the landscapes against which the plot is developed.

3. Recollect what historical places and events of Old England are referred to in the tale.
4. Give the names of pagan gods immortalized in the English days of the week?
5. Give your evaluation of the families where childrens' literary and imaginative talents are being stimulated.
6. Summarize the parable about Wayland-Smith using the extracted authentic vocabulary.
7. Dwell on the problem of decency/indecency, thankfulness / ungratefulness.
8. Comment on the tropes and figures of speech found in the text.

Vocabulary:

(79) to rehearse, weaver, pointy-eared cloth cap, Christmas cracker, wreath, wand, mill-stream, guelder, (80) meadow-sweet grass, slanting blue eyes, freckled face, wicked, to gasp, to be out of practice, (81) fit one's service, be sprinkle, (82) to abide, "the echoes flapped all along the flat meadow", to witness, (83), there's no good beating about the bush, Stonehenge, solemn treaty, hedger, (84) to carve, out of the common, to deserve, to follow smb's example, a sing-song voice, (86) made -up things, to be wild with fright,' a mermaid, (87) "I belong here", to insist on smth, sacrifice, to take to smb/smth, to get on with smb/ smth, to work f or one's living, a smith, to do smb a good turn, a grass (flower) stem, amber beads, to sing smb out, to call smb naves, to do smb injustice, to prosper, pretence, (89) to get confused, to prick up one's ears, to shoe a horse, (90) to foretell smth, to wish smb well, invisible, to be bewitched, to spin a tale, a heathen, a gown, to worship, (92) runes of prophecy, dormitory, to grip smb/smth, to be bewildered, (93) to draw a long breath.

Edith Nesbit

THE PRINCESS AND THE HEDGE-PIG

Assignments:

1. Write an outline of the tale.
2. Say what other fairy tales the plot of this one resembles?
3. Innumerate all the cases of disguise which take place in the tale.
4. Say whether it is really possible to have one's life-wish granted.
5. Express your viewpoint concerning the 'voice of conscience' telling people about their moral crimes and wickedness.
6. Describe the christening party of the baby-princess.
7. Give the summary of the tale using the extracted authentic vocabulary.
8. Comment on the tropes and figures of speech found in the text.

Vocabulary:

(105) to end in smth, muslin, (106) hose, to deny, to prick-up one's ears, remittance, (107) to approve of smth/smb, disguise, to be well-off, a bond, (108) to wheel a barrow, moonbeam, to conceal, to peep (out) , toad, trial, (109) piercing screams, to perceive, to be turned out of some place, apologetically, (110) to rub one's hands at some thought, ermine, "it's a long way off", fencing, dowry, early-closing day, (111) pet camel, (112) to vanish, to assume, vicious, (113) skin-deep, to seek, curse, to blush, (114) perambulator, indelible ink, (116) to get a wish granted, to be sick with want of sleep, to chuck, (117) conscience, most obliging, satin, to fold e napkin, to embroide, to be blindfolded, (118) coal-scuttle, instantly, to cheer like mad, affection, (119) saviour, irritably, llfe-wish, (120) wisdom, save=except=but for, (121) to ask one's forgiveness, goodness gracious.

Alan A. Milne
ONCE ON A TIME

Assignments:

1. Write an outline of the tale.
2. Give character sketches of the main heroes (the King of Euralia, the King of Barodia, Countess Belvaue, Princess Hyacinth).
3. Say who is being mocked in the tale and why.
4. Find the passages in which irony is being implied.
5. Comment on your understanding of mockery.
6. Speak about irony and satire.
7. Give a summary of the tale using the extracted authentic vocabulary.
8. Comment on the tropes and figures of speech found in the text.

Vocabulary:

(122) to convey, fretwork, a dwarf, (123) shyly, wistfully, seven-league boots, trial, fascinating, (124) to recover one's nerve, whiskers, dignity, lamentable display of manners, amenity, jovial face, (126) in search of smb/smth, some such, at random, to give oneself up to meditation, to be destined, fateful, adorable humanity, to betray, diary-keeping, to deny, warning, inspiration, reflection, impudent, (127) to resist smth, to fancy, to muse, mutability, of life, an entry, to adore, eminent, to pretend, (128) inferior, to feel giddy, courteous, insulting, (129) to be likely, to fit an arrow to the bow, a lookout man, to bellow, a note of apology, (130) confidentially, hereditary, vile, to be for (against) war, occurrence, (131) profound, to take revenge for smth upon smb, condescendingly, to be delayed, smth/smb in question, (132) competitor, to attribute smb to smth to resent, to narrate, (133) "serve you right", to have one's own way of doing things, inevitable, moral vein, (134) to look blankly at smb, to be bound to do smth, "upon my word", (135) reproachful,

penitence, impudence, to chase, (136) drawback, to lean upon smb for advice and support, onslaught, (137) obvious, to flatter, (136) literary theft, to be hard on smb, to hesitate, to give smb credit for smth.

Walter De La Mare

THE THREE SLEEPING BOYS OF WARWICKSHIRE

Assignments:

1. Write an outline of the tale.
2. Recollect what places of interest in England are being mentioned,
3. Retell the life-story of Old Noll, his father and brothers using the extracted authentic vocabulary.
4. Give character sketches of the three chimney-sweeps.
5. Say what is embodied in the fairy dream-shapes of the children and what is being opposed to it.
6. Say what moral value is being praised by the happy end of the tale.
7. Express your understanding of the virtue rewarded.
8. Comment on the tropes and figures of speech found in the text.

Vocabulary:

(154) low-celled white-washed room, red-brick building, stuffed birds, outlandish oddity, glass case, morose, close-fisted, (155) mean, churlish, patch, foul, indolent, to mend, fishmonger, to neglect, (156) sly, a well-to-do knacker, cunning, orphan, 'prentice, to suffocate, (157) a bruise, to keep one's spirits up, to keep one's manners, imperment, a sip, (158) to brood over smth, grasshopper, by nature, to compell, (159) to do smb an ill-turn, to thwack, to grind one's teeth, malice, (160) gaunt, to hobble, slumber, (162) to venture, prank, to delude, a wizard, to munch, (164) to convince, to stir, at dawn, nightmare, (165) immense, 'be off with you, to discern,

serene(-ly), bo brood on smth, to resent smb/smth, (166) to be at one's mercy, counsel, to cheat smb, (167) to ponder on smth, a puddle, (168) a dewdrop, to penetrate, to leave the door ajar, a footprint, (169) gipsy camp, ripple, to spin round, to peer, to remain safe and sound, (170) repentance, milkmaid, (171) asseverate, to heed, to fine smb, decent, Christmas carols, (172) in course of time, a stone's-throw distance, to hold tight to one's rights, vast, to bestow smth on smb, (173) deputy, to ascend the staircase, to draw up the blinds, compassion, to be inclined to, to take one's fancy, witchcraft, a lid, (174) notorious, mound.

W. Somerset Maugham
PRINCESS SEPTEMBER

Assignments:

1. Write 15 questions on the content of the tale.
2. Speak on the inventiveness of the King when naming his daughters.
3. Give character sketch of Princess September.
4. Comment on the statement *'I love you enough to let you be happy in your own way'*.
5. Speak about your understanding of love in the context of the tale under study.
6. Give your interpretation of the phrase *'Come and go as you will'*,
7. Summarize the tale using the extracted authentic vocabulary.
8. Comment on the tropes and figures of speech found in the text.

Vocabulary:

(175) to make up one's mind, (176) reluctantly, to be compelled to do smth, anxiety, to go out of fashion, hardy, methodical turn of mind, oriental, a flood of tears, to comfort smb, (177) to give smb a bow, to appreciate, a perch, to be mindful of smth, (178) to be

vexed at smth, to be short with smb, order of precedence, (180) a wrinkle, to run a risk, safety first, to take a fancy to smb, (181) to take hold i of smth/smb, to be better off, (182) firm, obstinate, to serve smb right, to be well rid of smb/smth, (183) sill, to out of sight, (184) to feel inclined to do smth.

Pamela L.Travers
MARY POPPINS

Assignments:

1. Write an outline of the text.
2. Describe Mary Poppins's arrival at Number Seventeen, Cherry Tree Lane using the extracted authentic vocabulary.
3. Express your viewpoint concerning the family policy of the Banks.
4. Describe Mary Popplns's Day Out.
5. Summarize the visit to Mr.Wigg.
6. Speak on the role of humour and laughter in children's upbringing.
7. Give your evaluation of Mary Poppins as a Nanny. Prove your judgement by examples from the text.
8. Comment on the tropes and figures of speech found in the text.

Vocabulary:

(185) to be likely, a coat of paint, to afford smth, consideration, (186) weathercock, money-box, (187) a latch, (188) to give references, to lead the way, bandanna, (190) to indicate, brief(-ly), apron, losenge, (191) fluid, to gulp, to slide/one's tongue over one's lips, to lick, (192) camp-bedstead, elder, to rule the household, (193) to tip smb, to eye smb/smth, to keep up with smb/smth, (194) haughtily, to smooth down one's frock, to jingle, (195) a lot,

apparent(-ly), (196) a brim of a hat, whelk, (197) to ask for the bill, (198) to nod, modest(-ly), to bid smb farewell, to fade, contemptuous(-ly), (199) to offend, to match, bald, (200) a dozen, crumpet, (201) apologetic(-ally), to be disposed to smth, to chuckle, (202) to be pumped full of air, catching, chine, (203) to approve of smth, persuasive(-ly), (204) mirth, to blow one's nose, (205) to appeal to smb, to be at the head(foot) of the table, scorn(-fully), (206) to stumble, a well-behaved steady- going person, to accuse smb of smth (a half-accusing look), (207) deliberate(-ly), sober, odd.

John Tolkein

AN UNEXPECTED PARTY (From "The Hobbit")

Assignments:

1. Write an outline of the tale.
2. Compose 10 questions on the content of the plot.
3. Tell the life-story of Bilbo and his ancestors.
4. Describe an unexpected party at Bilbo's.
5. Give character sketch of the hobbit paying special attention to the ambiguity of his intentions. Find passages proving this statement
6. Find paragraphs portraying the appearance of the dwarves.
7. Summarize the story of the stolen treasure using the extracted authentic vocabulary.
8. Comment on the tropes and figures of speech found in the text.

Vocabulary:

(209) a porthole, a peg, a well-to- do person, out of mind time, (210) to gain (lose) smb's respect, dwarf, fabulous, ancestor, queer, (211) to be away on business, to suspect, '... into the bargain', brace, to get rid of smb/smith, to stud, rescue, fireworks, twilight, lads and

lasses, an elf, (213) to be in business, hood, (214) at one's service, to prefer, to stick to one's duty, (215) sip, throng, to fall flat, (217) to annoy to nibble at a biscuit, (218) lightning, clay, to flicker, (221) fierce, jealous, waterfall, (222) audacious, ingenious, solemn, estimable, club, (223) snort, regret, dignity; (224) parchment, rune, devour, (225) ward, fasten, (226) mock, obstinate (-ly), (227) plunder, to know smth from smth, to mend, hurricane, curse, (228) to earn one's living, apparently, to get hold of smth, to hand smth over, (229) beyond the powers, 'a poached egg.

Eleonore Farjeon

THE GOLDFISH

Assignments:

1. Write an outline of the tale.
2. Give a character sketch of the Goldfish.
3. Paraphrase the saying 'It takes all sorts of fish to make a sea'.
4. Comment on the statement 'Risk all and you will get your desires'.
5. Speak about the message implied in the plot of the tale.
6. Name other tales that you know of with the similar pragmatic issues in question.
7. Summarise the text using the extracted authentic vocabulary.
8. Comment on the tropes and figures of speech found in the text.

Vocabulary:

(265) to bide, to chase, (266) fin, to feel jealousy of smb, to long for smb/smith, inquisitive, to take one's word for smth, (266) to weep one's heart out, to swell, a grove, a chuckle, pant(-ing), to tickle, (269) surpass, 'it takes all sorts of fish to make a sea', desire, to sprinkle, a pebble, (270) ebony, ivory, vast.

Michael Bond
HERE COMES THURSDAY

Assignments:

1. Write an outline of the tale.
2. Name the members of the Cupboardosity family
3. Give character sketches of the main heroes of the tale.
4. Describe the way a visitor got to the organ loft cupboard.
5. Speak about hospitality, friendliness and the importance of these moral values.
6. Name character traits opposite to hospitality and friendliness.
7. Give a summary of the tale using the extracted authentic vocabulary.
8. Comment on the tropes and figures of speech found in the text.

Vocabulary:

(271) loft, to get a better view, parish, smb/smth in question, to make up one's mind one way or the other, to reckon, eyesight, (271) to thump, ear trumpet, (273) a snort, to grumble, a label, awe, to pour oil on troubled waters, to sound the alarm, (274) emergency, to flinch in the face of danger, mournful, edification, to seek for words, (275) to strike terror into one's heart, to cast a reproachful look, a trap, to come round, to be anxious, (276) reluctant(-ly), prompt(-ly), to escape, to fancy, (278) consternation, disaster, to go fruit-picking, to store up smth, in offspring, to pause for breath,(279) a yawn,a bunk, to park, a sample, (280) temporary.

Kathleen Foyle
PHELIM THE PIPER

Assignments:

1. Write an outline of the tale.
2. Find the passages describing the magic of Phelim's music.

3. Suggest a literary translation of these extracts.
4. Recollect all the names of the dances mentioned in the tale.
5. Give the names of other dances that you know of.
6. Dwell on the problem of harmony between music and nature supporting your viewpoint with the examples from the text.
7. Interpret the statement ‘The whole world is a wonderland for those having eyes to see’.
8. Comment on the tropes and figures of speech found in the text.

Vocabulary:

(288) a pipe (musical instrument), lilting, clamour, to plead, to beguile, shy, chime, (289) merry- making, to roam, dwelling, to cling, lest, the full of the moot,(290) to ms-doubt smth, lonesome, folk, reel, jig, gavotte, roundell, timid, pebble, chill, dawn, grasp, (292) fragrant, mist, to draw comfort from swth, ebony, sheen, miracle, countenance, to cease, decent, to chase, fertile, to patch, intent, petal.

Topics for Essay Writing and Presentations

Assignments: Choose a topic and *computer process* an essay on 5 pages of A4 sheet, Times New Roman 14, for a *classroom presentation*.

1. The Wonderful World of the English Fairy Tale (as based on the collection of fairy tales “Once Upon A Time ...”).
2. The Way I See and Understand Fairy Tales (as based on the collection of fairy tales “Once Upon A Time ...”).
3. My Favourite English Fairy Tale (as based on the collection of fairy tales “Once Upon A Time ...”).
4. Why I Like / Dislike Fairy Tales (as based on the collection of fairy tales “Once Upon A Time ...”).
5. Cinematographic Adaptation of the Fairy Tale that I Know of and Like.

2.4.2. Advanced Level of Language Acquisition:

Iris Murdoch. *The Sandcastle*

(as based on Iris Murdoch's "The Sandcastle" – JL, 1975.)

Guidelines: "*The Sandcastle*" was written in 1957, being the third, out of twenty-seven, novels by Jean Iris Murdoch (1919-1999). Performing the assignments suggested below, the learners will introduce themselves into the individual art of writing possessed by this famous Irish-born British philosopher, novelist and Dame Commander of the Order of British Empire.

(The figure in the round brackets preceding the vocabulary unit is the page number corresponding to the indicated edition of the novel).

Assignments:

1. Express your first impressions of Bill Mor and his family:
 - a) Mor as the head of the family;
 - b) Nan as the wife and the mother;
 - c) Felicity and Don.
2. Characterise Rain Carter's introduction.
3. Give your opinion about the relations between Mor and Rain.
4. Speak about Mor's occupation at St Bride's.
5. Speak about Demoyte's career and his attitude to Mor and Nan.
6. Meeting Rain Carter for the first time.
7. Recollect the verbal portraits of the heroes given on these pages.
8. Comment on the tropes and figures of speech found in the text.

Vocabulary:

(5) to articulate distinctly, portrait painting, outbreak, (6) neat, don, to sit for entrance exam, to hold religious views, virtue, it grieves me that..., (7) heat waves, conjugal boredom, futile remark, to be flossied up, (8) mockery, spiteful, to offend, to be tied for life, to -

dote on smb/smith, (9) blame, to know one's mind, (10) simple-minded, ridiculous, tollitter, to irritate, frustrated, (11) to annoy, to be stuffed up with emth, narrow-mindedness, persuade, to get upset, (12) to conduct one's arguments with smb, to inherit, (13) to one's relief, to cease, to console smb, threadbare part of the day, (14) obstinate personality, savage tongue, to extend, retiring age, right-hand man, remorse of conscience, to care about proficiency in work, I take the view that..., (15) to take to smb, to conceive, hostile(hostllity), menacing(mecace), to take for granted, by habit and conviction, family hearth, to put up with smb, (16) appreciation of one's work, to be of the opinion on the point, to set out, to be in sight, (17) troublesome, (13) miscellaneous, (19) fugitive eyes, tilted nose, (20) better half (wife), well-fitting dress, (21) slip of a girl, to keep a diary, sense of vocation.

Assignments:

1. Characterise Demoyte as a connoisseur of books.
2. Describe the incident in the rose garden.
3. Find all the sentences characterising Rain Carter.
4. Speak about the St Bride's school.
5. Describe Mor and Donald and the relations between the father and the son.
6. Speak about sightseeing St Bride's with Rain.
7. Dwell on the unexpected visit to Mr. Bledyard's.
8. Comment on the tropes and figures of speech found in the text.

Vocabulary:

(21) to pick daintily at a branch of grapes, at the head of the table, at the foot of the table, to interfere with, (22) He's got some stuff inside him, to wink at smb, to find oneself in complete agreement with smb, (23) to tear a book apart, to thumb down pages, to be

oblivious of smth, to feel at ease, to gulp coffee down, to detain smb, (24) to vanish, (25) grip, long-stemmed rose, (26) to way smb off, (27) to experience a shock, to interpret, on sick leave, smth in question, to despise, (28) to look desperate, get a move on, a tone of injured innocence, (29) admonishing, (30) staff, rival, to slip away, (31) to hesitate, a resemblance to smb (to resemble smb), to grieve over smth, mode of existence, employment of one's time, (32) ...curiosity overcame his judgement ..., to take to one's heels, (33) speculation, (34) a well-wisher, (35) dormitory, coverlet, mothball, (36) deceive, (37) dazedly cut hair, (39) to set smth to rights, (40) apologetic, disapprove of smth.

Assignments:

1. Describe Mor's conception of freedom.
2. Characterise Tim Burke.
3. Speak about Tim Burke and the Mor family.
3. Describe the luncheon party at Mr Everard's.
4. Give a character sketch of Bledyard.
5. Describe the sandcastles of Miss Carter's childhood.
6. Speak about the symbolic nature of the sandcastles.
7. Dwell on Rain's judgement concerning the relationship between an artist and his painting.
8. Comment on the tropes and figures of speech found in the text.

Vocabulary:

(40) outdoor clothes, to be on easy terms with smb, to do smth merely for appearances, (41) well before midnight, to adore smb/smith, intent, to reorganise one's views, temptation, (42) selfish, undertone, adjacent, hostelry, to profit from smth/smb, (43) eloquence, unthinkable, brooding meditation, (44) to be customary, (45) to fumble for smth, den, (46) to outstay smb, I daresay ... ,

(47) to talk shop, to repair one's fault, to put up a show of resistance, a vain show, (48) to come round (to agree), (49) handy, to muse upon a mystery, (50) in accordance with, benevolence, malice, well-intentioned, prefer (preference), (51) witness, encounter, to usher, (52) a print (in painting), emolument, deliberation, pencil sketch, (53) to ponder, suspicious, to go up a point, drought, (54) to lead a social existence, to steal a glance at smb/smith, conversational burden, (55) a train of thought, social gathering, to undo smth, (56) humble, (57) reverence, (58) to curse, to stow, (59) The impudence of him., to gather pace.

Assignments:

1. Retell the conversation in Miss Carter's car.
2. Describe what happened in the countryside.
3. Speak about Mor's meditations on having deceived his wife.
4. Describe the disaster with the car.
5. Speak about Tim Burke's interference.
6. Give your evaluation of the car accident.
7. Evaluate Mor's actions.
8. Comment on the tropes and figures of speech found in the text.

Vocabulary:

(59) to sound this or that way, to endure one's company, There's something remarkable about him, fury (infuriate, infuriating), coherent, distortion, to command respect, to feel knocked out, (60) to let la the clutch (in the car), strained atmosphere, to take smb/smith seriously, to put the break on (in the car), (61) exalted state of mind, (62) Cheerio!, to be cross with smb, an enormous liking for smb, to be grateful to smb for smth, (63) simultaneous, walking pace, pranks, (64) tempting, enchantment, driving licence, (65) elate, gears (in the car), to experience a kind of feeling,

intruder, (66) brim, social lie, anguish, inevitable, (67) barefoot, to protrude, (66) axle, a flat stone, to roll up one's sleeves, tyre (in the car), (69) to subside, upside down, declining sun, to weep without restraint, (70) Needless to say that ..., convince, to hail a car, knee—deep in the water, (71) It was not long before... to give a lift, to wander, reflection, to be in a fix, (72) hem of a jacket, Tim let go of his coat, diffidence, exasperation, remorse.

Assignments:

1. Describe Rain Carter at work.
2. Comment on the statement “*Every portrait is a self-portrait. In portraying you I portray myself*”.
3. Speak about how Mor ponders over telling Nan the truth.
4. Describe the incident with the letter at Demoyte's.
5. Say how Rain drafts Mor's portrait.
6. Speak about Mr Demoyte's views of the benefits of education.
7. Describe the intruder on the lawn.
8. Comment on the tropes and figures of speech found in the text.

Vocabulary:

(73) to take refuge, breakdown men, to manage to right, to retire, easel, at one's request, (74) in quest of smb/smith, to make a mental note, to be expressive of smth, (75) to subside, to lumber, (76) a sitter, (77) paraphernalia, on one's part, to mislead, (78) to pin smb down, an outing, a matter of a certain delicacy, to do smth in person, (79) to seal a letter up, pensive, (80) material evidence, (80) rueful, to console, to be overcome with confusion, to be flattered at smth, (84) exaggerated view, benefits of education, (85) to tog oneself up in clothes, (86) to feel moved, (87) morbid, afflict, reckon, unpredictable, to run a risk, reluctance, backwater, (88) milky way, guest-room, inexplicable, indecision, (90) disconsolate, to see smb off the premises.

Assignments:

1. Say how Felicity goes to see her brother at St Brides's.
2. Describe the interior of Don's room.
3. Say how Don Mor and Jimmy Carde plan to climb the school tower.
4. Tell about the origin of the raid for the Power Game.
5. Describe the Mor children raiding Rain Carter's room.
6. Evaluate this raid from the point of view of morality.
7. Evaluate this raid from the point of view of children's psychology.
8. Comment on the tropes and figures of speech found in the text.

Vocabulary:

(90) to behave anyhow to people, to overhear, to blow one's nose, (91) a frock, impunity, at random, to be at pains to do smth, (92) to abandon, to frequent, to stalk, regardless of smth/smb, (93) adjoining, to spot smb, to spy on smb/amfch, to put the evil eye on smb/smith, to fade, (94) drawing-pin, to be in a fuss about smth/smb, (95) to keep promises, to talk family policy with smb, (96) to be expelled, inflexible rule, to negotiate, ingenious, (97) to make for the door (to leave), (98) to blackmail, (99) to lead the way, (100) depredation, (101) to take in the scene, (102) incredulity, to keep pace with smb/smith, to be well clear of smb/smith, (103) to weep at will.

Assignments:

1. Speak about the day of Nan's departure.
2. Comment on the question of Mor's becoming a Labour candidate.
3. Describe the scene at the railway station.
4. Say who was in search for Rain Carter.
5. Describe the scene at the House Match.
6. Speak about the reward for a fine cricket player.

7. Dwell on the first show of Demoyte's portrait.
8. Comment on the tropes and figures of speech found in the text.

Vocabulary:

(103) to invent excuses, intolerable, (104) to be very short with smb, overwhelming, to keep one's temper perfectly, (105) to fuss about nothing, (106) breathtaking speed, (107) obscure feeling, apprehend, to be in sight, (108) to recover one's breath, (109) in the midst, step-ladder, (110) infuriating smile, dressmaker, to favour smb with smth, (111) pensive voice, (112) domestic occasion, (113) to startle smb, to subject smb to unpleasant experience, to resist temptation, (114) to create a stir, (115) obstinate, (116) intricate, cigarette lighter, (117) common sense, to witness smth, (118) indubitable, to let out a sigh, (119) longing, regret, to take one's time, (120) within earshot.

Assignments:

1. Say how Rain Carter visits Mor's place.
2. Describe the incident with the gipsy-man.
3. Speak about Nan's mental turmoils that preceded and followed her unexpected arrival at home.
4. Say how Tim Burke opens his heart.
5. Describe how the husband and the wife clear up their relations.
6. Evaluate how Mor reflects over his life.
7. Speak about Bledyard's viewpoint concerning the future that awaits Bill Mor and Rain Carter.
8. Comment on the tropes and figures of speech found in the text.

Vocabulary:

(121) to console, (122) a peg, to feel at one's ease, (123) to run the risk of something, This is beyond me, (124) vigour, profound, (125) rueful face, (128) the patter of the rain, to overhear, (129) to reflect

on smth, mental turmoil, (131) to confide in smb/smith, to be in private, (132) to be too hard on smb, to cope with smth, (133) nightmare, (134) to apply powder to one's nose, conduct, (136) to prop oneself up with cushions, (137) dismay, to make a scene about smth, ludicrous, (140) to carry out one's intentions, (142) secluded meeting place, (143) unobtrusive, (145) impudent, (147) blinking eyes.

Assignments:

1. Describe how Nan determines afresh the form and direction of her being.
2. Speak about the revelation of the daughter's inner world.
3. Describe how Mor's thoughts begin again upon the old round.
4. Speak about London rendezvous.
5. Describe the exhibition of works by Sidney and Rain Carter.
6. Say how Rain reigns in her precious world of art.
7. Speak about the role of art in human life.
8. Comment on the tropes and figures of speech found in the text.

Vocabulary:

(147) pebble, multi-coloured, to caress, the tide is on the turn, (148) issue of importance, afresh, confidant (to confide in smth/sb), (149) a chill, to dry feet on the towel, (150) bay, to be stranded, mainland, to wade, dark blue, (151) to sob, to be under physical strain, to mislead, to in-dow, bereavement, (153) to drive away thoughts, to conceal, sinister, (154) to settle a problem, to fasten thoughts upon smb/smith, in one's mind's eye, (155) to lead smb on, except of or smth/smb, art dealer, connoisseur, meticulous, (156) to communicate smth to smb, keyboard of the piano, (157) prim, (158) to decree.

Assignments:

1. Describe how Mor drafts a letter to Nan.
2. Evaluate the contents of the letter.
3. Speak about Bledyard's lecture on portrait painting.
4. Characterise Bledyard as a lecturer.
5. Say what genre varieties of painting you know of.
6. Speak about the climbing of the school tower.
7. Evaluate the climbing and its consequences.
8. Comment on the tropes and figures of speech found in the text.

Vocabulary:

(158) a lecture in the topical subject, to cut lectures, benevolence, a treat, to draft a letter, (159) self-laceration, infectuous atmosphere, din(of voices), (160) to vanish, a row, (161) aisle, light-hearted, to speak from notes, (162) to come into action, (163) to make for the door, (164) to discern smth/smb, to scare smb out of his wits, to lose one's nerve, to be resolved, (165) flood-lights, to startle smb, to moan, (166) to gasp for breath, (167) to be panic-stricken, a crew, (168) ladder, (169) handhold, to erect, (170) to undo smth, (171) to incline, (172) fire-engine, to be secure, (173) to soothe, (174) to subside, to lose one's consciousness.

Assignments:

1. Describe how Donald's absence and silence continue.
2. Speak about Mor's intense anxiety about Donald and Rain.
3. Say how Nan takes an unexpected decision concerning the presentation dinner.
4. Comment on the statement "*We must wait a little longer*".
5. Speak about the preparations for the presentation dinner.
6. Recall the verbal portraits of the main heroes given in this chapter.

7. Describe how Nan plays a trick and wins the game.
8. Comment on the tropes and figures of speech found in the text.

Vocabulary:

(174) to pursue smb/smith, waste land, to vanish, (175) expulsion, anxiety, to reason smth out with smb, (176) decent, presentation dinner, to emerge, (177) cricket bat, to gather pace, to unwind, (178) I must be off now, (179) to mend smth, a traitor, (181) deprivation, whereabouts, a stand-up tea, (182) to bequeath, to blow out candles, (183) apprehensive, I must confess ..., inarticulate, to spill smth, to take charge of the situation, social calm, party array, (184) to make pretence of smth, field of vision, (185) to tolerate, precedence, to approve of smth/smb, (186) a toast to smb, to make amends, prey, (187) Polite clapping broke out, a moving occasion, Heedless to say, ancestral, finitude, (188) consolation, (189) public speech, (190) to upset the filling of the glass, (191) to corner smb by a public gesture, to make every word count, (192) to pin smb to the chair, to pant with exhaustion.

Assignments:

1. Describe how Mor tries to convince Rain of the truth of his intentions.
2. Comment on the statement "*A tree cannot break its roots and fly with a bird*".
3. Speak about another postponing till tomorrow.
4. Say how Rain is gone.
5. Evaluate Rain's decision.
6. Evaluate Mor's behaviour.
7. Comment on the statement "*Coward and fool. You have made your own future*".
8. Comment on the tropes and figures of speech found in the text.

Vocabulary:

(193) to lack smth, abundance, remnants, feast, (194) misrepresent, (195) to perish, to deprive smb of smth, (196) a patch, to alter, (197) the pain was beyond bearing, (198) to draft a letter, (199) to eat out one's heart, to make haste, solitude, urgency, (200) apparition, (201) inevitable, apprehension, insane, (202) abide, to cheat smb out of smth, (203) weariness, to collide, to be cross with smb, (204) pillion, defiant, prodigy, to hug smb, to kiss smb on the cheek.

Topics for Essay Writing and Presentations

Assignments: Choose a topic and *computer process* an essay on 5 pages of A4 sheet, Times New Roman 14, for a *classroom presentation*.

1. "The Sandcastle" as the Embodiment of Frustrated Hopes in Private and Social Life.
2. My View of Rain Carter as a Personality and a Painter.
3. Life, Love and Art as Depicted in I .Murdoch's Novel "The Sandcastle".
4. Bill Mor as I See and Understand Him.
5. Nan Mor and your View of her as the Personality, the Mother, the Wife.
6. The Problem of Fathers and Children and its Foregrounding in "The Sandcastle" by Iris Murdoch.
7. Iris Murdoch as the Master of Psychological Novel.
8. The film "Iris" as Murdoch's True Life-Story: Plot, Cast, Nominations, Awards.

III. MISCELLANEOUS APPENDICES

**3.1. Intermediate Level of Language Acquisition:
Self-Assessment Testing with Answer Keys**

Assignments: Choose the correct answer from the four suggested below each sentence and *check* it with the *keys* attached .

1. Streaked by a quarter moon, the Mediterranean shushed gently into the beach.
1 simile 2 narration 3 onomatopoeia 4 graphon
2. The fair breeze blew, the white foam flew.
1 narration 2 alliteration 3 graphon 4 assonance
3. To sit in solemn silence in a dull dark dock ...
1 alliteration 2 narration 3 onomatopoeia 4 graphon
4. From a cheap and chippy chopper on a big black block ...
1 simile 2 narration 3 onomatopoeia 4 alliteration
5. The Italian trio tut-tutted their tongues at me.
1 narration 2 onomatopoeia 3 graphon 4 epithet
6. This continuing shushing annoyed him.
1 epithet 2 narration 3 onomatopoeia 4 graphon
7. Dreadful young creatures – squealing and squawking ...
1 simile 2 epithet 3 onomatopoeia 4 alliteration

8. The quick crackling of dry wood aflame cut through the night.

1 onomatopoeia 2 graphon 3 alliteration 4 assonance

9. Awaiting the sensation of a short, sharp shock ...

1 epithet 2 alliteration 3 onomatopoeia 4 graphon

10. They all lounged, and loitered and slung about ...

1 simile 2 epithet 3 onomatopoeia 4 alliteration

11. I don't weally know wevver I'm a good girl, she said.

1 metonymy 2 graphon 3 epithet 4 assonance

12. Weather forecast for today: Hi 59, Lo 32, Wind lite.

1 narration 2 onomatopoeia 3 graphon 4 epithet

13. Choose a plane with 'Finah Than Dinah' on its side.

1 alliteration 2 narration 3 graphon 4 simile

14. Best jeans for the Jeaneration!

1 assonance 2 onomatopoeia 3 graphon 4 epithet

15. Follow our advice: Drinka Pinta Milka Day.

1 metonymy 2 graphon 3 epithet 4 assonance

16. Terry's Floor Fashions: We make 'em – you walk on 'em.

1 graphon 2 onomatopoeia 3 metonymy 4 epithet

17. Thankx for the purchase.

1 epithet 2 alliteration 3 onomatopoeia 4 graphon

18. Merry Xmas and a Happy New Year to you!

1 assonance 2 alliteration 3 graphon 4 epithet

19. Ev'ybody uses our wonderful service.

1 metonymy 2 graphon 3 epithet 4 assonance

20. My daddy's coming tomorrow on a nairplane.

1 graphon 2 alliteration 3 metonymy 4 epithet

21. Laughing, crying, cheering, chaffing, singing, David Rossi's people brought him home in triumph.

1 assonance 2 morphemic repetition 3 graphon 4 epithet

22. He's medalled and ribboned, and stared, and crossed ... like a born nobleman.

1 assonance 2 metaphor 3 graphon 4 morphemic repetition

23. In a sudden burst of slipping, climbing, jingling, clinking and talking they arrived at the covent door.

1 morphemic repetition 2 simile 3 epithet 4 graphon

24. She was a lone spectator, but never a lonely one, because the warmth of company was unnecessary to her.

1 metonymy 2 morphemic repetition 3 graphon 4 epithet

25. The procession then re-formed; the chairmen resumed their stations, and the march was re-commenced.

1 alliteration 2 metaphor 3 graphon 4 morphemic repetition

26. We are overbrave and overfearful, overfriendly and at the same time ... oversentimental and realistic.
1 morphemic repetition 2 metaphor 3 graphon 4 assonance
27. The precious twins – untried, unnoticed, undirected, – and I say it quiet with my hands down – undiscovered.
1 graphon 2 simile 3 metonymy 4 morphemic repetition
28. She says she is an undersecretary in an underbureau.
1 assonance 2 metaphor 3 graphon 4 morphemic repetition
29. We were sitting in the cheapest of all the cheap restaurants that cheapen that very noisy street ...
1 metonymy 2 morphemic repetition 3 graphon 4 simile
30. There was unblinking, unaccepting, unbelieving pain in her eyes.
1 morphemic repetition 2 metaphor 3 graphon 4 metonymy
31. She's engaged. Nice guy, too, you know.
1 literary word 2 term 3 vulgar word 4 colloquial word
32. Well, the fellow was sort of grateful about it to me.
1 neutral word 2 colloquial word 3 vulgar word 4 literary word
33. Here we are now, she cried. And don't look so miz.
1 colloquial word 2 literary word 3 vulgar word 4 term
34. She wanted to know what the dif. was between the two examples.
1 term 2 archaism 3 vulgar word 4 colloquial word

35. Come on, now, folks, shake a leg!
1 term 2 colloquial word 3 vulgar word 4 neutral word
36. His voice was a dagger of corroded brass.
1 simile 2 inversion 3 metaphor 4 epithet
37. He felt the first watery eggs of sweat moistening the palms of his hands .
1 metonymy 2 inversion 3 metaphor 4 litotes
38. They walked along, two continents of experience and feeling, unable to communicate.
1 litotes 2 simile 3 epithet 4 metaphor
39. Leaving Daniel to his fate, she was conscious of joy springing in her heart.
1 litotes 2 metaphor 3 epithet 4 parallel construction
40. She and the kids have filled is sister's house and their welcome is wearing thinner and thinner.
1 metonymy 2 epithet 3 metaphor 4 litotes
41. In autumn Mother Nature blushes before disrobing.
1 simile 2 inversion 3 parallel construction 4 metaphor
42. Dinah, a slim, fresh, pale eighteen, was pliant and yet fragile.
1 metonymy 2 epithet 3 metaphor 4 litotes
43. She saw around her ... multitudes of violently red lips, powdered cheeks, cold, hard eyes, ... arrogant faces.
1 simile 2 inversion 3 metaphor 4 metonymy

44. He made his way through the perfume and conversation.

1 metonymy 2 hyperbole 3 metaphor 4 oxymoron

45. He is interested in pictures and has a Picasso in his private home collection.

1 hyperbole 2 metonymy 3 oxymoron 4 irony

46. Alice left the party in despair and a hired taxi.

1 metonymy 2 hyperbole 3 zeugma 4 oxymoron

47. The gentleman took his stylish hat and his leave.

1 zeugma 2 euphemism 3 simile 4 oxymoron

48. Most women in London in the XIX century seemed to furnish their rooms with looking glasses, foreigners and French novels.

1 metonymy 2 epithet 3 oxymoron 4 zeugma

49. Lady in red was passing by men, women, waiters in white aprons and marble tables.

1 metonymy 2 zeugma 3 hyperbole 4 oxymoron

50. Nancy was looking in a man for a reliable character and chestnut eyes.

1 euphemism 2 hyperbole 3 zeugma 4 epithet

51. He caught a ride home to the crowded loneliness of his small apartment.

1 hyperbole 2 metonymy 3 oxymoron 4 euphemism

52. Jacob behaved pretty lousily to Jane.

1 metonymy 2 zeugma 3 hyperbole 4 oxymoron

53. Welcome to Redondo Beach – the biggest little resort in California.

1 simile 2 epithet 3 oxymoron 4 zeugma

54. The couple was sure that their bitter-sweet union wouldn't last long.

1 euphemism 2 hyperbole 3 zeugma 4 oxymoron

55. Lucy's husband says she is a damned nice woman after all.

1 oxymoron 2 zeugma 3 hyperbole 4 metonymy

56. Jim knew that sooner or later uncle Tom will detect his adoring hatred towards the members of the family.

1 euphemism 2 hyperbole 3 zeugma 4 oxymoron

57. She has always been as live as a bird.

1 graphon 2 simile 3 metonymy 4 morphemic repetition

58. Breakfast is just as good as any other meal.

1 simile 2 metaphor 3 metonymy 4 morphemic repetition

59. Ann's idea of taking the chance was not totally erroneous.

1 euphemism 2 litotes 3 simile 4 oxymoron

60. A fortnight on holidays in Italy is definitely not nothing.

1 litotes 2 metaphor 3 zeugma 4 oxymoron

Answer Keys

1. - 3	21. - 2	41. - 4
2. - 4	22. - 4	42. - 1
3. - 1	23. - 1	43. - 4
4. - 4	24. - 2	44. - 1
5. - 2	25. - 4	45. - 2
6. - 3	26. - 1	46. - 3
7. - 4	27. - 4	47. - 1
8. - 1	28. - 4	48. - 4
9. - 2	29. - 2	49. - 2
10. - 4	30. - 1	50. - 3
11. - 2	31. - 4	51. - 3
12. - 3	32. - 2	52. - 4
13. - 3	33. - 1	53. - 3
14. - 3	34. - 4	54. - 4
15. - 2	35. - 2	55. - 1
16. - 1	36. - 3	56. - 4
17. - 4	37. - 3	57. - 2
18. - 3	38. - 4	58. - 1
19. - 2	39. - 2	59. - 2
20. - 1	40. - 3	60. - 1

3.2. Advanced Level of Language Acquisition:

Sample Text Interpretation

Assignment: *Read the texts below and learn from the linguostylistic decoding performed. Suggest your individual interpretation of the extracts.*

Sample 1

A tall woman, with a beautiful figure, which some member of the family had once compared to a heathen goddess, stood looking at these two with a shadowy smile.

Her hands, gloved in French gray, were crossed one over the other, her grave, charming face held to one side, and the eyes of all men were fastened on it. Her figure swayed, so balanced that the very air seemed to set it moving. There was warmth, but little colour, in her cheeks; her large, dark eyes were soft. But it was at her lips – asking a question, giving an answer, with that shadowy smile – that men looked; they were sensitive lips, sensuous and sweet, and through them seemed to come warmth and perfume like the warmth and perfume of a flower. (John Galsworthy. The Forsyte Saga. Book 1. The Man of Property. Chapter I).

The extract under analysis is taken from Book 1 (“The Man of Property”) of John Galsworthy’s “The Forsyte Saga” (Nobel Prize in Literature, 1932). It belongs to belles-lettres style. The genre of the writing has been specified by the author in the title: this is a saga, which, according to one of the dictionary’s definition, is a long story about events over a period of many years. Sagas used to be the traditional tales about the adventures of the brave men usually coming from Norway and Iceland. John Galsworthy transfers the initial meaning of the term on to the epopoeic narrative about several generations of the Forsyte family in Britain.

The author's narration proper is in the third person. The extract presents a detailed description of the appearance of one of the main characters of the saga, – Irene Forsyte. She is Soames' wife but remains alien to the peculiar "*possessive instinct*" characteristic of "*the strata of pure Forsyteism*" and rebels against it having "*the strange and lamentable affair*" with young Bossiney, an architect and June's lover.

John Galsworthy does not mention Irene's name when he introduces this character to the reader for the first time as "*a tall woman, with a beautiful figure, which some member of the family had once compared to a heathen goddess*". The mysterious look of this charismatic lady attracts and "*fastens*" the attention of all the men in the room who gathered at old Jolyon's.

The extract abounds in stylistic devices, tropes and figures of speech on all the levels of linguostylistic analysis. On the phonographical level, one may easily trace alliteration of the consonants [l] (*tall, beautiful, family, smile, gloved, held, all, balanced, little, colour, lips, smile, looked, like, flower) and [s] (some, once, goodess, stood, smile, crossed, face, side, fastened, swayed, balanced, seemed, set, soft, lips, asking, qestion, answer, sensitive, sensuous, sweet), assonance arising from the repetition of the diphthongs [ai] (*smile, side, eyes, like*) and [ei] (*gray, grave, face, swayed*), all of which add to the euphonic sound instrumentation of the passage. Dash as the punctuation mark in the emphatic syntactical "*but*"-construction breaks the narrative by aposiopesis, foregrounding thus the description of the heroine's remarkable lips (*But it was at her lips = asking a question, giving an answer, with that shadowy smile = that men looked*).*

The morphological level of the analysis is marked off by the predominance of the alternated syllables in the stressed and unstressed position (*Her figure swayed, so balanced that the very air seemed to set it moving*) which fills the flow of narration in this narrative masterpiece with the musical rhythm of nature.

From the point of view of the stylistic differentiation of the vocabulary the lexicon of the interpreted piece belongs to the literary and neutral strata of words. Irene's verbal portrait is painted in the attributive lexis with the positive meaning (*beautiful figure, charming face, balanced figure, sweet lips, warmth ... coming through the lips*). Metaphoric epithets (*shadowy smile; sensitive lips, sensuous and sweet*); similes (*a woman... compared to a heathen goddess; her figure... so balanced that the very air seemed to set it moving;... through them/lips/ seemed to come warmth and perfume like the warmth and perfume of a flower*); metaphor (*the eyes of all men were fastened on it*); metonymy (*hands, gloved in French gray*); lexical and syntactical repetitions (*warmth...in her cheeks; warmth and perfume... like the warmth and perfume of a flower*), obviously suggest that the narrator attempts at making of Irene the symbol of genuine beauty and unearthly love, focusing our attention on the features and traits which the men of property are devoid of.

The novelist portrays this character with a touch of a lyrical poetics. The tone of the narration is slowing down and produces the impression of breathless whispering. Irene Forsyte does not utter a single word at this point: dialogue, as one of the types of the emotive prose narrative, is not found here, – it is the silent elegance of the heroine's grace that markedly speaks for her to other characters and the reader.

Sample 2

Now I absolutely flatly deny that I am a soul, or a body, or a mind, or an intelligence, or a brain, or a nervous system, or a bunch of glands, or any of the rest bits of me. The whole is greater than the part. And therefore, I, who am man alive, am greater than my soul, or spirit, or body, or mind, or consciousness, or anything else that is merely a part of me. I am a man, and alive. I am man alive, and as long as I can, I intend to go on being man alive.

For this reason I am a novelist. And being a novelist, I consider myself superior to the saint, the scientist, the philosopher, and the poet, who are all great masters of different bits of man alive, but never get the whole hog.

The novel is the one bright book of life. Books are not life. They are only tremulations on the ether. But the novel as a tremulation can make the whole man alive tremble. Which is more than poetry, philosophy, science, or any other book-tremulation can do.

The novel is the book of life. (D.H.Lawrence. Why the Novel Matters).

The text under analysis is extracted from the essay “Why the Novel Matters” written in 1936 by the English author, poet, playwright, essayist, critic, and painter David Herbert Richards Lawrence. One may qualify the interpreted piece of discourse as literary criticism with the elements of philosophical and theological insight into the problem concerning the importance of the novel as a prose genre and the novelist as a writer.

The narrator takes the floor and speaks in favour of the novel as “*the one bright book of life*”. This is a vivid example of the first person author’s narration proper (*I absolutely flatly deny, I, who am man alive, I am a man, I am man alive, I am a novelist*). At some points the narrator’s rhetorical attitudes acquire either the hyperbolised manner of self-assertion (*And being a novelist, I consider myself superior to the saint, the scientist, the philosopher, and the poet; Which is more than poetry, philosophy, science, or any other book-tremulation can do*) or the antithetical expressiveness (*the whole is greater than the part; great masters of different bits of man alive, but never get the whole hog; The novel is the one bright book of life. Books are not life*).

On the phonological level the alliteration of the consonants [l], [m], [n] versus [b], [d] and [r] is evident throughout the whole extract (*now,*

man, nervous, absolutely flatly, soul, intelligence, whole, alive, else, long, novelist, all, life, only, philosophy, novel; brain, nervous, a bunch of glands, the rest bits of me, greater than the part, therefore, merely, reason, a tremulation can make the whole man alive tremble). The stylistic differentiation of the vocabulary is marked off here by the repetition of the key words *soul, spirit, body, life, man, alive, novel*, the use of which is predetermined by the theme of the essay and D.H.Lawrence’s pragmatic intention to unveil his specific understanding of the issue in question.

The functioning of the unique conceptual metaphors (*The novel is the one bright book of life.; Books are not life.; They are only tremulations on the ether.; The novel is the book of life.*) which contain inverted epithets (*bright book of life, tremulations on the ether*) results in gradation when the essayist declares: “*I, who am man alive, am greater than my soul, or spirit, or body, or mind, or consciousness ...*”.

The syntactical level of text interpretation is characterised by the availability of poly-, a-, and syndetic connections (*... I am a soul, or a body, or a mind, or an intelligence, or a brain, or a nervous system, or a bunch of glands, or any of the rest bits of me; greater than my soul, or spirit, or body, or mind, or consciousness, or anything else; superior to the saint, the scientist, the philosopher, and the poet ...*). The sentence structure of the extract equips the reader with the examples of both laconic and eloquent expressions of the author’s critical vision of the importance of the novel writing and allows to assume that D.H.Lawrence subconsciously encourages the receivers of the information to argue the point.

Sample 3

They had loved each other for over a decade, would love each other for years more. Who, then, was Myra Jenkins?

Except, thought Susan, unaccountably bad-tempered, she was (is?) the first. In ten years. So either the ten years' fidelity was not important, or she isn't. (No, no, there is something wrong with this way of thinking, there must be.) ... Well, if what we felt that afternoon was not important, nothing is important, because if it hadn't been for what we felt, we wouldn't be Mr. And Mrs. Rawlings with four children, etc., etc. The whole thing is absurd – for him to have come home and told me was absurd. For me to care, or for that matter not to care, is absurd ... and who is Myra Jenkins? Why, no one at all. (Doris Lessing. To Room Nineteen).

The text to be interpreted comes from the short story “To Room Nineteen” which was published by Doris Lessing (Nobel Prize in Literature, 2007) in the collection “A Man and Two Women” in 1963. The 1960s in Britain are singled out by the striving of the intellectually-minded women to fight the social conservatism of the past and face the encouraging future with a promise to gain personal freedom. For Susan Rawling, the main heroine of the story, such choice has resulted in “a failure in intelligence”.

From the point of view of linguistic stylistics the extract presents an example of the interior speech of the main female character at the point when she is reflecting on her husband's infidelity. The mentioned type of narration is introduced by the author's remark “..., thought Susan, ...”. The italicised graphon “*absurd*”, repeated epiphorically two times more in a string of the emphatically detached “for to” parallel infinitive constructions (“The whole thing is absurd – for him to have come home and told me was absurd. For me to care, or for that matter not to care, is absurd ...”) concentrates the readers' attention on the heart-breaking attempts of the heroine to find excuses for Matthew's betraying actions. The contextual valency of this key word deprives the functioning of such lexical discourse markers as “love” and “fidelity”

of their denotative meanings. The repeated adjective “important” qualifies different events as the positive and negative values of the relationships between a husband and a wife (“... fidelity was not important, ...”; “...if what we felt that afternoon was not important, nothing is important, ...”). The protagonist's helplessness under the circumstances is foregrounded by means of the interrogative “(is?)” and the negative “(No, no ...)” – detachments which may be attributed to the stream-of-consciousness narrative style.

The concept of time is focused on in the extract on both lexical (see the word combinations “over a decade”, “for years more”, “ten years”) and syntactical levels (see the ellipsis “In ten years”) and foregrounds Susan's mistaken self-persuasion concerning her happy family life with Matthew and their four children.

The extract begins and ends with the rhetorical question about Susan's rival Myra Jenkins. The epanaleptic framing (“Who, then, was Myra Jenkins?”, “... and who is Myra Jenkins?”) is emphatic from the point of view of the switch of the tenses from the past (“was”) to the present (“is”).

The attempts of the character's mind to comfort herself in the capacity of a betrayed wife seem to fail when she concludes her speculations with the surprising statement “Why, no one at all”, the decoding of which on the textual level contradicts the real state of things. This gives way to the assumption that the heroine has not released her train of thoughts from the problem in question which is definitely proved at the end of the tragic story.

3.3. Assignments for Gaining Text Interpretation Competence

Read the texts below and perform the linguistic and stylistic analysis as based on the theoretical issues learned and practical skills acquired.

Text 1

Brian Aldiss

SITTING WITH THE SICK WASPS

An epidemic is like a failure of electricity. All is well with an individual, until suddenly one day, perhaps in the middle of a conversation, he begins to feel unwell. The current of his health has been cut off.

As a boy I often took refuge in our bathroom. It was the one room in our house which possessed a lock. There I was safe from my elder brother. 'Nasir, Nasir,' he would cry. 'Come out and be a man.' When I did not reply, he would lose interest and go away. I would stay where I was until my parents came home in the evening.

In the bathroom was a large stone bath. In that I crouched, feeling safe with the grey stone about my body. By pretending, that I was inside an elephant, I made sure my brother would not get me.

The wasps suffered an epidemic that year.

Every year, wasps built a nest in the thatch of our roof. My father, who was kind to everything and everyone, taught us to love wasps. He said that wasps were on our side. They protected us from flies by eating the maggots of flies. He also pointed out the beauty of wasps, dressed in their neat little uniforms.

Perhaps it was a child's fancy, but I used to know that the wasps respected my father. Often they would come down and crawl on my father's hand and fingers. They never stung any of us, except for my brother when he tried to tear off their wings.

As I sat huddled in the stone bath, wasps fell from the thatch to the floor of the bathroom. They were already dying.

When my parents were home and I was safe from my brother's persecution, I would stand outside our house and watch what was happening on the roof. All appeared well. The industrious wasps buzzed back and forth in the sunlight. Some carried in bees or flies to feed the next wasp generation. Some rested on the reeds, fluttering their wings as if in sheer delight with existence.

That was an external view. Inside, in the dark, all was unwell. The hidden epidemic was working, spreading, switching off the life current.

One by one, the victims of the epidemic came spiralling down to our cold stone flags. Few managed to fly off the floor once they were there. The more active ones could skid along, or crawl about for a while. Some just lay where they fell, twitching their antennae. Few survived for more than an hour. The epidemic had got them.

Sometimes the wasps dropped on me in the bath. I let them lie, knowing them to be harmless. They seemed too feeble to sting. Such energy as they had was concerned with dying as circumspectly as possible.

While lying on the floor; they suffered one last hazard. A kind of large spiders lived in the drain. They spun no webs. My mother told me they were called 'wolf spiders'. The wolf spiders would rush from their dark lair, seize a dying wasp, and carry it, still struggling with the last of its strength, into its recesses.

In this horrifying process I never interfered. My religion taught me that the spiders had as much right to life as the wasps. My main judgement was, as I stared over the little stone wall of the bath at this activity, a sort of luxurious fear that existence should have to be constructed along such lines. It struck me as unfair that the wasps should suffer this last torment.

Perhaps the spiders caught the epidemic from their victims. If they rushed, dying, out of the other end of the drain into the open air,

sparrows would eat them. Then the secret death would spread to the birds of the air. And who would eat their corpses? The villagers? (New Writing 4; 384-385).

Text 2

Elizabeth Berridge POOR MARY AND THE BOOK OF LIFE

... She fed the cats at supper time, filling shallow dishes by the barn with fresh milk and stale bread and household scraps. Twelve or thirteen would come running, all colours, all sizes. Their job was to keep down the rats and mice and they were never allowed into the house as pets, however hard I begged for a kitten. She also did the household mending, for she sewed neatly, and would settle down with a pile of socks or stockings to darn, or turn sheets sides-to-middle, repair pillow slips or tablecloths. Once I asked her why Aunt Lizzy's stockings always wore out at the knees. I tore my own stockings, but couldn't imagine that an adult would tear hers.

She slid me a glance, looked across at Aunt Lizzy, down again at the stocking stretched over the darning mushroom and said, with a tiny smile, 'Guess.'

I couldn't, and there was silence in the room. Soon after, Aunt Lizzy left us and Aunt Mary leant forward and whispered, 'Down on her knees to the Lord – that's what does it.' Then, seeing my amazement, she added, rapping her own knees, 'In the church. It's that old stone floor.'

Aunt Lizzy was good, I knew that, but to pray when it wasn't a Sunday gave me a lot to think about. And why didn't she use a hassock?

Deft, contained, birds and flowers growing from the tips of her fingers as if from a conjuror's wand, Aunt Mary sat embroidering a

tray-cloth in the churchyard. Sent to summon her to one of the meals that punctuated the long summer days, I liked to watch her before I made my final approach. There always seemed to be a small, sneaky wind tunneling around the tombstones, and this breeze loosened her – eauty- ful fading golden hair from the careless bun low on her neck and disturbed the fine curls about her ears. Unsuitable to her age, said Aunt Lizzy.

Had she once – on account of this mass of golden hair, then so long she could sit on it – really been taken by the gypsies? Had she been frightened or excited by the experience? Had she really seen inside one of their painted vans and had they told her fortune?

Her answers depended on her mood. Sometimes she would say, teasingly, 'Papa saved me. He rode up on his great black horse and used his horsewhip on them as they sat round the camp fire. He threw open the doors of the van and wound my hair round his hand and dragged me out. That was the only time I cried.'

'They were kind then, the gypsies?'

'Oh yes. There was an old woman who gave me a delicious stew. That was why I cried. What with the pain of Papa pulling my hair so hard and having to leave the stew. I've never tasted one like it since.'

I never quite believed her because, on another occasion, she might tell me that a gypsy girl of her own age opened the van door in the middle of the night and told her to run. My father is going to cut off all your hair tomorrow and sell it. He'll get a pound at least. Run!' Another time the tale went that she broke away from the gypsy man's hard fist when she imitated an owl – strange sound to hear in full daylight – and he loosened his grip to stare round at the trees.

Aunt Mary was the only grown-up with whom I allowed myself the luxury of, no, not quite total disbelief, more the take-it-with-a-pinch-of-salt kind. She seemed to me at times a child, young as I was young, her brand of fantasy my own. Grown-ups, in those days, were like

timetables, unalterably correct, telling no lies, and one's life was run along their tramlines. Like timetables they were there to be consulted, then left until needed again, for a child could live between tramlines comfortably enough if she was wise.

I always knew where to find her, for she liked to use the flat top of a table-shaped tomb as a workplace: the moss made it soft to sit on, and she could spread out her silks or wools in neat strands, her pin-cushion and needle-case and scissors. 'They're an old local family, after all, she told me once, giving the stone a proprietary pat. 'Bancroft's father used to shoot over their land'(New Writing 4; 336-337).

Text 3

John Burnside KATE'S GARDEN

The day Tom Williams came back I was still working at home. The good thing about freelancing was that I got to be alone all day, in an empty suburb, just me and the cats and the blackbirds, and an occasional heron, standing motionless in the reeds, down by the river. I liked that feeling: I never tired of raising my head, halfway through a piece of work, and noticing the light at the window, the still gardens, the empty gravel paths and lawns. It was a world where nothing had ever happened. Time had passed -I would know by glancing over at the clock on the mantelpiece – but the movement had been so fine it was imperceptible. On those warm spring mornings, I kept having privileged glimpses into limbo: a state, not of suspension, but of infinite potential.

My study was upstairs at the back of the house. I'd placed the table so I could see the Williams's garden, rather than my own: ever since Tom had left, eighteen months before, Kate had worked out there every weekend, digging, planting, weeding, pruning, sowing. She was a fine

gardener, with an excellent eye for colour and texture, and what had been an attractive plot before Tom disappeared was now a work of art. Kate was a slight woman, pretty and nervy, with tiny birdlike hands, but she extended the patio herself, and she carried large, soggy bags of mulch or compost from the front yard, where the delivery men left them, and dug them in herself, working through every Saturday afternoon and ail day Sunday, intent on what she was doing, single-minded, utterly absorbed. I think, for the first time in her life, she was truly happy. Making that garden may have been her therapy, but it was also her joy.

On weekdays, I got to admire her handiwork. The other gardens could look odd, sometimes, for being deserted all day: I had a sense, occasionally, of something missing there, but Kate's garden was all the more beautiful when she wasn't in it. It was as she intended, I think: a home for the plants she'd chosen and nurtured; a refuge for birds and hedgehogs; a breeding pool for frogs; a lure, in the early morning, for hungry deer. The only sign that the garden was meant for human use was an old wooden bench that she scrubbed and oiled every spring, and put away in the shed in October. There was no lawn, no drying area, no barbecue. Instead, she filled the space with lilies, junipers, irises. She had rare alpine and a rose-covered trellis to hide the shed. At the centre of one flowerbed, she had placed a large, amphora-shaped pot. I waited weeks to see what she would plant in it, thinking it was rather beautiful as it was, standing empty, filling with light and rain. It was some time before I understood that that was exactly what she intended.

It's no exaggeration to say that Tom disappeared. In some ways, it was no surprise, either. Tom was a strange man. I remember, when we first moved in, Kate came round to introduce herself and invited us to dinner. All through the meal, Tom barely uttered a word, keeping himself busy with passing plates and serving bowls, clearing up between courses, or opening bottles of wine. Kate ignored this pantomime: the conversation rolled along naturally without Tom's

participation, ranging from where to buy furniture through gardening tips to what I was working on at that moment. Then, halfway through the sweet course, the talk came round to an Article about twins that Janice had read in a magazine, about how twin births occur more often than is generally known, only one of the twins is absorbed by the other, or dies, in the womb. Tom listened intently.

‘I should have been a twin,’ he said, when Janice had finished (New Writing 4;468-469).

Text 4

A. S. Byatt

A NEW BODY OF WRITING: DARWIN AND RECENT BRITISH FICTION

I am in the habit of saying to journalists and academics abroad that I could make a list of at least forty really good British novelists working now, and can usually convert their looks of scepticism to nods of enthusiasm when I start explaining. I do think the British novel at the moment is full of truly inventive writing – new forms are being discovered, old forms are being subtly altered, there is a sense that anything is possible and, moreover, anything has a chance of being taken seriously. The earlier generation of novelists – Golding, Durrell, Burgess, Murdoch, Lessing, Spark, Naipaul, Penelope Fitzgerald, Anthony Powell, John Fowles, David Storey – were in fact remarkably eclectic formally. There is a wonderful mix of realism, romance, fable, satire, parody, play with form and philosophical intelligence. There is a version of literary history that says the British novel was moribund until invigorated by the ‘writers from else where’ – Salman Rushdie, Timothy Mo, Christopher Hope, Kazuo Ishiguro – but I don’t think this was so; the British novel was alive and humming, and there was a sense that discoveries were being made. Julian Barnes and Graham Swift

write books that are in some sense deliberately small in scope and glancing rather than monumental – but they know their craft, and have something new to say.

I am writing this essay for *New Writing 4* because in 1993, with Salman Rushdie, Bill Buford of *Granta* and John Mitchison, an omnivorous bookseller, I judged the ‘Twenty Best of Young British Novelists’. Novelists, in my experience, don’t much like reading a great deal of other people’s fiction, and don’t usually read it when it’s new – but I thought I would do the judging out of curiosity to know what was going on – were there any good *young* writers, in what were they interested?

We had no trouble in finding twenty very varied and interesting young writers – and another five or six, at least, who might well have been on our arbitrary list. I will come to them later. First, I want to describe the interesting narrowness and badness of the bulk of what we read. We must have read about three hundred novels in all, of which the vast majority (leaving out a few sentimental echoes of the 20s, 30s and 50s) were concerned either with inept ‘satire’ on ‘Thatcher’s Britain’ or, usually simultaneously, with the human body as an object of desire and butchery. We were in a world in which most of the action was penetration either by the penis or the knife or the needle, where everything dripped with blood or other fluids. Human concerns were confined to basics — ‘relationships’ in the narrow sense, greed, sadomasochism. There are a great many stories about butchery and cooking of human bodies – there were two of these in the last issue of *New Writing*, and several were submitted for this one. Some of this derives from the admiration of the younger generation for the brilliance of Martin Amis and the younger Ian McEwan. The way in which all this blood and pleasure in pain connects to the loathing of Mrs Thatcher felt by the aesthetic left is still waiting for its novelist – one less shrill, less *automatically* full of loathing, less knee-jerk than the majority of these

writers. I myself feel that Mrs Thatcher has been demonised and there is an element of a witch-hunt about it all. Salman Rushdie discovered Anne Billson's novel, *Suckers*, a tale of a London of the 1980s secretly run by a conspiracy of vampires from Canary Wharf, red-mouthed, red-nailed and drinking Bloody Marys, which was a cool, poised metaphor for the general feel of the eighties distaste for their own fashions and preoccupations. Although we had no trouble finding twenty, and more, good writers, we did have trouble finding good women writers. I once complained at the British Council's Walberberg seminar that the women's movement seemed to have reduced the ambition of women writers in Britain. Where once we had Lessing, Murdoch, Spark and Fitzgerald, who were the best of their generation, now women seemed to confine themselves to 'women's' subjects – gender, disadvantage – and even to start from an assumption that they were disadvantaged as writers, which in Britain has not been true since Eliot and the Brontes. I was criticised by the novelist Maggie Gee, who said that women started writing later, for a variety of reasons, and took longer to establish themselves. There is indeed a group of very good writers in their forties – too young for the 1983 Best of Young British Novelists competition, too old for the 1993 one, but writing excellent books: Hilary Mantel, Michele Roberts, Jane Rogers, Pat Barker, Marina Warner, and Rose Tremain (who *was* selected in 1983).

One of the most pleasing things about our final list was its catholicity and its excitingly *mongrel* nature. Little Britain crosses Europe, Asia, Africa and America in splendidly inventive ways. Louis de Bernières writes about the Colombian drug barons in a mixture of South American magic realism and the grimmer and sharper comic tone of Evelyn Waugh. Kazuo Ishiguro writes parables about English butlers and English politics in the 1930s which Anthony Thwaite has compared to Japanese stories about the samurai and their retainers. Ben Okri writes a fluid prose about African spirits, Caryl Phillips writes

substantial nineteenth-century prose about slavery, in the persona of a young, delicate, ignorant English female, Philip Kerr transports Raymond Chandler's style and incorruptible hero to Hitler's Berlin, Nicholas Shakespeare writes elegant English novels about South America and North Africa, and Hanif Kureishi has written a perfect sharp *English* comic suburban novel about the life of Asians in outer London (New Writing 4; 439-441).

Text 5

Penelope Fitzgerald THE MEANS OF ESCAPE

You may call me Miss Alice.

I will send for you.

You could not hear St George's clock from the Rectory. She marked the hours from the clock at Government House on the waterfront. It had been built by convict labour and intended first of all as the Customs House. It was now three o'clock. The *Constancy* sailed at first light.

Give me time and I will send for you.

If he had been seen leaving the church, and arrested, they would surely have come to tell the Rector. If he had missed the way to the Rectory and been caught wandering in the streets, then no one else was to blame but herself. I should have brought him straight home with me. He should have obtained mercy. I should have called out aloud to every one of them – look at him, this is the man who will send for me.

The first time she heard a tap at the window she lay still, thinking, 'He may look for me if he chooses.' It was nothing, there was no one there. The second and third times, at which she got up and crossed the cold floor, were also nothing.

Alice, however, did receive a letter from Savage (he still gave himself that name). It arrived about eight months later, and had been despatched from Portsmouth. By that time she was exceedingly busy, since Mrs Watson had left the Rectory, and had not been replaced.

Honoured Miss Alice,

I think it only proper to do Justice to Myself, by telling you the Circumstances which took place on the 12 of November Last Year. In the First Place, I shall not forget your Kindness. Even when I go down to the Dust, as we all shall do so, a Spark will proclaim, that Miss Alice Godley Relieved me in my Distress.

Having got to the Presbittery in accordance with your Directions, I made sure first of your Room, facing North West, and got up the House the handiest way, by scaling the Wash-house Roof, intending to make the Circuit of the House by means of the Ballcony and its varse Quantity of creepers. But I was made to Pause at once by a Window opening and an Ivory Form leaning out, and a Woman's Voice suggesting a natural Proceeding between us, which there is no need to particularise. When we had done our business, she said further, You may call me Mrs Watson, tho it is not my Name. – I said to her, I am come here in search of Woman's Clothing. I am a convict on the bolt, and it is my intention to conceal myself on Constancy, laying at Franklyn Wharf. She replied immediately, 'I can Furnish you, and indeed I can see No Reason, why I should not Accompany you.'

This letter of Savage's in its complete form, is now, like so many memorials of convict days, in the National Library of Tasmania, in Hobart. There is no word in it to Alice Godley from Mrs Watson herself. It would seem that like many people who became literate later in life she read a great deal – the Bible in particular – but never took much to writing, and tended to mistrust it. In consequence her motives

for doing what she did – which, taking into account her intense affection for Alice, must have been complex enough – were never set down, and can only be guessed at (New Writing 4; 314-315).

Text 6

Alasdair Gray

MONEY

Only snobs, perverts and desperate folk want to be friends with folk richer or poorer than them. Maybe in Iceland or Holland or Canada factory-owners and labourers, fishermen and high court judges eat in each other's houses and go holidays together. If they do they must look and feel as good as each other, so the thing is impossible in Scotland or England. Mackay disagrees. He says the Scots have a tradition which lets them forget social differences. He says his father was gardener to a big house in the north and the owner was his dad's best friend. On rainy days they sat in the gardener's shed and drank a bottle of whisky together. But equal wages and savings allow steadier friendship than equal drunkenness. I did not want to borrow money from Mackay because it proved I was poorer. He insisted on lending, which ruined more than our friendship.

I needed a thousand pounds cash to complete a piece of business and phoned my bank to arrange a loan. They said I could have it at an interest of eleven per cent plus a £40 arrangement fee. I told them I would repay in five days but they said that made no difference – for £1,000 now I must repay £1,150, even if I did so tomorrow. I groaned and said I would call for the money in half an hour, and put down the phone, and saw Mackay was in the room. He had strolled in from his office next door. We did the same sort of work in those days, but were not competitors. When I got more business than I could handle I passed it to him, and vice versa.

He said, 'What have you to groan about?' I told him and added, 'I can easily pay eleven per cent et cetera but I hate it. I belong to the financial past – all interest above five per cent strikes me as extortion.'

'I'll lend you a thousand, interest free,' said Mackay, pulling out his cheque book. While I explained why I never borrow money from friends he filled in a cheque, tore it off and held it out saying, 'Stop raving about equality and take this to my bank. I'll phone them and they'll cash it at once. We're still equals – in an emergency you would do the same for me.'

I blushed because he was almost certainly wrong. Then I shrugged, took the cheque and said, if this is what you want, Mackay, all right. Fine. I'll return it within five days, or within a fortnight at most.'

'Harry, I bow that. Don't worry,' said Mackay soothingly and started talking about something else I felt grateful but angry because I hate feeling grateful. I also hated his easy assumption that his money was perfectly safe. Had I lent *him* a thousand pounds I would have worried myself sick until got it back. If being aristocratic means preferring good manners to money then Mackay was definitely posher than me. Did he think his dad's boozing sessions with Lord Glenbannock had ennobled the Mackays? The loan was already spoiling our friendship.

Five days later my business was triumphantly concluded and I added a cheque for over ten thousand pounds to my bank account. I was strongly tempted not to repay Mackay at once, just to show him I was something more dangerous than decent, honest, dependable old Harry. I stayed bone little longer by remembering that if I repaid promptly I would be able to borrow from him again on the same convenient terms. Handing him a cheque would have been as embarrassing as taking one so I decided to put the cash straight back into his bank since my bank would have taken days to transfer the money, despite computerisation. I collected ten crisp new hundred-pound notes in a smooth envelope placed envelope in inner jacket pocket and walked the half mile towards Mackay's bank (New Writing 4; 8-9).

Text 7

Philip Hensher DEAD LANGUAGES

I did not know when I was a boy that most people in the world went away to school. I only knew that no one from my family had ever left the stilted house in the forest river, to travel fifteen miles in two days to arrive, with the mud dry on my bare feet, at the big white school where they laughed at the way my family had always spoken.

They kitted me out with clothes which scratched and made you sweat; clothes which either gripped you like ropes and made you want to pluck and itch, or hung loosely over your hands and feet and got in the way of running. And a pair of brown shoes which, eight months later, my father would take from around my neck, where they had been hanging during the journey back home, and sit with them for an entire week, looking at them and thinking his thoughts no one ever asked about.

The mister of the school was a Christian and had a wife. They lived in the school, in a separate wing, which the boys called the House. It was the way of the school, and the mister, for one of the younger boys, or one of those less accustomed to shoes and stuffed square beds, to be taken into the House to learn its clean domestic ways, the ways of what I learnt to call civilisation. I was the youngest boy, at least at first, and unused to the life of the school, and of schools like it. So, like boys before me, I was taken into the House to work.

When I first went to see the mister to be told of this, I shook in my shoes. I stood at the end of the long dark wood room and waited to be shouted at. But the mister did not shout; he said good morning and, with his way of pausing before speaking, asked me to come closer. He asked about the place I came from, and he asked how old I was, and my family, how was it. And then he stopped asking, and in the room there

was silence for so long that I raised my head, and I looked at what he looked like. He was just looking at me, in silence, without talking. And his big black eyes were sad in the way the eyes of animals are sad. Or look sad, when you know that in fact they are really nothing of the kind.

There were few duties for me, and they did not interfere with what I had to learn. I learnt that I lived on an island, too big to walk around. I learnt not only what I knew, that you could add things and take things away, but that things could be multiplied and, more often, because it was harder, divided. I learnt that there were languages which were dead, and civilisations which were gone, and I chanted the words which humans once spoke freely and in feeling, to say *I love* and *you love*, and I felt nothing except what I happened to be feeling at the time. And I learnt other things, in the mister's House.

Every day, at four, I would walk around the trim square of grass to the House. For two hours, I was supposed to do the housework. At first I dreaded going round there, because the boys of my age told me stories about the mister and the mister's wife. They said they would fight in front of you. They said he would punish you. They said the mister was afraid of his wife, and he took it out on you. I was afraid that these things would come to pass, and then quickly I saw that they would not. It did not occur to me to tell the boys who said these things about my meeting with the mister; it seemed to me then that nothing happened, when he said nothing and gazed at me.

I was intended to dust, to tidy, and to iron clothes; to make certain preparations for food. But in fact, I did not do these things. After some time, each afternoon, perhaps no more than half an hour, the mister's wife would call to me. 'Come and sit,' she said. And I went and sat, and drank *totosa* with her in the heat of the late afternoon, and we talked. I liked to listen to her (New Writing 4; 108-109).

Text 8

Glyn Hughes

BRONTË

*Extract from a novel in progress to be published by Bantam in autumn
1995*

Charlotte Brontë stood on the playing field at Roe Head School, the centre of a ring of eight girls. Miss Susan Ledgard remarked that 'Miss Brontë has a face like a lion', and it was not a compliment.

Her broad face, with its wide-set, yellow-brown, soft eyes and its feline mouth, surrounded by her crimped, yellow-brown hair was incongruous upon her tiny body. If she raised her eyes, which was not often, she had the round-eyed stare of a cat at night when surprised by a light. The look was caused by her short-sightedness, but the girls had not realised that, yet. Although she was leonine, she was not at all bold. All she managed was puzzled defiance. Hers was the look of a lioness cowed by the zoo or the circus, with only a dim memory of not being defeated.

She had started off, not in the centre, but as one of the circle. Apart from one or two of them who were related, the nine were all strangers to one another because the Misses Woolers' school near Huddersfield was a new one, but they all understood this game of throwing a ball – except for Miss Bronte, who never even tried to catch it. Therefore they had fallen into a new sport, of setting her in the centre and throwing the ball past her, but she was supposed to stop it. 'Piggy-in-the-middle' she heard them call it. Once she had managed to catch the ball, the one who had thrown it would change places with her. Charlotte Brontë, instead of feeling special, as she might have done – instead of feeling that she had been given a chance for initiative and leadership – felt humiliated and at bay.

She had never heard of the game before and she behaved like a fool. She could not see the ball when it was thrown. She saw only one among several vague movements, which might or might not have been someone throwing. She only knew for certain when the ball was a few feet from her face, and if she had been cowardly she would have ducked. Instead, she let it pass a foot above her head as if she hadn't noticed or as if she wasn't afraid of being hit. She was terrified.

She was next supposed to have her eye on the person who would be throwing it back from the other direction but she did not even turn round. She still kept her eyes mosdy upon the ground. She wished she had a book in her hand. It was a frost-hard day in the second half of January and she was very cold, but she would not have minded nipped fingers if they had held a book. She wanted to think about Brannii, Emii, Glass Town, Papa and her beloved creadon 'the Marquis of Douro', but the maddening game stole her thoughts.

A moment later the ball passed by her ear from behind, and Miss Someone-or-other laughed. Miss Brontë raised her head for a second. The ball was thrown towards her yet again – from Miss Taylor she just about recognised. Charlotte still did not move her arms or position.

This time the throw was gentle, lower, and less dangerous. Falling upon the thick folds of her woollen skirt, the ball was lost for a second, then it rolled down and settled at her feet where she ignored it.

'*Throw it back!*' shouted an exasperated but still friendly voice a dozen yards in front of her. Charlotte thought that it came from Miss Taylor, but it could have been Miss Alison or one of the two Misses Brooke. Miss Brontë saw a vague, upright shape, somewhat like a huge clothes-peg but with woolly edges.

Genii Tallii bent down to the ball then paused half way, inspecting it as if still not sure what it was. But of course it would be silly of them to think that she could not see it from that distance, it was just that she was hesitating over what to do (New Writing 4; 297-298).

Text 9

Robert Irwin

UNREADABLE BOOKS: FICTIONAL LANDMARKS IN TWENTIETH-CENTURY BRITISH WRITING

British fiction in the twentieth century resembles a large Victorian house – as it appears in a recurring nightmare. It has corridors which seem endless and which do indeed go nowhere. Its windows look out on nothing. There is a bad smell from the drains. Some of the inhabitants of this house are busily engaged in trying to strip the lead from the roof, others are bemusedly trying to find a way out. There are also dark things stirring in the basement. It is the job of the critic to bring some order to this turbulent ménage.

By common consent Sebastian Knight, Herbert Quain, X. Trapnel, Gwynn Barry and, perhaps, Jude Mason have been the dominant figures in British novel-writing in this century and the discussion which follows will concentrate on these writers. However, it is desirable first to set these novelists within a broader cultural context. It has been well said by one of our academic critics that 'modern British writers all come out from under the shadow of Soames's *Fungoids*'. Although Enoch Soames was little appreciated in his own time, his reputation has grown vastly over the last hundred years, as is evidenced by the forthcoming colloquium, jointly sponsored by the British Library and the British Museum, to be held on 3 June 1997 in the British Museum Reading Room.

Soames's *Negations* and *Fungoids* are landmarks in the British modernist movement. In *Negations*, Soames advanced the bold thesis that good and evil are not found in Life, but only in Art. This was of course a position which was later to be endorsed by some of the leading novelists and poets of the Diabolic Movement. In Soames's vision, Life, though it always aspires to the condition of Art, usually fails

lamentably. *Negations* was a ground-breaking anthology of short stories and essays, none of which yield up their meaning easily, though the effort spent on trying to read them invariably proves worthwhile. In *Fungoids*, his second and, as it turned out, final book, he collected and commented on his poems. As the *Preston Telegraph* presciently noted at the time of the volume's publication, the poems 'strike a note of modernity throughout'. Some later and less discerning critics have hailed Soames as the 'English Baudelaire'. However, the truth is that Soames ventures far beyond what he would have characterised as Baudelaire's bourgeois mind-set. (Incidentally, 'Max Beerbohm', a separately published and little-known short story about an imaginary wit and essayist obsessed with his own prospects of literary immortality, is a great imaginative creation and one of Soames's rare ventures into comedy.) Enoch Soames died tragically early, a victim of his beloved *sorcière glauque*, absinthe.

After Soames, British fiction in the twentieth century is one long disappointment. It is, I think, the job of the critic to point this out and to stand looking over the shoulder of the reader, muttering 'This is awful, isn't it?' So it is that canon-formation, which is after all the highest aspect of the critic's art, turns out to be as much a matter of exclusion as inclusion. It is peculiarly the task of the critic to rule out utterly ghastly specimens of genre-writing, such as sci-fi, fantasy, the historical novel and the whodunnit. Foreign influences should also be deplored and sniffed out. The central tradition of twentieth-century British fiction deals in a realistic manner with shared common perceptions. This great tradition is at one and the same time both robust and elegiac. It is true that not many books have been written in this tradition of elegiac robustness and none of them are really satisfactory, but that is what the critic has to work with (New Writing 4; 168-169).

Text 10

A.L. Kennedy

TRUE

They had all returned to Scotland together and then failed to keep in touch.

Perhaps they hadn't wanted to break their memories, or to find themselves ambushed by sentiment. For himself, he hadn't wanted to let them down, to be anyone less than he had been here and with them. It was a shame they'd seen his best.

Shouldn't have been that way. If he could, he would have saved something back to give his wife – a pre-payment for those nights and nights when he'd lain beside her with his whole existence shearing down and through his skull. He'd kept her awake. A lot.

One morning he eased his head over to look at the one woman he had ever prayed on his knees to touch, to talk to and then to marry. They had spent and shared and hoarded large parts of a compromising but not unhappy life. There had been no one and nothing but her. He didn't have hobbies, resented the time their work kept them from each other. It had all been going really very well. Then he'd seen her that morning and been unable to reach any feeling for her.

She appeared a little interesting because of the way the light was falling on her; that was all. He had wasted his last experience of fear, sweating it into the pillow next to hers. Then, in a matter of days, everything went. By the time he realised that nothing could touch or be touched by him, he could not even manage to be concerned. He was an occasional observer of his life's impossible accidents — sick leave, redundancy, benefits assessed and denied, the shortening of his wife's temper, the decline of their furniture and fittings, not to mention household morale, the thanking of God for giving them no children — he'd been around for most of it.

For his recovery, it was hoped, he would be away – here. His good health was hiding out, somewhere along the valley, written in the grain of the hill. It must be. He considered how his wife could have brought herself to find the money that sent him here. That strength of purpose alone must mean he would get better now. If he thought about it, he did have faith in her purpose, which might help his strength.

She had also given him a plan, they had discussed it frequently. Working a few hundred yards at a time, he would leave the hotel and walk up the street. In a matter of days he would make it past the church and then – this would take a week or so – he would begin to climb the deep unwieldy steps he remembered leading to the Chateau de la Madeleine. By this time he would have used up ten or eleven of his fourteen days. When he reached the top of the hill and stepped on to the chateau's battlements he would be better. That was the plan.

Before he arrived, this all seemed a good idea. He had imagined leaning back on a hot parapet wall, looking at the opened valley and its sky and feeling the big, flat peace it would bring. This view had even loomed through his short dreams, but today he couldn't focus on it properly. Now that his shoes were on and his mind had fixed intentions of walking, he could only think of going to sit by the river and writing a letter in the sun. He wanted to tell his wife about the eel-grass and the way she could look quite interesting in a certain light. He wanted to tell her he was true. Still true (New Writing 4; 30-31).

Text 11

Pauline Melville

THE PRESIDENT'S EXILE

The president walked up the steps The president walked to the entrance of the London School of Economics where he had studied as a young man. He wore a calf-length, navy-blue alpaca coat and a fawn

cashmere scarf tied neatly, like a cravat, around his neck. Recently he had undergone an operation on his throat and he worried about protecting the vulnerable area from the cold winds of a London winter.

He passed through the swing doors and stood for a moment on the marbled floor of the large entrance hall. It was not term-time and there were few people about. Nobody recognised him. He remained there for a minute or two. The balding man at the porter's desk was looking down at some list or other and paid him no attention. He hesitated for a moment wondering what he should say if asked what he was doing there. He would simply say that he was President Hercules and that he had studied law here some thirty – or, goodness, was it forty – years previously and that he had now returned to take an affectionate walk around the place.

In fact, he had not been happy there. Nobody would recognise him, he knew that. It was too long ago. Nor would they know that he was in exile.

His hand gripped the bottom of the briefcase under his arm more tightly at the recollection of his new and unaccustomed lack of status. It was still unclear to him how it had happened. However hard he tried to remember, the precise sequence of events escaped him. The transition from real president to exiled president remained a blur. The more he sat in his hotel room and tried to remember, the more it slipped from his grasp. He wondered whether he might nor be in the throes of a nervous breakdown.

He remembered entering the hospital for minor throat surgery. The limousine had delivered him to the front doors where a team of Cuban doctors waited to greet him. The sun was blazing down. He remembered the warm wind on his cheeks. Photographers took pictures of him shaking hands with the surgeons before going inside. After that, he remembered nothing.

The president was standing staring at the floor when he realised that by remaining motionless Ije would attract attention. He walked over to the lift. Inside he randomly pressed a button. He could not recall which floor housed the law faculty and anyway it had probably all changed. But stepping out of the lift on the third floor, he felt a familiar sense of unease as he recognised the shabby corridors and the warm smell of dull, wooden doors and cheap furniture polish. Notices on various offices indicated that this was now the social anthropology department. But it was certainly the same floor that had once housed the department of legal studies.

He looked through the small window in the door of one of the rooms, cupping his hand to shade his eyes from the reflection. The long, solid desks were the same ones he remembered but now each desk supported a row of grey computers. He tried the door. It was locked. He stared through the window.

Why had he felt drawn to visit this place again? There had, after all, been enough successes in his life. Why, he wondered, should he feel compelled to return to where he had suffered an unforgettable, if minor, humiliation? He recalled the episode.

His tutor had waved his essay in front of the rest of the seminar group and then handed it back to him with the words: 'This is remarkably like an essay from one of the current third-year students that I marked last year. I shall give you the benefit of the doubt this time but I warn you that if anything similar occurs again, I shall report it to the Dean'(New Writing 4; 230-231).

Text 12

Glenn Patterson
HOMELANDS

*Paper presented at the 3rd Dublin International Writers' Festival,
22 September 1993*

It seems appropriate at a festival whose theme is homelands to begin by remembering a writer who is spending today, as he has spent the past more than fifteen hundred days, in the most grotesque form of exile imaginable, the there-and-not- there existence imposed on him by an Iranian death sentence.

I am speaking of course of Salman Rushdie, a writer who has always had much to say on the subject of homelands. Here, for instance in his third novel, *Shame*, he interjects himself into" his narrative to speculate on the meaning of belonging:

To explain why we become attached to our birthplaces [he says], we pretend we are trees and speak of roots. Look under your feet. You will not find gnarled growths sprouting through the soles. Roots, I sometimes think are conservative myth designed to keep us in our places.

I personally owe a great debt to Salman Rushdie. It was after reading his novel about the birth of India, *Midnight's Children*, hard on the heels of John Dos Passos's *USA*, that I decided that the novel was the form most appropriate to, the subject of Northern Ireland. It was only later when I had; published my own first novel, while living in England, and had returned to Belfast to live and write, that I discovered that a number of my contemporaries had likewise been inspired by his work. His stories of lives lived in one place, dominated by thoughts of somewhere else – his characters' attempts to negotiate the space in

between – struck a chord with us growing up in Northern Ireland’s split-personality state. He was in fact, we used to say, and not entirely joking, the most important Irish writer of his generation.

Shame in particular his ‘novel of leavetaking’ from the East as he calls it, published the year after I first went to live in England, spoke to those of us who had shared at one time or another his emigrant condition: the irresistible impetus to ‘leave, the unresolved concern for the country, the homeland, left behind.

Leaving Northern Ireland as I did in the year after the Maze Hunger Strike, leaving it in part because of the Hunger Strike – still to my mind among the most collectively shameful (as well as personally terrifying) episodes in the last twenty-five years of Irish and for that matter British history – leaving, as I say, when I did, why I did, I had moved to East Anglia, to Norwich, as far away from Belfast as it was possible to get in Britain without falling into the sea. I had already had an unappetising taste of emigrant communities while visiting relatives in Canada, visits which included the bizarre experience of marching alongside an Orange parade: in lily-wilting heat through crowds of bemused Toronto shoppers.

I had rarely seen the Sash worn with such belligerent pride.

A happy coincidence of the move to Norwich therefore was that there appeared to be only one other person there from Belfast; I knew that’s where he was from because he had very helpfully been rechristened Belfast Dave. When eventually we met he informed me that from the instant I arrived I had been known – to everyone else if not to my face – as Irish Glenn. So it is we often find ourselves, willy-nilly, defined by the very thing we are trying to leave behind.

The reasons for emigration, of course, are many and complex. Some emigrants have no desire to leave the homeland at all and hang on for dear life to its memories and rituals. The Orange marchers I mentioned are only an extreme example. I think of the men in Ciaran

Carson’s poem ‘The Exiles’ Club’ meeting in the Wollongong Bar, somewhere in Australia, engaged in the Joycean task of reconstructing the Falls Road of their youth, right down to the contents of Paddy Lavery’s pawnshop (New Writing 4; 140-141).

Text 13

Tim Pears
BLUE

He knew he’d died at three o’clock in the afternoon of Wednesday, July the 27th, 1988, moment he woke up in the room that he’d come to hate. He hadn’t left it for two months now, and he was wearily familiar not only with every object – with the thermometer in a glass beside the lamp and the heavy chest of drawers and the dark, forbidding wardrobe – but also with the quality of light and shadow in the room according to what time of day it was; with the way the room expanded and contracted as the ceiling joists shrank at night and swelled during the day; and how sound changed at different times so that in the morning his voice was dulled and barely reached the door but in the dark the room became an echo chamber, his daughters name Joan rebounding off the walls and returning to him from many different directions.

He was familiar with all these things but none of them interested him, as he declined in the starched sheets, propped up against a backrest of awkward, misshapen pillows that his daughter regularly thumped and plumped up with a ritualised but desolate enthusiasm, as if doing with them what she wished she could do for her father. He’d gradually lost his huge rustic appetite until it had become a torment to swallow even the soups and junkets she prepared liquidiser, and he lost weight with inexorable logic until the robust farmer was a skinny wraith whose ribs were showing for the first time in fifty years.

The pain moved around his body like a poacher in the night searching for a vulnerable deer in the pinewoods. It had first attacked him in his heel, reappeared in his neck, then after a six-month respite erupted from deep cover in his back, to roam up and down his spine with sporadic, intense malevolence. He knew (and so did everyone else) that it had to be lung cancer, since he'd smoked forty untipped cigarettes a day since the age of fifteen; so why the hell didn't it just eat up his lungs and have done with it?

The pain was what had wrecked him. Joseph had always thought he was impervious to pain and his grandson, Michael, had grown up in awe of his grandfather's disdain of both the occasional accident and the regular discomfort that beset the life of a farmer. When he gashed his hand or banged his head he only bothered to use his handkerchief if the blood was making too much of a mess of everything. And when they'd unclogged the field drains the previous February, while Mike was whimpering like a child from the cold his grandfather thrust his arms into icy mud as if oblivious of reality.

But this pain was different: it gripped him in its teeth like a primitive dog, and there was neither escape nor end to its torture. He felt nauseous. He fantasised heating up a kitchen knife and cutting out whole afflicted chunks of his own flesh, that that might bring relief – but he couldn't even reach the stairs. Dr Buckle prescribed ever-changing drugs of increasing dosage, until the pain was dulled and so were all his senses and he found himself withdrawing into a small space where there was no sense and no sensation, only a vague disgust with the faint remaining evidence of a world he'd once inhabited with force and command.

Joseph Howard knew he'd died at three o'clock in the afternoon when he woke from an inconclusive nap and he looked around the room with a sharpness of vision that made his mind collapse backwards through the years, because he'd refused to wear spectacles and hadn't

seen the world as clearly as this since his fortieth birthday (New Writing 4; 374-375).

Text 14

Matt Thorne THE HONEYMOON DISEASE

An apology to God, Evelyn said. Two weeks of abstinence to atone for all the times before they were married. For all the times on Evelyn's sofa, in Evelyn's bed, in the back of Michael's car. For all the times in the churchyard, the car-park, the fields behind her parents' house. She made the announcement casually, as if suggesting something that would benefit them both. She made the announcement on the seventh day of their honeymoon.

But it wasn't the timing that upset Michael. What upset Michael was that it didn't seem fair. All those times had been for Evelyn, not him. After she'd told him that since being born again she considered it a sin to take the pill, he'd been happy to limit himself to the pleasures provided by hands and mouths. He was terrified of Evelyn's parents, and knew he would be punished if he got their daughter pregnant. So every time he felt Evelyn undoing his trousers and sliding her underwear to one side, he drew back, only for his girl-friend to redouble her affections and grind herself against him. He knew that if he'd followed the *Christian Relationships* handbook they wouldn't have got into heavy petting in the first place, but even more frightening than getting Evelyn pregnant was the possibility of her seeking satisfaction in someone else's arms.

Evelyn was naked when she made the announcement. Michael tried not to look at her, unnerved by the sensation of being simultaneously cross with her mind and pleased with her body. He knew she was waiting for him to respond, so he said:

'I love you, Evelyn, and as we've got eternity ahead of us, : I'm happy to do whatever you think is right.'

Evelyn pulled up her coral-coloured knickers and straightened the elastic with her thumbs. Michael could see himself reflected in the mirror behind Evelyn, a pale midget next to ; her giant brown back. She stared at him.

'You're not cross?' she asked.

'No,' he said, 'I'm not cross. Should I be?'

'No, I mean, Pm glad that you're not.'

Michael wondered what had prompted Evelyn's decision. LThe room was getting claustrophobic, but it had been her idea to go to a West End hotel. She had made it sound so erotic, I forget the trimmings and concentrate on the sex, but now he thought she had always had this in mind, and had refused to go to a tropical paradise in case he abandoned her for a I passing maiden.

'So what do we do now?'

'Don't be angry,' she said.

'I'm not angry. It just seems pointless to stay here. And we p can't move into our place yet.'

'We could go to my parents.'

Her parents. He should have known that was coming. It had P been a mistake to bring her to London. She'd spent her entire life in the country, and this was the longest she'd been away from Balsham. He accepted her suggestion, and they caught the train at King's Cross.

'Can we do other things?' he asked, leaning across the table.

'I don't understand.'

'Instead of sex.'

'Like what?' she asked, smiling at him. 'Shopping? Gardening? "Going for walks?'

He laughed, despite himself. 'No, stop it, you're being cruel.'

'Let's not talk about it.'

He hated it when she said that. He looked out of the window, and let his arm drop loose around her. She noticed his irritation, and tried to catch his eye. He looked away, ... (New Writing 6; 386-387).

Text 15

Adam Thorpe THE FIRST DAY

He called me when the rains cleared. The mountains lost their grey hoods and smiled. They pushed back their hoods and exposed their heads and smiled. Mushrooms pushed tip in the forests, under pines and stuff, even in the scrub they pushed up, because the sun shone. The sun warmed the wet mould of the forests and lo and behold! up they came, the poisonous and the good. I took my pharmacy chart but made mistakes. I never fried a button before checking with the old dame next door.

It was on one of these mushrooming hikes that He called me. I was on a not too steep flank facing north, in amongst the ilex, ducking and stooping because the ilex never grow tall enough, they just twist and keep modest, something to do with the temperate climate, something to do with the sap not reaching down, or up, or whatever. At any rate, they look dry and old when they're not. Whole forests of them look stooped and dry and worn out exactly where the old dame assures me there was nothing but goats thirty years ago, nibbling at clean grass, white goats spread out in herds and tinkling over the bare mountain.

I was up there, on this northern flank, stooped down to cut a big fat flap mushroom the colour of teak cabinets when I got this rush of blood to the head and I had to straighten up. I stood there straightened up, looking out through a hole in the ilex and blinking, hoping I wasn't growing old, the mould stuck to my gloves, the whole forest sweet and rotten after the rains – when I saw them.

I saw the Twins.

Notes on the Authors' Biographies

The Twins being the polite term. Let's keep to the Twins. They've always been there and they always will be there, forever and ever, almost. They're not identical twins. One mountain is a little more pointy, a little taller, a little more nervous, somehow. He was first out, I'll bet. The other's in his shadow. (Why a he? No idea. That's how I've always seen them. Brothers. The old dame next door thought of them as two old dames, knitting or something, keeping an eye on us all. Her fat nephew saw them as breasts, he'd giggle and stuff. And so on.) I blinked amongst the humus and the low ilex branches and God did an amazing thing.

First, a necessary item of information. You all know my first name, but you don't necessarily know my full name. My full name is Michael Mallinson Matthews. My sister's name is Miriam Mallinson Matthews. My father's name was Morgan Mallinson Matthews. My uncle's was Matthew Mallinson Matthews, which is getting as ridiculous as he was. Someone somewhere – probably my grandmama, bless her – was keen on the alliterative thing. Maybe it's a Welsh tradition. I don't know, having never ever set a toe in Wales. One day I will, if God lets me. Hit what half of me'd call the Home Patch.

Where was I?

Hey, where I've been ever since. Because where I have been ever since, symbolically speaking, is in that sweet forest, looking out over the fall of the flank to where the twin mountains rear up, rear up out of the shadowy valley and make the letter M.

I wept. That's a very unusual thing for me. It was then, anyway.

For let's be straight about this, He had done an amazing thing.

The letter M. From that angle. Out there on that flank. Bare linjestone heads, bluffs, sloping green sides, a soft cleft-it all came together. My mouth dropped open and the tears ran into it.

The letter M.

For Michael Mallinson Matthews.

Or just Michael.

I didn't mean to put it like that (New Writing 6; 212-213).

Aldiss, Brian Wilson, OBE (born 18 August 1925) is an English writer and anthologies editor, best known for science fiction novels and short stories.

Berridge, Elizabeth (3 December 1919 – 2 December 2009) is a British novelist and critic, most famous for the novels *Across the Common*, which won the 1964 *Yorkshire Post* Novel of the Year Award, and *Touch and Go*.

Burnside, John (born 19 March 1955) is a Scottish writer.

Byatt A.S. (born 24 August 1936), Dame A(ntonia) S(usan) Duffy, DBE, known as A.S. Byatt (/ˈbaɪ.ət/ BY-ət/) is an English novelist, critic and poet and Booker Prize winner; one of the postmodern novelist.

Fitzgerald, Penelope (17 December 1916 – 28 April 2000) is a Booker Prize-winning English novelist, poet, essayist and biographer. In 2008, The Times included her in a list of "The 50 greatest British writers since 1945". In 2012, The Observer named her final novel, *The Blue Flower*, as one of "The 10 best historical novels".

Gray, Alasdair (born Dec. 28, 1934) is a Scottish novelist, playwright, and artist best known for his novel "Lanark" (1981).

Hensher, Philip Michael (born 1965) is an English novelist, critic and journalist.

Hughes, Glyn (1935-2011) is a British poet, painter, author and playwright.

Irwin, Robert Graham (born 23 August 1946) is a British historian, novelist and writer on Arabic literature.

Kennedy A.L. (born 22 October 1965) Alison Louise Kennedy is a Scottish writer of novels, short stories and non-fiction.

Melville Pauline (born 1948) is a Guyanese-born writer and actress of mixed European and American ancestry who is currently based in

London, England. Among awards she has received for her writing are the Commonwealth Writers' Prize, the *Guardian* Fiction Prize, the Whitbread First Novel Award, and the Guyana Prize for Literature.

Patterson, Glenn (born 1961) is a novelist. He has been a Writer in Residence at the University of East Anglia and the University of Cork, and is currently a tutor in Creative Writing at Queen's University, Belfast.

Pears, Tim (born November 11, 1956) is an English novelist. His novels explore social issues as they are processed through the dynamics of family relationships.

Thorn, Matt (Matthew) (born May 12, 1965) is a cultural anthropologist and an Associate Professor in the Department of Manga Production at Kyoto Seika University's Faculty of Manga in Japan. He is best known in North America for his work dealing with shōjo manga. He chose to translate shōjo manga into English after reading *Thomas no Shinzō* by Moto Hagio in the mid-1980s. In March 2010 it was announced that Thorn would edit a line of manga co-published by Shogakukan and Fantagraphics.

Thorpe Adam (born 5 December 1956) is a British poet, novelist and playwright whose works also include short stories and radio dramas.

3.4. The Cinematographic Adaptation of Literary Classics: A Brief Sketch of the Course in Progress

Guidelines: *Classical literature has found its way into the cinematographic adaptations and gained fame due to the great film directors, producers, composers, designers, script writers and starring actors. Some film productions have become the sample masterpieces for decades to come. Performing the suggested assignments on film interpretation will improve and consolidate the learners' acquired*

skills in the stylistic analysis of a literary text versus its cinematographic adaptation.

Assignments: *Watch the films from the list suggested. Compare the authentic texts with the screenplays written for their cinematographic adaptations. Choose one of the topics and speak on it. Submit a computer processed presentation on 5 pages of A4 sheet in 14 Times New Roman with 1.5 interval.*

The List of Films for Interpretation

1. Wuthering Heights. – Samuel Goldwyn Classic Collection: VCI / Cinema Club, 1996.
2. Rebecca. – UK Cinema Club: Total Home Entertainment, 1995.
3. Roman Holiday. – MGM / UA Home Video, 1996.
4. My Fair Lady. – Total Home Entertainment, 1995.
5. West Side Story. – MGM Musicals, 1997.

Topics for Essay Writing and Presentations

1. The cinematographic adaptation of Emily Brontë's "Wuthering Heights" with Laurence Olivier starring.
2. Daphne du Maurier's "Rebecca" as Alfred Hitchcock's first Hollywood film.
3. "Roman Holiday" as the first Oscar-winning experience of Audrey Hepburn.
4. "My Fair Lady" as a transformed version of Bernard Shaw's "Pygmalion".
5. "West Side Story" as Shakespeare's "Romeo and Juliet" transferred to New York of mid-XXth century.

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