

**Лебедєва Н.М.**  
**Короткова Л.В.**  
**Борисова Т.С.**

**Навчально-методичні рекомендації**  
**з вивчення теоретичних курсів з англійської мови**  
**у контексті Болонського процесу**  
**для студентів III-V курсів**  
**факультетів та інститутів іноземних мов**  
**освітньо-кваліфікаційного рівня "Спеціаліст", "Магістр"**

**Херсон - 2005**

## **СТИЛІСТИКА АНГЛІЙСЬКОЇ МОВИ**

**Спеціальність ПМСО. Мова і література (англійська, німецька)**  
**ПМСО. Мова і література (англійська, французька)**  
**ПМСО. Мова і література (англійська, іспанська)**  
**ПМСО. Мова і література (англійська, російська)**  
**ПМСО. Мова і література (англійська)**

### **Програма розроблена:**

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Схвалено навчально-методичною комісією інституту

Протокол № \_\_\_\_\_ від " \_\_\_\_\_ " \_\_\_\_\_ 200\_\_ р.

Голова комісії \_\_\_\_\_  
(прізвище, ім'я, по-батькові, підпис)

## **Пояснювальна записка**

### **Мета курсу:**

Теоретичний курс "Стилістика англійської мови" має на меті ознайомлення студентів з понятійним апаратом стилістичної теорії, проблемами та концепціями, що панують у сучасній стилістиці.

Проведення семінарських та практичних занять з стилістики має на меті:

- 1) поглиблення та закріплення знань, одержаних студентами на лекціях;
- 2) розвиток умінь та навичок лінгвостилістичного аналізу та інтерпретації художнього тексту, що сприятиме його більш глибокому розумінню;
- 3) поглиблення навичок критичного мислення як у роботі із спеціальною літературою, так і у роботі з текстами.

### **Завдання курсу:**

Розвиток у студентів самостійного критичного мислення через набуття вмінь аналізувати стилістичні проблеми на тлі загальних мовознавчих концепцій, вмінь визначити основні стилістичні поняття; опанування студентами вмінням застосовувати положення та поняття стилістики на мовному та мовленнєвому матеріалі; коментувати, пояснювати та ілюструвати стилістичні явища в різних сферах функціонування мови, визначати їх стилістичні функції.

В результаті вивчення курсу у студентів мають бути сформовані навички та вміння:

- послідовно та змістовно викладати теоретичний матеріал у відповідній мовній формі академічним стилем;

- віднаходити в текстах різноманітні стилістичні явища, визначати їх місце у відповідній класифікації та їхні стилістичні функції;
- робити комплексний лінгвостилістичний аналіз фрагментів тексту різних функціональних стилів та інтерпретацію фрагменту цілісного художнього тексту.

### **Програма курсу:**

1. Філософські та загальнонаукові поняття стилістики (місце стилістики в системі наук, визначення стилістики як науки, субстанційний, структурний та функціональний підходи до вивчення мови, функції мови).
2. Стилiстика як теорiя iнформацiї (визначення iнформацiї, види iнформацiї, типи конотативної iнформацiї, принципова схема передачi iнформацiї та її головнi компоненти).
3. Основнi та вихiднi поняття стилiстики (мова-мовлення-мовленнєва дiяльнiсть, iнварiант-варiант, код-текст, парадигматика-синтагматика, опозицiя-контраст, селекцiя-комбiнацiя, стиль, образ, образнiсть, синонiми їх типи, лексико-стилiстична та синтактико-стилiстична парадигма, стилiстичний прийом та виразний засiб).
4. Стилiстична фонетика та морфологiя (визначення алiтерацiї, асонансу, звукопису, моделi сегментацiї тексту, стилiстичнi прийоми використання морфологiчних категорiй рiзних частин мови).
5. Стилiстична лексикологiя i фразеологiя (типи стилiстичного значення слова; критерiї класифiкацiї словникового складу англiйської мови, стилiстичнi функцiї нейтральних слiв, а також слiв, що входять/не входять до лексико-стилiстичної парадигми).
6. Стилiстичний синтаксис англiйської мови (виразнi засоби синтаксису, що базуються на редуцiї вихiдної моделi речення, на її експансiї та

зміні порядку основних компонентів; стилістичні прийоми синтаксису, що базуються на взаємодії синтаксичних структур у контексті, на трансформації значення синтаксичних структур у контексті та на трансформації значення способів синтаксичного зв'язку).

7. Стилiстична семасiологiя (поняття вторинної номiнацiї та принципи перенесення найменувань, фiгури заміщення як виразні засоби семасiологiї, фiгури кiлькостi, фiгури якостi, теорiя метафори, типи метафори, фiгури суміщення як семасiологiчні стилістичні засоби, фiгури тотожностi, фiгури протилежностi, фiгури нерiвностi).
8. Стилiстична диференцiацiя англійської мови (стилi мови, мовленнєвої дiяльностi та мовлення, визначення функцiонального стилю, класифікацiя функцiональних стилiв).
9. Інтерпретацiя тексту як лiнгвiстична дисциплiна (пiдходи до вивчення тексту в сучасній лiнгвiстицi, поняття текстової референцiї, художньої картини свiту, хронотопу художнього твору, членування тексту та його композицiя).
10. Головні антропоцентри художнього тексту (образ автора, образ читача, образ персонажу).

## **Змістовні модулі учбового курсу**

### **I. Змістовий модуль**

**Тема: PHILOSOPHICAL AND GENERAL SCIENTIFIC  
FUNDAMENTALS OF STYLISTICS. PHONETIC AND MORPHOLOGICAL  
MEANS OF STYLISTICS. STYLISTIC LEXICOLOGY OF THE ENGLISH  
LANGUAGE**

**Лекційні модулі:**

1. General Linguistic Fundamentals And Basic Notions Of Stylistics.
2. Phonetic Means of Stylistics.
3. Stylistic Morphology of the English Language
  - 3.1. SD based on the use of nouns
  - 3.2. SD based on the use of articles
  - 3.3. SD based on the use of adjectives
  - 3.4. SD based on the use of pronouns
  - 3.5. SD based on the use of adverbs
  - 3.6. SD based on the use of verbs.
4. Stylistic Lexicology of the English Language
  - 4.1. words having a lexico-stylistic paradigm;
  - 4.2. words having no lexico-stylistic paradigm.
5. Stylistic functions of the words having a lexico-stylistic paradigm
  - 5.1. Stylistic functions of literary (high-flown) words;
  - 5.2. Stylistic functions of conversational (low-flown) words.
6. Stylistic functions of the words having no lexico-stylistic paradigm.
7. Stylistic functions of phraseology.

**Семінарські модулі:**

Питання для обговорення:

1. General Linguistic Fundamentals And Basic Notions Of Stylistics.

2. Phonetic Means of Stylistics: alliteration; assonance; onomatopoeia.

3. Stylistic Morphology of the English Language: SD based on the use of nouns; SD based on the use of articles; SD based on the use of adjectives; SD based on the use of pronouns; SD based on the use of adverbs; SD based on the use of verbs.

4. Stylistic differentiation of the English vocabulary. Functional-stylistic and connotative meanings of the word. Types of connotations: emotive, evaluative and expressive. Criteria for the stylistic differentiation of the English vocabulary.

5. Words which have a lexico-stylistic paradigm. Words which have no lexico-stylistic paradigms.

6. Stylistic functions of literary words: poetic diction, archaic words, barbarisms, bookish words, stylistic neologisms.

7. Stylistic functions of conversational words: colloquial words, general slang, special slang, stylistic neologisms, vulgarisms.

8. Stylistic functions of words which have no lexico-stylistic paradigm: historical words, exotic words, terms, lexical neologisms.

9. Stylistic functions of phraseology.

### **Модулі самостійної роботи:**

I. Питання для опрацювання:

1. Language – speech activity – speech; language and speech units; syntagmatics and paradigmatics; opposition and contrast; marked and unmarked members of the opposition; invariant and variant; the notions of selection and combination.

2. Speech synonyms and language synonyms. Factors that predetermine speech synonymy. Expressive means and stylistic devices as basic notions of Stylistics. Types of syntagmatic relations behind a stylistic device.

3. The Role of the Context in the Actualization of Meaning.

4. The text communicative pragmatic aim. The category of addressing.

## 5. Anthropocentrism, modality, and "point of view" in the text.

### II. Виконання вправ:

Exercises I-VI, p. 16-21; Exercises I-III, p. 22-26; Exercises I-IV, p. 34-42 з підручника Kukhareno V.A. A Book of Practice in Stylistics: A manual. – Vinnytsia: Nova knyga, 2000. – 160 p. (Кухаренко В.А. Практикум з стилістики англійської мови: Підручник. – Вінниця: Нова книга, 2000. – 160 с. – англ.).

### **Підсумкова тека:**

#### *I. Теми рефератів:*

1. Lexical peculiarities of the oral type of speech.
2. Lexical peculiarities of the written type of speech.
3. Syntactical peculiarities of the oral type of speech.
4. Syntactical peculiarities of the written type of speech.
5. Supersentential units in oral speech.
6. Variants of non-standard conversational English.
7. Linguostylistics, textlinguistics and text interpretation as related disciplines.

#### *II. Творчий конкурс на кращий лінгвостилістичний аналіз та інтерпретацію уривку з художнього тексту.*

##### Text 1.

Repton was a precarious sort of London journalist, a dark deliberating man, lean and drooping, full of genteel unprosperity, who wrote articles about Single Tax, Diet and Reason, The Futility of this that and the others, or The Significance of the other that and this; all done with a bleak care and signed P. Stick Repton. Eulalis was brown-haired and hardy, undeliberating and intuitive; she had been milliner, clerk, domestic help and something in a canteen; and P. Stick Repton had, as one



commonly says, picked her up at a time when she was drifting about London without a penny in her purse, without even a purse, and he had not yet put her down.

(From *Fifty Pounds* by A.E. Coppard)

### Text 2.

The dead sleep cold in Spain tonight. Snow flows through the olive groves, sifting against the tree roots. Snow drifts over the mounds with the small headboards. (When there was time for headboards.) The olive trees are thin in the cold wind because their lower branches were once cut to cover tanks, and the dead sleep cold in the small hills above the Jarama River. It was cold that February when they died there and since then the dead have not noticed the changes of the seasons.

It is two years now since the Lincoln Battalion held for four and a half months along the heights of the Jarama, and the first American dead have been a part of the earth of Spain for a long time now.

The dead sleep cold in Spain tonight and they will sleep cold all this winter as the earth sleeps with them. But in the spring the rain will come to make the earth kind again. The wind will blow soft over the hills from the south. The black trees will come to life with small green leaves, and there will be blossoms on the apple trees along the Jarama River. This spring the dead will feel the earth beginning to live again.

(*On the American Dead in Spain* by E. Hemingway)

### Text 3.

However, the egg only got larger and larger, and more and more human: when she had come within a few yards of it, she saw that it had eyes and a nose and mouth; and when she had come close to it, she saw clearly that it was HUMPTY DUMPTY himself. "It ca'n't be anybody else!" she said to herself. "I'm as certain of it, as if his name were written all over his face!"

It might have been written a hundred times, easily on that enormous face. Humpty Dumpty was sitting with his legs crossed, like a Turk, on the top of a high wall – such a narrow one that Alice quite wondered how he could keep his balance – and, as his eyes were steadily fixed in the opposite direction, and he didn't take the least notice of her, she thought he must be a stuffed figure after all.

“And how exactly like an egg he is!” she said aloud, standing with her hands ready to catch him, for she was every moment expecting him to fall.

“It's *very* provoking,” Humpty Dumpty said after a long silence, looking away from Alice as he spoke, “to be called an egg – *very*!”

“I said you *looked* like an egg, Sir,” Alice gently explained. “And some eggs are very pretty, you know,” she added, hoping to turn her remark into a sort of compliment.

(From *Through the Looking-Glass* by L. Carroll)

#### Text 4.

Cleman's eyes no sooner fell upon the object of his old passion, than it shivered and broke to pieces.

Flora, always tall, had grown to be very broad too, and short of breath; but that was not much. Flora whom he had left a lily, had become a peony; but that was not too much. Flora, who had seemed enchanting in all she said and thought, was diffuse and silly. That was much. Flora, who had been spoiled and artless long ago, was determined to be spoiled and artless now. That was a fatal blow.

(From *Little Dorrit* by Ch. Dickens)

#### Text 5.

Leopard stared, and Ethiopian stared, but all they could see were stripy shadows and blotched shadows in the forest, but never a sign of Zebra and Giraffe. They had just walked off and hidden themselves in the shadowy forest.

“Hi! Hi!” said the Ethiopian. “That's a trick worth learning. Take a lesson by it, Leopard. You show up in this dark place like a bar of soap in a coal-scuttle.”

“Ho! Ho!” said the Leopard. “Would it surprise you very much to know that you show up in this dark place like a mustard-plaster on a sack of coals?”

“Well, calling names won’t catch dinner,” said the Ethiopian. “The long and the little of it is that we don’t match our backgrounds. I’m going to take Baviaan’s advice. He told me I ought to change; and as I’ve nothing to change except my skin I’m going to change that.”

“What to?” said the Leopard, tremendously excited.

“To a nice working blackish-brownish colour, with a little purple in it, and touches of slaty-blue. It will be the very thing for hiding in hollows and behind trees.”

So he changed his skin then and there, and the Leopard was more excited than ever; he had never seen a man change his skin before.

“But what about me?” he said when the Ethiopian had worked his last little finger into his fine new black skin.

“You take Baviaan’s advice too. He told you to go into spots.”

“So I did,” said the Leopard. “I went into other spots as fast as I could. I went into this spot with you, and a lot of good it has done me.”

(From *How the Leopard Got his Spots* by R. Kipling)

## **II. Змістовий модуль**

**Тема:** STYLISTIC SYNTAX OF THE ENGLISH LANGUAGE

### **Лекційні модулі:**

1. Expressive Means of English Syntax
  - 1.1. EM based on the reduction of the syntactical pattern;
  - 1.2. EM based on the redundancy of the syntactical pattern;
  - 1.3. EM based on the violation of the grammatically fixed word order.
2. Syntactical Stylistic Devices
  - 2.1. SD based on the peculiar formal and semantic interaction of syntactical constructions;

- 2.2. SD based on the transposition of the syntactical meaning in context;
- 2.3. SD based on the transformation of the types and means of connection.

### **Семінарські модулі:**

Питання для обговорення:

1. The notion of EM and SD on the syntactical level. EM as stylistically marked sentence patterns, SD as selection and combination of sentence patterns.

2. Expressive Means of English syntax based on: a) the reduction of the sentence structure (ellipsis, aposiopesis, nominative sentence and asyndeton); b) the redundancy of the sentence structure (repetition, stylistic tautology, polysyndeton, emphatic constructions and parenthetical clauses); c) the violation of word order in the sentence structure (stylistic inversion, syntactical split and detachment).

3. Stylistic devices of English syntax based on: a) the interaction of syntactical constructions (parallelism, chiasmus, anaphora and epiphora); b) the transposition of syntactical meaning in context (rhetorical questions); c) the transformation of types and forms of connection between clauses and sentences (parcellation, coordination instead of subordination, subordination instead of coordination).

### **Модулі самостійної роботи:**

I. Питання для опрацювання:

1. Main Characteristics of the Sentence. Sentence Length. Sentence Structure.
2. Divisibility and integrativity of the text.
3. Cohesion and coherence of the text.
4. Compositional structural paradigm of the text.
5. Individual paradigm of the author.
6. The problem of intertextual relations. Intertextuality and its types.
7. Intertextuality and the problem of the text comprehension.

## II. Виконання вправ:

Exercises I-V, p. 74-90 з підручника Kukhareno V.A. A Book of Practice in Stylistics: A manual. – Vinnytsia: Nova knyga, 2000. – 160 p. (Кухаренко В.А. Практикум з стилістики англійської мови: Підручник. – Вінниця: Нова книга, 2000. – 160 с. – англ.).

### **Підсумкова тека:**

#### ***I. Темы рефератів:***

1. Compositional Patterns of Syntactical Arrangement.
2. Particular Ways of Combining Parts of the Utterance.
3. Peculiar Use of Colloquial Constructions.
4. Transferred Use of Structural Meaning.
5. Emotive Prose.

#### ***II. Творчий конкурс на кращий лінгвостилістичний аналіз та інтерпретацію уривку з художнього тексту.***

##### Text 1.

Miss Verever was announced, and very resentfully, for already Agnes had had enough of the evening and she had not liked the way this particular guest had walked in and looked at her.

There is something to be said for Agnes. Miss Verever was one of those people who, at a first meeting, demand to be disliked. She was Mrs. Dersingham's mother's cousin, a tall, cadaverous virgin of forty-five or so, who displayed, especially in evening clothes, an uncomfortable amount of sharp gleaming bone, just as if the upper part of her was a relief map done in ivory. In order that she might not be overlooked in company and also to protect herself, she had developed and brought very near to perfection a curiously disturbing manner, which conveyed a boundless suggestion of the malicious, the mocking, the sarcastic, the sardonic, the ironical.

What she actually said was harmless enough, but her tone of voice, her expression, her smile, her glance, all these suggested that her words had some devilish inner meaning.

(From *Angel Pavement* by J.B. Priestley)

### Text 2.

He wanted to say that he loved Baines, that he had only wanted to laugh at Mrs. Baines. But he had discovered that you couldn't laugh at Mrs. Baines. She wasn't Sir Hubert Reed, who used steel nibs and carried a pen-wiper in his pocket; she wasn't Mrs. Wince-Dudley; she was darkness when the night-light went out in a draught; she was the frozen blocks of earth he had seen one winter in a graveyard when someone said, "They need an electric drill"; she was the flowers gone bad and smelling in the little closet room at Penstanley. There was nothing to laugh about. You had to endure her when she was there and forget about quickly when she was away, suppress the thought of her, ram it down deep.

(From *The Basement Room* by G. Greene)

### Text 3.

"Oh, monstrous," she cried. "Monstrous. Monstrous!"

"What is it, Mrs. Forrester?"

Mrs. Albert Forrester pawed the carpet with her foot like a restive, high-spirited horse pawing the ground, and crossing her arms with a gesture that is indescribable (but that you sometimes see in a fishwife who is going to make the very devil of a scene) bent her looks upon her curious and excessively startled friends.

"Albert has eloped with the cook."

There was a gasp of dismay. Then something terrible happened. Miss Warren, who was standing behind the tea-table, suddenly choked. Miss Warren, who never opened her mouth and whom no one ever spoke to, Miss Warren, whom not one of

them, though he had seen her every week for three years, would have recognized in the street, Miss Warren suddenly burst into uncontrollable laughter. With one accord, aghast, they turned and stared at her. They felt as Balaam must have felt when his ass broke into speech. She positively shrieked with laughter. There was a nameless horror about the sight, as though something had on a sudden gone wrong with a natural phenomenon, and you were just as startled as though the chairs and tables without warning began to skip about the floor in an antic dance. Miss Warren tried to contain herself, but the more she tried the more pitilessly the laughter shook her, and seizing a handkerchief she stuffed it in her mouth and hurried from the room. The door slammed behind her.

(From *The Creative Impulse* by S. Maugham)

#### Text 4.

An outsider might have come to the conclusion that Edna looked like a slightly soiled and cheapened elf. She was between seventeen and eighteen, a smallish girl, thin about the neck and shoulders but with sturdy legs. She had a broad snub nose, a little round mouth that was nearly always open, and greyish-blueish eyes set rather wide apart; and scores of faces exactly like hers, pert, prettyish and undernourished, may be seen within a stone's throw of any picture theatre any evening in any large town. She had left school as soon as she could, and had wandered in and out of various jobs, the latest and steadiest of them being one as assistant in a big draper's Finsbury Park way. At home now, being neither child nor an adult, neither dependent nor independent she was at her worst; languid and complaining, shrill and resentful, or sullen and tearful; she would not eat properly; she did not want to help her mother, to do a bit of washing-up, to tidy her room; and it was only when one of her silly little friends called, when she was going out, that she suddenly sprang into a vivid personal life of her own, became eager and vivacious. This contrast, as sharp as a sword, sometimes angered, sometimes saddened her father, who could not imagine

how his home, for which he saw himself for ever planning and working, appeared in the eyes of fretful, secretive and ambitious adolescence.

(From *Angel Pavement* by J.B. Priestly)

#### Text 5.

The agent had already been proved right.

Tanya was once more in the small, private lounge behind the Trans America check-in counters where earlier this evening she had comforted the distraught young ticket agent, Patsy Smith. But now instead of Patsy, Tanya faced the little young lady from Diego.

“You’ve done this before,” Tanya said. “Haven’t you?”

“Oh yes, my dear. Quite a few times.”

The little old lady sat comfortably relaxed, hands folded daintily in her lap, a wisp of lace handkerchief showing between them. She was dressed primly in black, with an old-fashioned high-necked blouse, and might have been somebody’s great-grandmother on her way to church. Instead she had been caught riding illegally, without a ticket, between Los Angeles and New York.

Her name was Mrs. Ada Quonsett. Tanya had checked this fact from a Social Security card, and Mrs. Quonsett would undoubtedly have reached New York undetected if she had not made one mistake. This was confiding her status to her seat companion, who told a stewardess. The stewardess reported to the captain, who radioed ahead, a ticket agent and security guard were waiting to remove the little old lady at Lincoln International. She had been brought to Tanya, part of whose job as passenger relations agent was to deal with such stowaways as the airline was lucky enough to catch.

Tanya smoothed her tight, trim uniform skirt in the gesture which had become a habit. “All right,” she said, “I think you’d better tell me about it.”

(From *Airport* by A. Haily)



### **III. Змістовий модуль**

**Тема: STYLISTIC SEMASIOLOGY OF THE ENGLISH LANGUAGE.  
STYLISTIC DIFFERENTIATION OF MODERN ENGLISH**

#### **Лекційні модулі:**

1. Figures of Substitution.
  - 1.1. Figures of Quantity.
  - 1.2. Figures of Qualification (Quality).
2. Figures of Combination.
  - 2.1. Figures of Identity.
  - 2.2. Figures of Opposition.
  - 2.3. Figures of Unequality.
3. Functional Styles in Modern English.
  - 3.1. Official style in Modern English.
  - 3.2. Publicistic style in Modern English.
  - 3.3. Scientific style in Modern English.
  - 3.4. Literary conversational style in Modern English.
  - 3.5. Familiar-colloquial style in Modern English.

#### **Семінарські модулі:**

Питання для обговорення:

1. General characteristics of figures of substitution as semasiological EM. Classification of figures of substitution: EM based on the notion of quantity, EM based on the notion of quality.
2. Figures of quantity (hyperbole, meiosis, litotes).
3. Figures of quality (qualification). General characteristics.

4. Metonymical group: synecdoche, periphrasis, euphemism.

5. Metaphorical group. Syntactical and semantic differences of metaphor and metonymy. Types of metaphor. Antonomasia, its types. Personification. Allegory. Epithet.

6. Irony. Context types of irony.

7. General characteristics of figures of combination as semasiological SD. Classification of figures of combination. Figures of equivalence: simile, synonyms-substitutes and synonyms-specifiers.

8. Figures of non-equivalence: climax, anticlimax, pun, zeugma.

9. Figures of opposition: antithesis, oxymoron.

10. The notion of functional style. The problem of functional style classification.

### **Модулі самостійної роботи:**

#### I. Питання для опрацювання

1. The notion of aim and function. Pragmatic and linguistic aims. Functions of the language, speech activity, speech.

2. Stylistics of language. Practical and poetic languages. Oral and written types and forms of language. The utterance and the text.

4. Stylistics of speech activity. Factors which determine the choice of a style.

5. Approaches to the text definition. Text and discourse.

6. Integration of expressive means and stylistic devices at the text level.

7. Possible approaches to the stylistic analysis of the whole text.

#### II. Виконання вправ:

Exercises I-VI, p. 44-62; Exercises VII-IX p. 64-71; Exercises I-VI, p. 91-107; Exercise I, p. 119-132 з підручника Kukhareno V.A. A Book of Practice in Stylistics: A manual. – Vinnytsia: Nova knyga, 2000. – 160 p. (Кухаренко В.А. Практикум з стилістики англійської мови: Підручник. – Вінниця: Нова книга, 2000. – 160 с. – англ.).

## **Підсумкова тека:**

### ***I. Теми рефератів:***

1. Official style in Modern English.
2. Publicistic style in Modern English.
3. Scientific style in Modern English.
4. Literary conversational style in Modern English.
5. Familiar-colloquial style in Modern English.
6. Figures of substitution in oral speech.
7. Figures of combination in oral speech.
8. Stylistic peculiarities of the oratorical style.
9. Stylistic peculiarities of the publicistic style.
10. Business correspondence in English.
11. Stylistic peculiarities of diplomatic documents.
12. Stylistic peculiarities of legal documents.
13. Stylistic peculiarities of scientific prose.

### ***II. Творчий конкурс на кращий лінгвостилістичний аналіз та інтерпретацію уривку з художнього тексту.***

#### **Text 1.**

The actor's calling is a hard one. I am not speaking now of the young women who go on the stage because they have a pretty face, or of the young men who do so because they have a good figure and no particular aptitude for anything else. They drift in and out of the profession; the women marry and the men get into a wine-merchant's office or take up interior decoration. I am speaking of the actors by vocation. They have a natural gift and the desire to use it. It is a profession that requires assiduous labour to achieve proficiency, so that by the time an actor knows how to act any sort of part he is too old to act any but a few; it requires boundless patience; it is fraught with disappointments. Long stretches of enforced idleness

must be endured. The prizes are few and can be held but for a brief period. The rewards are inadequate. The actor is at the mercy of fortune and in the inconstant favour of the public. He is forgotten as soon as he ceases to please. Then it will avail him nothing to have been the idol of the crowd. He can starve for all they care. It is when I think of this that I find it easy to be indulgent to the actor's airs and graces, his exigence and vanity, when he is on the crest of the wave. Let him be flamboyant and absurd if he likes. It all lasts such a little while. And after all his egotism is part of his talent.

(From *The Summing Up* by S. Maugham)

### Text 2.

“She hated me, Mr. Holmes. She hated me with all the fervour of her tropical nature. She was a woman who would do nothing by halves, and the measure of her love for her husband was the measure also of her hatred for me. It is probable that she misunderstood our relations. I would not wish to wrong her, but she loved so vividly in a physical sense that she could hardly understand the mental, and even spiritual, tie which held her husband to me, or imagine that it was only my desire to influence his power to good ends which kept me under his roof. I can see now that I was wrong. Nothing could justify me in remaining where I was a cause of unhappiness, and yet it is certain that the unhappiness, would have remained even if I left the house.

(From *The Rain* by S. Maugham)

### Text 3.

Dr. Macphall looked at his companion with misgiving. Davidson's programme oppressed him. They were eating Hamburger steak again, it seemed the only dish the cook knew how to make. Then below the gramophone began. Davidson started nervously when he heard it, but said nothing. Men's voices floated up. Miss Thompson's guests were joining in a well-known song and presently they heard her

voice too, hoarse and loud. There was a good deal of shouting and laughing. The four people upstairs, trying to make conversation, listened despite themselves to the clink of glasses and the scrape of chairs. More people had evidently come. Miss Thompson was giving a party.

(From *The Rain* by S. Maugham)

#### Text 4.

When I was very young and the urge to be someplace else was on me, I was assured by mature people that maturity would cure this itch. When years described me as mature, the remedy prescribed was middle age. In middle age I was assured that greater age would come my fever and now that I am fifty-eight perhaps senility will do the job. Nothing has worked. Four hoarse blasts of a ship's whistle still raise the hair on my neck and set my feet to tapping. The sound of a jet, an engine warming up, even the clapping of shod hooves on pavement brings on the ancient shudder, the dry mouth and vacant eye, the hot palms and the churn of stomach high up under the rib cage. In other words, I don't improve; in further words, once a bum. I fear the disease is incurable. I set this matter down not to instruct others but to inform myself.

When the virus of restlessness begins to take possession of a wayward man, and the road away from Here seems broad and straight and sweet, the victim must first find in himself a good and sufficient reason for going. This to the practical bum is not difficult. He has a built-in garden of reasons to choose from. Next he must plan his trip in time and space, choose a direction and a destination. And last he must implement the journey. How to go, what to take, how long to stay. This part of the process is invariable and immortal. I set it down only so that newcomers to bumdom, like teenagers in new-hatched sin, will not think they invented it.

(From *Travels with Charley* by J. Steinbeck)

#### Text 5.

Many people assert that good arguments and quarrels are the spice of life and particularly of happy married life. I must confess that I am rather bad at quarrels myself because in most cases, I just couldn't care less. In my early youth my sister often complained against me, because she found me unannoyable. My father too, noticed that I followed, as a rule, the general tactics of the British Foreign Office, i.e. whenever he told me off severely for one thing or another, I fully agreed with him in principle, apologized if I had to and went on doing things exactly as before. When he called me to account, reminding me that we had agreed on certain principles and asking why I had done the same thing again, I always had fairly convincing arguments ready to show that the same thing was not the same thing at all.

I have, however, studied the art of arguing and quarrelling and I may be able to offer some good advice.

1. Beware of facts. If you are having a heated debate as to whether Betty's birthday party was in the last week of December or in the first week of January; or as to whether the author of "Syrano de Bergerac" is Racine or Voltaire — do not consult diaries, encyclopaedias or Betty herself. Any of these steps would be unfair because a) it would nip a very lively argument in the bud, and b) it would deprive your opponent of all further reasonable reply.

2. Refer to authorities instead. "You can take it from me, young man..." "I have heard it personally from Wilfred Pickles or Aneurin Bevan..."

3. Be personal and impute all sorts of motives to your opponent. If a man suggests that pawn brokers firms should be nationalized and you do not approve of this proposition, point out that he has been cited as a co-respondent in a divorce case so he had better remain silent. Or say that this is only a mean device to save his mother's fortune. Never mind if a) he has no mother, b) she has no fortune and c) this is no way of saving anybody's fortune in any case. A little mud always sticks. It is a general rule of life that should you touch mud with your gloves, it is never the mud that becomes glovey it is always the glove that becomes muddy.

(From *About Arguments* by G. Mikis)

## Література:

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