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АННОТАЦИЯ

Ушбу китобда инглиз тили бўйича ихтисослашаётган олий ўқув юртлари талабалари таҳсили предмети бўлмиш стилистика фани муаммолари устида сўз юритилади. Китоб билан танишиш талабаларда таҳлил қилинаётган бадиий ёдгорлик матнига онгли равишда муносабатда бўлиш, унинг таркибидаги ҳар бир фонетик восита, грамматик шакл, лексик ва фразеологик бирлик қўлланилишига этиёткорлик билан ёндашиш малакасини шакллантиради. Бундай малака бўлажак ўқитувчиларнинг бадиий асарни атрофлича ва чуқур идрок этиш қобилиятини ва маданиятини юксалтиради.

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СЎЗ БОШИ

Айрим тилшунос олимлар ўз эътиборини ҳа-нузгача кўпроқ тилнинг расмий-қурилиш жиҳа-тига қаратиб келадилар. Бунинг аҳамиятига эъти-роз билдириб бўлмайди. Аммо эндиликда тил ил-мининг расмий-қурилиш таҳлили билангина чек-лаб қўйилиши тўлақонли лисоний тадқиқотни юзага келтира олмаслиги аён бўлиб қолди. Тил ҳақида объектив мулоҳаза юритиш унинг мазму-ний-эстетик жиҳатини ҳам назарда тутган ҳолда, нутқий ифоданинг таъсирчанлигини юзага келти-радиган лисоний воситаларнинг табиатини, улар-нинг бадиий нутқ таркибида касб этадиган қў-шимча маъно ва маъно белгилари ҳамда вазифа-ларини ҳам таҳлил қилиш орқали мукаммал ил-мий хулосалар яратиш заруратини келтириб чиқа-ради. Бундай кўп қиррали лисоний таҳлил сти-листика фанининг юзага келишига сабаб бўлди.

Ушбу китобда тилшуносликнинг алоҳида тад-қиқот йўналиши бўлмиш стилистика ҳақида баҳс юритилар экан, аввало, «стилистика» сўзининг пайдо бўлиши ҳақида қисқача тўхталамиз.

«Стил» (инглизча: style) лотинча «stilos» сўзидан олинган бўлиб, мум суртиб ялтиратган тахтачада ёзиш учун қўлланилган учи ўткир чўп-ни англатган. Мазкур сўз лотин тилидалигидаёқ маъно ўзгаришга юз тутгани ҳолда нафақат ёзув қуролини, балки ёзиш усулини, баён тарзини билдира бошлаган. У кейинги маъносида барча Оврупо тилларига ўтган.

Нутқ стиллари ва стилистик воситалар ҳақидаги таълимот номи бўлмиш «стилистика» сўзи эса французча «stylistique» истилоҳи асосида яратилган. Бу сўз филологик фан номи сифатида инглиз тилида «stylistics» тарзида қўлланиб келинади.

Стилистика муаммолари кейинги ўн йиллик-лар мобайнида тадқиқотчилар эътиборини ўзига кўпроқ тортиб келмоқда. Тилшунослар ҳам, ада-биётшунослар ҳам стилистикани ўз соҳаларига оид тадқиқот объекти санаганлари ҳолда, илмий изланишларини шу йўналиш асосида олиб бор-моқдалар. Аммо уларнинг стилистика ҳақидаги нуқтаи назарлари бир хил эмас.

Адабиётшунослар тушунчасидаги стилистика адабий-бадиий нутқ таркибида қўлланиладиган турли-туман бадиий-тасвирий воситаларнинг эсте-

тик вазифаларини ўрганади. Бундай тадқиқотнинг мақсади ушбу тасвирий воситаларнинг у ёки бу ёзувчи ижоди ёхуд адабий йўналиш таркибида ўтаб келадиган вазифаларини, шунингдек, уларнинг бадиий ёдгорликнинг ғоявий мазмуни билан боғлиқ ҳолатини муайян қилишдан иборатдир.

Тилшунослар тушунчасидаги стилистика эса мулоқотнинг ёзма ва оғзаки шакллари таркибида қўлланиладиган турли-туман тасвирий воситалар ва услубий приемларнинг ҳиссий-таъсирий вазифаларини тадқиқ этади. Бундай тадқиқотнинг мақсади ранго-ранг фикр баён қилиш усулларининг жилолари ва уларнинг муайян нутқ шароитига вобасталигини аниқлашдан ҳамда тилнинг ҳисҳаяжон ифодаси учун қўлланиладиган лексик-фразеологик бирликлари маъно ва вазифаларини таҳлил қилишдан иборатдир.

Шундай қилиб, тилнинг функционал-эстетик жиҳатига алоқадор бўлган тилшунослик йўналишидаги стилистика кейинги 40–50 йил мобайнида катта ютуқларни қўлга киритди. Бу йўналишдаги стилистика лексик ва грамматик синонимия, сўзнинг семантик қурилиши, тил тараққиётининг у ёки бу босқичида сўз қўллаш қонуниятлари, тилнинг вазифавий табақаланиши каби қатор муаммоларни ечишга кўмаклашади.

Аммо тилшунослик йўналишидаги стилистика билан адабиётшунослик йўналишидаги стилистикага турли фанлар сифатида қараш тўғри бўлмайди. Аслида стилистика тилнинг экспрессив воситалари устида баҳс юритувчи фан сифатида мазмун ва услуб эътибори билан ўзаро ажралмасдир. Қайд этилган таъкидлар тил материаллари стилистик таҳлилининг ҳам тилшунослик, ҳам адабиётшунослик мақсадларида фойдаланилиши мумкинлигини англатади. Демак, стилистика тилшунослик билан ҳам, адабиётшунослик билан ҳам чамбарчас боғлиқдир.

Мадомики истеъмолдаги тил стилистик таҳлил объекти саналар экан, табиийки ушбу таҳлил тилнинг барча жиҳатлари, чунончи, фонетикаси, луғат таркиби ва грамматик қурилишига дахлдордир. Бироқ стилистика ўз вазифалари ва тил материалларига муносабати жиҳатларидан тилнинг мазкур томонларининг ҳар қайсисини алоҳида тадқиқ этадиган тилшунослик соҳаларидан фарқ қилади.

Ушбу китобда инглиз тили бўйича ихтисослашаётган олий ўқув юртлари талабалари таҳсили

предмети бўлмиш стилистика фани муаммолари устида сўз юритилар экан, китоб билан танишиш талабаларда таҳлил қилинаётган бадиий асар матнига беихтиёр, юзаки тарзда эмас, балки қунт билан онгли равишда муносабатда бўлиш, унинг таркибидаги ҳар бир фонетик восита, грамматик шакл, лексик ва фразеологик бирлик қўлланилишига эҳтиёткорлик билан ёндошиш малакасини шакллантиради. Бундай малака бўлажак ўқитувчиларда таҳлил ва таҳсил учун қўлга олинган бадиий матндан ҳиссий таъсирланиш, завқу шавқ олиш лаёқатини оширади, уларнинг эстетик дидини сайқал топтиради, уларни асарга пала-партиш муносабатда бўлиш қусуридан халос этади, бир сўз билан айтганда, уларнинг бадиий асарни атрофлича ва чуқур идрок этиш қобилияти ва маданиятини юксалтиради.

Стилистика билими янги матний ҳолат ва вазиятларда фойдаланилган лисоний воситалар вазифалари ҳақида тўғри, объектив тасаввур ҳосил қилиш имкониятини беради. Бундай билим, ўз навбатида, талабанинг стилистик таҳлил усулларини мукаммал ва атрофлича ўзлаштириб олишини тақозо этади. Мазкур таҳлил асарда қўлланилган лисоний воситаларни шунчаки қайд этишдан, юзаки тасвирлашдан иборат бўлмасдан, унинг мақсади стилистика фанининг тадқиқот мавзулари бўлмиш барча тасвирий воситалар ва услубий приемлар тизими табиатини пухта ўзлаштириб олиб, уни амалиётда қўллай билиш билан чамбарчас боғлиқдир.

Китоб ўз олдига стилистика фани муаммоларини батафсил ёритиб бериш вазифасини қўймайди, балки ўқув дастурида назарда тутилган соатлар қамрови даражасидаги мавзуларнигина сиқиқ тарзда зикр этади.

Муаллиф китобнинг ёзилиши ва дунё юзини кўришида ўзларининг доно маслаҳатлари, кўмак ва даъватлари билан алоҳида жонбозлик кўрсатган бир гуруҳ хайрихоҳ инсонларга, чунончи, Низомий номидаги Тошкент Давлат педагогика университетининг ректори, профессор Б. Ғ. Қодировга, университет хорижий тиллар факультети декани, доцент Ф. Р. Юзликаевга, герман тиллари кафедраси доценти Х. Р. Раҳимовга, китоб қўлёзмасини компьютерда оққа кўчиришда кўмаклашган факультет магистранти Х. Л. Носировга ўзининг самимий миннатдорчилигини билдиради.

PART I

1. The Object and
the Aims of Stylistics

Stylistics, sometimes called linguostylistics, is a branch of linguistics which deals with the result of the act of communication, investigating a system of interrelated language means which serve a definite *aim* in communication. It investigates language potentialities of making the utterance more effective, paying much attention to the analysis of stylistic means of the language, of their nature and functions, their classification and possible interpretation of the additional meanings they may carry in a message.

One of the tasks set before stylistics is a thorough study of all changes in vocabulary, set phrases, grammatical constructions, their functions, an evaluation of any breaking away from the established norm, and classification of mistakes and failures in word-coinage.

Stylistics has two separate fields of investigation.

The first field of investigation deals with the system of special language means which serve to achieve the desired effect, called the stylistic means of the language. The stylistic means of the language can be divided into expressive means and stylistic devices.

The second field of investigation of stylistics is certain types of texts, distinguished by different aspects of communication, called functional styles of the language.

Thus stylistics is a linguistic subject that studies the system of stylistic devices and expressive means as well as the functional styles of the language.

2. Expressive Means and Stylistic Devices

All stylistic means of a language can be divided into expressive means and stylistic devices.

The expressive means of a language are those phonetic means, morphological forms, means of word-building, and lexical, phraseological and syntactical forms, all of which function in the language for emotional or logical intensification of the utterance. These forms are described in the textbooks of lexicology, stylistics, grammar and various dictionaries. Dictionaries label them as intensifiers.

In most cases they have corresponding neutral synonymous forms.

The most powerful expressive means are phonetic. Among phonetic expressive means we distinguish such as pitch, melody, stress, pausation, whispering, and others.

Among the morphological expressive means the use of the Present Indefinite instead of the Past Indefinite must be mentioned. This has been acknowledged as a special means and is named the Historical Present. In describing some past event the author uses the present tense, thus achieving a more vivid expression of the thought.

The use of *shall* in the second and third person may also be regarded as an expressive means:

"He *shall* do it". (I shall make him to do it).

Among word-building means we find forms which make the utterance more expressive and fresh. The diminutive suffixes as *–y (ie), -let,* e.g.: dear – dearie; stream – streamlet, add some emotional colouring to the words.

At the lexical level there are a great many words with emotive meaning only, like interjections, words which have both referential and emotive meaning, words which retain a twofold meaning: denotative and connotative; words belonging to special group of literary English or of non-standard English (poetic, archaic, slang, vulgar, etc).

The same can be said of the set expressions of the language. Proverbs and sayings serve to make speech more emphatic.

Here is an example of a proverb used by Dickens in "Dombey and Son" to make up a simile.

"As the last straw breaks the laden camal`s back, this piece of underground information crushed the sinking spirits of Mrs. Dombey".

In every-day speech we often hear such a phrase as "Well, it will only *add fuel to the fire*" which can be replaced by synonymous neutral expressions, like "It will make the situation worse".

At the syntactical level there are many synonymous constructions, where the second in each pair contains emphatic elements:

1) I have never seen such a film. *Never have I seen such a film.*

2) Mr. Smith came in first. *It was Mr. Smith who came in first.*

These expressive means are widely used for stylistic purposes.

The stylistic device is a conscious and intentional literary use of some of the facts of the language (including expressive means) in which the most essential features of the language are generalized. Most stylistic devices are regarded as aiming at the further intensification of the emotional or logical emphasis contained in the corresponding expressive means.

Stylistic devices must always have some function in the text, besides they bring some additional information. The conception that words possess several meanings give rise to such stylistic devices as *metaphor, metonymy, irony, epithet* and others. Thus, a metaphor is a conscious intentional intensification of semantic properties of a word:

"Oh, Rain"–said Mor. He enveloped her in a great embrace. (J.Murdoch)

The dictionary meaning of the verb "envelop" is "to wrap up, cover on all sides". The contextual meaning is "to embrace".

Other examples:

1. He wants his girl friend to mother him. (He wants his girl friend to take care of him, to

protect him).

2. The prices will come down soon. (The prices will be cheaper).

The typical features of proverbs and sayings serve as the foundation for a stylistic device which is called epigram, i.e. brevity, rhythm and other properties of proverbs:

1. A thing of beauty is a joy for ever. (J.Keets).

2. Sweet is pleasure after pain. (J. Dryden)

3. What the eye does not see, the stomach does not get upset. (J.K.Jerome)

These phrases are not proverbs, they are the creations of writers and poets. When such phrases are used in the text they accumulate great emotive force and function and easily become a stylistic device.

The same can be said about syntax. The typical structural features of oral speech – violation of word order, omission of some parts of the sentence, repetition of certain words – may be intensified and gain a generalized status. Such stylistic devices as inversion, parallel constructions, chiasmus etc. are the result of these stylistic transformations.

It is important to know that the stylistic use of *expressive means* must not necessarily lead to the formation of a *stylistic device.* For example, repetition is widely used in folk songs, poetry and oral speech to make our speech emotional and expressive, but we can't say that in such cases we use a stylistic device:

When the weather is wet
We must not fret.
When the weather is cold
We must not scold.
When the weather is worn
We must not storm...

Thus, *expressive means* are the facts of the language, while *stylistic devices* are the property of the speech. They are the creation of individuals (writers and poets) and are based on the peculiarities of existing expressive means of the language. In short, this is the difference between expressive means and stylistic devices.

The force of one and the same stylistic device may be different. In some cases the emotive charge may be very strong in others it may be weak. Due to the overuse of the stylistic devices it may become hackneyed, trite and loses its freshness and brightness:

1) the best *pens* of the world (metonymy), *a sweet* smile (epithet), *sly* as a fox (simile).
2) With his *mousing* walk (epithet).

In the first case we have trite stylistic devices, while in the second - fresh (genuine) stylistic device.

Speaking about stylistic devices we must mention the cases when two or more expressive means or stylistic devices meet in one utterance. Such clusters of stylistic devices are called convergence.

I. Questions and Tasks

1. What is stylistics?
2. What does stylistics investigate?
3. What is the task set before stylistics?
4. Characterize two fields of investigation of stylistics.

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5. Into what groups are stylistic means divided?
6. What is the characteristic feature of the expressive means?
7. Illustrate examples of expressive means on different levels of the language?
8. What is the linguistic nature of a stylistic device?
9. What elements of the language are used for stylistic purposes?
10. What is the difference between expressive means and stylistic devices? Give illustrations.
11. What is the reason that stylistic devices become trite? Give examples of trite and genuine stylistic devices.
12. Explain the process of formation of stylistic convergence.

II. Make the difference between a neutral and emotionally coloured variant of the following sentences[1]

1. "The girl's heart sank". The girl's heart went down.
2. "The shopping public is getting more "choosey". The shopping public is getting more careful in choosing goods.
3. "She was shaken with grief". She was shocked with grief.
4. "Give every man thine ear and few thy voice". Keep your mouth shut and your ears open. Listen to everybody but speak to few.
5. "She broke his heart". She made him very sad.
6. "I was thunder-struck". I was amazed.
7. "She put all her eggs in one basket". She risked everything she had.
8. "I wouldn't be in your shoes for a thousand pound". I wouldn't like to be in your position.

3. Types of Lexical Meaning

A number of stylistic devices are based on the peculiar use of lexical meanings. Therefore it is necessary to define the types of meanings of words which we meet in stylistic devices.

Before we start analyzing different meanings of a word let's see what is a word. According to the definition of scientists "A word is a language sign that expresses a concept by its forms and meanings". By concept we mean an abstract or general idea of some phenomenon of objective reality including the subjective feelings and emotions of human beings.

The meaning of a word is the means by which the concept is materialized. Both lexical and grammatical meanings may be polysemantic. This means that a word may have a number of meanings. The meanings are liable to change.

When there is a connection between different meanings, we call them s h a d e s o f m e a n i n g s, sometimes separate meanings. When the process of breaking away from the basic meaning has gone so far and we don't feel any connection between the meanings, we have different words – h o m o n y m s.

The meanings of a word are the only means of materializing a concept in language, though some concepts may be materialized not by means of words but by other signs – by gestures, mimicry, music, painting, sculpture etc.

Impressions which have born by concepts are called i m a g e r y.

Imagery is mainly produced by the interplay of different meanings.

Among the lexical means we distinguish three types of meanings, which we call l o g i c a l, e m o t i v e and n o m i n a l meanings.

a) Logical Meaning

Logical meaning is the exact and definite name of an object, phenomenon or idea. This meaning is also synonymously called d e n o t a t i v e, r e f e r e n t i a l or d i r e c t meaning. Let's see the illustration of the logical meaning of the following words: "empty" – having nothing inside, containing nothing. E.g.: an empty box; "fate" – good or bad luck coming to a person; "moon" – the body which

moves round the earth once a month and shines at night by light reflecting from the sun. E.g.: Scientists have explored the surface of the moon.

Logical meaning may be p r i m a r y and s e c o n d a r y (derivative). The above-given examples are primary logical meanings. The secondary logical meaning of these words are the following: "empty" – not meaning anything; "feeling empty" *(calloq)* – hungry; words "empty of meaning" – meaningless words.

Some stylistic devices are built on the interplay of primary and secondary logical meanings.

All the meanings fixed by English and American dictionaries constitute the s e m a n t i c s t r u c t u r e of the word. The main and the major component of the semantic structure of the word is its lexical meaning. And meanings which are not registered in dictionaries but exist in our speech or written texts are called c o n t e x t u a l meanings. They don't enter the semantic structure of the word and exist only in a text.

Let us compare meanings of the word "presence" in the following two sentences:

> 1. The governer said that he would not allow the *presence* of federal troops on the soil of his state.
> 2. ...the General has been faced with a problem as old as France's *presence* in Algeria.

In the first sentence the word "presence" means "...the state of being present", whereas in the second sentence the meaning of the word expands into "occupation", i.e. the seizure and control of an area, especially foreign territory, by military forces. The first meaning is the dictionary meaning of the word. The second meaning is a contextual one. It lives only in the given text and disappears if the context is altered. However there are definite reasons to assume when a number of derivative meanings are given place in dictionaries on the basis of contextual meanings. When the two meanings clearly co-exist in the utterance, we say there is an interaction of dictionary and contextual meanings.

So a dictionary meaning is materialized in the context; a contextual meaning is born in the context. Every word possesses an enormous potentiality for generating new meaning.

Many derivative meanings appeared and later entered the semantic structure of a word. E.g.: "a cut" – n; 1) act of cutting, stroke with a sword, whip etc; result of such a stroke, a deep cut in the leg, cuts on the face after shaving. 2) reduction in size, amount, length, etc: a cut in prices (salaries, production). The second meaning of the word is considered to have derived from contextual meaning.

b) Emotive Meaning

The content of the word consists not only of the aggregate of lexical meanings. Some additional meanings also exist in the content of the word. These additional meanings are named in different terms: "emotive meanings", "connotative meanings", "stylistic meanings" etc. These additional meanings, unlike lexical meanings, do not have reference directly to the things or phenomena of the objective reality, but they refer to the feelings and emotions of the speaker towards these things or to his emotions. These emotive meanings are fixed in most of dictionaries and are components of the semantic structure of words as well as the lexical meanings of these words. E.g.: "I feel so *darned* lonely." (G. Green). The italicized word has no logical meaning. It has only emotive meaning. Its function is to reveal the subjective, evaluating attitude of the writer to things and events spoken of.

Some words with emotive meanings have lost their logical meaning and function in the language as interjections. Such words as "alas", "oh", "ah", "pooh", "gosh" and the like have practically no logical meaning at all; words like "the devil", "Christ", "God", "goodness gracious", etc., are frequently used only in their emotive meaning. The same can be said about the words *bloody, damn* and others.

Many words acquire an emotive meaning only in a definite context. In that case we say that the word has a contextual emotive meaning. So, even colourless everyday terms may, in some contexts, acquire unexpected emotional overtones, as for instance "wall" in this illustration from a "Midsummer Night's Dream":

And thou, O wall, O sweet, O lovely wall,
...Thanks, courteous wall... O wicked wall.

Emotive meanings of words play an important role in stylistics. Writers use the words with emotive meaning for definite stylistic effects, thus calling the attention of the reader to the meaning of such words.

The following words have also emotive meanings...

1. Interjections: O! Alas! Hey! Yogh! Gosh!

2. Exclamatory words: Good! Well! Look out! Hurrah! Hear, hear! Heavens!

3. Oaths and swear words: Upon my word! The devil! Christ! God! Goodness gracious! Bloody, damn, bastard!

4. Qualitative and intensifying adjectives and adverbs: awfully, terrible, wonderful, dreadful, fine, fantastic, terrific.

Let us see the following examples:

1. "How horrible unjust of you", cried Lord Henry (O. Wilde)

2. "Oh, this is becoming an *awful bore* for you... Thank you all the same, it is *awfully sweet* of you". (H. Bates).

The emotive meaning of the italicized words is stronger than the logical meaning and we may say that they have lost their logical meaning and retained their emotive meaning.

Another class of words with emotive meaning has lost their logical meaning and function in the language as interjections. Such words as *alas, oh, ah, pooh, darn, gosh* and the like have practically no logical meaning at all; words like *the devil, Christ, God, goodness gracious*, etc., are frequently used only in their emotive meaning. The same can be said about the words *bloody, damn*.

There are groups of words in the language in which emotive meaning prevails. Among them we have such words as: *love, hate, motherland, scoundrel, traitor, hero*.

Suffixes having diminutive meanings may also be treated as adding emotive meaning to words with neutral logical meaning: cubicle (cube), particle (part), townlet (town), booklet (book), shirtie (shirt), birdie (bird).

Anything recognizable as having a strong impact on our senses may be considered as having emotive meaning, either dictionary or contextual.

The context helps to distinguish if the word is used in its emotive meaning or in its logical meaning.

c) Nominal Meaning

Words having nominal meanings are treated as proper nouns. In order to distinguish the word with a nominal meaning one must know that it is spelt by a capital letter. Such words as *Longfellow, Black Sea, Smith* have nominal meanings. The logical meaning from which the nominal meaning originated may in the course of time be forgotten.

Most proper names may be considered as homonyms of common nouns. For example: Miss Hope (hope), Mrs. Brown (brown), Miss Sweet (sweet), Browning (pistol).

It must be remembered that the nominal meaning will always be secondary to the logical meaning.

The process of development of meaning may go still further. A nominal meaning may assume a logical meaning due to certain circumstances. The result is that a logical meaning takes its origin in a nominal meaning. Some features of a person which have made him famous are recognized by the society and these features become the basis for the new logical meaning. E.g.: *hooligan* – is probably derived from the name of a rowdy family (the Irish name Houligan). The verb *boycott* was first used in 1880 to describe the action of the Land League towards Captain Boycott, an Irish landlord. The nominal meanings of these words have now faded away and we perceive only one, the logical meaning.

I. Questions and Tasks

1. What is a word?
2. Are the lexical and grammatical meanings polysemantic or monosemantic?
3. When do we have homonyms?
4. Explain the process where the concepts are materialized not by means of words but other signs.
5. What types of lexical meanings are there in the language?
6. What is the logical meaning of a word?
7. Speak about the semantic structure of a word.
8. Characterize the primary and secondary (derivative) logical meanings. Give illustrations.
9. What is contextual meaning?
10. How does the contextual meaning of a word ap-

pear?
11. What are the fate of derivative meanings?
12. What is the essence of emotive meaning?
13. What is the function of emotive meaning?
14. In what lexical units emotive meaning is prevailed?
15. Speak about the words with emotive meaning which have lost their logical meaning.
16. On what conceptual principal the nominal meaning is based?
17. Explain the cases when proper names become homonyms of common nouns.
18. What do we mean saying that a logical meaning takes its origin in a nominal meaning? Give illustrations.

II. State the primary and transferred meanings of the following words

a house   A house in the country. A full house. Every word was heard in all parts of the house. White house. An ancient trading house in the city. A noisy cheerful house. To keep house. To leave one's father's house.

white   White clouds. White hair. A white elephant. The white race. White magic. White meat. As white as snow. White wine. It's white of you. White lie.

die   Die of hunger. Die in one's bed. The day is dying. I'm dying to know. His secret died with him. Die in harness. Die game. Never say die. Flowers die without water. To die of illness, desease, grief. To die by violence. To die from a wound. His fame will never die.

chair   He bought a chair at the furniture store. He was condemned to the (electric) chair. Please, address the chair. He will chair the meeting. He was appointed to the chair of philosophy at the university.

father   My father came. Father Murphy came. He was the father of the idea.

run   The horse runs. The man runs. The water runs. The tap runs. His nose runs. The motor runs. The vine runs over the door. He ran his horse in the last race. She ran the water into the tub. He ran his business well.

charge   He charged the man ten cents for the pencil. He charged the battery. He charged them to their duty. He charged it to the man's account at the store. The soldiers charged the enemy. The tanks charged into the fortifications. The judge charged him with the crime.

PART II

STYLISTIC CLASSIFICATION OF THE ENGLISH VOCABULARY

1. General Considerations

In order to get a clear idea of the vocabulary of any language, it must be presented as a system, the elements of which are interconnected, interrelated and yet independent.

In accordance with the division of language into literary and colloquial, the vocabulary of the English language consists of three main layers: the literary layer, the neutral layer and the colloquial layer. Each of these layers has its own feature. The literary layer has a bookish character, the colloquial layer has a spoken character and the neutral layer is deprived of any colouring. It is of universal character: it is unrestricted in its use. It can be employed in all styles of language.

These three layers have their own classification. The literary layer has no local or dialectal character.

Within the **literary layer** we distinguish:
1. Common literary words;
2. Terms;
3. Poetic words;
4. Archaic words;
5. Barbarisms and foreign words;
6. Neologisms.

Within the **colloquial vocabulary** we distinguish:
1. Common colloquial words;
2. Slang;
3. Jargonisms;
4. Professional words;

5. Dialectical words;
6. Vulgar words.

The common literary, neutral and common colloquial words are grouped under the term **Standard English Vocabulary**. Other groups in the literary layer are regarded as special literary vocabulary and those in colloquial are regarded as special colloquial (non-literary) vocabulary.

2. Neutral, Common Literary and Common Colloquial Vocabulary

a) Neutral Words

Neutral words, which form the bulk of the English vocabulary, are used in both literary and colloquial layers. Neutral words are the main source of synonymy and polysemy. Most neutral English words are of monosemantic character.

Unlike all other groups, the neutral group of words cannot be considered as having a special stylistic colouring, whereas both literary and colloquial words have a definite stylistic colouring.

b) Common Literary Words

Common literary words are chiefly used in writing and polished speech. Literary units stand in opposition to colloquial units.

The following synonyms illustrate the relations that exist between the neutral, literary and colloquial words in the English language.

Colloquial	Neutral	Literary
Kid	Child	Infant
Daddy	Father	Parent
Chap	Fellow	Associate
Teenager	Boy (girl)	Youth (maiden)

These synonyms are not only stylistic but ideographic as well, i.e. there is slight semantic difference between the words.

There are very few absolute synonyms in any language. The main distinction between synonyms remains stylistic.

Colloquial words are always more emotionally coloured than literary ones. The neutral words have no degree of emotiveness. ·

The lines of demarcation between common colloquial and the neutral on the one hand, and common literary and neutral, on the other, are blurred.

The neutral vocabulary may be viewed as the invariant of the Standard English vocabulary. Synonyms of neu-

tral words, both colloquial and literary, have a great degree of concreteness.

c) Common Colloquial Words

The essential part of common colloquial words constitutes common neutral vocabulary which is in every day usage and is the part of Standard English. They may be divided into several groups.

In the first group we have words which change their phonetic form. Eg. a) word combinations are shortened. E.g. *s`long* (so long), *lemme* (let me), *gimme* (give me), *gonna* (going to); b) certain sounds may be omitted: *`im* (him), *`cos* (because), *`ud* (would), *`ave* (have), *`eaven* (heaven), *yeh* (yes).

Here we meet the speech of an uneducated person. Instead of *"can"* one uses "kin", *you* (yuh), *get* (git), *your* (yer), *to* (tuh).

The violation of grammar rules is also observed: *yuh gotta lawyers?* (have you got a lawyer?), *hain`t yuh?* (haven`t you?), *there hain`t no rules* (there aren`t any rules).

While we speak about the peculiarities of oral speech special attention should be paid to the children's speech in which we have a lot of contracted forms of words. E.g. *Doc* (doctor), *telly* (television), *fridge* (refrigerator); words with diminutive suffixes: *beastie* (beast), *milkie* (milk), *kissy* (cat), *titter* (sister).

In the second group we have words which change their form and meaning. New words (neologisms) may be formed with the help of suffixes which have negative meaning: *noddy* – a stupid person, *wordling* – a person who talks much, *giglet* – a girl who laughs in a silly manner.

Nouns may be formed with the help of suffixes which have positive meaning: *dolly* – an attractive, fashionably dressed girl or a young woman, *nestling* – a bird too young to leave the nest.

The following words constitute the third group of colloquial vocabulary, where words change their meaning in certain contexts. E.g. He was *getting along in years* – (he was growing old), I like his *get up* – (I like his way and manner), Let me know *have you come out* (let me know the results).

Here the words "get", "come" are not used in their dictionary meanings, but have changed the meanings and

acquired new (contextual) meanings.

I. Questions and Tasks

A

1. What are the main layers of the English vocabulary? Characterize each of them.
2. Give the classification of the literary layer.
3. Enumerate the constituent parts of colloquial vocabulary.
4. What are the constituent parts of Standard English Vocabulary?

B

1. What is the linguistic nature of neutral words?
2. What are the distinctions between neutral words and other groups of words?
3. What is the linguistic nature of common literary words?
4. Illustrate synonymous words and comment on the relations between them.
5. What are common colloquial words?
6. What groups of common colloquial words do you know? Characterize each of them presenting illustrations.

II. Pay attention to corresponding forms of neutral and colloquial words and learn the following forms by heart

Neutral words	Colloquial words
demonstration	demo
discoteque	disco
tradition	trad
pavilion	pav
come on	c'mon
let me	lemme
going to	gonna
an old song	oldie
ten pounds	tenner
a Scotman	Scoty

a small car	babble car
don't know	dunno
give me	Gimme

III. Compare the neutral and the colloquial modes of words

Neutral words	Colloquial words
whistle	catch call
claptrap	catchpenny
fellow	chap
lump	chunk
doctrine	doxy
strong	husky
falteringly	pit-a-pat
disdainful	sniffy
father	dad
mother	mummy
tummy	stomach
grandmother	granny
father	daddy
girl	lassie
grandfather	gaffer
tobacco	baccy
fellow	feller
circumstances	Circs

IV. Pick out common literary and common colloquial words and comment on them

1. The heart told me I was going to die in six months. (I.Shaw)

2. I was the biggest draw in London. All the swells came to see me... I was the talk of the town. (S. Maugham)

3. Hello, kid! Gee, you look cute, all right. (Th. Dreiser)

4. I gave him your story in the magazine. He was quite impressed... But he says you're on the wrong track. (T.Capote)

5. I was feeling about as cheerio as was possible under the circs when a muffled voice hailed me from the north-east... (P. G. Wodehouse)

6. "What did Blake say about the pictures of

Godfrey?"

"About what I expected. He's pretty sure the man he tailed was Godfrey, but refuses to positively identify him from the six. (Br. Halliday)

7. She wasn't at all what I thought she'd be – some swell naughty Society lady that'd scare the life out of me". (A.Christie)

8. "Say, what do you think you are doing? Telling fortunes or making love?". (S. Lewis)

9. I read that story twice: Brats and niggers.

10. "I do think the Scandinavian are the heartiest and best people –"

"Oh, do you think so?" protested Mrs. Jackson Elder. "My husband says the Svenskas that work in the mill are perfectly terrible –". (S. Lewis)

11. "Big – Hearted Harry. You want to know what I think? I think you're nuts. Pure plain crazy. Goofy as a look. That's what I think". (J. Jones)

12. "I met a cousin of yours, Mr. Muskham".

"Jack?"

"Yes. Last of the dandies. The "dandy", the "swell", the "masher", the "blood", the "knut", and what's the last variety called – I never know. By his age Jack belongs to the "masher" period, but his cut was always pure dandy". (J.Galsworthy)

13. I'm not going to leave my kids in no nursery. (M.Spillane)

3. Special Literary Vocabulary

a) Terms

Terms are words denoting notions of special fields of knowledge. A term is generally very easily coined and easily accepted; new coinages easily replace out-dated ones.

Terms are generally associated with a definite branch of science. Here are some examples: *microlinguistics, phoneme, vocalism, amplitude, charge, antibiotic, penicillin.*

With the increase of science and technique to satisfy the growing needs of mankind many words that were once terms have gradually lost their qualities as terms and have passed into the common literary vocabulary. This process may be called "determinization". Such words as "radio", "television" have long been in common use and their terminological character is no longer evident.

Generally, terms are used in the language of science but with certain stylistic purpose they may be used in the language of emotive prose. For example, Cronin used a lot of medical terms in some of his books. It is done to make the narration vivid, bright and close to life.

A term has a stylistic function when it is used to characterize a person through his calling.

It is a well-known fact that terms are monosemantic and have not any contextual meaning. In most cases they have a denotational free meaning. But in some situations a term may have a figurative or emotionally coloured meaning. When it is used in other styles but scientific it may cease to be a term and becomes an ordinary word. It happens to the word "atomic" (atomic energy, atomic bomb, atomic weight) which lost its property of a term and acquired a metaphorical meaning in the phrases "atomic age", "atomic music". Compare the above given word combinations with the following word combinations which are used as scientific terms: *atomic energy* (energy obtained as the result of nuclear fission), *atomic bomb* (bomb of which the distructive power comes from the release of atomic energy in the shortest possible time).

Here is the extract from the novel by Cronin "The Citadel":

He sat in his *surgery* one evening towards

the end of April. It was nearly nine o'clock when a young woman entered.

She gazed at him uncertainty...

She puffed off her hands. "It's my hands..."

He looked at her hands, the palms of which were covered by reddish *dermatitis*, rather like *psoriasis*. But it was not *psoriasis*.

"This is rather an uncommon skin condition, Miss Gramb. It's no good *treating* it *locally*. It's due to a *blood condition* and the only way to get rid of it by *dieting*.

"No *medicine*? No one ever told me that before."

"I'm telling you now." He laughed and, taking his pad, drew out a diet for her, adding also a list of food which she must absolutely avoid.

In this extract the author uses the following medical terms as *dermatitis* (skin disease), *psoriasis* (a chronic skin disease) and common literary words which acquire the status of terms in the text: *blood condition, treating, locally, dieting.*

Sometimes terms are used with a satirical function. Here is an interesting example:

"What a fool Rawdon Crawley has been", Clump replied, "to go and marry a governess! There was something about the girl too."

"Green eyes, fair skin, pretty figure, famous frontal development", Squills remarked. (Thackeray)

The words "frontal" and "development", in addition to their ordinary meaning, have a terminological aspect, i.e. they belong both to the common literary stock and to a special group of literary vocabulary, to the science of anatomy. But here they lose their common aspect and become purely terminological.

I. Questions and Tasks

1. What are terms? Are they associated with a definite branch of science?
2. Explain the process of "determinization".
3. When are the terms used in the language of emotive

prose?

4. Are terms polysemantic or monosemantic?

5. When does a term attain a figurative meaning?

6. What are the functions of terms in the language of science and in the texts of emotive prose?

II. State the nature of the terms in the following passages and comment on them

1. "...don't you go to him for anything more serious than a pendectomy of the left ear or a strabismus of the cardiograph". No one save Kennicott knew exactly what this ment, but they laughed...(S. Lewis)

2. ...he rode up to the campus, arranged for a room in the graduate dormitory and went at once to the empty Physics building, (M. Wilson)

3. "Didn't you believe that the neutron existed?"

Oh, I believed. To me neutrons were symbols, n with a mass of $m_n = 1,008$. But until now I never saw them". (M.Wilson).

4. "Good", Abbey said suddenly. He took up a specimen – it was an aneurism of the ascending oarta – and began in a friendly manner to question Andrew... "Do you know anything of the history of aneurism?"

5. He brought his upper and lower lips together, protruded them forward, and placed them softly against hers in a movement seen also in the orang-outang but never in the hippopotamus.

6. "What a fool Rawdon Crawley has been", Clump replied, "to go and marry a governess! There was something about the girl too."

"Green eyes, fair skin, pretty figure, famous frontal development", Squills remarked. (Thackeray)

7. "They're real!" he murmured. "My God, they are absolutely real!"

Erik turned. "Didn't you believe that the neutron existed?"

"Oh, I believed", Fabermacher shrugged away the phrase. "To me neutrons were symbols... (M. Wilson)

III. Pick out linguistic terms and translate extracts into your mother tongue

1. In discussing the order of words it is advisable to treat first of simple sentences and headclauses of compo-

und sentences, before we take the subordinate clause. The most important question as to word-order is the relative position of the subject and the verbal part of the predicate. The position of the rest of the sentence often depends upon this. (Cruisinga)

2. The commonest way of making new words is by what is called derivation. We are all familiar with this method by which a prefix or suffix is added to an already existing word, as "coolness" is formed by adding the suffix -ness to "cool", or in "distrust" dis- is prefixed to "trust". Many of these affixes we know to have been originally reparate words.

Our mind differentiates between the original meaning and the newly acquired one, so that although it is still only one word it has two or possibly more specialized meanings. If a friend tells us he will send us a wire, we know that wire in this case means a telegram; but we also know that in another context it would mean the metallic filament. That way is the original sense of it, the other is merely a transferred meaning, originating in the fact that telegrams are sent by means of wires. (Wood)

b) Poetic Words

Poetic words are used mainly in poetry. They stand between terms and archaic words. They are close to terms because they are monosemantic and they are close to archaic words because they are out of use. For ex: *steed* (horse), *woe* (sorrow), *to behold* (to see). Poetic words claim to be of higher rank.

Not all English poetry makes use of "poeticisms". In the history of English literature there were periods, which were characterized by protests against the use such conventional symbols. The periods of classicism and romanticism were rich in fresh poetic terms. Poetic words and expressions were called upon to create the special elevated atmosphere of poetry.

When used in the text poetic words call on a certain type of mood. Sometimes they are used to produce a satirical effect. They are said to have emotive meanings. They colour the utterance with loftiness, but they fail to produce a genuine feeling of delight, as they are too hackneyed.

The use of poetic words does not create the atmosphere of poetry in the true sense. This is probably due to their very low degree of predictability.

Poetic words are not freely built. There is however one means of creating new poetic words recognized as productive in present-day English, that is the use of a contracted form of a word instead of the full one, e.g., *drear* instead of *dreary, scant – scanty.*

Sometimes the reverse process leads to the birth of a poetism, e.g., *vasty* – vast. "The vasty deep", i.e. the ocean; *"paly"* – pale.

Poetical words and set expressions make the utterance understandable only to a limited number of readers. Poetical language is sometimes called poetical jargon.

I. Questions and Tasks

1. What are poetic words?
2. What is the difference between poetic words and archaisms?
3. What functions do poetic words fulfil in the text?

II. Copy out poetic words and give their Modern English equivalents

1. Whilome in Albion's isle there dwelt a youth,
   Who ne in virtue's ways did take delight.
   But spent his days in riot most uncouth,
   And vex'd with mirth the drowsy ear of night.
   Ah, me! In sooth he was a shameless wight,
   Sore given to revel and ungodly glee. (Byron)

2. ... Vistas of solemn beauty, where I'd wander
   In happy silence, like the clear meander
   Through its lone vales. (Keats)

3. T is twice three years of summer tide
   Since first among our freres he came
   And here it soothes him to abide
   For some dark deed he will not name. (Byron)

4. And if thy hand had skill and strength,
   I'd joy to see thee break a lance,
   Albeit against my own, perchance. (Byron)

5. But, Haroun! – to my daughter speed:

And hark – of thine own head take heed –
If thus Zuleika oft takes wing –
Thou seest yon bow – it has a string! (Byron)

6. Last noon beheld them full of lusty life,
   Last eve in beauty's circle proudly day,
   The midnight brought the signal – sound of strife,
   The morn the marchalling in arms, - the day
   Battle's magnificently – stern arrey! (Byron)

7. Come hither, hither, my little page!
   Why dost thou weep and wail?
   Or dost thou dread the billow's rage,
   Or tremble at the gale? (Byron)

III. Learn the following poetic words by heart

a steed – a horse	steepy – steep
welkin – sky	paly – pale
vale – valley	hither – here
devoirring element – fire	billow – wave
quoth – said	female – woman
eftsoons – again, soon,	parent – father
after	behold – see
drear – dreary	woe – sorrow
scant – scanty	whilome – sometimes
vasty – vast	

IV. Comment on the poetic words

Neutral vocabulary	Literary vocabulary
A great crowd come to see	A vast concourse was assembled to witness
Great fire	Disastrous conflagration
Man fell	Individual precipitated
Began his answer	Commenced his rejoinder

V. Pick out poetic words

1. The scheme I would suggest cannot fail of success, but it has what may seem to you a drawback, sir, in that it requires a certain financial outlay. (P. G. Wodehouse)
2. "Here she is", said Quilp... "there is the woman I ought to have married – there is the beautiful Sarah – the-

re is the female who has all the charms of her sex and none of their weakness. Oh, Sally, Sally." (Dickens)

3. I need the stimulation of good company. He terms this riff-raff. The plain fact is, I am misunderstood. (D. du Maurier)

c) Archaic Words

The word stock of a language is in an increasing state of change. New words spring up and replace the old ones. Some words stay in the language a very long time, others live a short time: they disappear leaving no trace of their existence.

Thus, words, which are no longer recognizable in Modern English and which have either dropped out of the language or have changed in their appearance and they have become unrecognizable are called archaic words. So archaic words are those which are not used now except for special purpose: *thee* (you), *thy* (you), *thou* (you), *hath* (has), *makest* (make), *thine* (your), *methinks* (it seems to me).

In the development of a literary language words undergo changes in their meaning or usage. Sometimes this process causes the disappearance of the unit from the language.

We shall distinguish three stages of aging process of words. The beginning of the aging process when the word becomes rarely used. Such words are called *obsolescent*. In the English language these are the pronouns *thou* and *its* forms *thee*, *thy* and *thine* etc.

Among the obsolescent elements of the English vocabulary we find the following forms: *aforesaid, hereby, therewith, hereinafternamed.*

To the category of obsolescent words belong many French borrowings: a palfrey (a small horse), garniture (furniture).

The second group of archaic words are those that have already gone completely out of use but are still recognized by the English speaking community: *methinks* (it seems to me), *nay* (no). These words are called *obsolete*.

The third group, which may be called *archaic proper*, are words which are no longer recognizable in Modern English, words that were in use in Old English which have either dropped out of the language or have

changed in their appearance so much that have become unrecognizable: *troth* (faith); *a losel* (a worthless, lazy fellow).

We can find a number of archaic words in the style of official documents: a f o r e s a i d, h e r e b y, t h e r e w i t h. These words are used here as terms and express the exact notion of certain phenomena.

Archaic words stand very close to historical words – names of ancient weapons, types of tools, carriages, and musical instruments, agricultural implements, which are no longer in use. E.g. *blunderbuss* (an old type of gun), *brougham* (a closed carriage having one seat). Words of this type never disappear from the language. They are historical terms and remain as terms referring to the definite stages in the development of society, though the things and the phenomena to which they refer have long passed into oblivion. Historical words have no synonyms, whereas archaic words have been replaced by modern synonyms.

Archaic words are mostly used in the creation of realistic background to historical novels. The heroes of historical novels speak the language of the period the writer and the reader live in, and the skill of the writer is required to colour the language with such archaic elements.

Walter Scott was a master in creation of a historical atmosphere. He used the stylistic means that create this atmosphere with such skill that the heroes of his novels speak his language.

In accordance with these principles Walter Scott never photographs the language of earlier periods; he introduces a few words and expressions more or less obsolescent in character and this is enough to convey the desired effect.

Besides, archaic words and phrases have other functions. They are, first of all, frequently to be found in the style of official documents. In business letters, in legal language, in diplomatic documents and in all kinds of legal document one can find archaic words. They are employed in the poetic style as special terms.

The function of archaic words and constructions in official documents is terminological in character. They are used here because they help to maintain that exactness of expression so necessary in this style.

Archaic words are sometimes used for satirical purposes. The low predictability of an archaism, when it appears in ordinary speech produces the necessary

satirical effect.

In many cases archaic words are used to create elevated style in poetry.

I. Questions and Tasks

1. What is the nature of archaic words?
2. Speak about three groups of archaic words.
3. What words are called obsolescent?
4. What differs the second group from the third?
5. What is the difference between archaic words and historisms?
6. What are the functions of archaic words in the text?
7. Give Modern English equivalents of archaic words.

II. Pick out the archaic words and forms of words and give their Modern English equivalents

1. Nay, nothing – only methinks it might satisfy you that I am trustworthy. (W. Scott)
2. I saw thee weep – the big bright tear
   Came o'er that eye of blue;
   And then methought it did appear
   A violet dropping dew... (Byron)

3. Behold her, single in the field,
   Yon solitary Highland Lass!

4. "Why, uncle, thinkest thou I am an infidel, and would harm those of mine own house?"

"It's for no harm that I speak, Mike", answered his uncle. True, thou art as well gilded as a snake; but for all that, thou creepest not into my Eden. I will look after mine Eve, Mike, and content thee. But how brave thou be'st, lad!

5. "Maiden", he said, "thou hast the face of one who should love her mistress. She hath much need of faithful service."

"Get thee gone instantly, or I will call for assistance, my father must ere this time be returned".

6. "Nay, my lady", replied Janet, "if you consult my poor judgement, it is, methinks, over-gaudy for a graceful habit.

"Now, if it be no brighter", said the Countess; "thou shalt wear it thyself for a penance sake; and I promise thee

the gold buttons, being somewhat massive, will comfort thy father, and reconcile him to the cherry-coloured body."

7. Didst thou not hear the noise?

8. "Thou art the Man! cried Jabes, after a solemn pause. (E. Bronte)

9. The Lord giveth and He takes away, Ridges thought solemnly. (N. Mayler)

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

11. Sometimes, as I says to some of these here young fellers that comes in here, we don't know as much as we thinks we does.

III. From the words given below, pick out the archaic words and forms of words and present their modern equivalents

1. do, dost, does, you, thee, thou, eke, quote, ere, before, though, maiden, girl, hath, didst, ye, whilom, told, you, rhymeth, said, thy, thine, steed, quoth.

2.Come hither, hither, my little page!
   Why dost thou weep and wail?
   Or dost thou dread the billow's rage,
   Or tremble at the gale?
      But dash the tear-drop from thine eye;
      Our ship is swift and strong;
      Our fleetest falcon scarce can fly
      More merrily along.

IV. Comment on the archaic and dialectical words given in bold type. Which of them are in use in Modern English and why have the rest fallen out of use?

1. If you carry this wench from him, it will break his heart... If I can win this girl from him, I will win her. (W.Scott)

2. Ravenswood dispatched Babie to the neighbouring village to procure the assistance of some females.

3. One of the Lord Keeper's grooms having saddled the Master's steed, they mounted in the courtyard.

4. Ravenswood was at the lady's bridlerein, guiding

her horse carefully down the rocky path.

V. Pay attention to the modern equivalents of archaic words

albeit – although
anon – at once
bade – bid
billow – wave
clad – clothed
didst – did
diest – die
eke – also
ere – before
foe – enemy
haply – perhaps
hearken – listen
hie – haste
hither – here
morn – morning
oft – often
natheless – nevertheless
quoth – said
shalt – shall
troth – truth
spouse – wife
vend – sell
wert – were
whilom – formerly
whit – thing
vernal – spring
yond – there

VI. Define historisms and translate sentences into your mother tongue

1. De Bracy blew his horn three times, and the archers who stood along the wall hastened to lower the drawbridge and admit them. (W. Scott)

2. Locksley, for such was the name of this yeoman, readily took part in the archery contest and won the prize. (W. Scott)

3. A narrow space between these galleries and the lists was occupied chiefly by the yeomanry and the burghers. (W. Scott)

4. On a platform beyond the Southern entrance were placed the five magnificent pavilions of the five knights who were the challengers. (W. Scott)

5. At each of these gates stood two heralds, attended by six trumpets and a strong body of men-of-arms. (W.Scott)

6. He learned to draw the long bow and shoot a true arrow. (D. Defoe)

7. Over his shoulder he carried his bow, while at his side was a quiver for arrows. (D. Defoe)

d) Barbarisms and Foreign Words

In the vocabulary of the English language there is a considerable layer of words called b a r b a r i s m s . Barbarisms are words which came into the English vocabulary from other languages and have retained their spelling and pronunciation. They have not been assimilated into the English language bearing the appearance of a borrowing. The role foreign borrowings played in the development of the English literary language is well-known, and the great majority of these borrowed words form part of the English vocabulary. They have already become facts of the English language, though they remain on the outskirts of the literary vocabulary. In many cases they have English synonyms. E.g. *"chic"* (stylish), *"bon mot"* (a clever witty saying), *"adieu"* (good-bye), *"au revoir", "pardon"*. These words are included into the English word stock.

There is another group of barbarisms – f o r e i g n w o r d s which does not belong to the English vocabulary. They are not registered by English dictionaries, though they are used for certain stylistic purposes. It is very easy

to recognize them in the text. In printed works foreign words and phrases are generally italicized. E.g. *en bien* (well), *allez* (come on), *mon-sieur* (sir), *tres bien* (very good), *udarnik, kolkhoz.*

Many foreign words in English vocabulary fulfil a terminological function. Therefore, though they still retain their foreign appearance, they should not be regarded as barbarisms. E.g. *acidum, allegro, solo, tenor.* Unlike barbarisms they have no synonyms.

The stylistic function of barbarisms and foreign words is to create local colour. Both foreign words and barbarisms are widely used in various styles of language with various aims. One of these functions is to supply local colour. In "Vanity Fair" Thackeray takes the reader to a small German town where a boy with a remarkable appetite attracts attention. The author gives a description of the peculiarities of the German menu. E.g.

> "The little boy had a famous appetite, and consumed *schinken*, and *braten*, and *kartoffeln*, that did honour to his nation."

The context leads the reader to understand the italisized words denoting some kind of food, but exactly what kind he will learn when he travels in Germany.

Barbarisms and foreign words are mostly used in the style of belles-lettres and publicistic style. In belles-lettres style the author, putting foreign words into the mouth of his personage, gives the vivid characterization of his hero:

> She had said "Au revior!" not "good-bye!" (Galsworthy)

Foreign words always arrest the attention of the reader and therefore have a definite stylistic function. Sometimes the skilful use of one or two foreign words will be sufficient to create the impression of a foreign language. For example:

> "Deutsche Soldaten" – a little while ago, you received a sample of American strength. (S.Heym)

The two words "Deutsche Soldaten" are sufficient to create the impression that the speech was made in German and not in English.

I. Questions and Tasks

1. What are barbarisms?
2. What is the role of barbarisms in the development of the vocabulary of the English language?
3. What is the distinction between barbarisms and foreign words? Speak about their functions in emotive prose.
4. In what functional styles are barbarisms and foreign words mostly used?

II. Give the English equivalents, state the origin and stylistic purpose of barbarisms and foreign words

1. She caught herself criticizing his belief that, since his joke about trying to keep her out of the poorhouse had once been accepted as admirable humor, it should continue to be his daily bon mot. (S. Lewis)
2. Then, of course, there ought to be one or two outsiders – just to give the thing a bona fide appearance. (A.Christie)
3. "Tyree, you got half of the profits!" Dr. Bruce shouted. "You're my de factor partner".

"What that de facto mean, Doc?..."

"Papa, it means you are partner in fact and in law", Fishbelly told him. (R. Wright)
4. And now the roof had fallen in on him. The first shock was over, the dust had settled and he could now see that his whole life was kaput. (J. Braine)
5. "I never sent any telegram. What did it say?"

"I belive it is still on the table la-bas".

Elize retired, pounced upon it, and brought it to her mistress in triumph. "Voila, madame!" (A. Christie)
6. When Danny came home from army he learned that he was a heir and owner of the property. The viejo, that is the grandfather, had died leaving Danny the two small houses on the Tortilla Flat. (J. Steinbeck)
7. Yates remained serious. "We have time, Herr Lippmann, to try your schnapps. Are there any German troops in Neustadt?

"No, Herr Affizier, that's just what I've to tell you. This morning, four gentlemen in all, we went out of Neustadt to meet the Herren Amerikaner". (St. Heym)
8. Nevertheless, despite her experience, she hadn't

yet reached the stage of thinking all men beastly; though she could readily sympathize with the state of mind of any woman driven to utter that particular cri de coeur. (St. Barstow)

9. It is as well, mon ami, that we have no affairs of moment on hand. (A. Christie)

III. Pick out barbarisms and foreign words. State their origin.

1. "Why don't you like those cousins, Father?"
   "What made you think of that?"
   "Cela ce voit". (Galsworthy)
2. She had been charmed. It was so "chic". (Galsworthy)
3. "Deutsche Soldaten – a little while ago, you received a sample of American strength. (St. Heym)
4. He began to speak.
   "Achtung! Achtung!"
   His voice came surprisingly strong.
   "Achtung! Deutsche Soldaten!"

IV. Learn the following barbarisms and foreign words often encountered in English texts

chic – stylish
bon mot – a clever witty saying
en passant – in passing
infinitum – infinity
benzina – motor boat
Au revoir – good-bye, so long
adieu – good-bye
En bien – well

voila – there you are
c'est ca – that's it
bien entendu – of course
allez – come on
mon-sieur – sir
tres bien – very good
si, signor – yes, sir

e) Neologisms

Neologisms appear when there is the need to express new ideas and notions. If a word is fixed in a dictionary, it ceases to be a neologism. If a new meaning is recognized as an element in the semantic structure of a lexical unit, it ceases to be new and becomes part and parcel of the general vocabulary.

Every period in the development of language produ-

ces an enormous number of new words or new meanings of established words. Most of them do not live long. The given word or meaning holds only in the given context.

The coining of new words generally arises first of all with the need to designate new concepts resulting from the development of science and also with the need to express them. When artificial satellite was first launched into the space by scientists new names appeared in English vocabulary: baby-moon, man-mode moon, artificial satellite, sputnik.

The first type of newly coined words, i.e. those which designate new-born concepts, may be named terminological coinages or terminological neologisms.

The second type, i.e. words coined because their creators seek expressive utterance may be named *stylistic coinages* or *stylistic neologisms*.

Neologisms are produced in accordance with the existing productive word-building models of the English language, mainly by means of affixation and word compounding etc. For example, missileer – a person skilled in missilery or in the launching and control of missiles.

Among new creations those with the suffix *-ize* seem to be the most frequent. The suffix *-ize* gives a shade of bookishness to new words. For example, villagize, moisturize.

The prefix *anti-* has given us a number of new words, which are gradually becoming recognizable as facts of the English vocabulary, e.g. *anti-novelist, anti-hero, anti-emotion.*

There is another means of word-building, that is the bending of two words into one by curtailing the end of the first components or the beginning of the second. Examples are numerous: *musicomedy* (music+comedy), *cinemactress* (cinema+actress); *avigation* (aviation+navigation); *smog* (smoke+fog). Such newly coined words are called *blends*.

Another type of neologism is the *nonce-word*, i.e. a word coined to suit one particular occasion. Nonce-words remain on the outskirts of the literary language. They rarely pass into the language as legitimate units of the vocabulary.

Here are some of these neologisms which have the right to be called so because they will always remain neologisms, i.e. will never lose their novelty. Eg.: I am *wived* in Texas, and *mother-in-lawed*, and *uncled*, and *aunted,* and *cousined.*

The past participles *mother-in-lawed, uncled, aunted* and *cousined* are coined for the occasion on the analogy of *wived* and can hardly be expected to be registered by English dictionaries as ordinary English words.

Another example: On the basis "do it yourself" a new word-combination "Do-it-yourself book" was created.

Many new coinages disappeared from the language, leaving no mark of their existence. When they are used in the written text they produce special stylistic effect. Their function may be different: to produce a humorous effect, to make distinct the additional meaning. Eg.:

> Some were naked,...others half-naked, jacketed or jerseyed.

Here the verbs "jacketed" and "jerseyed" are coined due to conversation, which is a productive way of enriching of English vocabulary.

In Modern English new words are also coined by a means which is very productive in technical literature and therefore is mostly found in scientific style – by contractions and abbreviations. E.g. LASER (light amplification by stimulated emission of radiation); UNESCO (United Nations Educational, Scientific and Cultural Organizations).

Among new coinages of a literary-bookish type we see a considerable number of words appearing in the publicistic style, mainly in newspaper articles and magazines, mostly in newspaper headlines. To these belongs the word *Blimp* – a name of a well-known English cartoonist. The name was coined to designate an English colonel famous for his brutality, ultra-conservatism.

Semantic word-building, that is giving an old word a new meaning, is rare employed by writers who coin new words for journalistic purpose.

I. Questions and Tasks

1. What are the motives of producing neologisms? Give illustrations.
2. What are the types of newly coined words?
3. What are the ways of producing new words?
4. Explain the case of blending of two words.
5. Characterize nonce-word. What is the distinction bet-

ween a coinage and a nonce-word?
6. Speak about the process when new words are coined by contractions and abbreviations.
7. In what functional styles are the neologisms mostly met?

II. Pick out neologisms formed from existing stems by means of affixation and translate the sentences into your mother tongue

1. I'll disown you, I'll disinherit you, I'll unget you! And damn me, if ever I call you back again! (R. Sheridan)
2. (She was) ...waiting for something to happen. Or for everything to un-happen. (T. Howard)
3. His youngness and singlemindedness were obvious enough. (D. Salinger)
4. For a heedful of reasons I refuse... (T. Capote)
5. You are becoming tireder and tireder. (E. Hemingway)
6. I love you mucher. Plenty mucher. (J. Braine)
7. Oh, it was the killingest thing you ever saw. (K. Amis)
8. Sometimes we are sleepy and fall asleep together in a corner, sometimes we are very hungry, sometimes we are a little frightened, but what is oftenest hard upon us is the cold. (Dickens)
9. I've been asked to appear in Rostont's wonderful fairy play. Wouldn't it be nice if you Englished it for us? (J. Kilty)
10. So: I'm not just talented. I'm geniused. (Sh. Delaney)
11. ...the country became his Stepfatherland. (L.Esar)
12. The shopping public is getting more "choosey". (P. Berg)
13. Obviously, continuous production must be pre-planned. (Byron)
14. Some films were good enough to go on attracting cinema-goers.
15. The televiewer is somewhat unpopular among sportsmen.
16. She was a young and unbeautiful woman. (I. Shaw)
17. She was doing duty of her waitresshood. (T.Huxley)
18. It is the middle of a weekday morning with a

stateful of sand and mountains around him.

19. His father... installed justly to make little boys feel littler and stupid boys aware of their stupidity. (J. Steinbeck)

20. "Mr. Hamilton, you haven't any children, have you?"

"Well, no. And I'm sorry about that. I'm sorriest about that." (J. Steinbeck)

21. You're goddamness boy. (J. Shaw)

22. She is the goddamnest woman I ever saw. (St)

23. There were ladies too... some of whom knew Trilby, and thee'd and thou'd with familiar and friendly affection while others mademoiselle'd her with distant politeness. (G. du Maurier)

24. Mrs. Tribute "my deared" everybody, even things inanimate. (W. Deeping)

III. Comment on the neologisms formed by means of composition and translate the sentences

1. In the House of Lords a protest was made by the Bishop of Chichester against the method of area-bombing.

2. Fighter pilots are being offered nearly £ 200 a month plus blood-money.

3. Business men are temped to employ "contact-men" in an effort to smooth away obstacles. (The Times)

4. How many people were engaged in digging gold? Did you also include women gold-diggers? (P. Berg)

5. He was recommended easy-to-use liquid.

6. All sorts of people were there: the too-fats, the too-thins and the just-rights.

7. The ack-ack guns started immediately. (P. Berg)

IV. Comment neologisms in connection with word-building and borrowings

1. Candid camera, beach wagon, crack-down, sit-down strike, dog-fight, fellow-traveller, heavy-water, the atomic age, black-out, latch-key-lady, hair-do,

2. ad man, agrobiology, autostrada, bibliofilm

3. chemurgy, cinecamera, microcopy, electrocute

4. commentator, leftist, remiliterize, rightistly, amputee, adulthood, developmental.

V. Learn the following neologisms by heart paying attention to their meaning

a-bomb – атом бомбаси – атомная бомба

ack-ack – 1. ҳавога қарши; 2. зенит артилерияси – 1. противовоздушный; 2., зенитная артиллерия

black-out – парда тортиб қоронғулаштириш – затемнение

black shirt – қоракўйлакли, фашист – черноруба-шечник, фашист

blood-money – душман самолётини уриб тушир-ганлик учун хун тўлаш – премия, выдаваемая за уничтожение самолета противника

bottem dollar – охириги тийин – последняя копей-ка

climate (political) – юзага келган вазият (сиёсий) – сложившаяся обстановка (политическая)

dive-bomber – шўнғиб учувчи бомбардимончи самолёт – пикирующий бомбардировшик

dog-fight – ҳаво жанги – воздушное сражение

floor – нарх-навонинг энг паст даражаси – самый низкий уровень цен

hairdo – прическа, маълум шаклга келтирилган соч – прическа

oldster – қария – пожилой человек

pre-plan – олдиндан режалаштирмоқ – заранее планировать

plush up – кўпайтирмоқ, орттирмоқ – увеличить

rightist – ўнг (сиёсатда) – правый (в политике)

sit-down strike – иш ташлашнинг ўтириб олиш усули – итальянская забастовка

televiewer – телетомошабин – телезритель

too-fats – ўта тўла одамлар – слишком толстые люди

too-thins – ўта ингичка одамлар – слишком худые люди

youngsters – ўғил бола, ўспирин – мальчик, юноша

VI. Comment on the neologisms and pay attention to their expressiveness

1. ... she had discovered that some of the groups were Westernized, and might apply his own standards to her.

2. The draper's shop would not only dress you,

post-office you, linoleum you, rug you and wall-paper you... but would also bury you and tombstone you.

3. When I was sugared I was hoping to be offered a cake. (D. Carter)

4. The girl was teaed and tangoed by Anthony Brown, a rising politician.

5. Our family didn't know how to house so many books in the new flat. (D. Carter)

6. The unexpected ups and downs of my career made me doubt the worth of life (D. Carter)

7. The ifs and buts you repeat all the time are intolerable. (D. Carter)

4. Special Colloquial Vocabulary

a) Slang

By slang we mean non-literary words which are used to create fresh names for some things. Slang used in colloquial speech has a great expressive force. It is mostly ironical words. For the most part slang words sound somewhat vulgar. Slang is nothing but a deviation from the established norm of the language. No one has yet given a more or less satisfactory definition of the term. J. B. Greenough and C. L. Kitteridge define slang in these words: "Slang...is a peculiar kind of vagabond language, always hanging on the outskirts of the speech but continually forcing its way into the most respectable company"[1].

Whenever the notation "sl." appears in a dictionary it may serve as an indication that the unit presented is non-literary.

Besides general (standard) slang we distinguish teenager slang, university (student's) slang, public school slang, prison slang, war slang, lawyer's slang etc.

There are the following slang words for money – *beans, lolly, brass, dibs, daughs* (compare: in Uzbek for пул – якан); for head – *attic, brainpen, hat, nut, upper storey*; for drunk – *boozy, cock-eyed, high.*

Instead of "good", excellent" J.Galsworthy used *ripping, topping corking, swell, A – 1.*

Slang used in colloquial speech has a great expressive force. For example, "drag" used as a slang denotes everything that is dull, uninteresting, slow and difficult to do. "it's a long drag" means *a dull and long journey.*

The function of slang in the written texts may be the following: to characterize the speech of the person, to produce a special impression and humorous effect.

Here are some more examples of slang which have this effect: bread-basket (the stomach); cradle-snatcher (an old man who marries a much younger woman); a big head (a booster); go crackers (go mad); I'll send you an old-bob (I'll send you a shilling).

The following stylistic layers of words are generally marked as slang.

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[1] Greenough and Kitteridge. Words and their ways in English Speech. N. -Y., 1929, p. 55

1. Words which may be classed as thieves' cant, like *dirt* (money), *dotty* (mad), *a barker* (a gun), *to dance* (to hang).

2. Words derived by means of conversion, one of the most productive means of word-building in present-day English, are also sometimes classed as slang, for example, the noun "agent" is considered neutral because it has no stylistic notation, whereas the verb *"to agent"* is included in one of the American dictionaries as slang. It is the same with such pairs as "alter" – *"to alter"*, "ancient" (a) – *ancient* (n).

3. Abbreviations as *rep* (reputation), *cig* (cigarette), *ad* (advertisement), *sis* (sister), *ma* (mamma) also fall into the category of slang.

4. Set expressions which are generally used in colloquial speech and which are clearly colloquial, are also marked with the notation s l a n g, e.g. "to go in for", "in a way" and others.

5. Improprieties of a morphological and syntactical character, e.g. "How come", "I says", double negatives as "I don't know nothing" etc.

6. Any new coinage that has not gained recognition and therefore has not yet been received into Standard English is qualified as slang.

Many words formerly qualified as slang have now become legitimate units of Standard English. Thus the word "kid" (child), which was considered slang in the nineteenth century, is now a legitimate colloquial unit of the English literary language.

Slang is nothing but a deviation from the established norm of the vocabulary of the language. V. V. Vinogradov writes that one of the tasks set before the branch of linguistic science that is now called stylistics, is a thorough study of all changes in vocabulary, set phrases, grammatical constructions, their functions, an evaluation of any breaking away from the established norm, and classification of mistakes and failures in word coinage.[1]

So broad is the term slang that, according to Eric Partridge, there are many kinds of slang, e.g., Cockney, public-house, commercial, society, military, theatrical, parliamentary and others.

There is a general tendency in England and to some

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[1] В. В. Виноградов. О культуре речи и неправильном словоупотреблении. «Литературная газета», 1951, 11 декабря, № 146

extent in the USA to over-estimate the significance of slang by attaching to it more significance than it deserves. Slang is regarded as the main point of colloquial speech and therefore stands above all the laws of grammar. It is highly praised nowadays as "vivid", "more flexible", "more picturesque", "richer in vocabulary" and so on.

I. Questions and Tasks

1. What is a slang?
2. What slang words do you know besides general (standard) slang? Give examples.
3. What is the function of slang in written texts? Present illustrations.
4. Indicate different stylistic layers which are marked as slang words.

II. Pick out slang words and translate the extracts into your mother tongue

1. The young man who had been turning his head from side to side, became transfixed. "I say!" he said, "some picture!" (Galsworthy)
2. By George! He was swell..." (Galsworthy)
3. He...thought her father had some "ripping" pictures considering the name Fleur simply topping... (Galsworthy)
4. "His name was Swithin."
"What a corking name!" (Galsworthy)
5. "How's the boy?"
"A – 1, sir." (Galsworthy)
6. "What is a Sawbones?" inquired Mr. Pickwick, not quite certain whether it was a live animal or something to eat.
"What! Don't you know what a Sawbones is, Sir!" inquired Mr. Weller. "I thought everybody know'd as a Sawbones was a Surgeon." (Dickens)
7. "No real sportsman cares for money", we would say, borrowing a "**pony**" if it was no use trying for a "monkey". (Galsworthy)
(Pony – 25 pound banknote, monkey – 500 pound banknote).

III. Define the function of slang in the following examples

Upper storey (head) – метафора;
Skirt (girl) – метонимия;
Killing (astonishing) – гипербола;
Whistle (flute) – преуменьшение;
Clear as mud – ирония

1. I've often thought you'd make a corking good actress. (Th. Dreiser)
2. When he told me his name was Herbert I nearly burst out laughing. Fancy calling anyone Herbert. A scream, I call it. (S. Maugham)
3. "George", she said, "you're a rotten liar... The part about the piece of Europe is all bosh". (A. Christie)
4. She came in one night, plastered, with a sunburned man, also plastered... (O. Henry)
5. "That guy just ain't hep", Mazzi said decisively. "He's as unhep as a box, I can't stand people who aint hep". (J. Jones)
6. Bejees, if you think you can play me for an easy mark, you've come to the wrong house. No one ever played Harry Hope for a sucker! (O'Henry)
7. It is. But not so much the hope of booze, if you can believe that. (O'Henry)
8. "I live upstairs".
The answer seemed to explain enough to relax him. You got the same layout?
"Much smaller".
He tapped ash on thc floor. "This is a dump. This is unbelievable. But the kid don't know how to live even when she's got the dough". (T. Capote)
9. I steered him into a side street where it was dark and propped him against a wall and gave him a frisk. (O'Henry)

b) Jargonisms

In the non-literary vocabulary of the English language there is a group of words that are called jargonisms.

Traditionally jargon is defined as the language difficulty to understand, because it has a bad form and spoken badly. The vocabulary of jargon are the words existing in the language but having new meanings.

Jargonisms are of social character. They are not regi-

onal. In England and in the USA almost any social group of people has its own jargon.

There are jargon of thieves and vagabonds, generally known as can; the jargon of the army, known as military slang; the jargon of sportsmen, the jargon of students, etc. people who are far from that profession may not understand this jargon. Here are some examples from students jargon: exam (examination), math (mathematics), trig (trigonometry), ec (economics), a big gun (an important person), an egg (an inexperienced pilot).

Almost any calling has its own jargon. Jargonisms are a special group within the non-literary layer of words. Jargonisms easily classified according to the social divisions of the given period.

There is c o m m o n jargon and s p e c i a l professional jargons. Common jargonisms have gradually lost their special quality. They belong to all social groups and therefore easily understood by everybody. That is why it is difficult to draw a line between slang and jargon. Slang, contrary to jargon, need no translation.

It must be noted that both slang and the various jargons of Great Britain differ from those of the United States and Canada.

Jargonisms, like slang and other group of non-literary layer, do not always refer to the speech of a given social group, they do not always remain on the outskirts of the literary language. There are hundreds of words, once jargonisms or slang, which have become the members of the English literary language. Thus, the words "kid", "fun", "queer", bluff", "humbug", formerly slang words or jargonisms, are now considered common colloquial. They may be said to be dejargonized.

Here are some further examples of jargon: such words as "soup" and "flannel" meaning "bread" and "cheese" are scarcely understood by the language community. Therefore they can be classed as jargonisms.

Many of jargon words are based on the use of the transferred meanings of words: I'll brain you (I'll break your head); to put on a bag (to kill); don't be such a drip (don't be such a dull person).

I. Questions and Tasks

1. What are jargonisms?
2. Why do we consider jargonisms to be of social

character?

3. What is the difference between a common jargon and a special jargon?
4. Give the distinction between a slang and jargon.
5. Speak about dejargonized process.

II. Classify jargon words to their sphere of usage

a) Military jargons – jaw-breakers (sea-biscuits), deep sea turkey (cod-fish), put in a bag (killed), picture-show (battle action), sewing-machine (machine-gun);

b) Student jargons – abbreviations:
exam (examination), math (mathematics), trig (tri-gonometry), ec (economics), prof (professor), presy (president), to cut a lecture (to miss a lecture), oldie (an old song), tenner (ten pounds), clipper (a woman conductor who punches a hole in a bus or train tickets), Scoty (a Scotsman), Welshie (a Wel-shman), babble car (a small car), legman (a repor-ter), to bag (to take smb.'s property without permis-sion but not intending to steal), beak (School-master), to soft-soap (to flatter).

III. Pick out jargon words and phrases, translate sentences into your mother tongue

1. She came out of her sleep in a nightmare struggle for breath, her eyes distended in horror, the strangling co-ugh tearing her again and again...Bart gave her the needle. (D. Carter)
2. The arrangement was to keep in touch by runners and by walkie-talkie. (St. Heym)
3. All the men say I'm a good noncom...for I'm fair and I take my job seriously. (N. Mailer)
4. I think we've had enough of the metrop for the time being and require a change. (P. G. Wodehouse)
5. He learned his English as a waiter in Gib. (E.He-mingway)
6. "How long did they cook you!" Dongere's stopped short and looked at him. "How long did they cook you?" –
"Since eight this morning. Over twelve hours..."
"...You didn't unbutton then? After twelve hours of it?"

"Me?... They got a lot of dancing to do before they'll get anything out of me". (T. Howard)

7. But, after all, he knows I'm preggers. (T. Capote)

8. They have graduated from Ohio State together, himself with an engineering degree. (J. Jones)

9. Stark bought each one of them the traditional bee a new noncom always buys. (J. Jones)

10. Me and him were going to do everything together when we got back to Civvy Street... I'll work as chippy on the Colonel's farm. (A. Wesker)

11. They can't dun you for bills after seven years, can they? (A. Christie)

12. I'm here quite often – taking patients to hospitals for majors and so on. (S. Lewis)

13. I'd have to soft-soap people whom I despised. (Byron)

c) Professionalisms

Professional words are such words, which are used in certain spheres of human activity. They are used in a definite trade, profession or calling by people connected by common interests both at work and at home. Professionalisms are correlated to terms. Terms are coined to nominate new concepts that appear in the process of technical progress and the development of science.

Professional words name a new already-existing concepts, tools and instruments. Professionalisms are special words in the non-literary layer of the English vocabulary, whereas terms are a specialized group belonging to the literary layer of words. Terms, if they are connected with a field or branch of science or technique well-known to ordinary people, are easily decoded, Professionalisms generally remain in the circulation within a definite community.

The function of professionalisms may be different: to characterize the speech of a person, to make the description more precise and realistic.

Like terms professionalisms do not allow any polysemy, they are monosemantic.

Here are some professionalisms used in different trades: *tin-fish* (submarine), *block-buster* (a bomb especially designed to destroy blocks of big buildings), *piper* (a specialist who decorates pastry with the use of a cream-pipe).

Some professionalisms, however, like certain terms, become popular and gradually lose their professional character.

Professionalisms should not be mixed up with jargonisms. Like slang words, professionalisms do not aim at secrecy. They fulfil a socially useful function in communication.

Different fields of human activity gave a great number of professional words. Here are some illustrations of professional words from medicine: *a heart man* (a cardiologist), *red ink* (blood), *ten bones* (fingers), *med school* (medical college). In the story by O'Henry called "The Duel" we get acquainted with two characters who came from the West to conquer New York. The vocabulary of the boxing (right-hander, uppercut), as well as other professional terms found in the story, like "ring", "to counter", "to clinch" etc help to maintain the atmosphere of fight, which the story requires.

Professionalisms are used in emotive prose to direct the natural speech of a character. The skillful use of professional words will show the education, breeding, environment and psychology of a character. That is why they are abundantly used to create the speech characterization in emotive prose.

Some professional words become popular and gradually lose their professional character.

I. Questions and Tasks

1. What are professional words?
2. What is the difference between professionalisms and terms?
3. What functions do professional words perform in the text?
4. Illustrate professional words from different fields of human activity.
5. What is the task of professional words in emotive prose?

II. Pick out professional words and translate the sentences into your mother tongue

1. I'm like a navigator on a strange sea without chart or compass. (J. London)

2. No good craning of it. Let's go down. (J.Galsworthy)

3. Father Knickerbocker met them at the ferry giving one a right-hander on the nose and the other an uppercut with his left just to let them know that fight was on. (O'Henry)

4. Frank soon picked up all the technicalities of the situation. A "bull", he learned, was one who bought in anticipation of a higher price to come; and if he was "loaded" up with a "line" of stocks he was said to be "long". He sold to "realize" his profit, or if his margins were exhausted he was "wiped out". A "bear" was one who sold stocks which most frequently he did not have, in anticipation of a lower price at which he could buy and satisfy his previous sales. He was "short" when he had sold what he did not own, and he was "covered" when he bought to satisfy his sales and to realize his profits or to protect himself against further loss in the case prices advanced instead of declining. He was in a "corner" when he found that he could not buy in order to make good the stock he had borrowed for delivery and the return of which had been demanded. He was then obliged to settle practically at a price fixed by these to whom he and other "shorts" had sold. (Th. Dreiser)

d) Dialectal words

Dialectal words are such non-literary English words, which are connected with a certain area of region. They are not the property of the literary English. There is sometimes a difficulty in distinguishing dialectal words from colloquial words. Some dialectal words have become so familiar that they are accepted as recognized units of the standard colloquial English. To these words belong: *a lass* (a girl or a beloved girl), *a lad* (a boy or a young man). These words belong to Scottish dialect. Many of the words fixed in dictionaries as dialectal are of Scottish origin. Among other dialects used for stylistic purposes in literature is the southern dialect. This dialect has a phonetic peculiarity that distinguishes it from other dialects. For example: *"volk"* (folk), *"vound"* (found), *"zee"* (see), *"zinking"* (sinking). From Irish came the following dialectal words: *hurley* (hockey), *colleen* (a girl). From the nort-

hern dialectal came words: "to coom" (to come), "sun" (son). Still these words have not lost their dialectal associations and therefore are used in literary English with stylistic function of characterization.

Of quite a different nature are dialectal words which are easily recognized as corruptions of Standard English words. The following words may serve as examples: *"hinny"* from *"honey";* *"tittie"* apparently from sister, being a childish corruption of the words.

It's quite natural that dialectal words are commonly used in oral speech and emotive prose and always perform the function of characterizing a person, his breading and education through his speech.

Over-abundance of words and phrases of non-literary English not only makes the reading difficult, but actually contaminates the generally accepted norms of the English language.

Writers use dialectal words which they think will enrich the standard English vocabulary. Among words which are easily understood by the average Englishman are "maister", "well", "enough", "neathing" and the like, characteristic of Scottish.

Dialectal words, unlike professionalism, are confined in their use to a definite locality and most of the words deal with the everyday life of the country.

A few words should be said about Cockney, which is a special dialect of the working class of London. Cockney dialect is made up of a collection of slang words. For example: "cows" is *half a note*, "poppy" is a slang for money.

I. Questions and Tasks

1. What are dialectal words?
2. What is the difference between dialectal and colloquial words?
3. Give examples from several dialects.
4. What is the stylistic function of dialectal words? Bring some illustrations.
5. Do the dialectal words enrich the Standard English vocabulary?
6. Speak some words about Cockney.

II. Pay attention to different dialects of the English language

S o u t h e n d i a l e c t: *to зee, to зatisfy, vat, vox* instead of "to see", "to satisfy", "fat", "fox".

S c o t l a n d d i a l e c t: *stane, bane, raid*, instead of "stone", "bone", "road".

N o r t h e n d i a l e c t: *to coom, sun* [sun] instead of "to come", "sun".

C o c k n e y d i a l e c t: *to sy* (to say), *to py* (to pay), *nah then* (now then), *menners* (manners), *thenk you* (thank you), *sittin'* (sitting), *standin'* (standing), *Enry Iggins* (Henry Higgins), *hatmosphere* (atmosphere), *I comed* (I came), *I knowed* (I knew).

III. Observe the dialectal peculiarities of dialogues in the following examples

1. I'd like Central Australia. We had a book in there about it; they sy there's quite a movement. (Galsworthy)

2. "How much does it cost to get out there?"

"A lot more than we can ly hands on, that's the trouble. But I've been thinkin'. England's about done. There's to many like me". (Galsworthy)

3. "By the way, Inspector, did you check up that story of Ferguson's?"

"Ferguson?" said the Inspector, in the resentful accents of a schoolboy burdened with too much homework.

"Oo, ay, we havena forgot Ferguson. I went tae Sparkes of them remembered him weel enough. The lad doonstairs in the show-room couldna speak with cairtainty tae the time, but he recognized Ferguson from his photograph, as havin' brocht in a magneto on the Monday afternoon. He said Mr. Saunders wad be the man tae that, and pit a ca' through on the house telephone tae Mr. Sparkes, an' he had the young fellow in. Saunders is one o' the six I showed him an' tirned up the entry o' the magneto in the day-book".

"Could he swear to the time Ferguson came in?"

"He wadna charge his memory wi' the precise minute, but he had juist come in fra' his lunch an' found Ferguson waitin' for him. His lunchtime is fra' 1.30 tae 2.30, but he was a bit late that day, an' Ferguson had been waitin' on him a wee while. He thinks it wad be about ten minutes

tae three."

"That's just about what Ferguson mad it."

"Near enough."

"H'm. That sounds all right. Was that all Saunders had to say?"

"Ay. Forbye that he said he couldna weel understand whit had happened tae the magneto. He said it looked as though some yin had been daein it a wilfu' damage." (D. Sayers)

4. That's so, my Lord. I remember having tae du much the same thing, mony years since. The insurance folk thocht that the accident wasna a'togither straightforwards. We tuk it upon oorselz tae demonstrate that wi' the wind and tide setti' as they did, the boat should ha' been well-away fra' the shore if they started at the hour they claimed tae ha' done. We lost the case, but I've never altered my opeenion." (D. Sayers)

5. "We'll show Levenford what my clever lass do. I'm looking ahead, and I can see it. When we've mad ye the head scholar of Academy, then you'll see what your father means to do wi' you. But ye must stick in to your lessons, stick in hard." (A. Cronin)

IV. State the dialectal words and give their modern equivalents

Joe: Me neider. If dere's one ting more'n anudder I cares nuttin' about, it's de sucker game you and Hugo call de Movement. Reminds me of damn fool argument me and Mose Porter has de udder night. He's drunk and I'm drunker. He says, "Socialist and Anarchist, we ought to shoot dem dead. Dey's all no-good sons of bitches". I say, "Hold on, you talks if Anarchists and socialists was de same". "Dey is", he says, "Dey's both no-good bastards". "No, dey ain't"; I say. "I'll explain the difference. De Anarchist he never works. He drinks but he never buys, and if he do ever get a nickel, he blows it in on bombs, and he wouldn't give you nothin'. So go ahead and shoot him. But de Socialist, sometimes, he's got a job, and if he gets ten bucks, he's bound by his religion to split fifty-fifty wid you. You say – how about my cut, comrade? And you gets de five. So you don't shoot no Socialists while I'm around. Dat is, not if dey got anything. Of course, if dey's broke, den dey's no-good bastards, too." (O. Nash)

e) Vulgar words

Vulgar words are non-standard English words, which are marked by a coarseness of speech or expressions, which are offensive, indecent. They have noting to do with words in common use nor can they be classed as colloquialism.

There are different degrees of vulgar words. Some of them should not even be fixed in common dictionaries. They are euphemistically called "four-letter" words. A lesser degree of vulgarity is presented by words like *damn, bloody, son of a bitch; to hell, a right old bag* (an old woman), *a nigger* (a black person), and others. These vulgarisms sometimes appear in euphemistic spelling – only the initial letter is printed: d – damn, b – bloody.

The function of vulgarisms is almost the same as that of interjectuions, that is to express strong emotions, mainly annoyance, anger. They are not to be found in any style of speech except emotive prose, and here only in the direct speech of the characters. They are mostly swear-words and expressions.

Not every coarse expression should be regarded as a vulgarism. Coarseness of expression may be in the result of grammatical mistake, non-standard pronunciation, of misuse of certain literary words and expressions, from deliberate distortion of words. All these improprieties of speech cannot be regarded as vulgarisms.

I. Questions and Tasks

1. What are vulgar words?
2. How are vulgar word euphemistically called?
3. What is the stylistic function of vulgar words?
4. Vulgar words are always used in emotive prose, aren't they? Give examples.
5. Are all the coarse expressions regarded as vulgarisms?

II. Pick out vulgar words and translate sentences into your mother tongue

1. I'll hand him that, the old devil. (M. Spillane)
2. "That bastard crosses there every night", the man said. (E. Hemingway)
3. Suddenly Persy snatched the letter...

"Give it to me, you rotten devil", Peter shouted. "I'll kick your big fat belly. I swear I will". (J. Braine)

4. Look at the son of a bitch down there: pretending he's one of the boys today. (J. Jones)

5. How are you, Cartwright? This is the very devil of a business, you know! The very devil of a business. (A. Christie)

6. "Poor son of a bitch", he said. "I feel for him, and I'm sorry I was bastardly." (J. Jones)

7. I'm no damned fool! I couldn't go on believing forever that gang was going to change the world. (O'Henry)

8. "What the hell made you take on a job like that?"

"A regrettable necessity for cash. I can assure you doesn't suit my temperament."

Jimmy grinned.

"Never a hog for regular work, were you?" (A.Christie)

9. "You'll probably see me at a loss for one to-night."

"I bet. But you'll stick to me, won't you?"

"Like a bloody leech, man." (K. Amis)

10. "Listen, you son of a bitch", he said feeling an icy calm that was a flaming rapture of abandon. (J. Jones)

11. Man, you just a big black bugger. (M. Spillane)

III. Learn the following vulgar words by heart

curse you – damn you
smeller – a nose
son of a bitch – a bad man
a missus – a woman
a right old bag – an old woman
a nigger – a negro
pay-dirt – money
a big black bugger – a scoudrel, a rascal

PART III

PHONETIC EXPRESSIVE MEANS AND STYLISTIC DEVICES

General Notes

The stylistic approach to the utterance is not confined to its structure and sense. The sound of most words taken separately will have little or no aesthetic value. It is in combination with other words that a word may acquire a desired phonetic effect. Thus, different types of sound combinations may produce certain stylistic effect especially if they are properly used.

Phonetic expressive means and stylistic devices are used for the purpose of producing certain acoustic effect, giving emphasis to the utterance and arousing emotions in the reader or the listener.

Euphony is such a combination of words and such an arrangement of utterance which produces pleasing acoustic effect, that is a pleasing effect on the ear.

Euphony is generally achieved by such phonetic stylistic devices as alliteration, onomatopoeia, rhythm, rhyme.

The laws of euphony in prose differ form the laws of euphony in poetry. Thus, alliteration, onomatopoeia, rhythm and rhyme may have different application and different stylistic effect in prose and poetry.

a) Onomatopoeia

O n o m a t o p o e i a is a use of words or combinations of words whose sounds produce an imitation of natural sound. E.g.:

"And the great pines grown aghast" (Shelley)

The repetition of the sounds [g] and [r] is aimed at imitating the sounds of the forest on a stormy night.

There are two varieties of onomatopoeia: d i r e c t and i n d i r e c t .

D i r e c t   o n o m a t o p o e i a is contained in words that imitate natural sounds, as *ding-dang, bang, cuckoo, mew, ping-pong* and the like. These words have different degrees of imitative quality.

Onomatopoeia words can be used in a transferred meaning, as for instance, *ding-dong,* which represents the sound of bell's rung continuously. E.g.: ding-dong struggle.

More examples of such variety of onomatopoeia are the following. E.g.: *to croak* – the direct meaning is to make a deep harsh sound (about frogs and ravens), but in its transferred meaning it denotes a hoarse human voice. Its contextual meaning may be: to protest dismally, to predict evil ("каркать" in Russian). Note the following example: if that child doesn't stop whining, I'll drown it. In this sentence "whining" is used as an onomatopoeic word and means "long-drawn complaining cry or high-pitched sound made by a miserable dog (uzbek: гингшимок).

I n d i r e c t   o n o m a t o p o e i a is a combination of sounds the aim of which is to make the sound of the utterance echo of its sense. It is sometimes called "echo-writing". E.g.:

"And the silken, sad, uncertain rustling of each purple curtain" (E. A. Poe)

Here repetition of the sound [s] produces the sound of the rustling of the curtain.

Onomatopoeic words are divided into the following groups: 1. Words denoting the sounds of movements: *bang, boom, rustle, hum, crash, whip.* 2. Words denoting sounds appearing in the process of communication: *babble, giggle, grumble, murmur, whisper.* 3.Sounds of animals, *birds, insects: huzz, crackle, crow, hiss, moo, mew, purr, roar.* 4. The sound of water: *splash.* 5. The sound of metallic things: *clinc, tinkle* etc.

I. Questions and tasks

1. What is the nature of the stylistic device of onoma-

topoeia?
2. What groups of onomatopoeic words do you know?
3. Speak about two folded onomatopoeic words. Give examples to both cases.
4. What is the stylistic function of onomatopoeia?

II. Discuss the following onomatopoeic words and illustrate equivalents from your mother tongue

1. "I hope it comes and zzzzzz everything before it". (D. Wilder)
2. I had only this one year of working without Shhh! (D. Carter)
3. Cecil was immediately shushed. (H. Lee)
4. "Sh-Sh".
   "But I am whispering". This continual shushing annoyed him. (A. Huxley)
5. The Italian trio... tut-tutted their tongues at me. (T. Capote)
6. When the hounds of spring are on winter's traces,
   The mother of months in meadow or plain
   Fill the shows and windy places
   With lisp of leaves and ripple of rain. Swinburn)
7. Silver bells... how they tinkle, tinkle, tinkle
   From the bells, bells, bells, bells,
   Bells, bells, bells –
   From the jingling and the tinkling of the bells. (Poe)
8. And nearing and clearing,
   And falling and crawling and sprawling,
   And gleaming and streaming and steaming and beaming,
   And in this way the water comes down at Ladore. (R. Southey)

b) Alliteration

Alliteration is a phonetic stylistic device which aims at making a melodic effect to the utterance. It is based on the reiteration of initial similar consonant sounds in close succession, particularly at the beginning of successive word. E.g.: *And the day is dark and dreary; no pay, no play; fate and fortune.*

Alliteration is generally regarded as a musical accompaniment of the authors idea, supporting it with some vague emotional atmosphere which each reader interprets

for himself. Thus the repetition of a certain sound prompts the feeling of anxiety, fear, horror, anguish or all these feelings simultaneously.

Alliteration is often used in poetry, emotive prose and the style of mass media (specially headlines) as well as in proverbs and sayings.

In old English poetry alliteration was one of the basic principles of verse. That is why it is widely used in folk-lore.

In old English poetry alliteration was one of the basic principles of verse and considered to be its main characteristic. Each stressed meaningful word in a line had to begin with the same sound or combination of sounds.

The tradition of folklore are stable and alliteration as a structural device of Old English poems and songs has shown remarkable continuity. It is frequently used as a well-tested means not only in verse but in emotive prose, in newspaper headlines.

In texts alliteration is used to attract the reader's attention, to make certain parts of the text more prominent:

The place of light, of literacy and learning.
Live and Learn. Look before you leap.

The titles of some books are alliterated:

School for Scandal; Sense and sensibility;
Silver Spoon.

Many proverbs and sayings are built on alliteration:

safe and sound; blind as a bat; neck or nothing; out of the frying pan into the fire; to rob Peter to pay Paul.

In English belles-lettres style alliteration is regarded as an emphatic phonetic means that aims at producing a strong melodical and emotional effect.

I. Questions and Tasks

1. What is stylistic device of alliteration?
2. In what functional styles is alliteration often used?
3. What is the stylistic function of alliteration?

4. Give examples to different groups of alliteration.
5. What was the place of alliteration in Old English poetry? Indicate the effects of the cases of alliteration.

II. Discuss the following cases of alliteration

1. Our dreadful matches to delightful measures. (Shakespeare)
2. The day is cold and dark and dreary.
   It rains and the wind is never weary. (Longfellow)
3. Both were flushed, fluttered and rumbled by the late scuffle. (Dickens)
4. His wife was shrill, languid, handsome and horrible. (Sc. Fitzgerald)
5. ...he swallowed the hint with a gulp and a gasp and a grin. (R. Kipling)
6. The wicky, wacky, wocky bird,
   He sings a song that can't be heard...
   He sings a song that can't be heard.
   The wicky, wacky, wocky bird.
   The wicky, wacky, wocky mouse.
   He built himself a little house...
   But snug he lived inside his house,
   The wicky, wacky, wocky mouse. (N. Mailer)
7. Deep into the darkness peering, long I stood there wondering, fearing,
   Doubting, dreaming dreams no mortals ever dared to dream before. (E. Poe)
8. The possessive instinct never stands still. Through florescence and feud, frosts and fires it follows the laws of progression. (J. Galsworthy)
9. Gaunt as the ghastliest of glimpses that gleam through the gloom of the gloaming when ghosts go aghast. (Swinburne)

c) Rhyme

R h y m e is the repetition of identical or similar sound combinations of words.

Rhyming words are generally placed at a regular distance from each other. In verse they are usually placed at the end of the corresponding lines. E.g.: *say, day, play; measure, pleasure.*

So rhyme is most often used in poetry and performs different functions. One of the leading functions is to

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make the expressions bright, easy to remember:

> It was many and many a year ago,
> In a kingdom by the sea,
> That a maiden there lived whom you may know
> By the name of Annabel Lee;
> And this maiden she lived with no other thought
> Than to love and to be loved by me. (E. A. Poe)

Here we have the following rhymed words: *ago – know, sea – Lee.*

With regard to the similarity of sounds we distinguish the following types of rhyme:

1) full rhymes – the likeness between the vowel sound in the last stressed syllables and between all sounds which follow. E.g.: *tenderly– slenderly; finding – binding.*

2) incomplete rhymes – they can be divided into two main groups: *vowel rhymes* and *consonant rhymes.* In vowel rhymes the vowels of the syllables in corresponding words are identical, but the consonants may be different as in *flesh – fresh.* Consonant rhymes, on the contrary, show concordance in consonants and disparity in vowels, as in *worth – forth, tale – tool, treble – trouble, flung – lung.*

Many proverbs, sayings and epigrams are based on the use of rhyme:

> When the cat's away, the mice will play (*away – play*). Repetition is the mother of tuition (*repetition – tuition*).

Modifications in rhyming make one word rhyme with a combination of words; or two or even three words rhyme with a corresponding two or three words, as in *upon her honour – won her; bottom – forgot'em – shot him.* Such rhymes are called compound or broken. The peculiarity of rhymes of this type is that the combination of words is made to sound like one word – a device which gives a colloquial and sometimes a humorous effect to the utterance.

Compound rhyme may be set against eye-rhy-

me, where the letters and not the sounds are identical, as in *love – prove, flood – brood, have – grave.*

Many eye-rhymes are the result of historical changes in the vowel sounds in certain positions.

The rhymes are arranged in following models.

1. C o u p l e t   r h y m e – when the first and the second lines rhyme together. The rhyming scheme is symbolized as *aa*:

> Away, away, from men and towns,
> To the wild wood and the downs. (P.Shelley)

2. T r i p l e   r h y m e s – when all the three lines rhyme together. The rhyming scheme is *aaa.*

3. C r o s s   r h y m e – when the first and the third, the second and the fourth lines rhyme together. The rhyming scheme is *abab:*

> Four seasons fill the measure of the year;
> There are four seasons in the mind of man:
> He has his lasty Spring, when fancy clear
> Takes in all beauty with an easy span. (J.Keats)

4. F r a m e   r h y m e – when the first and the fourth, the second and the third lines rhyme together. The rhyming scheme is *abba*:

> Love, faithful love recall'd thee to my mind–
> But how could I forget thee? Through what power
> Even for the least division of an hour.
> Have I been so beguiled as to be blind. (W. Wordstock)

There is still another variety of rhyme which is called i n t e r n a l   r h y m e. A long line of verse is sometimes broken into two shorter parts by an internal rhyme:

> 1) I bring fresh showers for the thirsting flowers. (Shelley)
> 2) Once upon a midnight dreary while I pondered weak and weary. (Poe)

There are so called r h y m e c o m b i n a t i o n s in the colloquial English. E.g.: harum-scarum (disorganized), hurry-scurry (great hurry), lovey-dovey (darling), mumbo-jumbo (deliberate mystification), namby-pamby (weakly). The function of these rhymes is to produce a jocular effect, sometimes to give speech characterization (especially of children).

The functions of rhyme in poetry are very important: it signalizes the end of a line and marks the arrangement of lines into stanzas. Moreover, the most emphatic place in a poetic line – the end – receives greater prominence.

I. Questions and Tasks

1. What is the stylistic device of rhyme?
2. Where are rhyming words placed?
3. In what functional style is rhyme mostly used?
4. Describe the functions of rhyme in poetry.
5. What types of rhyme do we distinguish? Characterize every type of rhyme separately.
6. Are proverbs, sayings and epigrams based on the use of rhyme?
7. What is the nature and the function of compound (broken) rhyme?
8. What can you speak about eye-rhyme?
9. What are the models of rhyme? Enumerate all the models and give examples to each of them.
10. What is internal rhyme? Give illustrations of so called rhyme combinations and tell about their functions.   •
11. What is stylistic function of rhyme?

II. Single out the function of rhyme in the following pieces of poetry

What does little birdie say,
In her nest at peep of day?
Set me fly, says little birdie,
Mother , let me fly away.
Birdie, rest a little longer,
Till the little wings are stronger,
So she rests a little longer,
Then she flies away.
What does little baby say,

In her bed at peep of day?
Baby says like little birdie
Let me rise and fly away.
Baby , sleep a little longer,
Till the little limbs are stronger,
If she sleeps a little longer
Baby too shall fly away. (A. Tennyson)

III. State the types of rhyme

1. Dear nature is the kindest mother still,
Though always changing, in her aspect mild;
From her bare bosom let me take my bill,
Her never-weaned, though not her favoured
    child. (Byron)

2. When the lamp is shattered,
  The light in the dust lies dead –
  When the cloud is scattered,
  The rainbow's glory is shed. (Shelly).

3. The star of Love, all stars above,
  Now reigns o`er earth and sky,
  And high and low the influence know
  But where is Country Guy?

d) Rhythm

Rhythm exists in all spheres of human activity and assumes multifarious form.

The stylistic device of rhythm is a regular alternation of stressed and unstressed syllables in the utterance. Rhythmical arrangement may be found in prose too but it is an inconsistent element of poetry:

Sweet and low, sweet and low,
Wind of the western sea,
Low, low, breathe and blow,
Over the rolling waters go. (A. Tennyson)

Rhythm is sometimes used by the author to produce the desired stylistic effect, whereas in poetry rhythmical arrangement is constant organic element, a natural outcome of poetic emotion.

Poetic rhythm is created by the regular use of stressed and unstressed syllables or equal poetic lines. The regular alternations of stressed and unstressed syllables form a unit – *the foot*.

There are five basic feet and consequently metres in English poetry: iambus, trochee, dactyl, anapest and amphibrach.

1. Iambus is a foot consisting of one unstressed syllable followed by one stressed syllable:

> My soul is dark – oh; quickly string
> The harp I yet can brook to here. (Byron)

2. Trochee is a foot consisting of one stressed syllable followed by one unstressed syllable:

> Fare thee well! and if for ever
> Still for ever, fare the well. (Byron)

3. Dactil is a foot consisting of one stressed syllable followed by two unstressed syllables:

> Hail to the Chief who in triumph advances!
> Honoured and blessed be the ever-green pine!
> (W.Scott)

4. Anapest is a foot consisting of two unstressed syllables followed by one stressed syllable:

> He is gone to the mountain,
> He is lost to the forest
> Like a summer-dried fountain,
> When our need was the sorest. (W. Scott)

5. Amphibrach is a foot consisting of one unstressed syllable followed by one stressed and one unstressed syllable:

> The waters are flashing,
> The white hail is dashing,
> The lightnings are glancing,
> The boar-spray is dancing. (Shelley)

Rhythm in verse as a stylistic device interprets the beauty of nature, its stillness, helps to intensify the emo-

tions, especially used in music, dance and poetry.

Rhythmical arrangement may sometimes be found in prose. Rhythm in prose is also created by more or less regular currence of some similar units of speech, which in prose are parallel constructions, various kinds of repetition, enumeration, polysyndeton or asyndeton. Inversion usually helps to create a rhythmical arrangement in prose. E.g.:

> *"It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair,* we had *everything before us,* we had *nothing about us, we were all going direct to Heaven,* we *were all going direct the other way* – in short, the period was so far like the present period,..."* (Dickens)

Rhythmical arrangement in prose generally heightens the emotional tension of the narration.

I. Questions and Tasks

1. What is the stylistic device of rhythm?
2. In what functional styles can rhythmical arrangement be found?
3. How is the poetic rhythm created?
4. Speak about the formation of the foot.
5. What are basic feet of English poetry? Comment on every foot. Give illustrations.
6. What does rhythm interpret in verse?
7. Can rhythmical arrangement be found in prose?
8. By what stylistic devices the rhythm is created?
9. What is the stylistic function of rhythm?

II. Single out the functions of rhythm in the following extracts

1. Tiger, tiger, burning bright
   In the forest of the hight,
   What immortal hand or eye
   Dare frame thy fearful symmetry. (W. Blake)

2. Adieu, adieu! My native shore
   Fades o'or the waters blue. (Byron)

   3. "Walter, I beseech you to forgive me", she said, leaning over him. For fear that he could not bear the pressure she took care not to touch him. "I'm so desperately sorry for the wrong I did you. I so bitterly regret it".
   He said nothing. He did not seem to hear. She was obliged to insist. It seemed to her strangely that his soul was a fluttering moth and its wings were heavy with hatred.
   "Darling".
   A shadow passed over his wan and sunken face. It was less than a movement, and yet it gave all the effect of a terrifying convulsion. She had never used that word to him before. Perhaps in his dying brain there passed the thought, confused and difficulty grasped, that he had only heard her use it, a commonplace of her vocabulary, to dogs, and babies and motorcars. Then something horrible occurred. She clenched her hands, trying with all her might to control herself, for she saw two tears run slowly down his wasted cheeks.
   "Oh, my precious, my dear, if you ever loved me – I know you loved me and I was hateful – I beg you to forgive me. I've no chance now to show my repentance. Have mercy on me. I beseech you to forgive."
   She stopped. She looked at him, all breathless, waiting passionately for a reply. She saw that he tried to speak. Her heart gave a great bound." (S. Maugham)

PART IV

LEXICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

A. Interaction of Different Types of Lexical Meanings

Words in a context may acquire additional lexical meanings not fixed in dictionaries, what are called c o n - t e x t u a l m e a n i n g s. Contextual meaning sometimes deviates from the dictionary meaning to such a degree that the new meaning even becomes the opposite of the primary meaning. This is the case when we deal with t r a n s - f e r r e d m e a n i n g s.

T r a n s f e r r e d m e a n i n g is the interaction between two types of lexical meanings: dictionary and contextual. The contextual meaning will always depend on the dictionary (logical) meaning to a greater or lesser extent. When the deviation is very great that it even causes an unexpected turn in the logical meaning, we register a s t y - l i s t i c d e v i c e. In other words when we witness two meanings of the word realized simultaneously we are confronted with a stylistic device in which the two meanings interact.

The transferred meaning of a word may be fixed in dictionaries as a result of long and frequent use of the word other than in its primary meaning. In this case we register a derivative meaning of the word. The term t r a n s - f e r r e d is meant to point to the process of the formation of the derivative meaning. Hence the word transferred should be used as a term signifying diachronically the development of the semantic structure of the word.

When we perceive two meanings of the word simultaneously, we are confronted with a stylistic device in which the two meanings interact.

I. Question and Tasks

1. What is contextual meaning.
2. Characterize the ways of creation of transferred meaning.
3. What is the difference between logical and contextual logical meanings?
4. Describe the process of formation of a stylistic device.
5. What stylistic devices are registered when dictionary and contextual meanings interact?
6. How does the derivative meaning appear?
7. Describe the ways of creation of contextual meaning.
8. What stylistic devices are registered when dictionary and contextual meanings interact?
9. On what principles are the relations between different types of lexical meanings based?

II. Explain the logic of the transfer of meaning

1. The wings of a bird, of an aeroplane, of a mill; on wings of joy.
2. The foot of a man, of a hill, of a bed.
3. The neck of a girl, of a bottle.
4. Tongues of a flame; the tongue of a boy.
5. The legs of a dog, of a table.
6. Tashkent is the heart of our country; My heart is beating with excitement.
7. The mouth of a pot, of a river, of a cave.
8. A spaceship may be manned by women.
9. Lady, you are a gentleman!

1. Interaction of Dictionary and Contextual Logical Meanings

The relation between the dictionary and contextual logical meanings may be maintained on the principle of affinity, on that part of proximity, or on opposition. Thus the stylistic device based on the first principle is m e t a - p h o r, on the second – m e t o n y m y and on the third – i r o n y.

a) Metaphor

A m e t a p h o r is the interaction between the logical and the contextual logical meanings of a word which is based on a likeness between objects. For example, in the sentence: "Dear nature is the kindest mother still" Nature is likened to a Mother; i.e. the properties of a mother "nursing, caring for" are imposed on the nature. Thus the metaphor can be defined as the power of realizing two lexical meanings simultaneously.

Metaphor can be embodied in all the meaningful parts of speech, in nouns, adjectives, verbs, adverbs, even in prepositions. E.g.:

"The leaves fell *sorrowfully.*"

Here it is the adverb that is a metaphor.

The metaphor is a well-known semantic way of building new meanings and new words. According to scientists "It is due to the metaphor that each thing seems to have its name in language".

Metaphors are classified according to three aspects:

1) the degree of expressiveness;

2) the structure, i.e. in what linguistic it is presented or by what part of speech it is expressed;

3) the function, i.e. the role of a stylistic device in making up an image.

There are different sources where the authors borrow the material for images. Favourite images in oriental poetry are *nightingale, rose, moon, nature, art, war, fairy tales, myths; science* may also serve as sources for metaphorical images.

A metaphor is a productive way of building up new meaning and new words.

Metaphor may be genuine, that is original, invented by the writer where the image is quite unexpected, i.e. unpredictable, or trite or dead, that is hackneyed, often used in the language. Their predictability is apparent.

Genuine metaphors are also called speech metaphors. They belong to language-in-action. Examples of genuine metaphors are: the dark *swallowed* him; Mrs. Small's eyes *boiled* with excitement; the words seemed to dance. Genuine metaphors can easily become trite, if they are frequently repeated. Trite metaphors belong to the language-as-a-system, and are usually fixed in dictionaries, as units of the language.

In the English language a number of trite metaphors are widely used. They are time-worn:

> to shoot a glance, to break one's heart, a ray of hope, flood of tears, shadow of a smile, the salt of life, a flight of imagination, the leader of the fame, etc.

The interaction between the logical and contextual meanings of words in these combinations is dulled constant use. The stylistic effect of true metaphors is weak.

The following metaphors enriched English phraseology:

> foot of a bed, leg of a chair, head of a nail, to be in the same boat.

The genuine metaphor, as was mentioned above, is the expression of writer's individual vision. It is through the metaphor that the writer reveals his emotional attitude towards what he describes.

Sometimes a metaphor is not confined to one image. Trite metaphors are reestablished. The writer finds it necessary to prolong the image. He does so by adding a number of other images, but all these additional images are linked with the main, central image. Such metaphors are called sustained or prolonged metaphors:

> "The indignant fire, which flashed from his eyes, did not melt the glasses of his spectacles." (Dickens)

In the above example the metaphors "flashed" and

"melt" are connected with the main image expressed by the word "fire". This prolonged image helps Dickens to achieve exaggeration and to give a touch of humour. This context refreshes the almost dead metaphor and gives it second life.

Metaphors may be sustained not only on the basis of a trite metaphor. The initial metaphor may be genuine.

The metaphor is often defined as a compressed simile. But this definition is misleading. These two stylistic devices are viewed as belonging to two different groups of stylistic devices. They are different in their linguistic nature.

The main function of metaphor is to create images. Genuine metaphors create fresh images in poetry and emotive prose. Trite metaphors are used as expressive means in newspapers, articles, in oratorical style and in scientific language. They help author to make the meaning more concrete and brighten his writing.

There is constant interaction between genuine and trite metaphors. Genuine metaphors, if they are good and can stand the test of time, may, through frequent repetition, become trite and consequently easily predictable. Trite metaphors may retain their freshness through the process of prolongation of the metaphor.

The stylistic function of the metaphor is twofold:
1)   to make the author's thought more concrete, define and clear;
2)   to reveal the author's emotional attitude towards what he describes.

I. Question and Tasks

1. What is the linguistic nature of a stylistic devise of metaphor?
2. According to what aspect a metaphor is classified?
3. From what sources do the writers and poets borrow images for metaphors?
4. Characterize genuine and trite metaphors. Give examples of such metaphors.
5. What is the reason of becoming metaphors trite?
6. What are sustained (or prolonged) metaphors?
7. What is the main function of the metaphor? Speak about the part of the context in the creation of the image through a metaphor.
8. Characterize the role of writers in creating metaphors.

9. Do genuine metaphors create bright images in poetry and emotive prose?

10. Trite metaphors are widely used in newspaper articles and scientific style, aren't they?

11. What is the stylistic function of metaphor?

II. Define metaphors in the following sentences

1. The machine sitting at that desk was no longer a man; it was a busy New York broker... (O'Henry)

2. Some books are to be tasted, others swallowed, and some few to be chewed and digested. (Bacon)

3. "We all want a little patching and repairing from time to time," the doctor chirped. (Kipling)

4. The clock had struck, time was bleeding away. (A. Huxley)

5. There had been rain in the night, and now all the trees were curtseying to a fresh wind... (A. Huxley)

6. She took a Bible from the shelf, and read; then, laying it down, thought of the summer days and the bright spring – time that would come, of the sweet air that would steal in... (Dickens)

7. ...every hour in every day she could wound is pride. (Dickens)

8. "Will he every come down those stairs again?" This thought lanced Constance's heart. (A. Bennett)

9. The heat of my room sent me out into the streets. (T. Capote)

10. Dance music was bellowing from the open door of the Cadogan's cottage. (Bark)

11. Money burns a hole in my pocket. (T. Capote)

12. ...The world was tipsy with its own perfections. (A. Huxley)

III. State sustained metaphors in the following extracts

1. The stethoscope crept over her back. "Cough... Breathe..." Top, tap. What was he hearing? What was her lung telling him through the thick envelope of her flash, through wall: of her ribs and her shoulders? (D`Carter)

2. The slash of sun on the wall above him slowly knifes down, cuts across his chest, becomes a coin on the floor and vanishes. (J. Updike)

3. His countenance beamed with the most sunny

smiles; laughter played around his lips, and good-merriment twinkled in his eyes. (Dickens)

4. The music came to him across the now bright, now dull, slowly burning cigarette of each man's life, telling him its ancient secret of all men. (J. Jones)

5. Here and there a Joshua tree stretched out hungry black arms as though to seize these travelers by night. (E.D.Biggers)

IV. Pick out the metaphors from the following word combinations

1. A green bush; a green man; a green apple; green with envy.
2. Seeds of a plant; seed of evil.
3. A fruitful tree; a fruitless effort.
4. The root of a tree; the root of a word.
5. A blooming rose; blooming health.
6. A fading or faded flower; fading or faded beauty.

V. Use the following metaphors in sentences of your own

1. Spirits rise (fall).
2. One's heart sinks.
3. A touching story.
4. A flight of imagination.
5. To be shaken with grief.
6. A sour smile.
7. Warm sympathy.
8. A burning wish.
9. A cold smile

VI. Differentiate between genuine and trite metaphors

1. Swan had taught him much. The great kindly Swede had taken him under his wing. (E. Ferber)

2. It being his habit not to jump or leap, or make an upward spring, at anything in life, but to crawl at everything. (Dickens)

3. Then would come six or seven good years when there might be 20 to25 inches of rain, and the land would shout with grass. (J. Steinbeck)

4. The laugh in her eyes died out and was replaced by something else. (M. Spillane)

5. Battle found his way to the Blue morning-room without difficulty. He was already familiar with the geography of the house. (A. Christie)

6. England has two eyes, Oxford and Cambridge.

They are the two eyes of England, and two intellectual eyes. (Ch. Taylor)

7. It appears to her that I am for the passing time the cat of the house, the friend of the family. (Dickens)

8. The waters have closed above you head, and the world has closed upon you miseries and the misfortunes for ever. (Dickens)

9. The Face of London was now strangely altered...the voice of Mourning was heard in every street. (D. Defoe)

10. Mother Nature always blushes before disrobing. (Y. Esar)

11. Dexter watched from the veranda of the Golf Club, watched the even overlap of the waters in the little wind, silver molasses under the harvest moon. Then the moon held a finger to her lips and the lake became a clear pool, pole and quite. (Sc. Fitzgerald)

b) Metonymy

Metonymy is a stylistic device based on a different type of relation between logical and contextual meanings, a relation based upon the association of contiguity. Thus the word *crown* may stand for "king or queen", *cup* or *glass* for "the drink it contains". E.g.:

Many *ears* and *eyes* were busy with a vision of the matter of these placards.

Besides their logical meanings the words "ears" and "eyes" have contextual meanings – that of people. The interaction of two meanings of these words is based on close relations objectively existing between the part and the body itself.

Like metaphors metonymy can be divided into trite metonymy and genuine metonymy. The examples of metonymy given above are traditional. They are derivative logical meanings and therefore fixed in dictionaries.

In trite metonymy the transferred meaning is established in the semantic structure of the word as a secondary meaning. In the course of time its figurativeness and emotional colouring fades away. In the result of long and widely usage they become hackneyed and lose their vividness. E.g.: "Hands are wanted at the plant". Here *a*

hand is used for "a worker"; Nickel – the coin of the US and Canada worth 5 cent; "From the cradle to the grave". Here *cradle* stands for "infancy", *grave* stands for "death".

Here are some examples of trite metonymy:

fifty sails (instead of fifty ships), *smiling years* (the spring), *to earn one's bread* (means of living), *to live by the pen* (by writing). *I get my living by the sweat of my brow* (by difficulty); *to succeed to a crown* (to become a king).

If the interrelation between the dictionary and contextual meanings stands out clearly then we can speak about the expressiveness of metonymy and in this case we have genuine metonymy. In most traditional metonymies the contextual meanings are fixed in dictionaries and have a note – fig.

The expressiveness of metonymy may be different. Metonymy used in emotive prose is often called contextual and in this case is considered to be genuine and unexpected.

Metonymy as a genuine stylistic device is used to achieve concreteness of description. By giving a specific detail connected with the phenomenon, the author evokes a concrete and life-like image and reveals certain feelings of his own.

In order to decipher the true meaning of a genuine metonymy a broader context is needed. It is necessary to understand the words in their proper meanings first. Only then it is possible to grasp the metonymy.

"In the morning old Hitler-faced questioned me again". (A.Sillitoe)

Sometimes a genuine metonymy which stresses the most essential features of the character is so striking and unusual that the author finds it necessary to give a kind of explanation:

"Then they came in. Two of them, a man with long fair moustaches and a silent dark man... Definitely, the moustache and I had nothing in common". (D. Lessing)

We have a feature of a man here which catches the eye, in this case, his appearance: the *moustache* stands for

the man himself.

Metonymy established in the language is frequent in colloquial speech. For example: *The whole table* was stirring with impatience. i.e. the people sitting round the table were impatient. *Green fingers*, people who have skill for growing gardens.

Among trite metonymies we can find those that are based on very close, common relations of contiguity (proximity) between objects:

1. The relations between the creator and his creation. E.g.: To read *Shakespeare.* Browning created *browning* (pistol).

2. The relations between the containers instead of the thing contained. E.g.: *The hall* applauded.

3. The relations between the material and the thing made of it. E.g.: To be dressed in *silk.*

4. The relations between the part and a whole. E.g.: I have eaten *a plate.*

5. The relations between the instrument, which the doer uses in performing the action instead of the action or the doer himself, as in. E.g.: a). "Well, Mr. Weller", says the gentleman, "you're a very *whip*, and can do what you like with your horses, we know". (Dickens); b). As *the sword* is the worst argument that can be used, so should it be the last. (Byron)

Certainly the types of metonymy are not limited. There are many other types of relations which may serve as a basis of metonymy.

The stylistic effect of trite metonymies is in most cases weak.

A metonymy differs from a metaphor by the fact that a metaphor may be periphrased into a simile by the help of such words as: *as if, so as, like* etc. With metonymy you cannot do so.

The sources where images for metonymy are borrowed are quite different: features of a person, names of writers and poets, names of their books, names of some instruments, etc.

The expressiveness of metonymy may be different. Metonymy used in emotive prose is often called contextual and in this case is considered to be genuine and unexpected.

S y n e c d o c h e is the case when the part of an object is called instead of the whole. It has given rise to many

phraseological units: not to lift a foot (do not help when help is needed), under one's roof (in one's house).

The functions of metonymy are different. The general function of metonymy is building up imagery and it mainly deals with generalization of concrete objects. Hence nouns in metonymy are mostly used with the definite article, or without it at all (the definite and zero articles have a generalizing function). Besides, metonymy may have a characterizing function when it is used to make the character's description significant (by mentioning only his hat and colour).

I. Questions and Tasks

1. What is the linguistic nature of stylistic device of metonymy?
2. Speak about the types of relation which metonymy is based on? Give examples.
3. In the course of time the figurativeness and emotional colouring of trite metonymies fade away, don't they?
4. Characterize trite and original metonymies.
5. What is the difference between a metaphor and metonymy?
6. What are the main sources of metonymy?
7. What is the function of metonymy when used in emotive prose?
8. When the metonymy is considered genuine (unexpected)?
9. What is synecdoche?
10. What are the leading functions of metonymy?

II. Differentiate between trite and original metonymies

1. ...for every look that passed between them, and word they spoke, and every card they played, the dwarf had eyes and ears. (Dickens)
2. Some remarkable pictures in this room, gentlemen. I am interested in pictures. (Christie)
3. I get my living by the sweat of my brow. (Dickens)
4. Tom and Roger came back to eat an enormous tea and then played tennis till light failed. (S. Maugham)
5. I hope you will be able to send your mother something from time to time, as we can give a roof over head, a place to sleep and eat but nothing else. (O'Henry)

6. A watchful Mrs. Snagsby is there too – bone of his bone, flesh of his flesh, shadow of his shadow. (Dickens)

7. She was a sunny, happy sort of creature. Too fond of the bottle. (Christie)

8. I never saw him wear a wrist watch. (O'Henry)

9. Many of hearts that throbbed so gaily then, have ceased to beat; many of the looks that shone so brightly then, have ceased to glow. (Dickens)

10. I have only one good quality – overwhelming belief in the brains and hearts of our nation, our state, our town. (S. Lewis).

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

12. The man carrying the black Gladstone refused the help of the Red Caps... Didn't he look strong enough to carry a little bag, a little Gladstone like this?... They were young and looked pretty strong, most of these Red Caps... (O'Henry)

III. Pick out metonymies in the following examples and explain their function

1. Give every man thine ear and few thy voice. (Shakespeare)

2. She looked out of her window one day and gave her heart to the grocer's young man. (O'Henry)

3. The messenger was not long in returning, followed by a pair of heavy boots that came bumping along the passage like boxes. (Dickens)

4. The one in the brown suit gazed at her. Blue suit grinned, might even have winked. (Priestley)

5. "This", he said, "was characteristic of England, the most selfish country which sucked the blood of other countries; destroyed the brains and hearts of Irishmen, Hindus, Egyptians and Burmese. (Galsworthy)

6. Silence on both sides. "Have you lost your tongue, Jack?"

7. Away they went bravely on their hunt in the gray dawn of a summer morning, and soon the great dogs gave joyous tongue to say that they were already on the track of their quarry.

8. Friends, Romans, countrymen, lend me your ears... (Shakespeare)

9. She was around her multitudes of violently red lips, powdered cheeks, cold, hard eyes, self-possessed ar-

rogant faces, and insolent bosoms. (A. Bennett).

10. The praise...was enthusiastic enough to have delighted any common writer who earns his living by his pen... (S. Maugham)

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

IV. Discuss the following cases of metonymy

1. He is the hope of the family.
2. She was the pride of her school.
3. I never read Balzac in the original.
4. My sister is fond of old China.
5. The coffee-pot is boiling.
6. The audience loudly applauded.
7. He succeeded to the crown.

c) Irony

Irony is such a case of interaction between logical and contextual meanings when contextual meaning of the word becomes the opposite of its logical meaning. Thus irony is a stylistic device based on the simultaneous realization of two logical meanings – dictionary and contextual, but these two meanings stand in opposition to each other. E.g.:

"How *nice* to cheat your own mother".

The dictionary meaning of the word "nice" is opposite of the contextual meaning "ugly, bad". Another example:

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

The contextual meaning of the word "delightful" is opposite to primary dictionary meaning that is "unpleasant".

The word containing the irony is strongly marked by intonation. It has an emphatic stress and is supplied with a special melody. In a sentence like "How clever of you!" where, due to the intonation, the word "clever" conveys a

sense opposite to its literal signification.

When the above cases of use of the language units acquire generalized status, they become a stylistic device. When used too often a stylistic device may become trite, then it stops being stylistic device.

In most cases the sentence suffices to make irony clear, as in the examples above. In certain cases a much wider context is needed to understand that the word is used ironically and to perceive its stylistic effect.

Irony may be expressed by any part of speech, most often by a noun, adjective, adverb.

Irony must not be confused with humour, although they have very much in common. Humour always causes laughter. In this respect irony can be likened to humour. But the function of irony is not to produce a humorous effect only. In some cases the irony expresses a feeling of irritation, displeasure, pity or regret.

Richard Altin says, "The effect of irony lies in the striking disparity between what is said and what is meant". This "striking disparity" is achieved through the intentional interplay of the two meanings, which are in opposition to each other:

Stoney smiled the sweet smile of an alligator.[1]
(Steinbeck)

A word used ironically may sometimes express very subtle, almost imperceptible nuances of meaning:

1. I like a parliamentary debate,
   Particularly when `tis not too late. (Byron).
2. I like the taxes, when they're not too many.
(Byron).

In the first line that word *like* gives only a slight hint of irony. Parliamentary debates are usually long. The word *debate* itself suggests a long discussion. A hint of the interplay between positive and negative begins with *like*.

The second use of the word *like* is definitely ironical. No one would be expected to like taxes. It is so obvious that no context is necessary to decode the true meaning of *like*. The attribute phrase "when they're not too many" strengthens the irony.

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[1] Preface to critical reading. N. –Y., 1956, p. 270

Irony is generally used to convey a negative meaning. Therefore only positive concepts are used to convey a negative meaning. The contextual meaning always conveys the negation of the positive concepts embodies in the dictionary meaning.

In oral speech the main role in recognition of irony belongs to intonation. Sometimes it is only the situation that can prompt the use of irony. To mark out ironically used words in written language such graphic means as inverted commas and italicized words are used.

The effect of irony largely depends on the unexpectedness and seeming lack of logic of a word used by the author in an incompatible context. The render is fully aware of the contrast between what is logically expected and what is said. This contrast, this interaction of the contextual and logical meanings of the word often produces a humorous effect.

Irony may be used to achieve an effect of bitter mockery and sarcasm as well, especially when it concerns some social phenomena.

Sometimes irony is mixed up with sarcasm. S a r c a s m is a bitter or wounding remark, especially ironically worded. Usually socially or politically aimed irony is also called sarcasm.

I. Questions and Tasks

1. What is the linguistic nature of the irony?
2. Give examples of the use of positive meanings conveying negative notions.
3. Is there any difference between irony and humour?
4. Speak about different functions of irony.
5. What is the function of humour?
6. Speak about graphic means which are employed to mark out ironically used words.
7. It is only the situation that sometimes can prompt the use of irony, isn't it?
8. Does the main role in recognition of irony in oral speech belong to intonation and situation?
9. What is sarcasm?
10. What is the stylistic function of irony?

II. Pick out ironies in the following sentences and translate sentences into your mother tongue

1. What a noble illustration of the tender laws of this favoured country! – they let the paupers go to sleep! (Dickens)

2. I looked at the first of the Barons. He was eating salad - taking a whole lettuce leaf on his fork and absorbing it slowly, rabbit-wise – a fascinating process to watch. (Mansfield)

3. Henry could get gloriously tipsy on tea and conversation. (Huxley)

4. He could. walk and run, was full of exact knowledge about God, and entertained no doubt concerning special partiality of a minor deity called Jesus towards himself. (Bennett)

5. But every Englishman is born with a certain miraculous power that makes him master of the world... As the great champion of freedom and national independence he conquers and annexes half the world and calls it Colonization. (B. Shaw)

6. "Never mind", said the stranger, cutting the address very short, "said enough – no more..."

"This coherent speech was interrupted by the entrance of the Rochester coachman, to announce that..." (Dickens)

8. I like a parliamentary debate,
Particularly when `tis not too late. (Byron)

9. I like the taxes, when they're not too many;
I like a seacoal fire, when not too dear;
I like a beef-steak, too as well as any
Have no objection to a pot of beer;
I like the weather, when it is not rainy,
That is I like two months of every year.
And so God save the Regent, Church and King!
Which means that I like all and everything. (Byron)

2. Interaction of Primary and Derivative Logical Meanings

Stylistic devices based on the interaction of the primary and the derivative (secondary) meanings of one and the same word are very popular in English fiction, especially in that of the XIX century: the highly developed system of English polysemy and homonymy is one of the main factors explaining this fact.

a) Polysemy

Derivative lögical meanings always retain some semantic ties with the primary meanings and are strongly associated with them. Most of the derivative logical meanings fixed in dictionaries are usually shown with the words they are connected with and are therefore considered b o u n d l o g i c a l m e a n i n g s. The primary and derivative meanings are sometimes called f r e e and b o u n d meanings respectively, though some of the derivative meanings are not bound in present-day English.

In actual speech p o l y s e m y vanishes if the word is not used deliberately for certain stylistic purposes. A context generally materializes one definite meaning. That is why we state that polysemy vanishes in speech, or language-in-action.

Let us analyze the following example:

"Massachusetts was hostile to the American *flag*, and she would not allow it to be hoisted on her State House."

The word "flag" is used in its primary meaning when it appears in combination with the verb "to hoist" and in its derivative (or contextual) meaning in the combination "was hostile to".

b) Zeugma and Pun

There are special stylistic devices which make a word materialize two distinct dictionary meaning. They are z e u g m a and the p u n.

Zeugma. Simultaneously realization within the same short context of two meanings of a polysemantic word is

called z e u g m a. The semantic relation of meanings of a word on the one hand literal, and on the other, transferred. For example:

"It is not linen you are wearing out but human creature's life!"

Here the verb "to wear out" is used in its direct meaning (to wear out linen) and in the figurative meaning (to wear out one's life) simultaneously.

The stylistic device is particularly favoured in English emotive prose and poetry.

Zeugma is a strong and effective device to maintain the purity of the primary meaning when the two meanings clash.

Pun. P u n is another stylistic device based on the interaction of two well-known meanings of a word or phrase. It is difficult to draw a distinction between zeugma and pun. The only distinguishing feature is that z e u g m a is the realization of two meanings with the help of a verb – direct and indirect. The pun is more independent. Like any other stylistic device, it must depend on a context. But the context may be of a more expanded character, sometimes even as large as a whole work of emotive prose.

Here is an example of a pun where a large context for its realization is used:

"Bow to the board", said Bumple. Oliver brushed away two or three tears that were lingering in his eyes; and seeing no board but the table, fortunately bowed to that. (Mark Twain)

Humorous effect is achieved by the interplay not of two meanings of one word, but of two words. "Board" as a group of officials with functions of administration and "board" as a piece of furniture (a table).

The same happens with the use of prepositions, which leads to mixing up the attribute with prepositional object.

"Did you hit a woman with the child?
"No, Sir, I hit her with the brick". (O'Henry)

Sometimes to clear away all doubt, or to focus the reader's attention on the trick, the author supplies expla-

nation.

> "I was such a lonesome girl until you came", she said. "There is not a single man in all this hotel that's half alive".
>
> "But I am not a single", Mr. Topper replied cautiously.
>
> "Oh, I don't mean that" she laughed. "And anyway I hate single men, they always propose marriage". (Th. Smith).

Here we see the simultaneous realization of two meanings of the word "single" ("single"–"bachelor" and "single"–"one, the lonely") is cleared away in the process of narration.

I. Questions and Tasks

1. What is polysemy? What are free and bound logical meanings?
2. When does the polysemy vanish?
3. A context materializes only one meaning of the word, doesn't it?

<div align="center">*
*   *</div>

4. How is zeugma created? Characterize the nature of the stylistic device of zeugma.
5. In what functional styles is zeugma favoured?
6. What is the function of zeugma?
7. What is the nature of pun?
8. What is the difference between zeugma and pun?
9. What interplay is observed in pun when a humorous effect is achieved?
10. Comment on the case when the explanation is given to realize the thought.

II. Comment on the words in bold type in the following sentences

1. As the time passed he started to set the type for the little revolutionary **sheet** they published weekly. (J.London)
2. What of that? More unequal **matches** are made every day.
3. Taggard sat down too, lit his own **pipe**, took a **she-**

et of paper and scrawled the words: "Georgie Grebe Article" across the top. (J. Galsworthy)

4. I think I have a **right** to know why you ask me that. (Voynich)

5. She was still in her pretty **ball** dress, her fair hair hanging on her neck. (Thackeray)

6. Mr. Boffin lighted his **pipe** and looked with beaming eyes into the opening word before him. (Dickens)

7. Accordingly, mysterious shapes were made of tables in the middle of rooms, and covered over with great **sheets**.

III. Comment on the different meanings of the word "one" as used in the following sentences. Translate the sentences into your mother tongue

1. He lit his pipe, and almost at once began to revolve the daily problem of how to get a job, and why he had lost the **one** he had. (J. Galsworthy)

2. But it is not easy for **one** to climb up out of the working class. (J. London)

3. For it is in the nature of a Forsyte to be ignorant that he is a Forsyte but young Jolyon was well aware of being **one.** (J. Galsworthy)

4. **One** cold, rainy day at the end of April George Osborne came into the Coffee House, looking very agitated and pale.

5. He did not utter **one** word of reproach. (Dickens)

6. To bite off **one**'s nose in order to spite one's face.

7. "**One** minute!" said Soames suddenly, and crossing the room, he opened a door opposite. (J. Galsworthy)

IV. Comment on the meanings of the words as used in the following sentences. Translate the sentences into your mother tongue

1. **Every**thing was very good; we did not spare the wine. (Dickens)

2. Sir Barnet was proud of making people acquainted with people. He liked the **thing** for its own sake, and it advanced him. (C. Dane)

3. "Don't cry, Miss Dombey", said Sir Walter with enthusiasm. "What a wonderful **thing** for me that I am here..." (Dickens)

4. Logical positivists never talk about "**things**-in-themselves" or about the "unknowable", because they regard such talk as senseless. (M. Cornforth)

5. This is very bad, for fog is the only **thing** that can spoil my plan. (Connan Doyle)

6. "No", she answered. "I am not! I can't be. I am no such **thing**."

7. For my sake you are prepared to do this terrible **thing**. (O. Wilde)

8. "Well, John. How are **things**?" (A. Bennett)

9. I quite agree that titles have degraded! The **thing** is to make them respectable again.

10. He remember, if he did not **get** his money, there was no way for him to go back to Oakland.

11. We had no boots, the snow **got** into our shoes.

12. I wanted to **get** to the ship where I hoped to find some food.

13. I can perhaps **get** her talk.

14. You will **get** into parliament because you want to get into it.

15. I had nothing about me but a knife, a pipe and a little tobacco in a **box**.

16. I took some **boxes** full of bottles of wine.

17. His mother came out and struck him violently a couple of **boxes** on the ear.

18. He **drew** a picture of the town pump with a prominent citizen passing it hastily.

19. "But that's at night", said Mr. Dombey, **drawing** his own chair closer to his son's.

20. They seized the empty ears of corn, **drew** out the straw, gathered it under their arms, and cut of the ears.

21. The elephant put one **foot** continuously on the bridge.

22. She stood at the **foot** of the twisted old bed. (P. Abrahams)

23. She waited at the **foot** of the stairs. (J. Galsworthy)

24. He went into Fatty`s at the **foot** of District Six. (P. Abrahams)

25. The troops, who were to the number of forty, all well mounted and armed, came to the **foot** of the rock. I saw the print of a man's **foot** on the sand. (D. Defoe)

V. Define zeugma and translate extracts into your mother tongue

1. His looks were starched, but his white neckerchief was not. (Dickens)
2. "Have you been seeing any sprits?" inquired the old gentleman. "Or taking any?" added Bob Allen. (Dickens)
3. "Where did you pick up Dinny, Lawrence?"
"In the street".
"That sounds improper". (J. Galsworthy)
4. J o: I'm going to unpack my bulbs. I wonder where I can put them.
   H e l e n: I could tell you.
   J o: They're supposed to be left in a cool, dark place.
   H e l e n: That's where we all end up sooner or later. Still, it's no use worrying, is it? (Sh. Delaney)
5. Mr. Stiggins...took his hat and his leave. (Dickens)
6. She had her breakfast and her bath. (S. Maugham)
7. He struck off his pension and his head together. (Dickens)
8. His disease consisted of spots, bed, honey in spoons, tangerine oranges and a high temperature. (J. Galsworthy)

VI. Pick out pun and translate extracts into your mother tongue

1. – I am going to give you some good advice.
   – Oh! Pray don't. One should never give a woman anything that she can't wear in the evening. (O. Wilde)
2. "Are you going to give me away?" she whispered. I looked surprised, though I didn't feel surprised.
   "What is there to give away?"
   "There's plenty, and you know it... It worried me all last night". (Priestley)
3. – Did you hit a woman with a child?
   – No, Sir, I hit her with a brick. (Th. Smith)
4. It rained during match. But it is not only rained rain, it rained records.
5. "I was such a lonesome girl until you came", she said.
   "There is not a single man in all this hotel that's

half alive".

"But I'm not a single man", Mr. Popper replied.

"Oh, I don't mean that", she laughed. "And anyway I hate single men. They always propose marriage". (Th. Smith)

6. She always glances up, and glances down, and doesn't know where to look, but looks all the prettier. (Dickens)

7. A l g.: ...Besides, your name isn't Jack at all; It is Ernest.

J a c k : It isn't Ernest; it's Jack.

A l g .: You have always told me it was Ernest. I have introduced you to every one as Ernest. You look as if your name was Ernest. You are the most earnest-looking person I ever saw in my life. It is perfectly absurd your saying that your name isn't Ernest. (O. Wilde)

3. Interaction of Logical and Emotive Meanings

The emotive meaning or emotional colouring of a word plays considerable role in stylistics. The emotive meaning of a word can be clearly understood when we compare it with its neutral meaning. Stylistic significance of emotional words and constructions are easily sensed when they are set against the non-emotional words and constructions.

a) Interjections

Interjections are words we use when we express .our feelings strongly and which may be said to exist in the language as symbols of human emotions. They express such feelings as regret, despair, sorrow, woe, surprise, astonishment etc. They are defined as expressive means of the language. Emotionally coloured features of inter-jections become of stylistic device. They exist in language as conventional symbols of human emotions.

Interjection is not a sentence; it is a word with strong emotive meaning.

In traditional grammars the interjection is regarded as a part of speech as the noun, adjective, verb, etc. Inter-jection will always manifest a definite attitude of the spea-ker towards the problem and therefore have intonation. The intonation with which interjections are pronounced depends on the sense of the preceding or following sen-tence. E.g.:

"*Oh*, where are you going, all you Big Steamers?" (Kipling)

Interjection "Oh" here precedes a sentence and must be regarded as a part of it.

Interjections can be divided .into p r i m a r y and d e r i-v a t i v e. P r i m a r y i n t e r j e c t i o n s are generally devoid of any logical meaning. D e r i v a t i v e i n t e r j e c t i o n s may somewhat retain their logical meaning, though these meanings are always suppressed be emotive ones. *Oh!, Ah!, Bah!, Pooh!, Gosh!, Hush!, Alas!* are primary inter-jections, though some of them once had logical meaning.

D e r i v a t i v e interjections are *Heavens!, Good graci-ous!, Dear me!, God!, Come on!, Look here!, By the*

Lord!, God knows!, Bless me! and others.

There are a number of adjectives and adverbs which can also take on the function of interjections. They are *terrible!, awful!, great!, wonderful!, splendid!, fine!* etc. When they are used as interjections they are not used in their logical dictionary meanings. In most cases they are used in their emotive meanings as intensifiers.

Interjections like other words in the English vocabulary bear features of *bookish, neutral* and *colloquial*. Thus *oh, ah, bah* and others are neutral; *alas, Lo, Hark* are bookish; *gosh, why, well* are colloquial. But borderline between the three groups is broad. Sometimes therefore a given interjection may be considered as bookish by one and as neutral by another scholar or colloquial by one and neutral by another.

Interjections are direct signals that the utterance is emotionally charged and insufficient attention to the use of interjections will deprive a person of a truer understanding of the writer's aims.

I. Questions and Tasks

1. How are the stylistic significance of emotional words and constructions defined?
2. What are interjections and what feelings do they express?
3. Characterize different approaches in studying of interjections.
4. How are interjections classified?
5. Give examples to primary and derivative interjections.
6. Speak about a number of adjectives and adverbs which function in some situations as interjections. Do these words retain their direct meanings when they are used as interjections?

II. Define the types and functions of interjections

1. Oh, where are you going, all you Big Steamers? (Kipling)
2. Oh! But he was a tight-fisted hand at the grind-stone, Scrooge. (Dickens)
3. O, let me, true love, but...   (Sonnet 21)

O, therefore, love be of thyself...	(Sonnet 22)
O, no! thy love, though much...	(Sonnet 61)
O, fearful meditation...	(Sonnet65)
O, if I say, you look...	(Sonnet 71)
O, lest your true love...	(Sonnet 72)
O, know, sweet love...	(Sonnet 76)
Ah, do not, when my heart...	(Sonnet 96)

4. "Perhaps he won't. It's along arduous road he's starting to travel, but it may be that at the end of it he'll find what he's seeking."

"What's that?"

"Hasn't it occurred to you? It seems to that in what he said to you he indicated it pretty plainly, God."

"God!" She cried. But it was an exclamation of incredulous surprise. Our use of the same word, but in such a different sense, had comic effect, so that we were obliged to laugh. But Isabel immediately grew serious again and I felt in her whole attitude something like fear. (S. Maugham)

5. "All present life is but an interjection
   An "Oh" or "Ah" of joy or misery,
   Or a "Ha! Ha!" or "Bah!" – yawn or "Pooh!"
   Of which perhaps the latter is most true." (Byron)

b) The Epithet

Epithet is a stylistic device based on the interplay of emotive and logical meanings in a word, phrase or even sentence. It shows the individual emotional attitude of the writer or the speaker towards the object mentioned. E.g.:

"She had a wide, cool, go-to-hell mouth."

Here a group of epithets helps the writer in a concise form to express the emotional attitude of a personage towards an object or phenomenon.

From the point of view compositional structure epithets may be divided into s i m p l e, c o m p o u n d and p h r a s e - e p i t h e t s.

S i m p l e (o n e - w o r d) e p i t h e t s are ordinary adjectives: *iron hate, silver hair.*

C o m p o u n d e p i t h e t s are built like compound ad-

jectives: *heart-burning smile, cat-like eyes, fairy-like work.*

P h r a s e - e p i t h e t s are extremely characteristic of English language. Unlike simple and compound epithets, which may have pre- or post-position, phrase epithets are always placed before the nouns they refer to. They help not only to reveal the individual view of the author and his characters but at the same time to do it in a rather economical manner: *a life-and-death struggle; all's-well-in-the-end adventures.*

Very often such constructions serve to produce a humorous effect.

Another structural variety of the epithet is the one which we call r e v e r s e d e p i t h e t s . The reversed epithet is composed of two nouns linked in an of-phrase:

The shadow of a smile; a devil of a job.

Rather often epithets are used in pairs:

"...they all stood safe and sound, hale and hearty upon the steps."

Sometimes three, four, five, and even more epithets are joined in chains. They are called s t r i n g e p i t h e t s . The structural type of string epithets is like enumeration. These attributes describe the object from different points of view:

It was an old, musty, fusty, narrow-minded, clean and bitter room.

Another distributional model is the t r a n s f e r r e d e p i t h e t . Transferred epithets are ordinary logical attributes generally describing the state of human being by referring to an inanimated objects. E.g.: *sick chamber, sleepless pillow, merry hours.*

As all the other stylistic devices, epithets gradually losing their emotive charge become hackneyed. Epithets in such combinations as *bright smile, happy end, lucky chance* can hardly be called original, they are fixed, or traditional. In folklore one can find a vast quantity of fixed, language epithets as *golden hair, sweet smile, dark forest, bright sun* etc.

Individual epithets depend on the author's style and

his artistic purpose:

"He looked shy and embarrassed and a wild hope came to me."

Epithets should not be mixed up with logical attributes which have the same syntactical function but which do not convey the subjective attitude of the author towards the described object. Thus the epithet is markedly subjective and evaluative. The logical attribute is purely objective, non-evaluative. For example, in *green meadows, white snow, round table, blue skies* and the like, the adjectives are more logical attributes than epithets. They indicate those qualities of the objects which may be regarded as generally recognized. But in *wild wind, heart-burning smile, steel will, cat-like eyes, iron hate, silver hair* the adjectives do not point to inherent qualities of the objects described. They are subjectively evaluate. Compare:

1. He unlocked the iron gate easily;
2. The iron hate pushed him on again.

Iron in the first case does not depend upon the individual outlook of the author, while in the second case *iron* qualities anger, i.e. the first example illustrates the logical attribute and the second presents a genuine epithet.

Epithets may be classified from different standpoints: s e m a n t i c and s t r u c t u r a l. Semantically, epithets may be divided into two groups: a s s o c i a t e d and u n a s s o c i-
a t e d.

A s s o c i a t e d epithets are those which points to a feature which is essential to the objects they describe: the idea expressed in the epithet is inherent in the concept of the object:

dark forest, careful attention, dark clouds, the red sunset.

U n a s s o c i a t e d epithets are attributes used to characterize the object by adding a feature not inherent in it. Such association immediately brings surprising effect, attracts the reader's attention:

elegant books, heart-burning smile, voiceless sands.

When the link between components is comparatively close, we say there is a stable word combination. Combinations of this type appear as a result of the frequent use of certain epithets:

> *bright face, sweet smile, unearthy beauty, pitch darkness, deep feeling.*

Language epithets have a tendency to become obsolescent. That is the fate of many emotional elements in the language. They gradually lose their emotive charge and are replaced by new ones which in their turn will be replaced by neologisms.

Thus, the functions of epithets of this kind are to show the evaluating, subjective attitude of the writer towards the thing described. But for this purpose the author does not create his own, new, unexpected epithets; he uses traditional, "language" epithets as they belong to the language-as-a-system.

Thus epithets may be divided into l a n g u a g e epithets and s p e e c h epithets. An example of speech epithet is: *sleepless bay.*

Stylistic function of epithet is to give subjective evaluation of thing and notions. In most cases, as it was stated before, it is the writer's subjective attitude to what he describes.

I. Questions and Tasks

1. What is the stylistic device of the epithet?
2. Does the epithet show the individual emotional attitude of the writer or the speaker towards the object mentioned?
3. What structural varieties of epithets do you know? Comment on every type.
4. Are reversed epithets a structural variety?
5. What are string epithets?
6. Characterize language epithets.
7. What is the difference between an epithet and a logical attribute?
8. Epithet has an emotional meaning, hasn't it?
9. Do the epithets form fixed word combinations after the long usage? Present some set expressions established in the language.

10. What is the way of appearing individual epithets?
11. What is transferred epithet?
12. What are associated and unassociated epithets?
13. What are the widely used morphological categories of epithets?
14. What are the adjectival epithets expressed by? Enumerate them.
15. Speak about the nature of string-epithets?
16. What is metaphorical epithet?
17. Characterize reversed epithet.
18. What is the stylistic function of epithet?

II. State epithets and comment on them

1. O, dreamy, gloomy, friendly trees. (Trench)
2. The poor birds and beasts, they have only their present experience and their individual lives cut off and shut in. (Wells)
3. He had egg-like head, and frog-like jaws... (Chesterton)
4. The ghost of a smile appeared on Soames' face. (Galsworthy)
5. A little man with a puffy say-nothing-to-me or I'll-contradict-you sort of countenance. (Dickens)
6. A "She will" or "She won't" sort of little person. (Bennett)
7. "Can't you tell me what time that game starts today" The girl gave him a lipstickly smile. (Salinger)

III. Classify the following into phrase-epithets and string-epithets

1. ... a lock of hair fell over her eye and she pushed it back with a tired, end-of-the-day gesture. (J. Braine)
2. He was an old resident of Seaborne, who looked after penny-in-the-slot machines, on the pier. (Nichols)
3. So think first of her but not in the "I love you so that nothing will induce me to marry you" fashion. (Galsworthy)
4. Dave does a there-I-told-you-so look. (A. Wesker)
5. She gave Mrs. Silburn a you-know-how-men-are look. (Salinger)
6. She was hopefully, sadly, madly longing for something better. (Dreiser)
7. The money she had accepted was too soft, green,

handsome ten-dollar bills. (Dreiser)

8. Jack would have liked to go over and kiss her pure, polite, earnest, beautiful American forehead. (I. Shaw)

9. Mr. Bodart was the soft, fat, melancholy, depressingly hopeful kind. (Lewis)

10. "A nasty, ungrateful, pig-headed, brutish, obstinate, sneaking dog", exclaimed Mrs. Squeers. (Dickens)

11. She stopped at the door as if she'd been hit or as if a hundred-mile-an-hour gale had sprung up. (J. Braine)

12. ... the extravagant devil-may-care creatures he portrayed on the stage. (S. Maugham)

13. "A nasty, ungrateful, pig-headed, brutish, obstinate, sneaking dog", exclaimed Mrs. Squeers. (Dickens)

14. He would sit on the railless porch with the men when the long, tired, dirty-faced evening rolled down the narrow valley. (J. Jones)

15. I closed my eyes, smelling the goodness of her sweat and the sunshine-the-breakfast-room smell of her lavender-water. (J. Braine)

16. In the trustful I-know-you-do-it way. (Murdoch)

17. Mr. Scogan suddenly darted out of the house, crossed the terrace with clockwork rapidity. (A. Huxley)

18. Lester consented to listen, and Mr. Ross blinked his cat-like eyes and started... (Dreiser)

19. I took my obedient feet away from him marched up the curved High Street to the Square. (W. Collier)

20. A plump, rosy-cheeked, wholesome apple-faced young woman. (Dickens)

21. A well-matched, fairy-balanced give-and-take couple. (Dickens)

IV. Pick out metaphorical epithets

1. The iron hate in Saul pushed him on again. (M. Wilson)

2. She had received from her aunt a neat, precise, and circumstantial letter. (W. Deeping)

3. Maycomb was an old town, but it was a tired old town when I first knew it. (J. Lindsey)

4. Cecily, ever since I first looked at your wonderful and incomparable beauty, I have dared to love you wildly, passionately, devotedly, hopelessly, (O. Wilde)

5. The noon sun is lightly up red woundlike stains on their surface... (A. Miller)

6. He was a thin wiry man with a tobacco-stained

smile. (T. Howard)

7. There was a waiting silence as the minutes of the previous hearing were read. (M. Wilson)

8. He drank his orange-juice in long gulps. (I. Shaw)

9. Lottie... retreated at once with her fat little steps to the safety of her own room. (A. Hutchinson)

10. In imagination he heard his father's rich and freshly laugh. (A. Huxley)

c) Oxymoron

O x y m o r o n, too, is based on the interaction of logical and emotive meanings. It presents a combination of two contrasting ideas. E.g.:

A pleasantly ugly face, a faithful traitor, low skyscraper, sweet sorrow, horribly beautiful.

The oxymoron reveals the contradictory sides of one and the same phenomenon. One of its components discloses some objectively existing features or quality, while the other one serves to convey the author's personal attitude towards the same object.

If the primary meaning of the qualifying word changes or weakens, the stylistic effect of oxymoron is lost. This is the case with what were once oxymoronic combinations, as for example: *awfully* nice, *awfully* glad, *terribly* sorry and the like, where the words "awfully", "terribly" have lost their primary logical meaning and are now used with emotive meaning, only as intensifiers.

Sometimes the tendency to use oxymoron is the mark of certain literary trends and tastes. There are poets in search of new shades of meaning in existing words, who make a point of joining together words of contradictory meaning. "Two ordinary words may become almost new", writes V.V.Vinogradov[1], "if they are joined for the first time or used in an unexpected context". Thus "peopled desert"; "populous solitude" (Bayron) are oxymoronic.

Not every combination of words should be regarded as oxymoron, because new meanings developed in new combinations do not necessarily give rise to opposition.

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[1] В. В. Виноградов. Русский язык. М., 1938, Т. 1, стр. 121 – 122

Rather often oxymorons are met within a simile. E.g: He was gentle as hell.

An oxymoron always exposes the author's subjective attitude. In such cases two opposite ideas very naturally repulse each other, so that a once created oxymoron is practically never repeated in different contexts and so does not become trite, always remaining a free combination.

As soon as an oxymoron gets into circulation it loses its most characteristic feature of bringing two opposite ideas together and becomes a phraseological unit. In oxymorons "awfully nice", "pretty bad", "mighty small" the first components have actually lost their logical meanings and are used with emotive meanings as a mere synonym to "very", only as intensifiers.

Such traditional combinations have no power to disclose the contradictory nature of the described phenomenon, which is characteristic of oxymoron, they lose their stylistic importance for the writer uses them only in direct speech of his personages to characterize them through their speech.

The stylistic effect is based on the fact that the denotational meaning of the attribute is not entirely lost. If it had been lost, the word combination would resemble those attributes with only emotional meaning such as: It's *awfully* nice of you, I'm *terribly* glad.

Oxymoron as a rule has the following structural models: adjective + noun, adverb + adjective.

I. Questions and Tasks

1. What is the linguistic nature of oxymoron?
2. State the structure of oxymoron.
3. What is the difference between original and trite oxymorons?
4. What is the process of becoming once oxymoronic combinations traditional units expressing emotive meanings?
5. Does an oxymoron always express the author's subjective attitude?
6. Is the denotational meaning of the attribute lost in oxymoron?
7. What is the stylistic function of oxymoron?
8. What are the structural models of oxymoron?

II. Pick out oxymorons in the following sentences and translate the sentences into your mother tongue

1. ...O loving hate!
   O anything of nothing first create.
   O heavy lightness! serious vanity!
   Mis-shapen   chaos   of   well-seeming   forms!
   (Shakespeare)

2. His honour rooted in dishonour stood
   And faith unfaithful kept him falsely true. (Tennyson)

3. The Major again pressed to his blue eyes the tips of the fingers that were disposed on the ledge of the wheeled chair with careful carelessness. (Dickens)

4. He was as gentle as hell. (J.Steinbeck)

5. I got down from the stool and walked to the door in a silence that was as loud as a ton of coal going down a chute. (Chandler)

6. He was certain the whites could easily detect his adoring hatred of them. (R. Wright)

7. The boy was short and squat with the broad ugly pleasant face of a Temne. (Gr. Green)

8. "Tastes like rotten apples", said Adam. "Yes, but remember, Jam Hamilton said like good rotten apples". (M. Wilson)

9. The silence as the two men stared at one another was louder than thunder. (J. Updike)

10. I've made up my mind. If you're wrong, you're wrong in the right way. (B. Priestley)

11. (attitude towards New York) 1 despise its very vastness and power. It has the poorest millionaires, the littlest great men, the haughtiest beggars, the plainest beauties, the lowest skyscrapers, the dolefulest pleasures of any town I ever saw. (O'Henry)

III. Define original and trite oxymorons among the following sentences

1. "It was you who made me a liar", she cried silently. (M. Wilson)

2. The silence as the two men stared at one another was louder than thunder. (J. Updike)

3. I've made up my mind. If you're wrong, you're

wrong in the right way. (B. Priestley)

4. She was a damned nice woman, too. (E. Hemingway)

5. It's very tender, it's sweet as hell, the way the women wear their prettiest thing. (T. Capote)

6. He was concupiscent as a rabbit and gentle as hell. (Stevenson)

7. It's the light that makes her this so awfully beautiful and mysterious. (Th. Dreiser)

8. But why does he speak so kindly, so awfully kindly.

9. At course, it was probably an open secret locally. (A. Christie)

IV. Learn the following trite oxymorons by heart

1. Sweet pain.
2. Gentle poverty.
3. Bitter sweet.
4. Pretty bad.
5. Frightfully happy.
6. The little great men.
7. Painful pleasure.
8. Low skyscraper.
9. Sweet sorrow.
10. Pleasantly ugly face.

4. Interaction of Logical and Nominal Meanings

Antonomasia

Antonomasia is a stylistic device based on the interaction of the logical and nominal meanings of the same word. As in other stylistic devices based on the interaction of lexical meanings, the two kinds of meanings must be realized in the word simultaneously. The realization of only one meaning does not give a stylistic device.

Antonomasia is mostly used in the belles-lettres style. Here are some illustrations widely used in emotive prose and drama.

Mr. Sparkish, a dandy, a man who pays too much care to his clothes and personal appearance (compare with the adjective "sparkle"); Sir. Fidget, a person who moves about restlessly, shows signs of impatience.

Sometimes capital letters are the only marks of the use of antonomasia. E.g.: *Lord Nobody, Dr. Goodfeel.* In such names the leading characteristic feature of a person or some event is marked or mentioned.

Antonomasia stands close to epithets. The author stresses the prominent features of a person and sticks these features to his name: *Mr. Sharp, Mr. Backbite, Mr. Zero.* Such names are called token or tell-tale names. They give information to the reader about the bearer of the name. Antonomasia points out the leading, most characteristic feature of a person or an event.

Associated with epithets it denotes certain qualities of a person. Many nicknames of historical or public characters are based on the use of such characterization. E.g.: *The Iron Duke* (the first Duke of Wellington); *The Iron Lady* (Margaret Thatcher, the former Prime Minister of Great Britain).

In Russian and Uzbek literatures this device was employed by many classic writers. It will suffice to mention such names as Korobochka, Sobakevich (in Russian) and Tantiboyvachcha, Zargarov (in Uzbek) to illustrate this efficient device for characterizing literary heroes. This device is now falling out of use.

An interesting literary device to emphasize tell-tale

names is employed by Byron in his "Don Juan" where the name is followed or preceded by an explanatory remark as in the following:

"Sir John Pottledeep, *the mighty drinker*".
"There was the sage *Miss Reading*".
"Sir Henry Silvercup, the great *race-winner*"

The explanatory words revive the logical meaning of the proper names thus making more apparent the interplay of logical and nominal meanings.

Another type of antonomasia is metonymic antonomasia which is based on the relation of contiguity. A product can be named after the inventor, manufacturer or after the place where it is produced: *Bordeaux* (white or red wine from the Bordeaux region of France). The name of a painter, writer, sculptor can be used to denote his work: "A Titian-haired girl", the reference is made to the paintings of the world's greatest Italian painter Titian, women in his pictures are generally red-haired. "Wall street", the chief financial center of the USA; "the White House", the US President's residence and office; "the Pentagon", the building where US Army headquarters are placed; "Downing Street", street in London with official residences of the Prime Minister, the Government.

We distinguish metaphoric antonomasia which is usually considered to be a cliché. E.g.: He is a regular *Sherlock Holms* – may be said about an observant person; *Romeo and Juliet*, young people who love each other.

The significance of antonomasia in belles-lettres style should not be neglected because it helps to reveal the hidden meaning of the story of narration. E.g.: in Shakespeare's "Hamlet" at the end of the play the Prince of Norway, Fortinbrass appears on the stage. The meaning of his name is significant in interpreting Shakespeare's conception. It consists of two words: "fort" and "brass". The first word means "a building specially strengthened for military defence", the second word "brass" is a French word and denotes a "hand". The implication is that people need a strong and brave ruler (King) in this country.

Depending on the character of the contextual meaning there are two types of antonomasia:

1) that based on the interaction between the nominal and contextual logical meanings;

2) that based on the interaction between the logical

and contextual nominal meanings.

To the first group we shall refer those cases in which a proper noun is used for a common noun. Proper name in this type of an antonomasia expresses some quality connected with the character of a person whose name is used: so "Othello" stands for "a jealous person". "Don Juan" for "amorous".

When O'Henry says: "Every Caesar has his Brutus", using the names of these two well-known Roman statesmen, he characterizes the relations between his heroes".

This type of antonomasia is usually trite, for the writer repeats the well-known, often-mentioned facts. Through long and consistent usage of a proper noun for a common noun the former may lose its nominal meaning.

In the second type of antonomasia we observe the interaction between the logical and the contextual nominal meanings, i.e. practically any common noun can be used as a common name. It is always original. In such cases the person's name serves his first characteristics. E.g.: Dickens names the talkative and boastful adventure from "The Pickwick Papers" *Mr. Jingle,* creating the association with the sound produced by a constantly shaking tongue of a bell. Most often these names-characteristics are used by humourists and satirists. Here are, for example, some Sheridan's personages: Mr. Backbite, Mr. Snake, Mr. Carefree, etc.

The use of antonomasia is now not confined to the belles-lettres style. It is often found in publicistic style, that is in magazine and newspaper articles, in essays and also in military language.

I. Questions and Tasks

1. What is the nature of stylistic device of antonomasia?
2. Isn't it based on the interplay between logical and nominal meanings of a word?
3. Describe the case where the logical and nominal meanings are realized simultaneously.
4. What letters are the only marks of the use of antonomasia? Give illustrations from Uzbek and Russian literatures where many classic writers employed antonomasia.
5. What is the task of token or tell-tale names?

6. Why does antonomasia stand close to epithets? This closeness is traced in their nature, isn't it?
7. Why do we call a certain use of antonomasia metonymic?
8. What is the characteristic feature of metaphoric antonomasia?
9. In what styles of the language is antonomasia often used?
10. Speak about the function of antonomasia in belles-lettres style. Give examples.
11. What are the two types of antonomasia? Explain illustrating examples.
12. Does the person's name serve his first characteristics?
13. In what functional styles is antonomasia found besides belles-lettres style?

II. Pick out the cases of the antonomasia and comment on their linguistic nature

1. He is the Napoleon of crime. (C. Doyle)
2. So, my dear Simplicity, let me give you a little respite. (Sheridan)
3. "You'll be helping that police, I expect", said Miss Cochran.
   "I was forgetting that you had such a reputation as Sherlock". (D. Sayers)
4. Duncan was a rather short, broad, dark-skinned taciturn Hamlet of a follow with straight black hair. (D. H. Laurence)
5. Every Caesar has his Brutus. (O'Henry)
6. Oh! I am quite undone! What will become of me? Now, Mr. Logic – Oh! Mercy, Sir, he is on the stairs... (Sheridan)
7. Her mother said angrily, "Stop making jokes. I don't know what you've thinking of. What does Miss Fancy think she is going to do? (Sheridan)
8. ...we sat down at a table with two girls in yellow and three men, each one introduced to us as Mr. Mumble. (Sc. Fitzgerald)
9. ...She'd been in a bedroom with one of the young Italians, Count Something... (I. Shaw)
10. Then there is that appointment with Mrs. What's-her-name for her bloody awful wardrobe. (A. Wesker)
11. Mister What's-her-name'll be here soon to have a

look at this squatting chair of his. (A. Wesker)

12. "Rest, my dear, - rest. That's one of the most important things. There are three doctors in an illness like yours", he laughed in anticipation of his own joke.

"I don't mean only myself, my partner and the radiologist who does your X-rays, the three I'm referring to are Dr. Rest, Dr. Diet and Dr. Fresh Air." (D. Carter)

III. Pay attention to the leading features of the personages characterized by the following "speaking names"

1. Mr. Goldfinger; Becky Sharp; Lady Teazle; Jozeph Surface; Mr. Carefree; Miss Languish; Mr. Backbite; Mr. Snake; Mr. Credulous; Holiday Golightly; Mr. Butt; Mrs. Newrich; Mr. Beanhead.

2. Sir John Pottledeep, the mighty drinker.
There was the sage Miss Reading.
There was Dick Dubious, the metaphysician,
Who loved philosophy and a good dinner;
Sir Henry Silvercup, the great race-winner. (Byron)

3. "I say this to our American friends. Mr. Facing-Both-Ways does not get very far in this world". (The Times)

4. I suspect that the Noes and Don't Knows would far outnumber the Yesses. (The Spectator)

B. Intensification of a Certain Feature of a Thing or Phenomenon

Sometimes for a special reason one of the features of the thing is made the most essential, it is elevated to greatest importance. Such stylistic devices as simile, periphrasis, euphemism are included into this group.

a) Simile

The intensification of some feature of the concept in question is realized in a device called simile.

The simile is a stylistic devise expressing a likeness between different object.

The formal elements of the simile are the following conjunctions and adverbs: *as, like, as like, such as, as if, seem* etc.

The simile is based on the comparison of objects belonging to different spheres. Eg.:

Mr. Dombey took it *(the hand)* as if it were a fish.

We must not confuse ordinary comparison and simile as a stylistic device which represent two diverse processes. Comparison implies estimation of two objects which belong to one class of objects with the purpose of establishing the sameness or difference. Comparison takes into consideration all the properties of the two objects. E.g.: "The boy seems to be as clever as his mother" is ordinary comparison. "Boy" and "mother" belong to the same class of objects – human beings.

The nature of simile is to compare two (or several) objects which belong to different class of objects. Simile finds one or several features, which are common to the objects compared.

The sun was as red *as ripe new blood* (J.Steinbeck)

Different features may be compared in simile: the state, actions, manners.

My heart is *like a singing bird*; The body was tensed *as a strong leaf of spring.*

A simile consists of three components:
1) What is compared (the subject of a simile);
2) With what the comparison is made (the object of the simile);
3) The basis of the comparison.

<u>She's   happy</u> as a <u>lark.</u>
I.   Subj.   basis   obj.

Similes enrich English phraseology: *like a squirrel in a cage, to sleep like a log, busy as a bee, blind as a bat.* These phraseological units are trite similes and have become clichés.

The simile must not be confused with a metaphor, though they are both based on a likeness between objects:

1. My verses flow like streams.
2. My verses flow in streams.

The linguistic nature of these two stylistic devises is different. The metaphor is based on the interaction between the logical and the contextual logical meanings of a word, whereas the simile employs a word in its direct meaning. For this reason they belong to different groups of lexical stylistic devices, though they serve practically the same stylistic purpose, that of producing the desired effect on the reader:

"Della's beautiful hair fell about her ripping and shining *like a cascade of brown water...*" (O'Henry)

In a metaphor an ideas is expressed by a word used in a figurative meaning: "Down rippled the brown cascade of her hair". In the first sentence the word "cascade" has retained its direct meaning *(waterful)*, in the second example it is used in a figurative meaning as a metaphor *(wave-like fall of the hair)*.

Besides the o r i g i n a l similes created by writers there are a great number of so-called traditional similes in the language, which must be regarded as phraseological units. The image suggested by such similes is usually trite.

In these t r a d i t i o n a l similes the names of animals, plants, natural phenomena are frequently used.

Strong like a lion, hard as a rock, to twinkle like a star, busy as a bee, to work like a horse, to fly like a bird, stubborn as a mule, thirsty as a camel, slow as a tortoise.

These combinations have ceased to be genuine similes and have become clichés in which the second component has become merely an intensifier.

Traditional similes are often employed by writers in the direct speech of characters, thus individualizing their speech; and are seldom represented in the author's narrative.

In the author's narrative traditional similes are most often used to stress the highest degree of quality:

1. "It was mournful that her tears began to flow..., they flew down like rain." (Dickens)
2. "He sat as still as a stone." (M. Twain)

The simile usually serves as a means to clearer meaning. By comparing the object the writer makes his description clearer and more picturesque.

Besides making a narrative more concrete and definite, the simile helps the author to reveal certain feelings of his own as well.

The stylistic function of simile is 1) imaginative characterization of a phenomenon and 2) to produce a humorous effect by its unexpectedness. Eg.: A nice old man, hairless as a boiled onion.

I. Question and Tasks

1. What is the nature of the stylistic device of simile? It reveals the most essential features of an object (or a person), doesn't it?
2. What is the difference between simile and ordinary comparison? Give examples.
3. What are the formal elements of simile?
4. What features may be compared in simile?
5. Of what components does the simile consist?
6. Give the difference between a simile and a metaphor.
7. Differentiate traditional and original similes.
8. Where are the traditional similes employed by writers?

9. Illustrate examples of phraseological units based on similes and comment on them.
10. What are the stylistic functions of simile?

II. Classify the following into traditional and original similes

1. "He has a tongue like a sword and a pen like a dagger", said the young Roman. (H. Caine)
2. She went on to say that she wanted all her children absorb the meaning of the words they sang, not just mouth them, like silly-billy parrots. (D. Salinger)
3. She was obstinate as a mule, always had been, from a child. (J. Galsworthy)
4. She has always been as live as a bird. (R.Chandler)
5. "That's the place where we are to lunch; and by Jove, there is the boy with the basket, punctual as clock-work". (Dickens)
6. He stood immovable like a rock in a torrent. (J.Reed)
7. He wore a grey double-breasted waistcoat, and his eyes gleamed like raisins. (Gr. Greene)

III. State the linguistic nature of the simile and define its formal elements

1. Children! Breakfast is just as good as any other meal and I won't have you gobbling like wolves. (Th.Wilder)
2. His mind went round and round like a squirrel in a cage, going over the past. (A. Christie)
3. "I'm as sharp", said Quilp to him at parting, "as a ferret". (Dickens)
4. And then in a moment she would come to life and be as quick and restless as a monkey. (J. Galsworthy)
5. She was a young woman and she entered like a windrush. (T. Capote)
6. "Funny how ideas come", he said afterwards, "like a flash of lightning." (S. Maugham)
7. I left her laughing. The sound was like a hen having hiccups. (R. Chandler)
8. He felt like an old book: spine defective, covers dull, slight foxing, rather shaken copy. (K. Amis)
9. "You're like the East. One loves it at first sight, or not at all, and one never knows it any better. (J.Gals-

worthy)

10. Her startled glance descended like a beam of light, and settled for a moment on the man's face. (W.Deeping)

IV. Pick out the similes and translate the sentences into your mother tongue

1. ...this joy is deep as the sea. (J. K. Jerome)
2. She turned towards him a face, round red and honest as the setting sun. (A. Huxley)
3. She hit on the commonplace like a hammer driving a nail into the wall. (S. Maugham)
4. In the dressing room of a small house near New Gardens Mrs. Philip Raider was gazing at a piece of pinkish paper in her hand, as if it had been one of these spiders which she hated. (J. K. Jerome)
5. The escalator carried her away just as a mountain river carries a flower to the sea. (I. Murdoch)
6. She is as strong as a track ox. (M. Spillane)

V. Define similes in the following passages and state which of them are stock-phrases and which are coined by the author

1. "Have you had any news of your horse this morning?"
   "Yes, Blacksmith says he's as fit as a fiddle".
2. "I compliment ye, Mrs. Dartie, you've a natural gift for giving evidence. Steady as a rock...".
3. "I hope I shall kick the bucket long before I'm as old as grandfather" he thought:
   "Poor old chap, he's as thin a rail".
4. "George is sure he saw her" answered Mrs. Teviot.
   "And..."
   "He would not know", interrupted Mrs. Lax.
       "He is as blind as a bat..."
5. That June would have trouble with the fellow was as plain as a pikestaff.
6. Worst of all, he had no hope of shaking her resolution; she was as obstinate as a mule.
7. "I don't know what to make of him. I shall never know what to make of him!... He is unpractical, he has no method. When he comes here, he suits as glum as a monkey".

8. What do we mean when we say that a person is like a hungry cat, like a fox, like a bull in a china shop, like a giraffe.

VI. State which of the similes used in the following sentences become phraseological units and give the equivalents of these units in your mother tongue

1. He is as beautiful as a weathercock. (O. Wilde)
2. Every tree and every branch was encrusted with bright and delicate hoarfrost, white and pure as snow. (Mitford)
3. Look at the moon. How strange the moon seems: she is like a woman rising from a tomb. She is like a dead woman. (O. Wilde)
4. My heart is like a singing bird... (Ch. G. Rosetti)
5. She looked at him as uncomprehendingly as a mouse might look at a gravestone. (O`Brien)
6. It was mournful that her tears began to flow..., they flew down like a rain. (Dickens)
7. He sat as still as a stone. (M. Twain)
8. She thinks I am as mild as a kitten and as good-natured as the family cow. (J. London)
9. You are as slippery as an eel. (B. Shaw)
10. His hand was as cold as ice. (B. Shaw)
11. She was as lively as a squirrel. (Lawrence)
12. I`m hungry as the devil. (Aldridge)
13. You are as bold as brass. (Dickens)
14. You gave me books to read. But I couldn't read them: they were as dull as ditch water. (B. Shaw)
15. I will be silent as the grave, I swear it. (B. Shaw)
16. He is as mad as a hatter, you know, but quite harmless, and extremely clever. (B. Shaw)
17. I only know the chap is as cool as cucumber. (J. Galsworthy)

b) **Periphrasis**

Periphrasis is a word-combination, which is used instead of the word designating an object. E.g.:

"My son...has been deprived of what can never be replaced".

The periphrasis "What can never be replaced" stands for the word "mother". The concept of such renaming of an object by a phrase is easily understood by the reader within the given context, the latter being the only code, which makes the deciphering of the phrase possible.

As a result of frequent repetition periphrasis may become well established in the language as a synonymous expression for the word generally used to signify the object. Such popular word combinations are called t r a d i - t i o n a l (dictionary, language) periphrasis or periphrastic synonyms. E.g.:

> *a gentleman of the robe* – a lawyer; *the better (fair) sex* – woman; *the man in the street* – the ordinary person; *my better half* – my wife; *the ship of the desert* – camel.

Traditional (language, dictionary) periphrasis and the words they stand for are synonyms by nature, the periphrasis being expressed by a word combination. P e r i p h - r a s t i c s y n o n y m s exist in the language in the form of phraseological units. They are easily understood without any context, that is why they are not stylistic devices but merely synonymous expressions.

In contrast to periphrastic synonyms genuine, speech periphrases as a stylistic device are new nominations of objects, being the elements of individual style of writers, which realize the power of language to coin new names for objects by disclosing some qualities of the objects.

> "The hoarse, dull drum would sleep,
> And Man be happy yet". (Byron)

Here periphrasis can only be understood from a larger context, referring to the concept war. "The hoarse, dull drum" is a metonymical periphrasis standing for "war".

To enable the reader to decipher stylistic periphrasis are very subtle and have aesthetic value. In the following example the word of address is the key to the periphrasis:

> "Papa, love. I am a mother. I have a child who will soon call Walter by the name by which I call you". (Dickens)

E u p h e m i s t i c p e r i p h r a s i s as a variety of periph-

rasis is used for one, which seems to be rude or unpleasant. In contrast to euphemism euphemistic periphrasis is a stylistic device.

Periphrasis once original but now hackneyed, are often to be found in newspaper language. Here is an example of a well-known, traditional periphrasis which has become established as a periphrastic synonym.

"After only a short time of marriage, he wasn't prepared to offer advice to other youngsters intending *to tie the knot*".

Here we have a periphrasis meaning "to marry" (to tie the knot). It has long been hackneyed and may be called a *cliché*.

Stylistic periphrasis can be divided into two groups: l o g i c a l and f i g u r a t i v e. L o g i c a l periphrasis is based on one of the inherent properties of the object described. For example: instruments of destruction (Dickens) = "pistols"; the most pardonable of human weaknesses (Dickens) = "love".

F i g u r a t i v e periphrasis is based either on metaphor or on metonymy. For example: the sky-lamp of the night = "the moon". Here the moon is understood by metaphorical periphrasis "lamp". Other examples are: the House of the God = "the church"; to enter the house = "to become a MP", etc. All these word combinations are synonyms by nature and became phraseological units. Many of such word combinations are used in the language of mass media. Some of them are spread in the language of official style because they have become clichés. Many of them are based on the use of e u p h e m i s m s.

This is an example of a string of figurative periphrasis:

"Many of the *hearts* that troubled so gaily then have *ceased to beat*; Many of the *looks* that shone so brightly then have *ceased to glow*." (Dickens)

E u p h e m i s t i c p e r i p h r a s i s is a variety of periphrasis which substitutes a mild, delicate expression for one which seems to be rude or unpleasant. Euphemistic periphrasis has some features in common with euphemism. In contrast to euphemism euphemistic periphrasis is a stylis-

tic device.

One of the stylistic functions of periphrasis is to produce a satirical or humorous effect, sarcastic description:

"Come on", said Miss Hardforth, "has the cat got your tongue?" = can you speak?; to be snatched up to the skies = to die.

I. Questions and Tasks

1. What is the nature of a stylistic device of periphrasis?
2. Comment on logical and figurative periphrasis.
3. Distribute periphrasis into original and traditional.
4. Give examples of periphrasis based on the use of metaphor and metonymy.
5. Is there a distinction between periphrastic synonyms and genuine periphrasis?
6. What is the nature of euphemistic periphrasis?
7. What is the task of stylistic periphrasis? Present illustrations.
8. What is the difference between periphrasis and metaphor (metonymy)?
9. What is the stylistic function of periphrasis? Illustrate examples of periphrasis based on the use of metaphor and metonymy.

II. Distribute the following periphrases into original and traditional

1. Did you ever see anything in Mr. Pickwick's manner and conduct towards the opposite sex to induce you to believe? (Dickens)

2. His arm about her, he led her in and bawled, "Ladies and worser halves, the bride!" (S. Lewis)

3. I was earning barely enough money to keep body and soul together. (S. Maugham)

4. "I expect you'd like a wash", Mrs. Thompson said. "The bathroom's to the right and the usual offices next to it". (J. Braine)

5. He would make some money and then he would come back and marry his dream from Blackwood. (Th.Dreiser)

6. She was still fat; the destroyer of her figure sat at the head of the table. (A. Bennett)

7. Mr. Mor's half is still to come.

8. Bill went with him and they returned with a tray of glasses, siphons and other necessaries of life. (A. Christie)

9. "The way I look at it is this", he told his wife. "We've all of us got a little of the Old Nick in us... The way I see it, that's just a kind of energy". (J. Steinbeck)

10. In the left corner, built out into the room, is the toilet with the sign "This is it" on the door. (O. Nesh)

11. I am thinking an unmentionable thing about your mother. (J. Shaw)

III. Translate the sentences into your mother tongue

1. Delia was studying under Resenstock – you know his repute as a disturber of the piano keys (= a pianist). (O'Henry)

2. You are my true and honourable wife.
As dear to me as are the ruddy drops.
That visit my sad heart (=blood). (Shakespeare)

3. The two friends returned to their inn: Mr. Winkle to ruminate on the approaching Struggle, and Mr. Snodgrass to arrange the weapon of war (=pistols). (Dickens)

4. Mr. Snodgrass bore under his arm the instruments of destruction (=pistols). (Dickens)

IV. Comment on the periphrasis in the following sentences

1. "Well! Here is the Police Court. I'm sorry I can't spare time to come in. But everybody will be nice to you. It's a very human place, if somewhat indelicate... Come back to tea, if you can. (J. Galsworthy)

2. She was still fat; the destroyer of her figure sat at the head of the table. (A. Bennett)

3. And then we take a soldier and put murder in his hands and we say to him... "Go out and kill as many of a certain kind of classification of your brothers as you can". (J. Steinbeck)

4. The villages were full of women who did nothing but fight against dirt and hunger, and repair the effects of friction on clothes. (A. Bennett)

c) Euphemism

Euphemism is a periphrasis, which is used to replace an unpleasant word or expression by a more acceptable one. For example, the word "to die" has the following euphemisms: *to pass away, to expire, to be no more, to depart, to join the majority, to cross the bar.* So euphemisms are synonyms of words and phrases which aim at producing a deliberately mild effect.

The origin of the term euphemism discloses the aim of the device very clearly, i.e. speaking well (from Greek: *eu–*well, *pheme–*speaking). Euphemism is sometimes figuratively called "a whitewashing device". The linguistic peculiarity of euphemism lies in the fact that every euphemism must call up a define synonym in the mind of the reader or listener. So instead of saying "to lie" people usually use such expressions as "to possess a vivid imagination", or "to tell stories"; instead of saying "a prostitute or a whore" the combination of words "a woman of a certain type" is used. These euphemistic synonyms are part of the language-as-a-system. They have not been freshly invented. They are expressive means of the language and are to be found in all good dictionaries. They cannot be regarded as a stylistic device.

The life of euphemisms is short. They very soon become closely associated with the object named and give away to a newly-coined words or phrases. We trace periodic changes in terminology: *the mad house; lunatic asylum; mental hospital; idiots; feeble-minded, low medium, high grade, mental defectives, persons of unsound mind; mentally ill patients.* These changes in the system of nomination are the signposts of progress in the development of the language.

Euphemisms may be divided into several groups according to their spheres of application. The most recognized are the following: 1) religious, 2) moral, 3) medical, 4) political and 5) parliamentary.

Partly the political euphemisms always delude public opinion, distort the political events. Instead of saying "a

liar" in the political sphere we usually come across such expressions as: terminological inexactitudes; "unemployment" is called a dismissed worker.

Sometimes facts are distorted with the help of euphemistic expression. Thus the headline in one of the British newspapers "Tension in Kashmir" was to hide the fact that there was a real uprising in that area; "Undernourishment of children in India" stood for "starvation".

In A.J.Cronin's novel "The Stars Look Down" one of the members of Parliament, speaking of the word combination. "Undernourishment of children in India" says: "Honourable Members of the House understand the meaning of this polite euphemisms". By calling undernourishment he discloses the true meaning of the word.

If a euphemism fails to carry along with it the word it is intended to replace, it is not a euphemism, but a deliberate veiling of the truth.

One and the same word may be periphrased by different euphemisms in different speech situations. E.g.: The word "lair" in private conversation may have the following euphemisms: *untruther, story-teller, fabulist;* in press: *dissimulator, misleader, falsier, fabricator* etc.

Here is an example of euphemistic phrases used by Galsworthy in the "Silver Spoon":

"In private I should merely call him *a liar*". In the Press you should use the words: *"Reckless disregard for truth"* and in Parliament - that you regret he *"should have been so misinformed"*.

In emotive prose euphemisms are usually expressed by metonymy, metaphor or periphrasis.

One of the stylistic function of euphemisms is to produce a humorous effect or to distort the truth, to make the statement milder. E.g.: intoxication – drunkenness, perspiration – sweat.

I. Question and Tasks

1. Describe the nature of a stylistic device of euphemism.
2. What effect do euphemisms produce?
3. Do euphemisms live for a long time?
4. What groups of euphemisms are usually distingui-

shed?
5. What is the function of political euphemisms?
6. Illustrate different groups of euphemisms in one and the same word for different speech situations.
7. Are the facts distorted with the help of euphemistic expressions or not? Illustrate examples.
8. By what stylistic devices euphemisms are usually expressed in emotive prose?
9. What is the stylistic function of euphemisms?

II. Comment on the euphemisms in the following sentences and translate the extracts into your mother tongue

1. Morning before daylight I slipped into cornfields and borrowed a watermelon, or a mushmelon, or a pumpkin, or some new corn, or things of that kind. To borrow things – the widow said it wasn't anything but a soft name for stealing. (M. Twain)
2. But people put on black to remember people when they're gone. (Dickens)
3. We were all going direct to Heaven, we were all going direct the other way (= to hell). (Dickens)
4. I hope "I shall kick the bucket before I'm as old as grandfather", he thought. (Galsworthy)
5. I remembered pictures of men in the papers, leaving places like that, and being taken away (being arrested).
6. I never go near the bloody place, or that god-damned cottage. (D. Maurier)
7. "Is that you?" called Mrs. Van Hopper from the sitting-room; "What in the name of Mike have you been doing?"
8. "I don't mind, I like being alone", I said.
"Do you, by Jove? What an extraordinary thing"
9. Gosh! I wish Freddy hadn't drunk all the whisky. (T.Rattigan)
10. "I am the governess"
"Ah, the governess!" he repeated, "deuce take me if I had not forgotten!
"The governess!"
11. In private I should merely call him a lair. In the Press you should use the words, "Reckless disregard for truth and in Parliament-that you regret he "should have been so misinformed". (J. Galsworthy)

III. Pick out euphemisms in the following sentences and give their ordinary equivalents

1. Her father wrote a letter to Miss Pinkerton recommending the orphan child to her protection, and so descended to the grave. (Thackeray)
2. Old Timothy; he might go off the hooks at any moment. (J. Galsworthy)
3. "I hope shall kick the bucket long before I'm as old as grandfather", he thought. (J. Galsworthy)
4. Mr. Forsyte has passed away, sir – in his sleep the doctor says. (J. Galsworthy)
5. Mr. Reed had been dead nine years; it was in this chamber he breathed his last. (Sh. Brontê)

d) Hyperbole

Hyperbole is a stylistic device based on the interaction between the logical and emotive meanings of the word. It is deliberate overstatement or exaggeration of some quantity, quality, size, etc., the aim of which is to intensify one of the features of the object to such a degree that from the practical point of view the fulfilment of which is impossible. Both the writer and the reader (or the speaker and the listener) are fully aware of the deliberateness of the exaggeration. The use of hyperbole shows the overflow of emotions in the speaker and the listener.

Hyperbole may be expressed in a periphrastic descriptive way. E.g.:

"What I suffer in that way *no tongue can tell*"
(J. K. Jerome)

"No tongue can tell" means "it is very difficult to express by means of the language". In this case hyperbole is based on metonymy (tongue).

Very often hyperbole is used to create humorous or satirical effect and so to express the author's attitude towards the described.

Like many stylistic devices, in the result of continuous usage hyperbole may lose its originality and becomes a unit of the language-as-a-system, i.e. trite.

We constantly use expressions containing hyperbole

in our everyday speech. Such exaggerations are distingui-
shed from a hyperbole as a stylistic device.

> I haven't seen you *for ages*, I asked him on
> *my bended knees*, You promised it *one thousand
> times*, A *thousand pardons*, *scared to death*, I'd
> *give the world* to see him, etc.

Such hyperboles are used in literature in direct speech
to show the emotional state of the personage at the mo-
ment of his uttering the remark.
Hyperbole may be used in combination with other
stylistic devices – hyperbolic similes.

> "His mind began to move *like lightning*."

Hyperbole may be found in repetition:

> "I'd have been out there *days ago, days ago*".
> (S. Leacock)

In the result of exaggeration sometimes hyperbole en-
larges, while understatement deliberately diminishes the
described object, phenomenon, etc:

> "The little woman, for she was of pocket size,
> crossed her hands solemnly on her middle". (Gals-
> worthy)

Hyperbole is a device which sharpens the readers abi-
lity to make a logical assessment of the utterance.

I. Questions and Tasks

1. Characterize the stylistic device of hyperbole.
2. What is the distinction between stylistic device of
   hyperbole and mere exaggeration?
3. Differentiate the traditional and genuine hyper-
   boles.
4. Compare hyperbole with understatement.
5. What is the stylistic function of hyperbole?
6. Hyperbole is based on the use of metonymy,
   simile, metaphor, isn't it? Illustrate examples.

II. Differentiate between the traditional and the genuine hyperboles in the following sentences

1. God, I saw it ten times.
2. That's been a hundred billion times.
3. He's written barrels of the most marvelous stories.
4. The earth was made for Dombey and Son to trade in and the sun and the moon were made to give them light. Rivers and seas were formed to float their ships; winds blew for or against their enterprises. (Galsworthy)
5. What was in him had for thirty thousand such angers. (M. Wilson)
6. I was thunder-stick.
7. Thanks awfully.
8. She was utterably astonished.
9. There is no stopping people's tongues.
10. My dear friend, how have you been this century?

III. In the following sentences point out the hyperbole

1. I beg a thousand pardons.
2. I was scared to death.
3. I'd give the world to see you.
4. That's been said a hundred billion times.

IV. Define hyperboles and comment on them

1. She was very much upset by the catastrophe that had befallen the Bishops, but it was exiting, and she was tickled to death to have someone fresh to whom she could tell all about it. (S. Maugham)
2. A. worn tweed coat on her looked, he always thought, worth ten times the painful finery of the village girls. (St. Barstow)
3. I hope, Cecily, I shall not offend you if I state quite frankly and openly that you seem to be in every way the visible personification of absolute perfection. (O. Wilde)
4. ...You've been a lawyer for fifty years, and that white-haired lady at your side has eaten over fifty thousand meals with you. (Th. Wilder)
5. George Lomax, his eyes always protuberant, but now goggling almost out of his head, stared at the closed door. (A. Christie)
6. This is Rome. Nobody has kept a secret in Rome for three thousand years. (I. Shaw)

7. It's not a joke, darling. I want you to call him up and tell him what a genius Fred is. He's written barrels of the most marvelous stories. (T. Capote)

8. And as he was capable of giant joy, so did the harbor huge sorrow, so that when his dog died, the world ended. (Steinbeck)

9. ...She has a nose that's at least three inches too long. (A. Huxley)

10. John Bidlake feels an oppression in the stomach after supper: "It must have been that caviar", he was thinking. "That beastly caviar". He violently hated caviar. Every sturgeon in the Black sea was his personal enemy. (A. Huxley)

11. This boy should not have one penny of my money, or one crust of my bread, or one grasp of my hand, to save him from the loftiest gallows in all Europe. (Dickens)

12. Those three words "Dombey and son" conveyed the one idea of Mr. Dombey's life. The earth was made for Dombey and Son to trade in, and the sun and the moon were made to give them light. Rivers and seas were formed to float their ships; rainbows gave them promise of fair weather; winds blew for or against their enterprises; stars and planets circled in their orbits to preserve a system of which they were the centre. (Dickens)

C. Stylistic Use of Set Expressions

Alongside with separate words speakers use larger blocks consisting of more than one word – word combinations functioning as a whole. Word combinations similar to words are not created in speech but introduced into the act of communication ready-made. Such word combinations are called set expressions.

Set expressions are contrasted to f r e e p h r a s e s and s e m i - f i x e d c o m b i n a t i o n s. In free combinations linguistic factors are chiefly connected with grammatical properties of words.

A f r e e p h r a s e permits substitution of any of its elements without semantic change: *to cut bread, to cut cheese, to eat bread.*

In s e m i - f i x e d c o m b i n a t i o n s lexico-semantic limits are manifested in restrictions imposed upon types of words which can be used in a given pattern. For example, the pattern consisting of the verb go followed by a preposition and a noun with no article before it is used; *go to school, go to market, go to court.*

S e t e x p r e s s i o n s have their own specific features, which enhanced their stability. These are their euphonic, imaginative and connotative qualities. Many set expressions are distinctly rhythmical, contain alliteration, rhyme, imagery, contrast, are based on puns.

No substitution of any elements is possible in the following stereotyped (unchangeable) set expressions:

> *the man in the street, heads or tails, first night, to hope for the best, busy as a bee, fair and square, tit for tat, to and fro.*

Here no variation and no substitution is possible because it would destroy the meaning or expressive qualities of the whole.

These features have always been treated from the point of view of style and expressiveness. E.g.:

> "Tommy would come back to her *safe and sound.*" (O'Flaherty).

"Safe and sound" is more reassuring than the synonymous word "uninjured", which could have been used.

These euphonic and connotative qualities also prevent

substitution for another linguistic reason – any substitution would destroy the emphatic effect.

There are several types of set expressions which will be dwelt on in this chapter.

I. Questions and Tasks

1. What is a set expression?
2. What is typical for set expressions?
3. Indicate the distinction between set expressions and free and semi-fixed combinations.
4. What are specific features of set expressions?
5. What is the difference between a set expression and a synonymous word? Give an illustration.

II. Pick out set expressions from the following sentences and state which of them are: 1) fusions, 2) unities, 3) word combinations

1. ..."I'd like to have a day or two in which to think it over..."

"Why, certainly", replied Stener. "That's all right. Take your time."

2. It was now that he began to take a keen interest in objects or art, pictures, tables.

3. But, my lad, you are laughing: is it at me? You had better grin at you own perverseness. I see, however, you laugh at the wrong side of your mouth. (Ch. Brontë)

4. Look at him, Amelia dear...Such a bull in a china shop I never saw. (Thackeray)

5. "Misfortunes never come singly", said Phelps, smiling, though, it was evident that his adventure had somewhat shaken him.

6. He tired easily now. No longer could he do a fast twenty rounds, hammer and tongs, fight, fight, fight, from gong to gong.

7. It may look hard now but you are going to feel better about it in the long run. (Th. Dreiser)

8. Lord Saxenden gave her an astonishing nod.

9. She drew a long, shivering sigh at the thought of her peril.

10. Such a bringing up did not do him all the harm that might have been anticipated.

11. He sat there polishing the nail of one forefinger against the back of the other, and chewing the cud of life.

(Galsworthy)

12. "You painters", he said, "are better off than most of us. You can strike your own line. Now if I choose to treat a case (a sick person) out of the ordinary way and the patient dies, I'm ruined." (Galsworthy)

13. June saw she had played a wrong card and broke down. (Galsworthy)

14. June saw she had played a wrong card and broke down. (Galsworthy)

15. He took a look at her, she was smiling. (Galsworthy)

16. His son, the apple of his eyes, fell ill with scarlet fever. (E. Gaskel)

III. Comment on the use of set expressions

1. By hook or by crook she must and would get him! (Galsworthy)

2. Soames bit his lip. "God knows!" he said. "She is always saying something", but he knew better than God. (Galsworthy)

3. Mrs. Montalini finds herself in a difficult situation, Miss Nickleby finds herself in no situation at all. (Dickens)

4. "Did you hit a woman with the child?" – "No, Sir, I hit her with the brick." (O'Henry)

5. As I look over the audience I see many faces I should like to shake hands with. (Esar)

6. He who would search for pearls must dive below. (Dreiser)

a) Cliché

The first type of set expressions is the *cliché*. A cliché is generally defined as an expression that has become hackneyed, trite. It has lost its precise meaning by constant reiteration; in other words it has become stereotyped. It has lost its freshness, the aesthetic generating power it once had. There is always a contradiction between what is aimed at and what is actually attained. Examples of real clichés are:

> *rosy dreams of youth, astronomical figures, to break the ice, the irony of fate*, etc.

Most of the widely recognized word combinations which have been adopted by the language are unjustly classified as clichés. Debates of this kind proceed from a wrong notion that the term cliché is used to denote all stable word combinations, whereas it coined to denote word combinations which have long lost their novelty and became trite, but which are used as if they were fresh and original and so have become irritating to people who are sensitive to the language they hear and read.

According to American scholar R. Altic, if one word inevitably invites another, if you read half of the sentence and know certainly what the other half is, you have clichés. Some scientists think that everything that is predictable is a cliché. This opinion is wrong. The set expressions of a language are indispensable from its vocabulary and we cannot label them as cliché. In each case we must know the aim, the situation in which the phrase was used. Then we shall know whether it is a cliché or not. Writers skillfully use the stock of such expressions.

In most cases set expressions are based on the use metaphor, metonymy, hyperbole, simile, periphrasis, etc. E.g.:

> *as busy as a bee, as white as chalk, as like as two peas* (simile), *maiden speech, black frost* (epithet and periphrasis), *fair and square, by hook or by crook* (rhyme), *to have one's head in the clouds, to pull one's leg* (periphrasis), *a lame duck, in a nutshell* (metaphor).

I. Questions and Tasks

1. What is a cliché?
2. Are clichés distinguished as set expressions? Describe it giving illustrations.
3. Are the most widely recognized word combinations classified as clichés?
4. Is every word combination that is predictable is a cliché?
5. On what stylistic devices are clichés based? Present illustrations where metaphor, metonymy, hyperbole, simile, periphrasis are the basis of clichés.

II. Translate the following clichés into your mother tongue

1. ample opportunities;
2. astronomical figures;
3. the arms of Morpheus;
4. consigned to oblivion;
5. to sleep the sleep of the just;
6. tender mercies;
7. consummate art;
8. consummate skill;
9. heights of tragedy;
10. lofty flight of imagination;
11. to usher in a new age;
12. to prove a boon to mankind;
13. to pave the way to a bright new world;
14. to spell the doom of civilization;
15. the patter of little feet;
16. the whip and carrot policy;
17. buffer zone;
18. statement of policy;
19. the full flush of victory;
20. the patter of rain;
21. part and parcel;
22. the march of science;
23. As the last straw breaks the camel's back this piece of underground information crushed the sinking spirits of Mr. Dombey. (Dickens).

III. Compose situations by means of the following clichés

1. on't mention it;
2. see you again;
3. you're welcome;
4. yours faithfully,
5. yours truly;
6. good morning;
7. good afternoon;
8. good evening;
9. old boy;
10. old fellow;
11. old girl;
12. old man (chap).

b) Proverbs and Sayings

The second type of set expressions are proverbs and sayings. Proverbs and sayings have linguistic features

which distinguish them from ordinary sentences.

Proverbs are brief statements which show in a condensed form the accumulated life experience of the society. They are usually short familiar epigrammatic sayings, expressive and have generalized meaning. They are also image bearing. They express the wisdom of the people and never lose their freshness and vigour. E.g.:

"Better late than never"; "Out of sight, out of mind"; "He laughs best, who laughs last"; "A great ship asks deep waters".

Proverbs have much in common with set expressions because their lexical components are also constant, their meaning is traditional and mostly figurative, and they are introduced into speech ready-made.

Proverbs and sayings may be handled not in their fixed, traditional forms but with some modifications. E.g.:

"Marriages are made in Heaven" *(a fixed or traditional form)*; "Divorces are made in Heaven" *(a modified form)*; "If war breaks out" *(a traditional form)*; "If peace breaks out" *(a modified form)*.

This device is used not only in the belles-lettres style. Here is an example from a newspaper. E.g.:

"The waters will remain sufficiently *troubled* for somebody's *fishing* to be *profitable*" (from "*It is good fishing in troubled waters*").

A saying is a common phrase differing from proverb in that the thought is not so completely expressed here. E.g.:

"To fish in troubled waters"; "To kill two birds with one stone"; "To teach old dogs new tricks".

Very often English proverbs and sayings are alliterated. Euphony and expressiveness are achieved by the repetition of the same sound in a number of words. E.g.:

"Cool as a cucumber"; "Good as gold";

"Curio-sity killed a cat".

Usually English proverbs and sayings are rhythmically arranged and rhymed. E.g.:

"Eat at pleasure, drink with measure"; "A friend in need is a friend indeed."

Proverbs and sayings are mostly used by writers in the direct speed of characters to individualize their speech, and also as laconic, expressive and emotional ready-made phrases. They are often used in the speech of characters and the author's narrative to clarity and conform the thought. E.g.:

"In this conflict we are the challengers. You have the choice of weapons. If you choose scandal, we'll take you on at that. No good will come of washing our dirty linen in public". (B. Shaw).

Their literal meaning is suppressed by transferred meaning.
The efficient use of proverbs and sayings will make both spoken and written language emotional, concrete, figurative and lively:

"Cat was almost out of the bag when I grabbed it by its tail and pulled it back" (the proverb is "Cat is out of the bag").

I. Questions and Tasks

1. Are proverbs and sayings the type of set expressions?
2. What are the characteristic features of proverbs and sayings?
3. Illustrate proverbs and sayings based on the use of metaphor, metonymy and other stylistic devices.
4. Speak about the traditional and modified use of proverbs and sayings.
5. How do proverbs and sayings structurally organized?
6. For what purpose do writers use proverbs and sayings?
7. In what functional styles do proverbs and sayings often function?

II. Give equivalents of the following English proverbs and sayings in your mother tongue

1. Knowledge is a treasure, but practice is the key to it.
2. Two heads are better than one.
3. An empty bag cannot stand upright.
4. Better die standing than live kneeling.
5. What we acquire without sweat we give away without regret.
6. No pains, no gains.
7. To stitch in time saves nine.
8. As you saw, you shall mow.
9. A cheerful wife is the joy of live.
10. A faithful friend loves to the end.
11. Truth may be blamed, but never shamed.
12. As the baker, so the buns; as the father, so the sons.
13. To cut one's coat according to one's cloth.
14. A little pot is soon hot.
15. Better late than never.
16. There is no use crying over spilt milk.
17. When the cat's away, the mice will play.
18. A bird in the hand is worth two in the bush.

III. Compose your own sentences using the following proverbs

1. All that glitters is not gold.
2. All is well that ends well.
3. Better late than never.
4. A great ship asks deep waters.
5. One swallow does not make summer.
6. Speech is silver, silence is golden.
7. Tastes differ.
8. Don't trouble trouble till trouble troubles you.
9. First think, then speak.
10. Well begun is half done.
11. Two heads are better than one.
12. A good beginning makes a good ending.
13. East or West, home is best.
14. A good beginning is half the battle.

c) Epigrams

An epigram is a stylistic device which is very close to a proverb. The difference between them lies in the fact that epigrams are created by individuals, famous writers, poets, scientists, philosophers whom we know, while proverbs are the coinage of the people. In other words, when using epigrams, we usually make a reference to its author.

Like proverbs epigrams are rhythmically arranged, sometimes rhymed and alliterated. Their aim is to convey some generalized idea in a laconic and expressive form. Unlike proverbs, epigrams have a literary-bookish air that distinguishes them from proverbs. Brevity is the main quality of the epigram. A. Chekhov once said that brevity is the sister of talent.

Epigrams possess a great degree of independence and therefore, if taken out of the context, will retain the wholeness of the idea they express.

Epigrams are often confused with aphorisms. It is difficult to draw a demarcation line between them. Real epigrams are true to fact and that is why they win general recognition and acceptance. But there is no brevity in aphorisms. They are too long. The following sentence seems to meet all the necessary requirements of the epigram: "A thing of beauty is a joy forever". (Keats). It is brief, generalizing, witty.

Writers use epigrams to criticize their heros. Somerset Maugham is fond of it and many of his novels and stories abound in epigrams:

1. He that bends shall be made straight.

2. Failure is the foundation of success and success is the lurking place of failure.

3. Mighty is he who conquers himself.

There are special dictionaries which are called "Dictionaries of Quotations". These in fact, are mostly dictionaries of epigrams. What is worth quoting must always contain generalizing quality and if comes from poetry will have metre and rhyme. That is why the works of Shakespeare, Pope, Byron and many other great English poets are said to be epigrammatic statements.

Proverbs and sayings are used as expressive means of the language while epigrams constitute the stylistic devices. Epigrams are literary expressions while proverbs are utterance of the folk language.

Epigrams must meet all the necessary requirements of the proverbs: they must be brief, generalizing, witty. E.g.:

"A little learning is a dangerous thing". (A. Pope); A man's best friend is his own pond note". (Cronin); Fame is the thirst of youth".(Byron)

If one and the same epigram is often used it begins to lose its brightness, emotive charge and enters the system of proverbs and sayings. E.g.:

"To be or not to be". (W. Shakespeare); *"Something is rotten in the state of Denmark" "Better late than never"* (Shakespeare); *"A sound mind in a sound body".*

The epigram in fact is a s y n t a c t i c a l w h o l e , though a syntactical whole need not necessarily be epigrammatic.

As is known, poetry is epigrammatic in essence. It always strives for brevity of expression.

Epigrams form a certain type of convergence when they are used together with other expressive means and stylistic devices.

Simile – Errors, like straws, upon the surface flow. (J.Dryden)

Repetition – All for one, one for all. (A. Duma)

Litotes – Nothing great was ever achieved without enthusiasm. (W. Emerson)

Metaphor – Knowledge is a city, to the building of which every human being brought a stone. (W. Emerson)

Irony – A bank is a place where they lend you an umbrella in fair weather and ask for back when it begins to rain. (R. Frost)

Periphrasis – The black flower of civilized society, a prison. (N. Hawthorn)

Enumeration – Love and business and family and relations are art and patriotism are nothing but shadows of words when a man's starving. (O`Henry)

I. Questions and Tasks

1. Speak about the stylistic device of epigram.
2. What is the difference between an epigram and a

proverb? Are there likness between them?
3. What do we mean when we say that epigrams meet all the necessary requirements of proverbs?
4. What happens to an epigram when it is often used in the language?
5. Are there peculiarities between epigrams and aphorisms?
6. Why do the writers use epigrams?
7. Why do typical features of proverbs and sayings form the background of epigrams?
8. When do epigrams enter the system of proverbs and sayings?
9. Speak about the generalizing function of epigrams.
10. Call the expressive means and stylistic devices together with which epigrams are used. Give illustrations.

II. Define epigrams and translate them into your mother tongue

1. ... in the days of old men made manners;
   Manners now make men. (Byron)
2. A thing of beauty is a joy forever. (Keats)
3. He that bends shall be made straight. (S. Maugham)
4. Failure is the foundation of success and success is the lurking place of failure. (S. Maugham)
5. Mighty is he who conquers himself. (S. Maugham)
6. To observations which ourselves, we make,
   We grow more partial for th` observers sake. (A.Pope)
7. The drying up a single tear has more
   Of honest fame, than shedding seas of gore. (Byron)
8. Better beans and bacon in peace than cakes and ale in fear. (Acsop)
9. Appearances are deceptive. (Acsop)
10. Studies serve for delight, for ornament, and for ability. (F. Bacon)
11. Old wood best to burn, old wine to drink, old friends to trust, and old authors to read. (F. Bacon)
12. Here is a sight to those who love me, and a smile to those who hate. (Byron)
13. I recommended you to take care of minutes; for hours will take care of themselves. (Chesterfield)
14. Wear your learning like watch, in private pocket,

and do not pull it out and strike it, merely to show that you have one. (Chesterfield)

15. Cleverness often makes us discontented and selfish. (A. Emerson)

16. A good laugh is sunshine in a house. (Thackeray)

d) Quotations

A q u o t a t i o n is a repetition of a phrase or statement from a book, speech and the like.

By repeating a passage in a new environment, we attach to the utterance an importance which does not exist in the context. What is quoted must be worth quoting, since a quotation will inevitably acquire some degree of generalization. If repeated frequently, it may be recognized as an epigram, if, of course, it has some of the linguistic properties of the latter.

Quotations are usually marked off in the text by inverted commas (" "), dashes (–), italics or other graphical means.

They are mostly used accompanied by a reference to the author of the quotation, unless he is well-known to the reader or audience. The reference is made either in the text or in a foot-note and assumes various forms, as for instance: "As (so and so) has it"; "(So and so) once said that"...; "Here we quote (so and so)".

A quotation is the exact reproduction of an actual utterance made by a certain author.

Utterances, when quoted, undergo a peculiar change. They are rank and file members of the text they belong to, merging with other sentences in the text in the most natural and organic way; when they are quoted, their significance is heightened and they become different from other parts of the text.

A quotation is always set against the other sentences in the text by its greater volume of sense and significance. The use of quotations presupposes a good knowledge of the past experience of the nation, its literature and culture.

The stylistic value of a quotation lies mainly in the fact that it comprises two meanings: the p r i m a r y m e a-n i n g, the one which it has in its original surroundings, and the a p p l i c a t i v e m e a n i n g, i.e. the one which it acquires in the new context.

Quotations, unlike epigrams, need not necessarily be

short. A whole paragraph or a long passage may be quoted if it suits the purpose.

There is an example of the use of a quotation:

Socrates said, our only knowledge was
"To know that nothing could be known" a pleasant
Science enough, which levels to an ass
Each man of Wisdom, future, past or present.
(Byron)

Quotations are used as a stylistic device with the aim of expanding the meaning of the sentence quoted and setting two meanings one against the other, thus modifying the original meaning. In this quality they are used mostly in the belles-lettres style. Quotations used in other styles of speech allow no modifications of meaning.

Quotations are also used in epigraphs. The quotation in this case possesses great associative power and calls forth much connotative meaning.

I. Questions and Tasks

1. What is a quotation?
2. What does a quotation add to the utterance?
3. When is a quotation recognized as an epigram?
4. How are quotations usually marked off in the text?
5. Are quotations used accompanied by a reference to the author?
6. What happens to a quotation when its significance is heightened?
7. What is the distinction of a quotation against the other sentences in the text?
8. What does a quotation acquire in the new context?
9. What is the aim of use of a quotation?
10. In what functional style is a quotation used?
11. What peculiarities do the quotations possess when used in epigrams?

II. Comment on the following quotations

The Shakespearian quotations:

1. I know a trick worth two of that.
2. A man more sinned against then sinning. (King Lear)

3. Uneasy lies the head that wears a crown. (Henry IV)
4. Frailly, thy name is woman. (Hamlet)
5. Give every man thy ear, but few thy voice. (Hamlet)
6. Something is rotten in the state of Denmark. (Hamlet)
7. Brevity is the soul of wit.
8. The rest is silence.
9. Thus conscience does make cowards of us all.
10. There are more things in heaven and earth, Horatio,
    Than are dreamt of in your philosophy.
11. It out-herods Herod.
12. For to the noble mind.
    Rich gifts wax poor when givers prove unkind.

These quotations from Pope:

13. A little learning is a dangerous thing.
14. To err is human; to forgive, divine.
15. For fools rush in where angels fear to tread.
16. At every word a reputation dies.
17. Who shall decide when doctors disagree?

This quotations belong to the Byron:

18. Newton (that proverb of the mind) alas!
    Declared with all his grand discoveries recent
    That he himself felt only "like a youth
    Picking up shells by the great ocean – Truth."
19. Ecclesiastes said, "that all is vanity" –
    Most modern preachers say the same, or show it
    By their examples of the Cristianity..."

e) Allusions

An allusion is a reference, by word or phrase, to a historical, literary, mythological, biblical facts or to a fact of everyday life made in the course of speaking or writing. The use of allusion is based on the accumulated experience and knowledge of the writer who presupposes a similar experience and knowledge in the reader. As a rule no indication of the source is given. This is one of the notable differences between quotation and allusion.

Allusions and quotations may be termed nonce-set expressions because they are used only for the occasion.

Allusion, as has been pointed out, needs no indication of the source. It is assumed to be known. Therefore most allusions are made to facts with which the general reader should be familiar. However allusions are sometimes made to things and facts which need commentary before they are understood. To these belongs the allusion–paradox, for example:

> A nephew called Charlie is something I can't
> Put up with at all since it makes me his aunt.

The allusion here is made to a well-known play and later film "Charlie's Aunt" in which a man is disguised as a woman.

Sometimes allusion is the only key which is used in the text to understand the whole meaning of the text.

Allusions are used in different functional styles, but their function is everywhere the same. The deciphering of an allusion, however, is not always easy. In newspaper headlines allusions may be decoded at first glance. E.g.: *"Pie in the sky for Railmen"*. (Daily Worker). The most people in the USA and Britain know the refrain of the workers` song: *"You'll get pie in the sky when you die."*

The use of part of the sentence-refrain implies that the railmen had been given many promises but nothing at the present moment. Linguistically the allusion "pie in the sky" assumes a new meaning – "nothing but promises." Through frequency of repetition it may enter the word stock of the English language as a figurative synonym.

We distinguish two structural types of allusion. The first type is when allusion is realized through one word or a word combination. In this case the reference is made to certain famous names, events or facts: Henry VIII, Ann Boylein, Queen Victoria, Prince Albert, Voterloo.

The second type of allusion is realized through its interpretation, so to say explanation given in the text.

In the following example the allusion which is based on a biblical legend, embraces several ideas and may be called sustained:

And had it been the dove from Noah's ark

Returning there from her successful search,
Which in their way that moment chanced to fall,
They would have ate her, olive brance and all.
(Byron)

Byron gives the biblical legend a slightly humorous interpretation.

Allusions hinting at well-known situations help the writer to be more explicit and clear. The stylistic function of allusion is various: either to make comparison, or to produce a humorous effect.

The stylistic effect of an allusion can be achieved only if the facts and personages alluded to are well-known to the reader. E.g.:

"He was the meekest of his sex, the mildest of little men. He walked as softly as the Ghost in "Hamlet" and more slowly". (Dickens)

The allusion to the famous play by Shakespeare is very expressive. Dickens draws an analogy between a timid and mild person and the misty and mysterious Ghost of King in "Hamlet" to produce a humorous effect.

Thus in order to get adequate information about the use of allusion in the text the reader must be acquainted with the essence of this allusion, to know the source from which it was taken:

"He was a perfect *Hercules* in strength" *(mythology);* He has the voice of *Orpheus*; "the lute of *Apollo.*"

Very often allusion is based on the names of histori-cal places, facts, events, names of people who are connec-ted with these events. E.g.:

"Caesar of course, had a little place at Val-ton... also Queen Elizabeth, she was there too." (J.K. Jerome)

Here the author mentions the names of fames people: Caesar, Queen Elizabeth who had once visited a very small town in England – Valton.

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I. Questions and Tasks

1. Characterize the linguistic nature of allusion.
2. On what factors are based the use of allusion?
3. What is the difference between allusion and quotation?
4. To what facts are the allusions made mostly?
5. In what functional styles are the allusions used?
6. Give examples where allusions are used in different functional styles.
7. What must the reader do in order to get adequate information about the use of allusions in the texts?
8. What are the structural types of allusion? Present illustrations of these types of allusion.

II. Pick out allusions and comment on them

1. "Where is the road now, and its merry incidents of life! ... old honest pimple-nosed coachment? I wonder where are they, those good fellows? Is old Welter alive or dead?" (Thackeray)
2. "No little Grandgrind had ever associated a cow in a field with that famous cow with the crumpled horn that tossed the dog that worried the cat that killed the rat that ate the malt, or with that yet more famous *cow* that swallowed Tom Thumb; it had never heard of those celebrities." (Dickens)
3. "...Let's have our deductions; Hasting."
   "Obvious, my dear Watson." I quoted lightly,
   "She went to the wrong flat." (A. Christie). (Watson, the confident and foil of Sherlock Holmes, the hero of the famous stories by Sir Arthur Connan Doyle)
4. The Worcester tea service was to go to Cousin Emma... (A. Christie). (The tea service made in Worcester, in the West of England, is highly valued).
5. His name, Jack knew was Lavington, and he had heard vague rumours as to his being a well-known medical specialist, but as Jack was not a frequenter of Harley Street, the name has conveyed little or nothing to him. (A. Christie). (Harley Street – the famous street in London where medical clinics of celebrated doctors are located).
6. She is a twentieth century Jane Eyre. (M. Spillane). (Jane Eyre – the character of the novel by Charlotte Bronte, is famous for her soft and obedient nature).
7. If you did have her fingerprints, would it help?

It might, madam. They may be known at the Yard.
This isn't her first job, I'd say. (A. Christie). (The
Yard – Scotland Yard, the Criminal Investigation Depart-
ment of the Metropolitan Police, the Headquarters of the
detection of crime).

f) Decomposition of Set Expressions

The meaning of a phraseological fusion is unders-
tood only from the combination as a whole. The meaning
of the whole cannot be derived from the meaning of the
component parts. E.g.: *"To pull somebody's leg"*; *"To
have something at one's finger-tips"*.
The stylistic device of decomposition of such set
expressions consists in reviving the independent mea-
nings. In other words it makes each word of the combina-
tion acquire its literal meaning.
The stylistic effect is achieved in the way of viola-
tion of a set expression in the result of its prolongation.
Modified forms of the unit require great skill in handling
them. The inner mechanism of this device lies in the
literal interpretation of the elements of a set expression.
E.g.:

"Little John had been born with a silver spoon
in his mouth which was rather curly and large".

Adding the attributive clause to "mouth", Galswor-
thy revives the primary meaning of the word, lost in the
fusion "to be born with the silver spoon in one's mouth" –
"to be lucky" – and freshens up the whole expression.
Another example:

"... he played second fiddle to her in his
father's heart. What he played in his mother's
heart he knew not yet". (Galsworthy)

"To play second fiddle" means "to be of little im-
portance", but the writer overlooks the fact and works
with each component of the unit as it were an independent
element.
Very often violation takes place in proverbs and
sayings, most of which are set phrases and fusions:

"Hard work never killed anyone, but why take a chance and be its first victom". (Wodehouse)

Rather often the interaction between the independent and phraseological meanings of a word occurs due to the homogeneous usage of set expression and a free combination:

> "... the outside passengers...remain where they are, and stamp their feet against the coach to warm them – looking with longing eyes and red noses at the bright fire in the inn bar". (Dickens)

"To look with longing eyes" is a traditional, while "to look with red noses" is a free combination. Simultaneous realization of both meanings leads to a humorous effect.

Another case of violation is a combination of two phraseological units on a semantically false basis:

> "They are always biting the hand that lays the golden eggs".

A hand cannot lay eggs. So the attachment of one phraseologcal unit to the other with the word "hand" for link is wrong and produces a false phraseological coinage.

The above-mentioned cases occur mainly in direct speech of personages to characterize them through their speech. The final result achieved is always humorous.

I. Questions and Tasks

1. Are the meaning of phraseological fusions derived from the meaning of its components?
2. What is the purpose of decomposition of set expressions?
3. Why do the writers try to prolong set expressions?
4. Indicate all the ways of violation of set expressions.
5. What effect is achieved in the course of simultaneous realization of free and phraseological meanings of word combinations in the text?
6. Speak about the process leading to a false phraseological coinage.

7. What is the result of violation of set expressions?

II. Discuss the manner in which set expressions are violated

1. ...You're incurable, Jimmy. A thousand pounds in the hand is worth a lot of mythical golds. (A. Christie)
2. It was toward evening, and I saw him on my way out to dinner. He was arriving in a taxi; the driver helped him totter into the house with a load of suitcases. That gave me something to chew on: by Sunday my jaws were quite tired. (T. Capote)
3. Another person who makes both ends meet is the infant who sucks his toes. (Y. Esar)
4. The young lady who burst into tears has been put together again. (Dickens)
5. With your knowledge of Scripture, Dinny, you might have remembered the camel and the last straw.
6. There is no help for split milk; and Mr. Bunce could not retire to his own room.
7. Butler was not a philanthropist. He would have to be approached with a very sizable bird in hand. (Th. Dreiser)
8. He finds time to have a finger or a foot in most things that happen round here. (J. Lindsey)
9. Little John was born with a silver spoon in his mouth which was rather curly and large. (Galsworthy)
10. Dear Adam: Forget not thy servants in the days of thy prosperity. Charles never spent a dime. He pinched a dollar until the eagle screamed. (Steinbeck)

III. Give an explanation of the peculiar usage of the set expressions in the following passages

1. Give him my love. I'll come at any moment. Try to make him feel that we admire him for spilling milk.
2. She gave her father a hug, and got into cab with him, having as many fish to fry with him as he with her. It became at once a question which would fry them first.
3. I enjoy your lettres. Being fellow-human, we must really be in the same boat, which is leaking hard.
4. He intended to take an opportunity this afternoon of speaking to Irene. A word in time saved nine; and now that she was going to live in the country there was a chance for her to turn a new leaf.

5. A simple cold, caught in the room with double windows...and James was in deep waters.

6. And the old saying came back to him: "A man's fate lies in his own heart". In his own heart! The proof of the pudding was in the eating – Bossiney had still to eat his pudding.

7. "Jo", he said, "I should like to hear what sort of water you're in. I suppose you're in debt."

8. The younger woman ashamed of the older because of her poor grammar, he Irish accent... On the other hand the old lady was good-natured and good-hearted.

9. "Why should you worry?"

"I like to put my fingers into pies. Give me a free hand, and I'll bring you that appointment.

10. That lady had a hand in most pies, I fancy. (Galsworthy).

11. Jane, if aid is wanted, I'll seek it at your hands.

PART V

SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

A. General Considerations

It is well known that the study of the sentence and its types and especially the study of the relations between different parts of the sentence has had a long history. Modern grammars have taken under observation the peculiarities of the relations between the members of the sentence, but the study of units of speech larger than the sentence is still being neglected by many linguists.

Stylistics takes as the object of its analysis the expressive means and stylistic devices of the language which are based on some significant structural point in an utterance, whether it consists of one sentence or a string of sentences.

The peculiarities of the structural design of sentences certainly have some emotional colouring and that's why they are considered stylistic and emotionally coloured. In order to understand the nature of the emotional charge of such syntactical structures, we must be aware of the norm of syntactical usage. By the norm of syntactical usage we mean the rules of the language according to which the word combinations, sentences, superphrasal units, paragraphs and texts constructed.

In present English syntax the notion of the norm is fixed but any change in the position of the elements of the sentence may be looked upon as a variant of the received norm, if this change does not distort the meaning of the sentence.

It is well known that the English affirmative sentence is viewed as neutral because traditionally it has the regular word order: subject + predicate + object. Any change in the traditionally accepted pattern of the English

sentence produces certain changes of the meaning. For example, a sudden change in the word order will add some information if compared with the same neutral sentence. E.g.:

To her and to no one else was due the glory. (J.K. Jerome):
The glory was due to her and to no one else.

The beginning and the end of the sentence are the most important parts of utterance. At the beginning of the sentence the full force of the stress is clearly felt. At the end of the sentence there is always a pause, after which a new sentence begins. The authors use this peculiarity of syntax and place the most important ideas either at the end or at the beginning of the sentence.

When we speak about syntax we must always remember about intonation. The role of intonation becomes greater if the syntactical relations are weak.

The emotional charge of syntax originates from the oral type of speech. The basis may be different in each case. Sometimes the speaker may be in an agitated state of mind. In such cases he repeats or omits certain parts of the utterances (repetition, ellipsis), he may change the word order of the sentence without changing the essential meaning of the sentence (inversion). The speaker may enumerate some details, reasons, causes in order to make his narration more convincible (enumeration and gradation). The narration becomes bright and emotional if we oppose some facts or events (antithesis). Different types of questions are integral parts of communication (questions-in-the narrative).

Another source of expressiveness of syntax is associated with different means of connectives (asyndeton, polysyndeton). Finally, we may note a different use of structural meanings (rhetorical questions and litotes).

We distinguish three groups of syntactical stylistic devices. The first – stylistic devices established by the peculiarities of oral type of speech. The second group of stylistic devices is characterized by the use of different connectives. The third group of syntactical stylistic devices is based of the interrelation of structural meaning.

B. Problems Concerning the Composition Wider than the Sentence

a) The Syntactical Whole

The term s y n t a c t i c a l   w h o l e is used to denote a larger unit than a sentence. It generally comprises a number of sentences interdependent structurally and semantically. Such span of utterance is also characterized by the fact that it can be extracted from the context without losing its relative semantic independence. This cannot be said of the sentence, which, while representing a complete syntactical unit may lose the quality of independence. A sentence from the stylistic point of view does not necessarily express one idea. It may express only part of an idea. Thus the sentence "Guy glanced at his wife's untouched plate" if taken out of the context will be perceived as a part of a larger utterance.

Here is the complete syntactical whole:

Guy glanced at his wife's untouched plate.
"If you've finished we might stroll down.
I think you ought to be starting".
She did not answer. She rose from the table. She went into her room to see that nothing had been forgotten and then side by side with him walked down the steps. (S. Maugham)

So the syntactical whole may be defined as a combination of sentences. Any syntactical whole will lose its unity if it suffers breaking.

A syntactical whole, though usually a part of the paragraph, may occupy the whole of the paragraph. In this case we say that the syntactical whole coincides with the paragraph.

b) The Paragraph

A   p a r a g r a p h is a term used to name a group of sentences meaning a distinct portion of written discourse. In fact the paragraph as a category is half linguistic, half logical.

Paragraph building in the style of official documents is mainly governed by the particular forms of documents (charters, pacts, diplomatic documents, business let-

ters, legal documents).

Paragraph in the belles-lettres and publicistic styles is strongly affected by the purport of the author. To secure the desired effect, a writer finds it necessary to give details and illustrations, to introduce comparisons and contrasts, etc.

The length of a paragraph normally varies from eight to twelve sentences. The longer the paragraph is, the more difficult is to follow the purport of the writer. In newspaper style, however, most paragraphs consist of one or two or three sentences.

So the paragraph is a compositional device. The paragraph, from a mere compositional device, turns into a stylistic one. It discloses the writer's manner of depicting the features of the object or phenomenon described. It is in the paragraph that the main function of the belles-lettres style becomes most apparent.

The paragraph in some style, such as scientific, publicistic and some others has a topic sentence, i.e., a sentence which embodies the main idea of the paragraph or which may be interpreted as a key-sentence disclosing the chief thought of the writer. In prose the topic sentence is placed either at the beginning or at the end of the paragraph. In the belles-lettres style the topic sentence may be placed in any part of the paragraph.

It is sometimes impossible to decide which sentence should be regarded as the topic one. Each syntactical whole of several combined into one paragraph, may have its own topic sentence or be a topic sentence. In other words, there are no topic sentences in emotive prose as a rule.

C. Compositional Patterns of Syntactical Arrangement

a) Stylistic Inversion

Word order has peculiarities in many languages. So, the direct word order in Modern English is a well-known fact for everybody. This word order is considered to be neutral and deprived of any stylistic information. But according to the writers aim the word order may be changed in the sentence after which the emphasis springs up. Thus the violation of the traditional word order of the sentence (subject – predicate – object – adverbial modifier) which does not alter the meaning of the sentence only giving it an additional emotional colouring is called stylistic inversion. For example: "Rude am I in my speech". (Shakespeare) – the speech is emphasized.

Stylistic inversion in Modern English should not regarded as a violation of the norms of standard English. It is only the practical realization of the potential possibilities of the language.

Stylistic inversion is used to single out some parts of the sentence and sometimes to heighten the emotional tension.

> "Suddenly the door opened and entered the Baron. Followed a complete and deathlike silence". (Mansfield)

Stylistic inversion is realized in the following widely used patterns:

1. The object is at the beginning of the sentence:

a) a direct object. E.g.: "Poems he wanted to enjoy". (O. Wilde);

b) an indirect object. E.g.: "This question he did not answer". (O. Wilde); "Talent Mr. Micawber has, capital Mr. Mircawber has not". (Dickens);

c) the prepositional object stands before the subject. E.g.: "Of her father Gertrude knew even less". (S. Leacock).

2. The attribute is placed after the word it modifies:

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"With fingers weary and worn". (The Hood)

3. The predicative is placed before the subject:

"And very melancholy work it was; Beautiful these donkeys were." (J. Galsworthy)

The predicative is placed before the link verb and both are placed before the subject.

"Strange is the heart of woman". (S. Leacock)

4. The adverbial modifier is at the beginning of the sentence. The subject becomes especially emphatic:

"Among them stood tulips". (R. Aldington)

5. The modifier and predicate stand before the subject.

"Down went the heap of struggling men against". (H. Wells)

In this case we have an emphatic construction, if the word order is traditional the construction is unemphatic.

6. Simple verbal predicate also serves to lay the emphatic stress on the subject:

"Came frightful days of snow and rain". (J. London)

7. In compound sentences emphasis can be expressed when subordinate clauses stand at the beginning of the sentence:

"From some chimney opposite a thin wreathe of smoke was rising". (O. Wilde)

These seven models comprise the most common and recognized models of inversion. No other models of inversion can be. Other forms of inverted word order are considered violation of the recognized norms of the English sentence.

In oral speech it is typical to place the emotionally dominating elements at the beginning of the utterance:

"Flowers. You wouldn't believe, madam, the flowers he used to bring me". (K. Mansfield)

Any change of the word order changes the syntactical relations and very often the meaning of the sentence:

"When a man wants to kill a tiger he calls it sport, when a tiger wants to kill a man it is ferocity".

In this sentence there is no stylistic inversion, there is only inverted meaning. Other changes may cause grammatical and expressive changes:

"Had I known it" (grammatical meaning); "If I had known it" (expressive meaning); "I had known it" (neutral).

The speech of characters reflecting the natural structure of the oral type of speech are not considered a stylistic device.

The chief stylistic function of inversion is to put stress on one of the parts of the sentence, which is significant. It may be done for the sake of emphasis, to add emotional colouring to the utterance. Therefore, inversion must be regarded as an expressive means of the language having typical structural models.

In many cases inversion expresses the velocity, the swiftness of the described action.

"*Bright the carriage* looked, *sleek* the horses looked, *gleaming* the harness looked".(Dickens)

Inversion is often employed in poetry for the sake of rhyme and rhythm.

Sometimes when inversion is used in emotive prose it may also produce a certain rhythmic design:

"Uncertain on the brink I stand like ice, and turn my wistful eyes backwards, where in the sunlight lies the safe and comfortable land". (E.

I. Questions and Tasks

1. What is the nature of stylistic inversion?
2. Is the inversion regarded as a violation of norms of the English language?
3. What are the wide spread patterns of inversion? Enumerate them giving examples.
4. Where are the emotionally dominating elements of the utterance placed in employing stylistic inversion?
5. Does any change of word order change the syntactical relations and the meaning of the sentence?
6. State the difference between inversion in interrogative and affirmative sentences.
7. What is the main stylistic function of the stylistic inversion?
8. For what sake is the inversion employed in poetry? Give examples of all the cases.

II. Reveal the linguistic nature of inversion. Define the functions of the stylistic device.

1. Out came the chaise – in went the horses – on sprung the boys – in got the travellers. (Dickens)
2. Women are not made for attack. Wait they must. (J. Conrad)
3. Calm and quiet below me in the sun and shade lay the old house...(Dickens)
4. How have I implored and begged that man to inquire into Captain's family connections; how have I urged and entreated him to take some decisive step. (Dickens)
5. And we sang a song about a gypsy's life and how delightful a gypsy's life was. (J. K. Jerome)
6. Scattered about the boat, in dreamy and reposeful attitudes, lay five fellows. (J. K. Jerome)
7. Into the society came Sonia van der Merne when her husband had been three years in prison. (M. Spillane)
8. To instruct him was difficult, to have checked him would have been unthinkable. So Mor continues to be irritated. (I. Murdoch)
9. Through the window was visible a small piece of the garden, some trees, and above the trees in the far distance the tower of the school. In front of demoyte stood

a table spread with books and papers. (I. Murdoch)

10. And fast into his perilous gulf of night walked Bosiney, and fast after him walked George. (Galsworthy)

III. Indicate the patterns of stylistic inversion

1. Inexpressible was the astonishment of the little party when they returned to find that Mr. Pickwick had disappeared. (Dickens)

2. Came frightful days of snow and rain. He did not know when he made camp, when he broke camp. He travelled in the night as much as in the day. (J. London)

3. I can't bear to see him. Over by St. Paul he stands and there is no money in it... (Galsworthy)

4. During that descent he could remember his father quite distinctly...but his mother he couldn't see. (Galsworthy)

5. A good generous prayer it was. (M. Twain)

6. Eagerly I wished the morrow. (Poe)

7. My dearest daughter, at your feel I fall. (Dryden)

8. A tone of most extraordinary comparison Miss Tox said it in. (Dickens)

9. In went Mr. Pickwick. (Dickens)

10. Down dropped the breeze... (Coleridge)

11. Sure am I from what I have heard and from what I have seen. (Shakespeare)

12. Came another tiny moment, while they waited, laughing and talking. (Mansfield)

b) Detached Constructions

Sometimes one of the secondary parts of the sentence is placed so that it seems formally independent of the word it logically refers to. Such parts of structures are called de t ac he d. But a detached phrase cannot rise to the rank of primary of the sentence – it always remains secondary from the semantic point of view, although structurally it possesses all the features of a primary member.

This isolation is achieved with the help of stress, commas, dash and even a full stop. In oral speech it is achieved with the help of intonation. From grammatical point of view these secondary parts are closely connected with the primary parts of the sentence:

1. He did not answer, and sickly white, she jumped up. (W. Thackeray)
2. For an instant she apprehended him there, pale, awkward, strong.

Detached constructions stand close to inversion and ellipsis:

"Nightmares troubled him, waking and sleeping."

Different parts of the sentence may be detached. So
1. An attribute may be detached from its head noun:

"Val sought the misty freedom of Green street, reckless and depressed." (J. Galsworthy)

2. An adverbial modifier can also be detached:

"Sir Pitt came in first, very much flushed, and rather unsteady in his gait".

Detached construction breaks the ordinary word order in the English sentence and in this way isolates the secondary parts of the sentences. This isolated part, bringing independence to words and word combinations, becomes stylistically significant:

"She admired her husband, strong, brave and victorious". (W. Thackeray)

Detached constructions give prominence to some words and help the author to draw the reader's attention to a certain detail or circumstance or help the author to emphasize his emotional attitude towards what he describes.
The stylistic function of this construction is to bring emphasis to the idea expressed in the detached part and thus, to make the image and description brighter and more emotional.

I. Questions and Tasks

1. What are detached constructions?

2. How is isolation marked in oral speech?
3. What are the marks of detached constructions in the written form of speech?
4. Discuss the punctuation used to isolate the detached members.
5. Are the secondary (isolated) parts closely connected with the primary parts of the sentence in detached constructions?
6. What parts of a sentence can be detached?
7. What happens to the ordinary word order of the sentence when its secondary part is isolated?
8. Why does the isolated part of the sentence become stylistically significant?
9. Why do the writers like to use detached constructions?
10. What is the stylistic function of detached constructions?

II. Discuss the punctuation used to isolate the detached members

1. And life would move slowly and excitingly. With much laughter and much shouting and talking and much drinking and much fighting. (P. Abrahams)
2. "How do you like the Army?" Mrs. Silsburn asked, abruptly, conversationally. (D. Salinger)
3. The people are awful this year. You should see what sits next to us in the dining room. At the next table. They look as if they drove down in a truck. (D. Salinger)
4. I have to beg you for money. Daily! (S. Lewis)
5. And he stirred it with his pen – in vain. (K. Mansfield)
6. Then he looked round at the other dogs, all silent, grave, dignified. (J. K. Jerome)
7. I watched him gently let down into the water, and saw him scramble out, sad and wet. (J. K. Jerome)
8. Daylight was dying, the moon rising, gold behind the poplars. (J. Galsworthy)
9. "I want to go" he said, miserable. (Galsworthy)

III. Define the structural types of the following detached constructions

1. Smither should choose it for her at the stores – nice and dappled. (Galsworthy)

2. It was indeed, to Forsyte eyes, an old house. (Galsworthy)

3. And Michael drew in his breath. A sound of singing came down the water to him, trailing, distant, high and sweet. It was as if a swan had sung. (Galsworthy)

4. They awe us, these strange stars, so cold, so dear. (J. K. Jerome)

5. He told her his age, twenty four; his weight, his place of residence.

c) Parallel Constructions

Constructions formed by the same syntactical pattern, closely following one another present the stylistic device of parallelisms. E.g.:

> 1. Talent Mr. Micawber has, capital Mr. Micawber has not. (Dickens)
> 2. Nostrils wide, ...his senses picked up something alien in the atmosphere. Naked body, ...his dark eyes searched the distance. (Prichard)

Parallel is strongly affects the rhythmical organization of the paragraph, so it is imminent in oratorical speech:

> "The pulsating of Malay camp at night was everywhere. People sung. People cried. People fought. People loved. People hated. Others sad. Others gay. Others with friends. Others lonely. Some were born. Some died." (P. Abrahams)

Parallelism can be completed when the construction of the second sentence fully copies that of the first one:

> "The sky was dark and gloomy, the air damp and raw, the streets wet and sloppy." (Dickens)

The ellipsis in the example is repeated completely.

Parallelism can be partial when only the beginning or the end of several sentences are structurally similar:

> "Men's talk was better than women's... Not the state of the house but the state of the Army. Not the children next door but the rebels in France. Not what

broke the china but who broke the treaty. Not what spoiled the washing but who spilled the beans..." (Du Maurier)

Here only the frame of successive sentences remains unchanged: "not the...but" while the structure of each separate sentence is independent from its neighbours.

In a vast quantity of cases parallelism is strengthened by repetition or antithesis.

Parallel constructions are used in different styles with different stylistic functions. In belles-lettres style it carries an emotive function.

It is also used as a means in building up other stylistic devices, in particular antithesis and climax.

There are two main functions of parallel constructions: semantic and structural. The first construction implies either equal semantic significance or opposition of the repeated parts. The second implies a rhythmical design to the parts of the parallel construction (especially in poetry). E.g.:

Nothing to see but sights,
Nothing to quench but thirst,
Nothing to have but what we've got.
Thus through life we are cursed. (B. King)

Very often parallel constructions are used in folk songs and nursery rhymes:

Work while you work,
Play while you play,
That's the way
To be happy and gay!

I. Questions and Tasks

1. What is the stylistic device of parallel constructions?
2. Are the parallel constructions imminent in oratorical speech?
3. Classify parallel constructions into complete and partial parallelisms.
4. What are the structural types of parallel constructions?
5. What are the functions of parallel constructions in different functional styles?

6. What functional style is the parallel construction employed in?
7. Explain the semantic and structural functions of parallel constructions. What do they imply?

II. Pick out parallel constructions and translate the extracts into your mother tongue

1. You know I am very greatful to him, don't you?
You know I feel a true respect for him... don't you? (Dickens)
2. If you are sorrowful, let me know why, and be sorrowful too; if you waste away and are paler and weaker every day, let me be your nurse and try to comfort you. If you are poor, let us be poor together; but let me be with you. (Dickens)
3. What is it? Who is it? When was it? Where was it? How was it? (Dickens)
4. The coach was waiting, the horses were fresh, the roads were good, and the driver was willing. (Dickens)
5. ...they all stood, high and dry, safe and sound, hale and hearty, upon the steps of the Blue Lion. (Dickens)
6. The expression of his face, the movement of his shoulders, the turn of his spine, the gesture of his hands, probably even the twiddle of his toes, all indicated a half-humorous apology. (S. Maugham)
7. The sky was dark and gloomy, the air damp and raw, the streets wet and sloppy. (Dickens)
8. You missed a friend, you know; or you missed a foe, you know; or you wouldn't come here, you know. (Dickens)
9. It's only an adopted child. One I have told her of One I'm going to give the name to. (Dickens)
10. Secretly, after night fall, he visited the home of the Prime Minister. He examined it from top to bottom. He measured all the doors and windows. He took up the flooring. He inspected the plumbing. He examined the furniture. He found nothing. (Leacock)
11. Passage after passage did he explore; room after room did he peep into... (Dickens)
12. There were...real silver spoons to stir the tea with, and real china cups to drink it out of, and plates of the same to hold the cakes and toast in. (Dickens)

III. Comment on the parallel constructions

1. The cock is crowing,
The stream is flowing,
The small birds twitter,
The lake doth glitter. (Wordsworth)

2. The seed ye sow, another reaps;
The wealth ye find, another keeps;
The robes ye weave, another wears;
The arms ye forge, another bears. (Shelley)

3. There are so many sons who won't have anything to do with their fathers, and so many fathers who won't have anything to do with their sons. (O. Wilde)

4. It was Mr. Squeer's custom to...make a sort of report...regarding the relations and friends he had seen, the news he had heard, the letters he had brought down, the bills which had been paid, the accounts which had been unpaid, and so forth. (Dickens)

d) Chiasmus (Reversed Parallel Constructions)

Chiasmus belongs to the group of stylistic devices based on the repetition of a syntactical pattern, but it has a cross order of words and phrases. The structure of two successive sentences or parts of a sentence may be described as reversed parallel construction, the word order of one of the sentences being inverted as compared to that of the other, i.e. if the first sentence has a direct word order, the second sentence has an indirect word order. E.g.:

"They had accepted their failure. Their fate they couldn't accept." (Byron)

Chiasmus has been originated from the emphatic expression of the spoken language. But in the written type of speech it is typified and generalized and thus becomes a stylistic device.
Chiasmus is sometimes achieved by a sudden change from active voice to passive or vice versa.

"The register of his burial was *signed* by the clergyman, the clerk, the undertaker and the chief mourner. Scrooge *signed* it." (Dickens)

The sudden change in the structure helps to lay stress on the second part of the utterance. This sudden change requires a slight pause before the second part.

Chiasmus can appear when there are two successive sentences or coordinate parts of a sentence. The structural design of chiasmus may be different: it appears in a complex sentence, in a compound sentence or in two independent sentences.

We must distinguish between l e x i c a l and s y n t a c-t i c a l chiasmus. Here is the example of l e x i c a l chias-mus:

"Experience is the child of Thought and Thought is the child of action." (A. Pope).

There is no inversion here. Both parts have the same direct word order.

S y n t a c t i c a l chiasmus is used to break up parallel constructions which are monotonous. It brings emphasis on the second part, the inverted part of the utterance.

Close analysis shows that the first part in chiasmus is not completed, the reader anticipates the continuation and this completion of the idea is given in the second part.

"There is a great deal of difference bet-ween the eager man who wants to read a book, and the tired man who wants a book to read." (G. Cherterton)

The stylistic function of chiasmus is to attract the rea-der's attention to the most important part of the utterance.

I. Questions and Tasks

1. What is the nature of the stylistic device of chias-mus?
2. What is the compositional design of chiasmus?
3. What is the source from which chiasmus is origi-nated?
4. Is chiasmus typified and generalized in the written type of speak?

5. What part of utterance becomes more significant in chiasmus?
6. Explain the structural design of chiasmus.
7. Characterize lexical and syntactical chiasmus.
8. What is the stylistic function of chiasmus?

II. Pick out chiasmus in the following sentences and state their functions

1. I know the world and the world knows me. (Dickens)
2. Mr. Boffin looked full at the man, and the man looked full at Mr. Boffin. (Dickens)
3. There are so many sons who won't have anything to do with their fathers, and so many fathers who won't speak to their sons. (O.Wilde)
4. I looked at the gun, and the gun looked at me. (R. Chandler)
5. Soldiers who never fire a gun and never a shot fired at them.
6. In the days of old men made the manners;
    Manners now make the men. (Byron)
7. His jokes were sermons, and his sermons jokes. (Byron)
8. It is strange, – but true; for truth is always strange. (Byron)
9. Men are the sport of circumstances, when the circumstances seem the sport of men. (Byron)
10. Down dropped the breeze,
     The sails dropped down. (Coleridge)
11. The jail might have been the infirmary, the infirmary might have been the jail... (Dickens)
12. ...the public wants a thing, therefore it is supplied with it; or the public is supplied with a thing, therefore it wants it. (Thackeray)
13. I know the world and the world knows me. (Dickens)

e) Repetition

R e p e t i t i o n as an expressive means of language serves to emphasize certain statements of the speaker, and so possesses considerable emotive force. It is employed when

the speaker is under the stress of strong emotion. E.g.:

> Behold Mrs. Boffin...running to Bella and folding her to her breast with the words: "My deary, deary, deary girl, that Noddy and me saw married... My deary, deary, deary wife of John and mother of his little child! My loving, loving, bright, bright, pretty, pretty! Welcome to your house and home, my dear!" (Dickens)

The overflow of Mrs. Boffin's emotions is shown through the multiple repetition here.

It is not a single word that can be repeated, but a word combination and a whole sentence too:

> "Stop!" – she cried, "Don't tell me! I don't want to hear; I don't want to hear what you've come for. I don't want to hear". (J. Galsworthy)

The repetition of "I don't want to hear" is not a stylistic device; it is a means by which the excited state of mind of the speaker is shown. This state of mind always manifests itself through intonation, which is suggested here by the words "she cried".

The excited speech is always broken, fragmentary, illogical and that's why the repetition of some words, word-combinations and parts of the sentence is quite natural.

When used as a stylistic device, repetition acquires quite different functions. It doesn't aim at making a direct emotional impact. On the contrary, the stylistic device of repetition aims at logical emphasis, an enphasis necessary to fix the attention of the reader on the key-word of the utterance:

> "For that was it! Ignorant of the long and stealthy march of passion; ignorant of how Soames had watched her, ignorant of Fleur's reckless desperation... - ignorant of all this, everybody felt aggrieved." (Galsworthy)

We shall mention several main types of repetition, most frequently occurring in English literature:

1. A n a p h o r a – the repeated word or phrase stands at

the beginning of each sentence, clause or phrase:

> "...good-bye, Susan, good-bye a big car, good-bye big house, good-bye power, good-bye the silly handsome dreams."

2. E p i p h o r a – 'the repeated unit is placed at the end of consecutive sentences, clauses and phrases:

> "Through his brain slowly shifted the things they had done together. Walking together. Dancing together. Sitting silent together. Watching people together." (P. Abrahams)

In these cases repetition has the function of creating the background against which the preceding statements become more prominent.

3. A n a d i p l o s i s or C a t c h r e p e t i t i o n – the repetition of the same unit at the end of the preceding and the beginning of the following sentence:

> "Failure meant poverty, poverty meant squalor; squalor led in the final stage to stagnation."

4. F r a m i n g or R i n g r e p e t i t i o n – the repetition of the same unit at the beginning and at the end of the same sentence. Framing makes the whole utterance more compact and more complete:

> "*Poor doll's dressmaker!* How often so dragged down by hands that should have raised her up; how often so misdirected when losing her way on the eternal road and asking guidance! *Poor, little doll's dressmaker!*" (Dickens)

It is expressive in poetry and in singling out a paragraph in prose.

5. C h a i n r e p e t i t i o n – the last word or phrase of one part of an utterance is repeated at the beginning of the next part, thus hooking the two parts together:

> "But two minutes later the sun vanished behind flying cloudy contents, a relative darkness

descended on the summer afternoon, and rain too *descended* – *descended* in such soaking over-whelming quantities that..." (I. Murdoch)

6. R o o t   r e p e t i t i o n – not the same word, but the same root is repeated:

1) "The child *smiled the smile* and *laughed the laughter* of contentment."

2) "Karl Shemmer was a *brute*, a *brutish brute*". (J. London)

7. S y n o n y m   r e p e t i t i o n . The nature of this type of repetition consists in the reiteration of the same notion by means of various synonyms:

1) "The poetry of earth is never *dead*; the poetry of earth is *ceasing* never". (J. Keats)

2) "A horrible despair, and at the same time a sense of *release, liberation* came over Hermoon; she fondly seized the yelling, wet child, and *hugged* it and *soothed* it and *comforted* it in her encircling beautiful arms." (A. Bennett)

8. P l e o n a s m   and   T a u t o l o g y stand very close to synonym repetition. Usually it consists in the repetition of a part of the sentence (usually the subject), expressed by a noun, by means of the corresponding pronoun:

1) "And *the books – they* stood on the shelf"; "*The wound, it* seemed both sore and sad";

2) "It was a clear starry night, and *not a cloud was to be seen*".

In some cases tautology is considered to be a fault of style. But in oratory it helps the audience to grasp the meaning of the utterance.

Not an independent lexical unit is repeated, but a morpheme, usually the "-ing", -suffix:

"He now stood before the council: shining and winking, and gleaming, and twinkling..."

The stylistic importance of this kind of repetition can hardly be argued, for the emotive colouring of the passage is created through it.

One of the leading functions of repetition is to intensify the utterance, to bring emphasis into narration. However, the overuse of repetition may bring sadness, meditation and thus monotony appears, which is considered the lack of style.

In poetry repetition performs the rhythmical function. Among different functions of repetition we distinguish so-called background function. The stylistic device of this type of repetition is to create the background against which the unrepeated words and word combinations become more emphatic and thus more important.

Stylistic functions of repetition are various and many-sided. Besides emphasizing the most important part of the utterance, rendering the emotions of the speaker or showing his emotive attitude towards the object described, it may play a minor stylistic role, showing durability of action.

Repetition is realized mostly through the twice-repeated verb with the conjunction "and" in between:

1) "The water rose and rose". (Dickens);
2) "The woman talked and talked".

Like many stylistic devices, repetition is polyfunctional. Every repetition enhances the rhythmical aspect of the utterance.

I. Questions and Tasks

1. What is the stylistic device of repetition?
2. What does the repetition express?
3. Is the repetition expressing excited state of mind considered a stylistic device?
4. What kind of repetition becomes a stylistic device? Give an example where the stylistic device of repetition brings logical emphasis to a certain part of the utterance.
5. What are the structural types of repetition?
6. What is anaphora?
7. Explain the cases of epiphora.
8. What is the nature of frame (ring) repetition?

9. Explain ·the essence of linking repetition (anadiplosis). It serves to stress the most important part of the utterance, doesn't it?
10. Characterize the nature of chain repetition.
11. What is the essence of root repetition?
12. Give a definition of synonym repetition.
13. How is pleonasm (tautology) connected with synonym repetition?
14. Is tautology considered to be a lack of style?
15. What are the stylistic functions of repetition?

II. Point out different types of repetition in the following extracts

1. ...the photograph of Lotta Lindbeck he tore into small bits across and across and across. (E. Ferber)
2. I wanted to knock over the table and bit him until my arm had no more strength in it, then give him the boot, give him the boot, give him the boot – I drew a deep breath... (J. Braine)
3. There seemed to be no escape, no prospect of freedom. "If I had a thousand pounds", thought Miss Fulkes, "a thousand pounds. A thousand pounds". The words were magical. "A thousand pounds". (A. Huxley)
4. One may see by their footprints that they have not walked arm in arm; and that they have not walked in a straight track, and that they have walked in a moody humour. (Dickens)
5. It were better that he knew nothing, better for common sense, better for him, better for me. (Dickens)
6. He sat, still and silent, until his future landlord accepted his proposals and brought writing materials to complete the business. He sat, still and silent, while the landlord wrote. (Dickens)
7. He ran away from the battle. He was an ordinary human being that didn't want to kill or to be killed, so he ran away from the battle. (St. Heym)
8. If you have anything to say, say it, say it. (Dickens)
9. She unchained, unbolted, and unlocked the door. (A. Bennett)
10. Laughing, crying, cheering, chaffing, singing, David Rossi's people brought him home in triumph. (H.Caine)
11. Then deceive her boy! Tell her you found it in the

street, tell her you won it on a horse race. Deceive her, deceive her!... (I. Murdoch)

12. You are living on dreams now, dreams of happiness, dreams of freedom. (I. Murdoch)

III. Translate the following extracts into your mother tongue paying attention to the use of repetition

1. "Stop!" she cried, "Don't tell me! I don't want to hear; I don't want to hear what you've come for. I don't want to hear". (Galsworthy)

2. A smile would come into Mr. Pickwick's face: the smile extended into a laugh: the laugh into a roar, and the roar became general. (Dickens)

3. I wake up and I'm alone, and I walk round Warley and I'm alone, and I talk with people and I'm alone and I look at his face when I'm home and it's dead. (J. Braine)

4. ... they took coach and drove westward. Not only drove westward, but drove into that particular westward division, which Bella had seen last when she turned her face from Mr. Boffin's door. Not only drove into that particular division, but drove at last into that very street. Not only drove into that very street, but stopped at last at that very house. (Dickens)

5. Mr. Winkle is gone. He must be found, Sam – found and brought back to me. (Dickens)

6. You know – how brilliant he is, what he should be doing. And it hurts me. It hurts me every day of my life. (W. Deeping)

IV. Comment on the use of morphological repetition according to the place of repeated morphemes

1. ...the gloomy Catherdal of Our Lady...without the walls, encompassing Paris with dancing, love-making, wine-drinking, tobacco-smoking, billiard-, card-, and domino-playing...(Dickens)

2. I'm an undersecretary in an underbureou. (L. Shaw)

3. "You, Sir", said Snawley, addressing the terrified Smike, "are an unnatural, ungrateful, unloveable boy." (Dickens)

4. We are overbrave and overfearful – we're kind and cruel as children. We are overfriendly and at the same time frightened of strangers... We are oversentimental and

realistic. (J. Steinbeck)

    5. Gold! Gold! Gold! Gold!

       Bright and yellow, hard and cold. (Th. Hood)

    6. Scroodge went to bed again, and thought, and thought, and thought it over and over and over. (Dickens)

    7. Never wonder. By means of addition, substruction, multiplication, and division, settle everything somehow, and never wonder. (Dickens)

    8. With Bewick on my knee, I was then happy: happy at least in my way. (Ch. Bronte)

    9. ...The river, playing round the boat, prattles strange old tales and secrets, sings low the old child's song that it has sung so many thousand years – will sing so many thousand years – will sing so many thousand years to come, before its voice grows harsh and old – a song that we...understand, though we could not tell you in mere words the story that we listen to. (J. K. Jerome)

    10. We were...talking about how bad we were – bad from a medical point of view I mean, of course. (J.K.Jerome)

    11. Three fishers went sailing out into the West,

       Out into the West, as the sun went down... (Kingsley)

    12. The water rose and rose. (Dickens)

    13. The woman talked and talked. (Hutchinson)

V Explain the case of anaphora in the following extracts.

    1. Farewell to the mountains high covered with snow!
    Farewell to the straths and green valleys below!
    Farewell to the forests and wild-hanging woods!
    Farewell to the torrents and loud-pouring floods!
(Burns)

    2. For the first time in her life, Louisa had come into one of the dwellings of the Coketown hands; for the first time in her life she was face to face with anything like individuality in connection with them. (Dickens)

    3. I might as well face facts: good-bye, Susan, good-bye a big car, good-bye a big house, good-bye a power, good-bye the silly handsome dreams. (J. Braine)

f) Enumeration

Enumeration is a stylistic device by means of which objects, actions or properties are listed one after another. The list may produce different impression on the reader. Each word is closely associated semantically with the following and preceding words in the enumeration. It occurs when these objects belong to one and the same group of notions. E.g.:

"Harris grew more cheerful. George suggested meat and fruit pies, cold meat, tomatoes, fruit and green stuff." (J.K.Jerome)

All objects enumerated in this sentence belong to the group of notions defining "food".
There are cases when enumeration is based on the dissimilarity of notions:

"Throw the lumber over, man! Let your boat of life be light, packed with only what you need – a homely home and simple pleasures, one òr two friends worth the name, someone to love and someone to love you, a cat, a dog, and a pipe or two, enough drink". (J. K. Jerome)

From the semantic point of view we distinguish two types of enumeration: homogeneous and heterogeneous. The grouping of quite different notions in one sentence produces much impression on the reader. In the example given above the nouns *home, pleasure, friends, a cat, a dog, pipe, drink* constitute the heterogeneous enumeration.
Other parts of speech such as verbs, adjectives, adverbs, participles may easily be used in enumeration:

"The situation must be remedied, and the first step towards a remedy was to cry. She *cried*, she *wept*, she *sobbed*, she *shrieked*, she *kicked*, she *fought* vacancy and silence with her angry fists. No result. No audience." (A. Bennett)

In the following example we see the use of different grammatical forms which constitute enumeration. From the semantic point of view they denote things which

belong to different groups of notions:

"For some time now their small house had been a scene where *washing, drying and ironing of clothes, discovery renovation of suitcases, unfolding of maps and discussion of trains and seat reservation and weather,* had gone on without intermission until Mor had been obliged to invent excuses for staying in school". (I. Murdoch)

The stylistic function of enumeration may be different: it may suggest the rapidly changing impressions of the scenery. Sometimes enumeration helps to reveal the inner state of the character's mind.

I. Questions and Tasks

1. Characterize the stylistic device of enumeration.
2. What impression does the enumeration list produce on the reader?
3. What are the types of enumeration?
4. Explain the cases where enumeration is based on similarity or dissimilarity of notions.
5. What types of enumeration are distinguished from the semantic point of view? Comment the essence of such enumeration.
6. What grammatical forms constitute enumeration?
7. What is the stylistic function of enumeration?

II. Characterize the types of enumeration

1. Famine, despair, cold, thirst and heat had done
   Their work on them by turns, and thinn'd them too... (Byron)
2. Fleur's wisdom in refusing to write to him was profound, for he reached each new place entirely without hope or fever, and could concentrate immediate attention on the donkeys and tumbling bells, the priests, beggars, children, crowing cocks, sombreros, old high white villages, goats, olive-trees, greening plains, singing birds in tiny cages, water-sellers, sunsets, melons, mules, great churches, pictures, and swimming grey-brown mountains of a fascinating land. (J. Galsworthy)
3. The principle production of these towns... appear to be soldiers, sailors, Jews, chalk, officers and dock-yard

men. (Dickens)

4. She had a guide-book, which seemed to her to lack the atmosphere of an actual decor, and even that did not cover every tower, fountain, church, column and palace visible across the piazza. (M. Spillane)

5. There is a pleasurable spread on the counters which I perceive and exploit with a certain detachment, since it suits with my condition of life. Creams, toothpastes, combs, and hankies, cotton gloves, scarves, writing-paper, and crayons, ice-cream, oranges, boxes of tacks. (M. Spillane)

6. She had written it by hand, sealed it, carried it to the post office, had bought one postage stamp which she licked, placed on the envelope, and thumbed firm; she had then borne the letter to the letter-box and dropped it in. (M. Spillane)

7. He did indeed look like a young Italian lawyer, lean, dark, shiny-haired, keen-eyed. (M. Spillane)

g) Suspense (Retardation)

S u s p e n s e is a compositional device which consists in deliberate delaying of the thought, postponing its completion till the end of the utterance. The less important parts are placed at the beginning of the utterance. Thus the reader's attention is held and his interest kept up. E.g.:

> *Mankind*, says Chinese manuscript, which my friend M. was obliging enough to read and explain to me, for the first seventy thousand ages *ate their meat raw*. (C. Lamb)

Sentences of this type are called *periodic sentences*, or *periods*. Their function is to create suspense, to keep the reader in a state of uncertainty and expectation.

Suspense and climax sometimes go together. In this case all the information is arranged in the order of gradation.

The device of suspense is especially favoured by orators. This is due to the influence of intonation which helps to create the desired atmosphere of expectation and emotional tension.

Suspense always requires long stretches of speech or

writing. Sometimes the whole of a poem is built on this stylistic device, as is the case with Kipling's poem "If" where all the eight stanzas consist of *if-clause* and only the last two lines constitute the principle clause:

> *If* you can keep your head when all about you
> Are losing theirs and blaming it on you,
> If you can trust yourself when all men doubt you
> And make allowance for their doubting too,
> ....
> *If* you can dream and not make dreams your master,
> *If* you can think and not make thoughts your aim,
> ....
> *Yours is the earth everything that's in it,...*
> *And which is more, you'll be a Man, my son.*

The main purpose of this device is to prepare the reader for the only logical conclusion of the utterance.

Sometimes the conclusion of the suspended utterance goes contrary to the expectation and then this stylistic device is used for humorous effect.

I. Questions and Tasks

1. What is the nature of suspense?
2. Speak about periodic sentences.
3. What happens to the information when suspense and climax go together?
4. What is the role of intonation in the use of suspense?
5. What is the stylistic function of suspense?

II. Define the cases of suspense and comment on them

1. Well, you don't look for much of a voice in a comic song. You don't expect correct phrasing or vocalization. You don't mind if a man does find out, when in the middle of a note, that he is too high, and comes down with a jerk. You don't bother about time. You don't mind a man being two bars in front of the accompaniment, and easing up in the middle of a line to argue it out with the pianist, and then starting the verse afresh. *But you do expect the words.* (J. K. Jerome).

2. *When* I have fears that I may cease to be
        Before my pen has glean`d my teeming brain
        Before high-piled books, in charactery
        Hold like rich garners the fall ripen`d grain
        When I behold, upon the night's starr`d face
        Huge cloudy symbols of a high romance,
        And think that I may never live to trace
        Their shadows, with the magic hand of chance,
        And when I feel, fair creature of an hour,
        That I shall never look upon thee more
        Never have relish in the feary power
        Of unreflecting love! – *then* on the shore
        Of the wide world I stand alone, and think
        Till Love and Fame to nothingness do sink.
        (Keats)

3. But, when I had paid for about a dozen chickens that he (the dog) had killed, and had dragged him, growling on and kicking, by the scruff of his neck, out of a hundred and fourteen street fights, and had a dead cat brought round for my inspection by an irate female who called me a murderer, and had been summoned by the man next door but one for having a ferocious dog at large, that had kept him pinned up in his own tool-shed, afraid to venture his nose outside the door for over two hours on a cold night; and had learned that the gardener, unknown to myself, had won thirty shillings by backing him to kill rats against time, then I began to think that may be they'd let him remain on earth for a bit longer, after all. (J. K. Jerome)

4. "...The day on which I take the happiest and best step of my life – the day on which I shall be a man more exulting and more enviable than any other man in the world – the day on which I give Bleak House its little mistress – shall be next month, then", said my guardian. (Dickens)

5. "If you had any part – I don't say what – in this attack", pursued the boy, "or if you know anything about it – I don't say how much – or if you know who did it – I go on closer – you did an injury to me that's never to be forgiven. (Dickens)

6. I have been accused of bad taste. This has disturbed me, not so much for my own sake as for the sake of criticism in general. (S.Maugham)

h) Climax (Gradation)

Climax presents a structure in which every successive sentence or phrase (new concept) is emotionally stronger or logically more important than the preceding one. E.g.:

1. "For that one instant there was no one else in the room, in the house, in the world, besides themselves..." (Wilson)
2. It was a lovely city, a beautiful city, a fair city.
3. The human heart has hidden treasures,
   In secret kept, in silence sealed, –
The thoughts, the hopes, the dreams, the pleasures
Whose charms were broken if revealed. (Ch.Bronté)

Correspondingly, in the third example each word of the structural unit coming one after the other (the thoughts, the hopes, the dreams, the pleasures) is understood to be more convincing in the revealing the author's idea.

Such an organization of the utterance creates a gradual intensification of its significance, both the logical and emotive and attracts the reader's attention more completely.

Of course, there are no objective linguistic criteria to estimate the degree of importance or significance of each constituent. It is only the analysis of synonym that helps us to feel the increase.

There is also a case when every successive part of a climax is expressed by a word presenting a less significant concept, so that instead of increase there is a certain decrease of logical importance and emotion:

"No tree, no shrub, no blade of grass...that was not owned". (Galsworthy)

A gradual increase in significance may be maintained in three ways; logical, emotional and quantitative.

Logical climax is based on the use of a successive unit which is stronger than the preceding one from the point of view of its meaning:

"Threaten him, imprison him, torture him, kill him; you will never induce him to betray his country".

The word "kill" is the strongest in meaning among all these contextual synonyms.

Emotional climax is based on the relative emotional tension produced by words of emotional meaning.

Your son is very ill – seriously ill – desperately ill.

Of course, emotional climax, based on synonymous words with emotional meaning will cause certain semantic differences in these words – such is the linguistic nature of stylistic synonyms, but emotional meaning will be the prevailing one. Here is another example:

"He was *pleased* when the child began to adventure across floors on hand and knees; he was *gratified*, when she managed the trick of balancing herself on two legs; he was *delighted* when she first said "ta-ta", and he was *rejoiced* when she recognized him and smiled at him". (Alan Paton)

Very often every successive member of a climax is a natural logical consequence of the preceding one:

"I swear to God I never saw the beat of this winter. More snow, more cold, more sickness, more death". (M. Wilson)

Quantitative climax presupposes the use of hyperbole:

1. "Farmers' wives who had *strength, endurance* and *energy of locomotives* and the *appetites of dinosaurs*". (B. Macdonald)
2. "They looked at *hundreds* of houses; they climbed *thousands* of stairs; they inspected *innumerable* kitchens". (S. Maugham)

Climax like many other stylistic devices, is a means by which the author discloses his world outlook.

The main syntactical pattern of climax consists of a

clause or sentences based on lexical repetition.

The stylistic function of this stylistic device is to show the importance of things in the utterance, to show the significance of things described and to show the dynamic development of the same process.

I. Question and Tasks

1. What is the stylistic device of climax?
2. How is the degree of emotiveness valued in the succeeding units of climax?
3. What is the role of synonyms used in climax?
4. What ways of increasing the significance are distinguished in climax?
5. Indicate the nature and distribution of the components of logical climax.
6. Characterize the emotional climax and classify it according to its structure and the number of its components.
7. State the nature of the increasing entities of quantitative climax.
8. What does the main syntactical pattern of climax consist of?
9. What is the stylistic function of climax?

II. Discuss the nature of the components of logical climax in the following examples

1. It was a mistake... a blunder... lunacy... (W.Deeping)
2. What I have always said, and what I always shall say, is, that this ante-post betting is a mistake, an error... (P. G. Wodehouse)
3. Poor Ferse! Talk about trouble, Dinny – illness, poverty, vice, crime. (J. Galsworthy)
4. He was numbed. He wanted to weep, to vomit, to die, to sink away. (A. Bennett)
5. A storm's coming up. A hurricane. A deluge. (Th. Wilder)
6. There are drinkers. There are drunkards. There are al-coholics. But these are only steps down the ladder. Right down at the bottom...– and man can't sink any lower than that. (W. Deeping)
7. "Say yes. If you don't, I break into tears. I'll sob. I'll moan. I'll growl". (Th. Smith)

8. "I swear to God! I never saw the beat of this winter. More snow, more cold, more sickness, more death". (M. Wilson)

9. My nephew, I introduce to you a lady of strong force of character, my myself; a resolved lady, a stern lady, a lady who has a will that can break the weak to powder; a lady without pity, without love... (Dickens)

III. Define different types of climax

1. "You have heard of Jefferson Brick I see, Sir", said the Colonel with a smile. "England has heard of Jefferson Brick. Europe has heard of Jefferson Brick..." (Dickens)

2. Of course it's important. Incredibly, urgently, desperately important. (D. Sayers)

3. "I have been so unhappy here, dear brother", sobbed poor Kate; "so very, very miserable". (Dickens)

4. The mother was a rather remarkable woman, quite remarkable in her way. (W. Deeping)

. 5. That's a nice girl; that's a very nice girl; a promising girl! (Dickens)

6. She felt better, immensely better, standing beside this big old man. (W. Deeping)

7. "I'll smash you. I'll crumble you. I'll powder you. Go to the devil! (Dickens)

8. "Upon my word and honour, upon my life, upon my soul, Miss Summerson, as I am a living man, I'll act according to your wish!" (Dickens)

9. ...to them boys she is a mother. But she is more than a mother to them, ten times more. (Dickens)

IV. State the particular use of negative particle in climax

1. No tree, no shrub, no blade of grass, not a bird of beast, not even a fish that was not owned. (J. Galsworthy)

2. "Not a word, Sam – not a syllable!" (Dickens)

3. "Fledgeby has not heard of anything."
"No, there's not a word of news", says Lammle.
"Not a particle", adds Boots.
"Not an atom", chimes in Brewer. (Dickens)

4. "Be careful", said Mr. Jingle – "not a look"
"Not a wink", said Mr. Tupman.
"Not a syllable – Not a whisper". (Dickens)

V. Comment on the different ways of use of climax

1. I am sorry, I am very sorry, I am so extremely sorry. (Chesterton)

2. "...Golden Dreams" – a very sweet story, singularly sweet; in fact, madam, the critics are saying it is the sweetest thing that Mr. Slush has done. (Leacock)

3. For that one instant there was no one else in the room, in the house, in the world, besides themselves... (Wilson)

4. Billy taunted, resented, and even simply insulted her. She put up with it because of old times; he was one of the last remnants of a past life. (M. Spillane)

5. Little by little, bit by bit, and day by day, and year by year the baron got the worst of some disputed question. (Dickens)

i) Antithesis

Antithesis is a stylistic device which is based on the opposition of concepts. There are logical and stylistic opposition. Logical opposition implies the use of dictionary antonyms, i.e. words that are contrary in meaning to others: *white – black, day – night, long – short, young – old*, etc.

Stylistic opposition is based on relative opposition which arises out of the context through the expansion of objectively contrasting pairs, as in:

> Youth is lovely, age is lonely,
> Youth is fiery, age is frosty. (Longfellow)

Here the objectively contrasted pairs are "youth – age", fiery – frosty". "Lovely" and "lonely" cannot be regarded as objectively opposite concepts.

It is not only the semantic aspect which explains the linguistic nature of antithesis, the structural pattern also plays an important role. Antithesis is generally moulded in parallel construction:

> "We are young, friend, like *the flowers*,
> You are old, friend, like *the tree*,
> What concern have you with ours?
> You *are dying*, we're *to be*
> It is very true, I'm *dying*,
> You *are roses* still in *bud*..." (J. Mansfield)

In this poem antithesis is based on the following oppositions: young – old, flowers – trees, dying – to be; only the first opposition "young – old" may be considered as dictionary antonyms, the rest are contextual antonyms, and bring emphasis to the whole poem.

The use of antithesis built on the contextual antonyms is clearly seen in the next example:

"They speak like *saint* and act like *devils*.
Better *to reign* in the *hell* than *serve* in *heaven*".

In this passage antithesis is based on the following oppositions: *saint – devil, to reign – to serve, hell – heaven*. These pairs are contextual antonyms, and bring emphasis to the text.

Antithesis often comes with many stylistic devices such as repetition, parallel construction, epigram and others:

"If there were no bad people, there would be good lawyers" (Dickens).

As a rule antithesis displays one of the functions more clearly than the others. This function will then be the leading one in the given utterance. An interesting example where the comparative function is predominant is the madrigal ascribed to Shakespeare.

Crabbed age and youth cannot live together
Youth is full of pleasure, age is full of care;
Youth like summer morn, age like winter weather,
Youth like summer brave, age like winter bare:
Youth is full of sport, age's breath is short,
Youth is nimble, age is lame:
Youth is hot and bold, age is weak and cold,
Youth is wild, age is tame:
Age, I do abhore thee, youth, I do adore three;
Oh, my Love, my Love is young!

Here the objectively contrasted pair in "youth" and "age". "Pleasure" and "care", "sport" and "short"... cannot be regarded as objectively opposite concepts, but due to contrasting "youth" and "age", they display certain

features which may be counted as antonymical.

In speaking of antithesis we must not confuse it with contrast. Contrast is usually realized in two or more paragraphs, in a story or a novel. Contrast belongs to literature and antithesis is a linguistic device which is realized within one or two sentences, at least in one paragraph or a poem.

There are a number of word combinations which are built on antonyms, such as: *up and down, top and bottom, inside and outside.* Of course, these phrases must not be confused with antithesis. They may be used to build up antithesis but separately they do not constitute antithesis.

The following stylistic functions of antithesis are singled out: making comparison of different objects and notions, division or separation of several concepts, combining various objects and notions.

I. Questions and Tasks

1. Characterize antithesis as a stylistic device.
2. Differentiate logical and stylistic opposition.
3. Does the contextual antonym bring emphasis to the utterance?
4. What aspects explain the linguistic nature of antithesis?
5. Antithesis is expressed by such stylistic devices as repetition, parallel construction, epigram and others, isn't it?
6. What is the difference between antithesis and contrast?
7. Should we confuse antithesis with word combinations which are built on antonyms?
8. What are the structural types of antithesis?
9. What are the stylistic functions of antithesis?

II. Point out antithesis. Characterize stylistic opposition in antithesis. Define the function of antithesis in emotive prose.

1. ...something significant may come out at last, which may be criminal or heroic, may be madness or wisdom. (J. Conrad)
2. Mrs. Nork had a large home and a small husband. (S. Lewis)
3. It is safer to be married to the man you can be

happy with than to the man you cannot be happy without. (Y. Esar)

4. In marriage the upkeep of woman is often than the downfall of man. (Y. Esar)

5. It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair; we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way – in short the period was so far like the present period. (Dickens)

6. They went down to the camp in black, but they came back to the town in white; they went down to the camp in ropes, they came back in chains of gold: they went down to the camp in fetters, but came back with their steps enlarged under them; they went also to the camp looking for death, but they came back from thence with assurance of life; they went down to the camp with heavy hearts, but came back with pipes and tabor playing before them. (J. Bunyan)

7. Poor people who can hardly keep themselves have eight hearty children. Rich old couples, with no one to leave their money to, die childless. (J. K. Jerome)

8. The mildest-tempered people when on land, become violent and bloodthirsty when in a boat. (J. K. Jerome)

9. A saint abroad, and a devil at home. (J. Bunyan)

10. ...in that sweet mood when pleasant thoughts.
    Bring sad thoughts to the mind. (Wordswort)

11. The smells of life and richness, the death and digestion, of decay and birth, burden the air. (Steinbeck)

D. Particular Ways of Combining Parts of the Utterance

a) Asyndeton

The connection of sentences, phrases or words without any conjunctions is called a stylistic device of asyndeton. Here is a deliberate omission of connectives where they are expected to be according to the norms of the literary language.

> I insist: it will give me the greatest pleasure, I assure you. My car is in the stable: I can get it round in five minutes. (B. Shaw)

The deliberate omission of "for" before "it will give..." and "so" before "I can get it..." in above example helps the author to make each phrase or word sound independent and significant.

Asyndeton generally creates an effect that the enumeration is not completed as in the above example.

Asyndeton also creates a certain rhythmical arrangement, usually making the narrative measured and energetic:

> She watched them go; she said nothing; it was not to begin then. (W.Faulkner)

I. Questions and tasks

1. What is the stylistic devise of asyndeton?
2. Define the cases and peculiarities of asyndeton.
3. What does asyndeton create? Give an example.

II. Define the stylistic devise of asyndeton in the following sentences:

1. The pulsating motion of Malay Camp at night was everywhere. People sang. People cried. People fought. People loved. People hated. Others were sad. Others gay. Others with friends. Others lonely. Some died. Some were born. (P. Abrahams)

2. He yawned, went out to look at the thermometer,

slammed the door, patted her head, unbuttoned his waist-coat, y a w n e d, wound the clock, went to look at the furn-ace, yawned, and clumped upstairs to bed, casually scrat-ching his thick woolen undershirt.(S. Lewis)

3. Through his brain, slowly, sifted the things they had done together. Walking together. Dancing together. Sitting silent together. Watching people together. (P.Ab-rahams)

4. With these hurried words, Mr. Bob Sawyer pushed the postboy on one side, jerked his friend into the vehicle, slammed the door, put up the steps, wafered the bill on the street-door, locked it, put the key in his pocket, jumped into the dickey, gave the word for starting...(Dickens)

III. Characterize the nature and the stylistic function of asyndeton in the following sentences:

1. He notices a slight stain on the window-side rug. He cannot change it with the other rug, they are a different size. (A. Christie)

2. Students would have no need to "walk the hospi-tals" if they have me. I was a hospital in myself. (J. K. Je-rome)

3. You can't tell whether you are eating apple-pie or German sausage, or strawberries and cream. It all seems cheese. There is too much odour about cheese (J. K. Jero-me)

4. She watched them go; She said nothing; it was not to begin then. (W. Faulkner)

5. Soames turned away; he had an utter disinclination for talk, like one standing before an open grave, watching a coffin slowly lowered. (Galsworthy)

b) Polysyndeton

Polysyndeton is the stylistic device of connecting sen-tences, phrases, syntagms or words by using connectives (mostly conjunctions and prepositions) before each com-ponent part. For example:

"And I looked at the piles of plates *and* cups, *and* kettles, *and* bottles, *and* jars, *and* pies, *and* stoves, *and* cakes, *and* tomatoes." (J. K. Jerome)

In this utterance conjunction "and" is used as polysyndeton. It stresses the similar nature or close connection between parts of the sentence.

In the following passage from Longfellow's "The Song of Hiawather", there is a repetition both of conjunctions and prepositions:

"Should you ask me *whence* these stories?
Whence these legends and traditions,
With the odours of the forest,
With the dew, and damp of meadows,
With the curling smoke of wigwams,
With the rushing of great rivers,
With their frequent repetitions,..."

The repetition of conjunctions and other means of connection makes an utterance more rhythmical. The conjunctions and other connectives, being generally unstressed elements, when placed before each meaningful member becomes the essential requirement of rhythm in verse. So one of the functions of polysyndeton is a rhythmical one.

Polysyndeton has a disintegrating function. It combines homogeneous elements into one whole like enumeration. But unlike enumeration, which integrates both homo-geneous and heterogeneous elements into one whole, polysyndeton causes each member of a string to stand apart. Enumeration shows things united; polysyndeton shows them isolated.

I. Questions and Tasks

1. What is the stylistic device of polysyndeton?
2. What does polysyndeton stress in the text?
3. With what stylistic device is polysyndeton used? Give illustrations.
4. What effect is achieved with the help of polysyndeton?

II. State the functions of the following examples of polysyndeton

1. And they wore their best and more colourful clothes. Red shirts and green shirts and yellow shirts and pink shirts. (P. Abrahams)

2. Bella soaped his face and rubbed his hands, and soaped his face hands and rubbed his face, and splashed him, and rinsed him and toweled him, until he was red at beetroot. (Dickens)

3. ...men and women in trousers and rubber coats and oilcloth aprons come running to clean and cut and plack and cook and can the fish. The whole street rumbles and groans and screams and rattles while the silver rivers of fish pour in out of the boats and boats rise higher and higher in the water until they are empty.

4. Mr. Richard, or his beautiful cousin, or both, could sign something, or make over something, or give some sort of undertaking, or pledge, or bond. (Dickens)

5. George said that in that case we must take a rug, each, a lamp, some soup, a brush and comb, a tooth-brush (each), a basin, some tooth-powder, some shaving tackle, a couple of big towels for bathing. (J. K. Jerome)

6. We wanted to hear no more, we caught up the hammer and bags, and the coats and rugs, and parcels, and ran. (J. K. Jerome)

7. If little Hans came up here and saw our warm fire, and our good supper, and our great cask of red whine he might get envious. (O. Wilde)

8. Should you ask me whence these stories?
   Whence these legends and traditions,
   With the odours of the forest,
   With the dew, and damp of meadows,
   With the curling smoke of wigwams,
   With the rushing of great rivers,
   With their frequent repetitions,... (Longfellow)

III. Pay attention to the repeated conjunctions and the number of repetitions

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

2. I had always been a good girl; and I never offered to say a word to him; and I don't owe him nothing; and I don't care; and I won't be put upon; and I have my feelings the same as anyone else. (Show)

3. He put on his coat and found his mug and plate and knife and went outside. (J. Aldridge)

4. Be dull and soulless, like a beast of the field – brainless animal with listless eye, until by any ray of

fancy, or hope, or fear, or life. (J. K. Jerome)

5. Then Mr. Boffin...sat staring at a little bookcase of Law Practice and Law Reports, and at a window, and at an empty blue bag, a stick of sealing-wax, and at a pen, and a box of wafers, and an apple, and a writing-pad – all very dusty – and at a number of inky smears and blots, and at iron box labelled "Harmon Estate", until Mr. Sightwood appeared. (Dickens)

E. Peculiar Use of Colloquial Constructions

a) Ellipsis

The deliberate omission of one or more words in the sentence for definite stylistic purpose is called the stylistic device of ellipsis. E.g.:

"The ride did Ma good. Rested her." (D. Carter)

The second sentence in the above example is elliptical, as the subject of the sentence is omitted.

The omission of some parts of the sentence is an ordinary and typical feature of the oral type of speech. In belles-lettres style the peculiarities of the structure of the oral type of speech are partially reflected in the speech of characters:

"I'll see nobody for half an hour, Marcey", - said the boss, "Understand? Nobody at all." (Mansfield).

These are normal syntactical structures in the spoken language.

The omission of some parts of the sentence in the above example reflects the informal and careless character of speech.

Some parts of the sentence may be omitted due to the excitement of the speaker. Such cases of omission of some parts of the sentence in the speech of characters reflecting the natural structure of the oral type of speech are not considered a stylistic device:

Got a letter? Enjoy your holiday? My best wishes to your father! Had a good time.

The stylistic device of ellipsis is used in the author's narration and in the represented speech to add emotional colouring or to underline the most important information of the utterance:

"Serve him right; he should arrange his affairs better! So any respectable Forsyte." (J.Galsworthy)

In the above example the predicate is omitted and the reader has to supply what is missing. The stylistic device of ellipsis makes the sentence laconic and prominent.

The stylistic device of ellipsis used in represented inner speech creates a stylistic effect of the natural abruptness:

"It would have been a good idea to bring along one of Doc's new capsules. Could have gone into a drug store and asked for a glass of water and taken one". (D. Carter)

It is difficult to draw a line of demarcation between elliptical sentences and one-member sentences.

One-member sentences are often used to present the background of the action as in this example:

"Men, palms, red plush seats, while marble tables, waiters in the aprons. Miss Moss walked through them all". (Mansfield)

One-member sentence may be used to heighten the emotional tension of the narration or to single out the character's or the author's attitude towards what is happening.

The most widely used patterns of elliptical constructions are the following:

1. The simple verbal predicate is omitted. In English parallel constructions this omission shows the similar or opposed nature of the phenomena:

1. His face was rather rugged, the cheeks thin;
2. She had a turn for narrative, I for analysis.

2. Attributive constructions can also be elliptical.

"He told her his age, *twenty-four*; his weight, *a hundred and forty pounds;* his place of residence, *not far away*". (J. Galsworthy)

The deliberate omission of some parts of the sentence is met in the written type of speech – especially in belles-lettres style. Very often ellipsis occurs in poetry:

And all men kill the thing they love,
By all let this be heard,
Some do it with a bitter look,
Some with a flattering word,
The coward does it with a kiss,
The brave man with a sword!

I. Questions and Tasks

1. Speak about the nature of elliptical sentences.
2. What is the difference between ellipsis used in oral speech and ellipsis used as a stylistic device?
3. What is the difference between elliptical sentences and one-member sentences?
4. What is the function of ellipsis in the author's narrative?
5. What are the widely used patterns of elliptical constructions?
6. Indicate the most frequent omitted members of sentences. Illustrate possible cases of the use of ellipsis in different functional styles.

II. Discuss the functions of elliptical sentences

1. Fast asleep – no passion in the face, no avarice, no anxiety, no wild desire; all gentle, tranquil, and at piece. (Dickens)
2. There was only a little round window at the Bitter Orange Company. No waiting-room – nobody at all except a girl, who came to the window when Miss Moss knocked, and said: "Well?" (K. Mansfield)
3. A poor boy... No father, no mother, no anyone. (Dickens)
4. Inspector Badgworthy in his office. Time, 8.30 a.m. A tall portly man with a heavy regulation tread. (Christie)
5. We have never been readers in our family. Stuff. Idleness. Folly. (Dickens)
6. What a sort of a place is Dufton exactly? A lot of mills. And a chemical factory. And a Grammar school and a memorial and a river that runs different colours each day. And a cinema and fourteen pubs. That's really all one can say about it. (J. Braine)
7. What happiness was ours that day, what joy, what rest, what hope, what gratitude, what bliss! (Dickens)

8. I have noticed something about it in the papers. Heard you mention it once or twice, now I come to think of it. (B. Shaw)

III. State the widely used patterns of ellipsis

1. "Very windy, isn't it?" said Strachan, when the silence had lasted some time.
   "Very", said Wimsey.
   "But it's not raining", persued Strachan...
   "Not yet", said Wimsey.
   "Better than yesterday", said Strachan... (D.Sayers)

2. "Our father is dead".
   "I know".
   "How the hell do you know?"
   "Station agent told me. How long ago did he die?"
   "Bout a month".
   "What of?"
   "Pneumonia".
   "Buried here?"
   "No. in Washington..." (J. Steinbeck)

3. A poor boy...no father, no mother, no any one, (Dickens)

IV. Define the linguistic nature of these elliptical sentences:

1. A l i c e *(merely)*: Where is the man I'm going to marry?
   G e n e v r a: Out in the garden.
   A l i c e: *(crossing to window)*: What's he doing out there?
   G e n e v r a: Annoying Father. (D'Usseau)

2. "I'll see nobody for half an hour, Marcey" said the boss, "Understand? Nobody at all". (Mansfield)

3. Serve him right, he should arrange his affairs better! So any respective Forsyte. (Galsworthy)

b) Question-in-the-Narrative

Questions, being both structurally and semantically one of the types of sentences, are asked by one person and

expected to be unswered by another. Essentially, questions belong to the spoken language and presuppose the presence of an interlocutor, that is, they are commonly encountered in dialogue. The questioner is presumed not to know the answer.

Question-in-the-narrative changes the real nature of a question and turns it into a stylistic device. A question-in-the-narrative is asked and answered by one and the same person, usually the author.

It becomes statement with strong emotional implications. Here is an example from Byron's "Don Juan":

"For what is left the poet here?
For Greeks a blush – for Greece a tear"

As seen from the example the question asked, unlike rhetorical question, do not contain statement. But being answered by one who knows the answer, it assumes a semi-exclamatory nature.

Sometimes question-in-the-narrative gives the impression of an intimate talk between the writer and the reader. E.g.:

"*Scrooge knew he was dead*? Of course he did. *How could it be otherwise*? Scrooge and he were partners for I don't know how many years". (Dickens)

Question-in-the-narrative is very often used in oratory. This explained by one of the leading features of oratorical style – to induce the desired reaction to the content of the speech. Questions here chain the attention of the listeners to the matter the orator is dealing with and prevent it from wandering. They also give the listeners time to absorb what has been said, and prepare for the next point.

Question-in-the-narrative may also remain unanswered as in:

"*How long* must it go on? *How long* must we suffer? *Where* is the end? *What* is the end?" (Norris)

These sentences show a gradual transition to rhetorical questions. There are only hints of the possible ans-

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wers. Indeed, the first and the second questions suggest that the existing state of affairs should be put an end to. The third and the fourth questions suggest that the orator himself could not find a solution to the problem.

I. Questions and Tasks

1. What is the nature of the stylistic device of a question-in-the-narrative?
2. Does question-in-the-narrative change the nature of a question?
3. By whom is the question-in-the-narrative answered?
4. Does the question-in-the-narrative asked contain statement?
5. Where is question-in-the-narrative often used? Give an illustration to each case.

c) Represented speech

Represented or reported speech is a stylistic device combining characteristic features of direct and indirect speech. Introducing represented speech into his narration the author creates the effect of hero's immediate presence and participation. For example:

> He saw men working, and sleeping towns succeeding one another. What a great country America was! What a great thing to be an artist here! ...If he could only do it! If he could only do it! If he could only stir the whole country so that his name would be like that of Dore in France or Vereshchagin in Russia. (Dreiser)

As we see, the morphological structure of the given example is that of indirect speech. But though the quotation marks are absent and though the structure of the passage does not indicate the hero's interference into the writer's narration, still there is a certain feature which enable us to distinguish it from the author's indirect speech proper. They stand close to the norms and patterns of direct speech. See how many exclamatory sentences there are in the extract: they help to reflect the emotional state of the hero.

The writer does not eliminate himself completely from the narration, but coexists with the personage.

Represented speech can be divided into two uneven groups: uttered represented speech and unuttered or inner represented speech.

Uttered Represented Speech

Uttered represented speech is a mental reproduction of a once uttered remark or a whole dialogue. For example:

> Old Jolyon was on the alert at once. *Wasn't the "man* of *property"* going to live in his new house, then? He never alluded to Soames now but under this title.
>
> "No",– June said – "he was not; she *knew* that he *was* not!"
>
> How *did she* know?
>
> *She could* not tell him, but she knew. She knew nearly for certain. It was most unlikely; circumstances had changed! (Galsworthy)

The first sentence is the author's speech. In the second sentence *"Wasn't the "man..."* there is uttered represented speech: the actual speech must have been *"Isn't the..."*. This sentence is followed by one from the author: *"He never..."*. Then again comes uttered represented speech marked off in inverted commas, which is not usual. The direct speech "No", the introductory "June said" and the following inverted commas make the sentence half direct half uttered represented speech. The next sentence "How did she know?" and the following one are models of uttered represented speech: all the peculiarities of direct speech are preserved, i.e., the repetition of *"She knew";* the colloquial "nearly for certain", the absence of any connective between the last two sentences and finally the mark of exclamation at the end of the passage. And the tenses and pronouns here show that the actual utterance passes through the authors mouth.

Represented uttered speech is a mental reproduction of a once uttered remark or even a whole dialogue. E.g.:

> "So I've come to be servant to you".
> "How much do you want?"

"I don't know. My keep, I suppose". Yes, she could cook. Yes, she could wash. Yes, she could mend, she could darn. She knew how to shop in a market." (Du Maurier)

The contents of the last four sentences leaves no doubt that they are answers to further questions, though their form – the third person of the pronouns, the change of the tense, the abolition of quotation marks – clearly shows that the author turned from direct to represented speech.

This device is used not only in the belles-lettres style. It is also efficiently used in newspaper style.

In the modern belles-lettres prose style the speech of the characters is modelled on natural colloquial patterns. The device of uttered represented speech enables the writer to reshape the utterance according to the normal polite literary usage.

Unuttered or Inner Represented Speech

Unuttered or inner represented speech is incomparably larger, it enables the writer to give a fuller and more complete picture of the hero's state of mind. For example:

"To bed then and to sleep. To total darkness. No thoughts, no dreams, nothing till morning came – and then the sharp swift torture of waking life" (Du Maurier)

The writer often resorts to inner represented speech with the commentary: "he thought", "he dreamed", etc.

Inner represented speech, unlike uttered represented speech, expresses feelings, emotions and thoughts of the character which were not materialized in spoken or written language. That is why it abounds in exclamatory words and phrases, elliptical constructions, breaks and other means of conveying the feeling and psychological state of the character. When a person is alone with his thoughts and feelings, he can give vent to those strong emotions which he usually keeps hidden.

"His nervousness about this disclosure irritated him profoundly; she had no business to

make him feel like that – a wife and a husband being one person. She had not looked at him once since they sat down, and he wondered what on earth she had been thinking about all the time. It was hard, when a man worked hard as he did, making money for her – yes and with an ache in his heart – that she should sit there, looking – looking as if she saw the walls of the room closing in. It was enough to make a man get up and leave the table" (Galsworthy)

The inner speech of Soames Forstyle is here introduced by two words describing his state of mind – "irritated" and "wondered". The colloquial aspect of the language in which Soames' thoughts and feelings are expressed is obvious. He uses colloquial collocations: "she had no business", "what on earth", "like that" and colloquial constructions: "yes and with...", looking – looking as if...", and the words used are common colloquial".

Being a continuation of the author's speech and that of the character, inner represented speech fully discloses the feelings and thoughts of the character, his world outlook.

Inner represented speech, unlike uttered represented speech, is usually introduced by verbs of mental perception as *think, meditate, feel, occur* (an idea occurred to...), *wonder, ask, tell oneself, understand* and the like. For example:

"Over and over *he was asking himself*; would she receive him? would she recognize him? what should he say to her?" "why weren't things going well between them? *he wondered*".

The only indication of the transfer from the author's speech to inner represented speech is the semicolon which suggests a longish pause. The emotional tension of the inner represented speech is enhanced by the emphatic "these" (in "these children"), by the exclamatory sentences "God bless his soul" and "in the name of all the saints". This emotional charge gives an additional shade of meaning to the "was sorry" in the author's statement: Butler was sorry, but he was also trying to justify himself for calling his daughter names.

I. Questions and Tasks

1. Describe the nature of the stylistic device of represented speech.
2. What is the distinction between represented speech and author's indirect speech proper?
3. Into what groups is the represented speech divided?
4. What are the characteristic features of uttered represented speech?
5. What is the morphological structure of the uttered represented speech?
6. What is the stylistic function of uttered represented speech?
7. What does the inner represented speech, unlike uttered represented speech, express?
8. What is the peculiarity of unuttered represented speech?
9. Does the inner represented speech disclose the feelings and thoughts of the character?
10. Isn't the inner represented speech the monopoly of belles-lettres style?

II. Classify the following examples of represented speech into represented inner and represented uttered speech.

1. She hadn't wanted to marry him or anyone else, for what matter, unless it was someone like her father. But there was no one like her father. No one she had ever seen. So, oh, well, what's the diff! You have to get married some time. (E. Ferber)

2. Then he would bring her back with him to New York – he, Eugene Witla, already famous in the East. Already the lure of the big Eastern city was in his mind, its palaces, its wealth, its fame. It was the great world, its fame. It was the great world he knew, this side of Paris and London. He would go to it now, shortly. What would he be there? How great? How soon? So he dreamed. (Th. Dreiser)

3. Angela looked at him with swimming eyes. He was really different from anything she had ever known, young, artistic, imaginative, ambitious. He was going out into a

world which she had longed for but never hoped to see – that of art. Here one was telling her of his prospective art studies, and talking of Paris. What a wonderful thing! (Th. Dreiser)

4. Oh, love, love! Edward! Edward! Oh, he would not, could not remain away. She must see him – give him a chance to explain. She must make him understand that it was not want of love but fear of life – her father, everything, everybody – that kept her so sensitive, aloof, remote. (Dickens)

5. "So I've come to be servant to you".
"How much do you want?"
"I don't know. My keep, I suppose." Yes, she could cook. Yes, she could wash. Yes, she could mend, she could darn. She knew how to shop in a market. (Du Maurier)

6. "Old Jolyon was on the alert at once. Wasn't the "man of property" going to live in his new house, then? He never alluded to Soames now but under this title.
"No" – June said – "he was not; she knew that he was not!"
"How did he know?"
She could not tell him, but she knew. She new nearly for certain. It was most unlikely; circumstances had changed!"

7. An idea had occurred to Soames. His cousin Jolyon was Irene's trustee, the first step would be to go down and see him at Robin Hill, Robin Hill! The odd – the very odd feeling those words brought back. Robin Hill – the house Bosinney had built for him and Irene – the house they had never lived in – the fatal house! And Jalyon lived there now! (Galsworthy)

8. He looked at the distant green wall. It would be a long walk in this rain, and a muddy one. He was tired and he was depressed. Anyway, what would they find? Lot of trees. (J. Jones)

9. And then he laughed at himself. He was getting nervy set up like everybody else in the house. (A. Christie)

10. He kept thinking he would write to her – he had no other girl acquaintance now; and just before he entered art school he did this, penning a little note saying that he remembered so pleasantly their ride; and when was she coming? (Th. Dreiser)

III. State the functions of represented speech

1. And could he do that? Had he the courage? And would it all work out satisfactorily if he did? Would Sandra believe him – once she heard? (Th. Dreiser)

2. June, of course, had not seen this, though not yet nineteen, she was notorious. Had she not said to Mrs. Soames – who was always so beautifully dressed – that feathers were vulgar? Mrs. Soames had actually given up wearing feathers, so dreadfully outright was dear June! (Galsworthy)

3. ...he was telling her of his prospective art studies, and talking of Paris. What a wonderful thing! (Dreiser)

4. The girl noted the change for what she deemed the better. He was so nice now, she thought, so white – skinned and clear – eyed and keen. (Dreiser)

E. Transferred Use of Structural Meaning

a) Rhetorical Questions

The rhetorical question as a stylistic device presents a statement in the form of a question. There is an interaction of two structural meanings, that of the question and of the statement. Both meanings are materialized simultaneously.

The question is emphatic and mobilizes the attention of the reader even when the latter is not supposed to answer anything, i.e. rhetorical question is not intended to draw an answer, and used for rhetorical effect. For example:

"Can anybody answer for all the grievances of the poor in this wicked world?" (Dickens)

The form of a rhetorical question is often negative:

"Who is here so vile that will not love his country?" (Shakespeare)

Rhetorical questions preserve the intonation of a question, though sometimes the assertion is so strong that both the intonation and the punctuation are changed to those of the exclamatory sentence:

"Oh! Don't remember the days of my happy childhood? How different they are from my present ignoble state?" (Greenwood)

Both sentences of the above example are pronounced with the same intonation and have the same punctuation, though the second one is exclamatory, both by form and essence, while the first one presents a rhetorical question.

Rhetorical questions are realized in different constructions:
1. Interrogative sentences (general and special questions).

"Is there such a thing as a happy life" (R. Aldington). "What can any woman mean to a man in comparison with his mother?" (R. Aldington)

2. Interrogative–negative constructions:

"Who has not seen a woman hide the dullness of a stupid husband? Have I not to wrestle with my lot?" (W. Thackeray)

3. A rhetorical question contains the modal verb "should"+"but":

"Whom should they light but Rebecca and her husband?"

4. Declarative sentences:

"So it was wicked, like being smutty, to fall happy when you looked at things and read Keats?" (R. Aldington)

5. Infinitive constructions take part in the building of rhetorical questions to express indignation:

"A man like Matthew Brodie to return home at the childish hour of ten o'clock." (A. Cronin)

The stylistic function of rhetorical questions is to express doubt, assertion or suggestion. Rhetorical question is mainly used in publicistic style and particularly in oratory, though it is more and more penetrating into other styles. So, it is widely employed in modern fiction for depicting the inner state of a personage, his meditations and reflections.

"There isn't one of them, Michael thought staring, unsmiling at their unwelcoming faces, that I would ever talk to any of them under any other circumstances. My neighbors. Who picket them? Where did they come from? What made them so eager to send their fellow-citizens off to war?" (Shaw).

It is most popular in poetry.

"They come shaking in triumph their long, green hair;
They come out of the sea and run shouting by

the shore.
My heart, have you no wisdom this to despair?
My love, my love, my love, why have left me alone?" (J.Joyce).

Rhetorical questions are more emotional than statements.
Not seldom rhetorical question can be met in informal dialogues:

"What the hell have you got to do here? I didn't invite you, not me." (E.Biggers)

Through frequent usage some rhetorical questions become traditional:

"What business is it of yours? What have I to do with him?"

Such questions usually imply a negative answer and reflect a strongly antagonistic attitude of the speaker towards his interlocutor or the subject discussed.

I. Questions and Tasks

1. What is the nature of the stylistic device of rhetorical question?
2. What is the intonation of rhetorical question?
3. Is the form of rhetorical question negative or affirmative?
4. How does the interplay of two structural meanings take place in rhetorical questions?
5. Both structural meanings are materialized simultaneously in rhetorical questions, aren't they?
6. Is a rhetorical question intended to get an answer?
7. In what constructions is a rhetorical question realized? Give illustrations.
8. In what functional styles are rhetorical questions mostly used?
9. What is the stylistic function of a rhetorical question?

II. Classify the following rhetorical questions according to structural types

1. But what words shall describe the Mississippi, great father of rivers? (Dickens)
2. Now, who knew for whom the song was really intended? For one? For all? For the potency of love in everyone and everything, even in the ship's officers? (D. Sayers)
3. Have I not had to wrestle with my lot? Have I not suffered things to be forgiven? (Byron)
4. Is there such a thing as a happy life? And if there is, would it be the most desirable life? (R. Aldington)
5. Why do we need refreshment, my friends? Because we are but mortal, because we are but sinful, because we are but of the earth, because we are not of the air? Can we fly, my friends? We cannot. Why can we not fly? Is it because we are calculated to walk? (Dickens)
6. What courage can withstand the everduring and all besetting terrors of a woman's tongue? (W. Irving)
7. Wouldn't we all do better not trying to understand, accepting the fact that no human being will ever understand another, not a wife a husband, a lover a mistress, nor a parent a child? (Gr. Greene)

III. Discuss the nature and functions of the following rhetorical questions

1. That painter! What business had he to paint a woman so like Vic as that   a woman that didn't mind lyin' like that! (Galsworthy)

2. "I never see him doing any work there" – continued Harris, "whenever I go in. He sits behind a bit of glass all day, trying to look as if he was doing something. What's the good of a man behind a bit of glass? I have to work for my living. Why can't he work? What use is he there, and what's the good of their banks? They take yours money, and then, when you draw a cheque, they send it back smeared all over with "No effect", "Refer to drawer". What's the good of that? That's the sort of trick they served me twice last week..." (J. K. Jerome)

3. Did not the Italian Mosico Gazzani sing at my heart six months at least in vain? (Byron)

4. Have I not had to wrestle with my lot?
   Have I not suffered things to be forgiven? (Byron)

b) Litotes

Litotes is a stylistic device consisting of peculiar use of negative constructions instead of positive forms. It is used to diminish the positive meaning. E.g.:

He is *no coward* – He is a brave man.
He is *not a silly* man – He is a clever man.

In this case we have intentional restrain which produces a stylistic effect. "Not silly" is not equal to "clever" although the two constructions are synonymous. The same can be said about the other pair: "no coward" and "a brave man". In both cases the negative construction is weaker than the affirmative one. But it should be noted that the negative constructions here have a stronger impact on the reader than the affirmative ones. The latter have no additional connotation; the former have. That is why such constructions are regarded as stylistic devices.

Thus litotes is a deliberate understatement used to produce a stylistic effect. It is not a pure negation, but a negation that includes affirmation. Therefore here we may speak of transference of meaning, i.e., a device with the help of which two meanings are materialized simultaneously: the direct (negative) and transferred (affirmative).

The stylistic effect of litotes depends mainly on intonation:

1. It troubled him not a little.
2. Mr. Bardell was a man of honour – Mr. Bardell was a man of his word – Mr. Bardell was no deceiver... (Dickens)

The negation does not indicate the absence of the quality mentioned, but suggests the presence of the opposite quality. In one of the above given examples the litotes "no deceiver" is clearer and more emphatic because of the preceding phrases "a man of honour", "a man of his word". Thus like other stylistic devices litotes displays a simultaneous materialization of two meanings: one

negative, the other affirmative. This interplay of two grammatical meaning is keenly felt, that the affirmation suppresses the negation. The two senses of the litotic expression, negative and positive, serve a definite stylistic effect.

In litotes we have two meanings of quality – positive and negative. The positive meaning is in opposition to the negative meaning. The negative part is under double stress. This double stress helps to overestimate the whole construction. In usual negative constructions we do not have double stress and emphasis.

Litotes as a stylistic device must not be mixed up with logical negation. Sometimes litotes serves to make a negative statement less categorical.

·Litotes is used in different styles of speech but official and scientific prose.

I. Questions and Tasks

1. Characterize the stylistic device of litotes.
2. Where does a negative particle "not" stand in litotes?
3. Two meanings are materialized simultaneously in litotes, aren't they?
4. What is the difference between litotes and logical negation? Give examples of both cases.
5. In what functional style is litotes mostly used?
6. What is the stylistic function of litotes?

II. Pick out litotes and translate the extracts into your mother tongue

1. She had a snouty kind of face which was not completely unpretty. (K. Amis)
2. The idea was not totally erroneous. The thought did not displease me. (I. Murdoch)
3. Bell understood, not without sympathy, that Queen had publicly committed himself. (J. Jones)
4. Kirsten said not without dignity: "Too much talking is unwise". (A. Christie)
5. I felt I wouldn't say no to a cup of tea. (K. Amis)
6. Joe Clegg also looked surprised and possibly not too pleased. (A. Christie)
7. "How are you feeling, John?"
   "Not too bad". (K. Amis)

8. The place wasn't too tidy. (S. Chaplin)

9. I turned to Margaret who wasn't looking too happy. (Priestley)

10. "It's not too bad", Jack said, vaguely defending the last ten years. (I. Shaw)

III. Comment on the nature and function of litotes

1. Byrne was not unpleasant. (D. Sayers)

2. Julia was not dissatisfied with herself. (S. Maugham)

3. Mr. Bardell was a man of honour – Mr. Bardell was a man of his word – Mr. Bardell was no deceiver... (Dickens)

4. In a sharp, determined way her face was not unhandsome. (A. Huxley)

5. He was laughing at Lottie but not unkindly. (A. Hutchinson)

6. She couldn't help remembering those last terrible days in India. Not that she isn't very happy now, of course... (B. Priestley)

7. Well, I couldn't say no: it was too romantic. (T.Capote)

8. He wasn't too awful. (E. Waugh)

IV. Discuss the following litotes

1. People used to laugh at them not unkindly. (Maugham)

2. He is not fool, this Pilon. (Steinbeck)

3. She gave consent not without doubt. (Thackeray)

4. "How slippery it is, Sam".

"Not an uncommon thing upon ice, sir" replied Mr. Weller. (Dickens)

5. He is not... uncultured. (Aldridge)

6. He troubled him not a little...

7. He found that this was no easy task.

PART VI

FUNCTIONAL STYLES OF THE ENGLISH LANGUAGE

A. Introductory Remarks

Each style of literary language makes use of a group of language means the interrelation of which is peculiar to the given style. Each style can be recognized by one or more leading features. For instance the use of special terminology is a lexical characteristic of the style of scientific prose.

A style of language can be defined as a system of co-ordinated, interrelated and interconditioned language means intended to fulfil a specific function of communication and aiming at a definite effect.

Each style is a relatively stable system at the given stage in the development of the literary language, but it changes, and sometimes considerably, from one period to another. Therefore the style of a language is a historical category. Thus the style of emotive prose actually began to function as an independent style after the second half of the 16th century; the newspaper style budded off from the publicistic style; the oratorical style has undergone considerable changes.

The development of each style is predetermined by the changes in the norms of Standard English.

It is also greatly influenced by changing social conditions, the progress of science and the development of cultural life in the country. For instance, the emotive elements of language were abundantly used in scientific prose in the 18th century. This is explained by the fact that scientists in many fields used the emotional language instead of one more logically precise and convincing, because they lacked the scientific data obtainable only by

deep, prolonged research. With the development of science and the accumulation of scientific data, emotive elements gave way to convincing arguments and "stubborn" facts.

The English literary language has evolved a number of styles easily distinguishable one from another.

Thus a functional style is a system of interrelated language means which serves a definite aim in communication. It can be regarded as the product of a certain concrete task, set by the sender of the message.

Functional style appears mainly in the literary language. The peculiar choice of language means within each functional style is predetermined by certain aims of communication.

In English literary language we distinguish the following major functional styles:

1. The belles-lettres style.
2. Publicistic style.
3. Newspaper style
4. Scientific prose style.
5. The style of official documents.

Each functional style may be characterized by a number of distinctive features and each functional style may be subdivided into a number of substyles.

I. Questions and Tasks

1. What is the functional style of the language?
2. What is the degree of stability of each style?
3. How does the development of each style take place?
4. In what style of the language is functional style frequently used?
5. What are the major types of functional style?

B. The Belles-Lettres Style

The belles-lettres style is a generic term for three sub-styles:

1. The language of poetry;
2. Emotive prose, or the language of fiction;
3. The language of the drama.

Each of these substyles has certain common features, typical of the general belles-lettres style. Each of them also enjoys some individuality.

The purpose of the belles-lettres style, unlike scientific, is not to prove but only to suggest a possible interpretation of the phenomens of life by forcing the reader to see the viewpoint of the writer.

The belles-lettres style has certain linguistic features which are:

1. Genuine, not trite, imagery, achieved by linguistic devices.

2. The use of words in contextual and very often in more than one dictionary meanings.

3. A vocabulary which will reflect to a greater or lesser degree the authors personal evaluation of things or phenomena.

4. A peculiar individual selection of vocabulary and syntax.

5. The introduction of the typical features of a colloquial language to a full degree (in plays) or a lesser one (in emotive prose) or a slight degree (in poems).

a) Language of Poetry

The first substyle is verse. Both the syntactical and se-mantic aspects of the poetic substyle may be defined as compact. The most important feature of the poetic substyle is imagery, which gives rich additional information. This information is created by specific use of words and expressions. This information is to be conveyed through images. Images are mostly built on metaphors, metonymies, similes and epithets etc. So the language of poetic style is rich in stylistic devices: repetition, grammar constructions, phonetic stylistic devices, etc.

Rhythm and rhyme are immediately distinguishable

properties of the poetic substyle. The various composi-
tional forms of rhythm and rhyme are generally studied
under the terms v e r s i f i c a t i o n or p r o s o d y.
English verse, like all verse, emanated from song.

b) Emotive Prose.

In emotive prose imagery is not so rich as in poetry.
The percentage of words with contextual meaning is not
so high as in poetry. There is a combination of spoken and
written varieties of the language, as there are always two
forms of communication – m o n o l o g u e (the writers spe-
ech) and d i a l o g u e (the speech of the characters). The
language of the writer conforms to the literary norms of
the given period in the development of the English literary
language. The language of the hero of a novel or a story is
chosen in order to characterize the man himself.

Emotive prose allows the use of elements from all the
other styles as well. Thus we find elements of the
newspaper style, the official style, the style of scientific
prose, but they all are subjected to the purposes of the
belles-lettres style. Under the influence of emotive prose
they undergo a kind of transformation. It is rich in repre-
sented speech too.

Emotive prose as a separate form of fiction came into
being rather late in the history of the English literary lan-
guage. It began its existence in the second half of the 15th
century. With the coming of 16th century English emotive
prose progressed rapidly. A great influence on the further
development of the characteristic features of the belles-
lettres style was made by Shakespeare, although he never
wrote prose.

The s e v e n t e e n t h c e n t u r y saw a considerable de-
velopment in emotive prose and in prose as a whole. The
influence of the Bible on English emotive prose is particu-
larly striking in this period.

E i g h t e e n t h c e n t u r y emotive prose when compa-
red to that of the seventeenth is in its most essential, lea-
ding features. The history of the English literature of this
period is characterized with such prominent men-of-letters
as Defoe, Swift, Fielding etc. This period is regarded as
the century which formed the emotive prose as a branch of
belles-lettres style.

In n i n e t e e n t h c e n t u r y the general tendency in
English literature to depict the life of English society cal-

led forth changes in the language. Standard English begins to absorb elements of the English vocabulary which were banned in earlier periods from the language of emotive prose, that is jargonisms, professional words, slang, dialectal words and vulgarisms, though the latter were used euphemistically – *damn* was printed **d**–; *bloody* – **b**– etc. Illiterate speech finds its expression in emotive prose by distorting the spelling of words, by using Cockney and dialectal words; there appears a clear difference between the speech of the writer and that of his characters. Language means typical of other styles of literary language are drawn into the system of expressive means and stylistic devices of this substyle.

The p r e s e n t - d a y emotive prose is characterized by the breaking-up of traditional syntactical designs of the preceding periods. Not only detatched construction, but also unexpected ways of combining sentences, especially the gap-sentence link and other modern syntactical patterns, are freely introduced into present-day emotive prose. Its advance is very rapid.

c) Language of the Drama

The language of plays is entirely dialogue. The author's speech is almost excluded except for the playright's remarks and directions.

But the language of characters is not the exact reproduction of the norms of colloquial language. Any variety of the belles-lettres style will use the norms of the literary language of the given period. Nevertheless there will be departures from the established literary norms. But these departures will never go beyond the boundaries of the norms, lest the aesthetic aspect of the work should be lost. It shows that the language of plays is always stylized.

The stylization of colloquial language is one of the features of plays which at different stages in the history of English drama showed itself in different ways.

In the 16th century the stylization of a colloquial language was maintained due to several facts: plays were written in haste for the companies of actors eagerly waiting for them, and they were written for a wide audience, most the common people. Plays were staged in public squares on a raised platform.

The colloquial language of the 16th century therefore enjoyed freedom and this found its expression in the

dialogue of plays. The general trends in the developing literary language were reflected in the wide use of biblical and mythological allusions, evocative Renaissance traditions, abundant use of compound epithets.

The influence of Renaissance traditions can be seen in a rich injection of oaths, curses, swear-words and other vulgarisms into the language of the English drama of this period.

The 16th century plays are mostly written in verse. The plays of this period therefore were justly called dramatic poetry.

The revival of drama began in the second half of the 18th century. But the ultimatse shaping of the play as an independent form of literary work with its own laws of functioning, with its own characteristic language features was actually completed only at the end of the 19th century.

I. Questions and Tasks

1. What is the belles-lettres style?
2. What are the substyles of belles-lettres style?
3. What are the distinctive features of belles-lettres style?
4. What is the most important feature of a poetic substyle?
5. On what stylistic devices are images mostly built in poetry?
6. Speak about immediately distinguishable properties of the poetic substyle?
7. What is the emotive prose characterized by?
8. Speak about two forms of communication in emotive prose.
9. Does emotive prose allow the use of elements from other styles as well? If the answer is affirmative, call those styles.
10. When did emotive prose begin its existance in the English literary language?
11. Who were the prominent English writers of the past centuries?
12. Characterize all the periods of development of English emotive prose.
13. What are the peculiarities of the language of drama?
14. Speak about departures from the literary norms.
15. Did the colloquial language undergo stylization

in the sixteenth century?
16. Describe the influence of Renaissance traditions on the language of plays.

II. Describe the types of belles-lettres style

1. She took a plough and plough'd down
Put clods upon his head;
And they had sworn a solemn oath
John Barleycorn was dead. (R. Burns).

2. I bring fresh showers for the thirsting flowers,
From the seas and the streams;
I bear light shade for the leaves when laid
In their noonday dreams.
From my wings are shaken the dews that waken
The sweet buds every one,
When rocked to rest on their mother's breast,
As she dances about the sun. (Shelley).

3. With fingers weary and worn;
With eyelids heavy and red,
A woman sat in unwomanly rags,
Playing her needle and thread, –
Stitch! Stitch! Stitch!
In poverty, hunger and dirt;
And still with a voice of dolorous pitch
She sang the "Song of the Shirst" (T. Hood).

4. "Dinner began in silence; the women facing one another, and the men.
In silence the soup was finished – excellent, if a little thick; and fish was brought. In silence it was handed.
Bosinney ventured: "It's the first spring day."
Irene echoed softly: "Yes – the first spring day."
"Spring!" said June: "There isn't a breach of air!" No one replied.
The fish was taken away, a fine fresh sole from Dover. And Bilson brought champagne, a bottle swathed around the neck with white.
Soames said: "You'll find it dry."
Cutlets were handed. They were refused by June, and silence fell. (J. Galsworthy). .

5. "Men of England, Heirs of Glory,

Heroes of unwritten story.
Nurslings of one mighty mother,
Hopes of her, and one another". (Shelley)

6. Friendship, peculiar boon of heaven,
The noble mind's delight and pride,
To men and angels only given,
To all the lower world denied. (Johnson).

III. State language means producing necessary stylistic effect in the text

1. "Now Giant Despair had a wife, and her name was Diffidence; so when he was gone to bed, he told his wife what he had done, to wit, that he had taken a couple of prisoners and cast them into his dungeon, for trespassing on his grounds. Then he asked her also what he had best to do further to them. So she asked what they were, whence they came, and whither they were bound, and he told her. Then she counseled him, that when he arose in the morning he should beat them without mercy... The next night she talked with her husband about them further, and understanding that they were yet alive, did advice him to counsel them to make away with themselves. So when morning was come, he goes to them in a surly manner, as before, and perceiving them to be very sore with the stripes that he had given them the day before, he told them that since they were never like to come out of that place, their only way would be forthwith to make an end of themselves, either with knife, halter, or poison: for why, said he, should you choose life, seeing it is attended with so much bitterness? But they desired him to let them go... Then did the prisoners consult between themselves, whether it was best to take his counsel or no, and thus they began to discourse:
Christian. Brother, said Christian, what shall we do? The life that we now live is miserable. For my part, I know not whether it is best to live thus, or die out of hand. My soul chooseth strangling rather than life, and the grave is more easy for me than this dungeon! Shall we be ruled by the giant?
Hope. Indeed our present condition is dreadful...

2. Captain Shotover: Nurse, who is this misguided and unfortunate young lady?

Nurse: She says Miss Hessy invited her, sir.

Captain Shotover: And had she no friend, no parents to warn her against my daughter's invitations? This is a pretty sort of house, by heavens! A young and attractive lady is invited here. Her luggage is left on this steps, for hours; and she herself is deposited in the poop and abandoned, tired and starving..." (B. Shaw)

3. "Goldberg: What's your name now?

Stanley: Joe Shoarp.

Goldberg: Is the number 846 possible or necessary?

Stanley: Neither.

Goldberg: Wrong! Is the number 846 possible or necessary?

Stanley: Both." (H. Pinter).

C. Publicistic Style

Publicistic style of a language may be divided into the following substyles:

1. Oratorical style;
2. The essay;
3. Articles.

The aim of publicistic style is to exert a deep influence on public opinion, to convince the reader or the listener that the interpretation given by the writer or the speaker is the only correct one and to cause him to accept the point of view expressed in the speech, essays or article.

Publicistic style has features in common with the style of scientific prose, on the one hand, and that of emotive prose, on the other. An expanded system of connectives and careful paragraphing makes it similar to scientific prose. Its emotional appeal is generally achieved by the use of words with emotive meaning, the use of imagery and other stylistic devices as in emotive prose; but the stylistic devices used in publicistic style are not fresh and genuine.

Publicicstic style is also characterized by brevity of expression.

I. Questions and Tasks

1. What is publicistic style? Speak about its aim.
2. Has publicistic style features in common with other styles?
3. What are the peculiarities of oratorical style?
4. What are the typical features of the spoken variety of oratorical style?
5. In what cases is oratorical style employed?
6. What stylistic device is regarded as the most typical of oratorical style? Call other stylistic devices which are also peculiar to oratory.
7. What are the obligatory forms of opening oration?
8. Characterize essay. Speak about the role played by essay during long period of time.
9. What are the peculiarities of the essay?
10. Describe articles of publicistic character and show their distinction from newspaper and

scientific ones.

II. Pick out the elements of publicistic style and comment on them

1. Is there really such a crisis in the art of the novel that people must write books about it, cry shrilly to attract attention as you do when you see someone taking a direction you know must lead them into danger? Yes, most people professionally concerned are by now agreed that the English novel is in a sad state, that it has, in fact, lost direction and purpose. The novel, which above all depends on the fact that it is widely read, is rapidly becoming unreadable.

Of course, this does not imply a stay-in strike on the shelves of the tuppenny libraries. More novels are read today than ever before, but it is the unreadable which is read. (R.Fox).

2. Beware of political madmen! The Tories are desperate for a trick to win a General Election. Some think they have found it in the unhappy industrial situation. They are baying for the Gt. (Government) to act so that strikes are brought about and then spring an election in which they would attack trade unions. The cats are peeping out of the bags. (Daily Herald).

3. Speech Viscount Simon of the House of Lords:
The nobel and learned Earl, Lord Jowitt, made a speech of much persuasiveness on the second reading raising this point, and today as is natural and proper, he has again presented with his usual skill, and I am sure with the greatest sincerity, many of the same considerations. I certainly do not take the view that the argument in this matter is all on the side. One could not possibly say that when one considers that there is considerable academic opinion at the present time in favour of this change, and in view of the fact that there are other countries under the British Flag, where, I understand, there was a change in the law, to a greater or less degree, in the direction which the nobel and learned Earl so earnestly recommends to the House. But just as I am very willing to accept the view that the case for resisting the noble Earl's Amendment is not overwhelming.

4. "It is high time this people had recovered from the passions of war. It is high time that counsel were taken from statesmen, not demagogues. It is high time the people of the North and the South understood each other and adopted means to inspire confidence in each other. (A. Hill)

5. "Mr. Chairman, Ladies and Gentlemen!

It is indeed a great privilege to address such an audience as I see before me. At no previous time in the history of human civilization have greater problems confronted the ingenuity of man's intellect than now. Let us look around us. What do we see on the horizon? What forces are at work? Under what mist of clouds does the future stand obscured?

My friends, casting aside the raiment of all human speech, the test for the solution of all these problems to which I have just alluded is the cheer and forceful application of those laws which have always guided the hand of man for some faint light for his hopes and aspirations... We must re-address ourselves to these questions which press for answer and solution.

What, then, is our duty? Shall we continue to drift? No! Drifting must stop. We must press onward and upward toward the ultimate goal to which all must aspire...

But I cannot conclude my remarks, dear friends, without touching briefly upon a subject which I know is steeped in your very consciousness..."

6. "Language most shows a man; speak, that I may see thee. It springs out of the most parts of us, and is the image of the parent of it, the mind. No glass renders a man's form or likeness so true, as his speech. Nay, it is likened to a man; and as we consider feature and composition in a man, so words in language... Some men are tall and big, so some language is high and great... Some are little and dwarfs; so of speech, it is humble and low; the words are poor and flat... (an essay by Ben Jonson)

a) Oratorical Style

The oratorical style is the oral subdivision of the publicistic style. Persuation is the most obvious purpose of oratory.

Direct contact with the listeners permits the combina-

tion of the syntactical, lexical and phonetic peculiarities of both the written and spoken varieties of language.

Oratorical style belongs to the written variety of language, though it is modified by the oral form of the utterance and the use of gestures. Certain typical features of the spoken variety of speech are: direct address to the audience (ladies and gentlemen, honourable member(s), the use of the 2nd person pronoun "you", etc.), sometimes contractions (I'll, won't, haven't, isn't and others) and the use of colloquial words.

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

The speaker often resorts to repetition to enable his listeners to follow him and retain the main points of his speech.

The following extract from the speech of the American Confederate general is an example of anaphoric repetition: "It is high time this people had recovered from the passions of war. It is high time that counsel were taken from statesmen...It is high time the people of the North and the South understood each other and adopted means to inspire confidence to each other".

Repetition can be regarded as the most typical stylistic devices of English oratorical style. The speaker resorts to repetition to persuade the audience, to add weight to his opinion. Almost any piece of oratory will have parallel construction, antithesis, suspense, climax, rhetorical questions. Almost all typical syntactical stylistic devices can be found in English oratory. Questions are most frequent because they promote closer contact with the audience.

The change of information breaks the monotony of the intonation patterns and revives the attention of the listeners.

The desire of the speaker to convince his audience results in the use of simile and metaphor, but these are traditional ones, as fresh and genuine stylistic devices may divert the attention of the listeners away from the main points of the speech.

Epigrams, aphorisms are comparatively rare in oratory, they require the concentrated attention of the listener.

Special obligatory forms open the oration: My Lords;

Mr. President; Mr. Chairman; Your Worship; Ladies and Gentlemen, etc.

At the end of his speech the speaker usually thanks the audience for their attention by saying: Thank you or Thank you very much.

b) The Essay

The essay is a literary composition on philosophical, social, aesthetic or literary subjects. It never goes deep into the subject, but merely touches upon the surface.

The essay was very popular in the 17th and 18th centuries. In the 17th century essays were written on topics connected with morals and ethics, while those of the 18th century focused attention on political and philosophical problems.

The 18th century was the great age of essay writing. The essay became a dominant force in English literature of this period.

In the 19th century the essay as a literary term gradually changed into what we now call the journalistic article.

The most characteristic language features of the essay remain 1) brevity of expression; 2) the use of the first person singular; 3) a rather expanded use of connectives, which facilitate the process of grasping of ideas; 4) the abundant use of emotive words; 5) the use of similes and sustained metaphors.

The essay in our days is often biographical; persons, facts and events are taken from life.

Epigrams, allusions and aphorisms are common in the essay, for the reader has opportunity to make a careful and detailed study both of the content of the utterance and its form.

c) Article

All the features of publicistic style are to be found in any article. Words of emotive meaning are few in popular scientific articles. The system of connectives is more expanded here.

The language of political magazine articles differs little from that of newspaper articles. Bookish words, neologisms, traditional word combinations are more frequent here than in newspaper articles.

In an article dealing with forthcoming presidential el-

ections in the USA we find such bookish and high-flown words as ambivalent, exhilarated, appalled, etc. Humorous effect is produced by the use of words and phrases as melancholy, graciously, extending his best wishes, etc.

D. Newspaper Style

The English newspaper style may be defined as a system of interrelated lexical, phraseological, grammatical means, aimed at serving the purpose of informing and instructing the reader.

Not all the printed matter found in newspapers comes under the newspaper style. The modern newspaper carries material of an extremely diverse character. On the pages of a newspaper one finds not only news and comment on it, but also stories and poems, crossword puzzles, chess problems, and the like. Since these serve the purpose of entertaining the reader, they cannot be considered specimens of newspaper style. Nor can articles in special fields, such as science and technology, art, literature, etc. be classed as belonging to newspaper style.

The most concise form of newspaper information is the headline.

The newspaper also seeks to influence public opinion on political and other matters.

Editorials, leading articles are characterized by a subjective handling of facts.

To understand the language peculiarities of English newspaper style it will be sufficient to analyze the following basic newspaper features:

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

a) Brief News Items

The function of a brief news item is to inform the reader. It states only facts without giving comments. This is characterized by the absence of any individuality of expression and the almost complete lack of emotional colouring.

It goes without saying that the bulk of the vocabulary used in newspaper writing is neutral and common literary. But apart from this, newspaper style has its specific vocabulary features and is characterized by extensive use of special political and economic terms, non-term political vocabulary, newspaper clichés, abbreviations, neologisms,

verbal constructions, attribute noun groups, syntactical complexes, specific word orders.

Speaking about neologisms we may state, that neologisms are very common in newspaper vocabulary. The newspaper is very quick to react to any new development in the life of society, in science and technology. Neologisms make their way into the language of the newspaper very easily. E.g. Sputnik, lunik, etc.

The vocabulary of brief news items is generally devoid of any emotional colouring.

b) The Headline

The headline is the title given to a news item or a newspaper article. The main function of the headline is to inform the reader briefly of what the news is about. Sometimes headlines contain elements of appraisal, i.e. they show the reporter's or the paper's attitude to the facts reported. English headlines are short and catching. In most of English and American newspapers sensational headlines are quite common.

Headlines contain emotionally coloured words and phrases. Furthermore, to attract the reader's attention, headline writers often resort to a deliberate breaking-up set expressions, in particular fused set expressions, and deformation of special terms.

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

c) Advertisements and Announcements

The function of advertisements and announcements is to inform the reader. There are two basic types of advertisements and announcements in the Modern English newspaper: classified and non-classified.

In classified advertisements and announcements various kinds of information are arranged according to subject-matter into sections, each bearing an appropriate name. In *The Times*, for example, the reader never fails to find several hundred advertisements and announcements classified into groups, such as Birth, Marriages, Deaths, Business Offers, Personal, Farm, etc.

The vocabulary of non-classified advertisements and announcements is mostly neutral with here and there a

sprinkling of emotionally coloured words or phrases used to attract the readers attention. The reader's attention is attracted by every possible means: typographical, graphical and stylistic, both lexical and syntactical.

d) The Editorial

Editorials, like some other types of newspaper articles, bear the stamp of both the newspaper style and publicistic style.

The function of the editorial is to influence the reader by giving an interpretation of certain facts. Editorials comment on the political and other events of the day. Their purpose is to give the editor's opinion and interpretation of the news published and suggest to the reader that it is correct one.

Writers of editorials make an extensive use of emotionally-coloured vocabulary. Alongside political words and expressions, terms, clichés and abbreviations one can find colloquial words and expressions, slang and professionalisms. They all together enhance the emotional effect.

Emotional colouring in editorial articles is also achieved with the help of various stylistic devices, both lexical and syntactical, the use of which is largely traditional. Editorial abound in trite stylistic means, especially metaphors and epithets. For example: *international climate, a price explosion, brutal rule, crazy politics.*

Traditional periphrases are also very common in newspaper editorials, such as Wall Street (American financial circles), the Great Powers (the five or six biggest and strongest states), Downing Street (the British Government), etc.

But genuine stylistic means are also frequently used, which helps the writer of the editorial to bring his idea home to the reader. Practically any stylistic device may be found in editorial writing. The emotional force of expression in the editorial is often enhanced by the use of various syntactical stylistic devices. Some editorials abound in parallel constructions, various types of repetition, rhetorical questions and other syntactical stylistic means.

Yet, the role of expressive language means and stylistic devices in the editorial should not be overestimated. Stylistic devices one comes across in editorials are for the

most part trite. Original forms of expression and fresh genuine stylistic means are comparatively rare in newspaper articles, editorials included.

I. Questions and Tasks

1. What is newspaper style?
2. What materials are included in English and American newspapers?
3. In what forms is the information conveyed in English newspapers?
4. What are the tasks of newspapers?
5. Describe the function of b r i e f n e w s i t e m s.
6. What vocabulary is employed in newspaper writing?
7. What is the degree of employment of neologisms in newspaper articles?
8. What is the function of a headline?
9. Why do the authors use different emotionally coloured words and phrases in headlines?
10. What is the function of advertisements and announcements?
11. How are advertisements and announcements classified into?
12. Characterize the editorial.
13. What is the function of the editorial?
14. What vocabulary is employed in the editorial?
15. What is the role of expressive means and stylistic devices in the editorial?

II. Differentiate the items of newspaper style and comment on them

1. "Mr. Boyd-Carpenter... said he had been asked what was meant by the statement in the Speech that the position of war pensioners and those receiving national insurance benefits would be kept under close review". (The Times).

2. "The condition of Lord Samuel, aged 92, was said last night to be a "little better". (The Guardian).

3. "Petrol bomb is believed to have been exploded against the grave of Cecil Rhodes in the Matopos". (The Times).

4. Mr. Eden, Foreign Secretary, was appointed Chancellor of Birmingham University yesterday in succession of Lord Cecil of Chelwood, who was resigned on grounds of age, after having been Chancellor for 26 years. (The Times).

5. "Such as have settled in new habitations since the late fire, and desire for the convenience of their correspondence to publish the place of their present abode, or to give notice of goods lost or found, may repair to the corner house in Bloomsbury, or on the east side of the great squire, before the house of the Right Honorable the Lord Treasurer, where there is care taken for the receipt and publication of such advertisement". (London Gazette).

6. Headlines

1.   Dramatic start to new session
Prime minister on limiting the conflict stage can now be set for real settlement in middle east. (The Times).

2.   Road to ruin opens. British at world union meeting UN delegates bounced. Arms a threat to food. Could find no better way. Heard them protest. (Manchester Guardian).

3.   Stop H-bomb test' call. (Daily Worker)

4.   Shame! Shame! Shame! (Daily Worker)

5.   God Teachers Like Their Pupils. (The New York Times)

ECONOMIC NEEDS OF MALTA BIGGER GRANT
SOUGHT
From our correspondent

Malta, Feb. 3
The Prime Minister, Mr. Mintoff, was the chief speaker at a Malta Labour Party meeting here this morning which purported to give the people the latest information on the constitutional and economic position of the island. Mr. Mintoff said that in a few days he would be heading a delegation to London for constitutional and economic talks...
Referring to the recent report of the Civil Service commission which recommended considerable increase for non-industrial Government employees, Mr. Mintoff said

this would not be implemented until industrial workers received adequate increments.

The Prime Minister announced that a commission was in Malta studying the possibilities of retrenchment as well as of further taxation. He said the commission faced an exacting task because of conflicting British and Maltese interests. Mr. Mintoff went on to say that the British Government had not yet agreed to an economic equivalence between Malta and Britain, and next week's delegation would see whether Britain was making up her mind. However, three quarters of integration was "in the bag", and if and when it was granted, as the Malta Labour Party wanted it, there would be a general election. This time the religious issue would not arise, as guarantees would be embodied in the constitutional instrument before elections took place. (The Times)

7. The editorial

ANTI-AMERICAN FEELING AMONG CONSERVATIVES VIGOROUS ACTION SOUGHT TO MAINTAIN ANGLO-US TIES
From our Political Correspondent

The sudden upsurge of anti-American sentiment among Conservative M. P.s during the past few days is one of the most disturbing consequences of the policy of the intervention in Egypt. The sentiment has been latent since the early days of the Suez crisis. But only now is it being given full rein by an important section of the party. In the motion tabled in the House of Commons on Tuesday night 110 Conservatives – nearly one third of the Government's supporters committed themselves to the view that the attitude of the United States in the present emergency "is gravely endangering the Atlantic alliance..." (The Times)

8. Brief news items

"Health Minister Kenneth Robinson made this shock announcement yesterday in the Commons". (Daily Mirrors)

The condition of Lord Samuel, aged 92, was said last night to be a "little better". (The Guardian)

E. Scientific Prose Style

The first and the most noticeable feature of scientific prose style is the logical sequence of utterances. There is a developed system of connectives in this style.

A second and no less important feature of this style is the *use of terms specific* to each given branch of science. Due to the rapid dissemination of scientific and technical ideas, particularly in exact sciences, we may observe the process of "de-terminization", that is, some scientific and technical terms begin to circulate outside the narrow field they belong to begin to develop new meanings. But the majority of terms do not undergo this process of de-terminization and remain the property of scientific prose. The necessity to penetrate deeper into the essence of things and phenomena gives rise to new concepts, which require new words to name them. Words employed in scientific prose are mostly used in their primary logical meaning.

Neutral and common literary words used in scientific prose as terms are followed by an explanation.

A third feature of modern scientific prose is the use of quotations and references. References have definite compositional pattern, namely, the name of the writer referred to, the title of the work quoted, the publishing house, the place and year it was published, and the page of the excerpt quoted or referred to.

A fourth feature of scientific style is the frequent use of f o o t - n o t e s.

The impersonality of scientific writings can also be considered a typical feature of this style. Impersonal passive constructions are frequently used with the verbs *suppose, presume, assume, conclude, point out, infer*, etc., as in "It should be pointed out", "It must not be assumed", "It must be emphasized", "It can be inferred", etc.

The passive constructions frequently used in the scientific prose of the exact sciences are not indispensable in the Humanities.

Emotiveness is not entirely excluded from scientific prose. Yet in modern scientific prose such emotional words as *marvelous, wonderful, monstrous, magnificent, brilliant* are very seldom used. At least they are not constituents of modern scientific style.

I. Questions and Tasks

1. What are the distinctive features of scientific prose style? Speak about all of cases.
2. What is the fate of scientific terms when they undergo de-termination?
3. What impersonal passive constructions are used in scientific prose?
4. Do scientific prose include emotiveness?

II. Comment on the texts of scientific prose style

1. The process of binding a book comprises a long series of operations, all requiring a nicety of handling and judgement to produce a perfect result... The sheets must be so folded that the leaves come in their proper order and the pages of type all have the same relative margin. Next, the sheets are collated, that is, examined to see that they follow each other in right succession... This work is done in a kind of frame, called a sewing press, the sheets being laid with their backs to a series of four or five upright cards round which the thread is passed on its way out and in along the back of each sheet...etc. (H.G.Aldis)

2. Taking English Poetry in the common sense of the word, as a peculiar form of the language, we find that it differs from prose mainly in having a regular succession of accented syllables. In short it possesses metre as its chief characteristic feature. Every line is divided into so many feet, composed of short and long syllables arranged according to certain laws of prosody. With a regular footfall the voice steps or matches along the line. In many languages syllables have a quantity, which makes them long or short; but in English poetry that syllable alone is long on which an accent falls. Poets, therefore, in the use of that license which they have, or take, sometimes shift an accent to suit their measure. The inversion of the order of words, within certain limits, is a necessary consequence of throwing language into a metrical form. Poetry, then, differs from prose, in the first place, in having metre; and as a consequence of this, in adopting an unusual arrangement of words and phrases... We must have, in addition to the metrical form, the use of uncommon words and turns of expressions, to left the language above the level of written prose. When Thomson describes the

spring-ploughing, the ox becomes a steer, the plough is the shining share, and the upturned earth appears in this serve as the globe. The use of periphrasis here comes largely to the poet's aid. (M. Spillane)

3. To cover this aspect of communication engineering we had to develop a statistical theory of the amount of information, in which the unit of the amount of information was that transmitted as a single decision between equally probable alternatives. This idea occurred at about the same time to several writers, among them the statistician R.A. Fisher, Dr. Shannon of the Bell Telephone Laboratories, and the author. Fisher's motive in studying this subject is to be found in classical statistical theory; that of Shannon in the problem of coding information; and that of the author in the problem of noise and message in electrical filters. (N. Wiener).

F. The Style of Official Documents

The style of official documents is not homogeneous and is represented by the following substyles:

1. the language of business documents;
2. the language of legal documents;
3. the language of diplomacy
4. the language of military documents.

This style has a definite communicative aim and has its own system of language and stylistic means. The main aim of this type of communication in this style of language is to reach agreement between two contracting parties. These parties may be: the state and the citizen, a society and its members; two or more enterprises; two or more governments, etc. In other words the aim of communication in this style of language is to reach agreement between two contracting parties.

The language of this style has its own system of clichés, terms and set expressions by which each substyle can easily be recognized. For example: *I beg to inform you, the above-mentioned, on behalf, of, Dear Sir, your obedient servants.*

Each of the subdivisions of this style has its own peculiar terms, phrases and expressions which differ from the corresponding terms, phrases and expressions of other variants of this style. Thus in finance we find terms like *extra revenue, taxable capacities, liability to profit tax.* Terms and phrases like *to ratify an agreement, memorandum, pact, extra–territorial status, plenipotentiary* are the utterance of diplomacy. In legal language, examples are: *to deal with a case; summary procedure; a body of judges.*

Corresponding abbreviations, conventional symbols and contractions are widely used in this style. For example: M.P. (Member of Parliament), Gvt. (Government), $ (Dollar), £ (Pound), Ltd. (Limited).

Abbreviations are particularly abundant in military documents. E.g.: adv. (advance); atk. (attack); obj. (object); A/T (anti-tank); ATAS (Air Transport Auxiliary Service).

Another feature of the style is the use of words in their logical dictionary meaning. There is no room for words with contextual meaning or for any kind of simultaneous

realization of two meanings. Words with emotive meaning are not used here. In military documents sometimes metaphorical names are given to mountains, rivers, hills or villages, but these metaphors are perceived as code signs and have no aesthetic value. E.g.:

"2.102d. Inf. Div. continues atk. 26 Feb. 45 to captive objs *Spruce Peach* and *Cherry* and prepares to take over objs *Plum* and *Apple* after capture by CCB, 5th armed Div."

Almost every official document has its own compositional design and has a definite form. The form of the document is itself informative, as it tells something about the matter dealt with (a letter, an agreement, an order, etc.).

I. Questions and Tasks

1. What is the aim of the style of official documents?
2. What are the clichés of the style of official documents?
3. Give examples of finance and diplomacy used in official documents.
4. What abbreviations, conventional symbols and contractions are widely used in this style?
5. Are the words of official documents used in their direct meaning or in their contextual meaning?
6. How the metaphoric meaning of words used in military documents perceived?
7. Speak about the compositional design of official documents.

II. Analyse and learn the compositional structures of the following documents

1. Clichés:
I beg to inform you, I beg to move, I second the motion, provisional agenda, the above-mentioned, on behalf of, private advisory, Dear Sir, We remain, your obedient servants.
2. Abbreviations:
a) M.P. (Member of Parliament), Gvt (government), H.M.S. (His Majesty's Steamship), $ (dollar), £ (pound), Ltd (Limited).

b) P.V.P., M.P.C. (Perpetual Vice-President, Member Pickwick Club); G.C.M.P.C. (General Chairman – Member Pickwick Club).

c) D.A.O. (Divisional Ammunition Officer); adv. (advance); atc (attack); obj. (object). A/T (anti-tank); ATAS (Air Transport Auxiliary Service).

d) "2.102 d. Inf. Div. Continues atc 26 Feb. 45 to captive objs Spruce Peach and Cherry and Prepares to take over objs Plum and Apple after capture by CCB, 5th armd Div."

3. A sample of a business letter.

<div align="right">

Smith and Sons
25 Main Street
Manchester
9th February, 1967

</div>

Mr. John Smith
29 Cranbourn Street
London
Dear Sir,

We beg to inform you that by order and for account of Mr. Julian of Leeds, we have taken the liberty of drawing upon you for £ 25 at three months' date to the order of Mr. Sharp. We gladly take this opportunity of placing our services at you disposal, and shall be pleased if you frequently make use of them.

Respectfully your,
Smith and sons
by Jane Crawford.

III. Discuss the forms of the following documents and try to compose your own document on their principles

CHARTER OF THE UNITED NATIONS
"We the People of the United Nations Determined

TO SAVE succeeding generations from the scourge of war, which twice in our lifetime has brought untold sorrow to mankind, and

TO REAFFIRM faith in fundamental rights, in the dignity and worth of the human person, in the equal rights of men and women and of nations large and small, and

TO ESTABLISH conditions under which justice and respect for the obligations arising from treaties and other sources of international law can be maintained, and

TO PROMOTE social progress and better standards of life in larger freedom,
AND FOR THESE ENDS

TO PRACTICE tolerance and live together in peace with one another as good neighbours, and
TO UNITE our strength to maintain international peace and security, and
TO EMPLOY international machinery for the promotion of the economic and social advancement of all peoples,
Have . Resolved to Combine Our Efforts to Accomplish These Aims.
Accordingly, *our respective Governments,* through representatives assembled in the city of San Francisco, who have exhibited their full powers found to be in good and due form, *have agreed* to the present Charter of the United Nations and go *hereby establish* an international organization to be known as the United Nations."

Invitation to Conference.

The Government of the United States of America, on behalf of itself and of the Government of the United Kingdom of great Britain and Northern Ireland,... and the Republic of China, invites the Government of (name of government invited was inserted here) to send representatives to a Conference of the United Nations to be held on April 25, 1945, at San Francisco in the United States of America to prepare a charter for a general international organization for the maintenance of international peace and security.
The above-named governments suggest that the conference consider as affording a basis for such a charter the proposals for the establishment of a general international organization, which were made public last October as a result of the Dumbarton Oaks Conference, and which have now been supplemented by the following provisions for section C. of Chapter VI...

(Invitation to San Francisco Conference, March 5, 1995).

English-Uzbek-Russian Dictionary

Инглизча	Ўзбекча	Русча
	A a	
abandon	1. эркинлик, ўзини эркин тутиш; 2. воз кечмоқ; ташлаб кетмоқ	1. непринужденность; 2. отказываться от; покидать
abhor	нафратланмоқ	питать отвращение
abode	турар жой; қароргоҳ	жилище; местопребывание
abound	бой (мўл–кўл) бўлмоқ	изобиловать
abruptly	тўсатдан	внезапно
absorb	шиммоқ, ютмоқ	всасывать, поглощать
abundant	мўл–кўл, тўкин–сочин	обильный, изобилующий
accumulate	жамғармоқ	накапливать
accumulated	жамғарилган	накопленный
addition	1. қўшув; 2. қўшиш, тўлдириш	1. сложение; 2. прибавление, дополнение
adopt	олмоқ, қабул қилмоқ, ўзлаштирмоқ	принимать, усваивать
adventure	саргузашт, кечирмиш	приключение
advisory	маслаҳат..., маслаҳат берувчи, маслаҳат бериш ҳуқуқига эга бўлган	совещательный, консультативный

aesthetic	эстетикага оид, эсте-тик	эстетический
affect	таъсир этмоқ, таъсир кўрсатмоқ	воздействовать
afford	имкониятга эга бўлмоқ	быть в состоянии
aggregate	1. бирга йиғмоқ; 2. бирга йиғилган; 3. жами	1. собирать вместе; 2. собранный вместе; 3. совокупность
aggrieve	хафа қилмоқ; ранжитмоқ	огорчать, обижать
aghast	довдираб қолган, эсанкираган	пораженный ужасом, ошеломленный
agitate	1. хаяжонлантирмоқ; 2. қўзғатмоқ, аралаштирмоқ	1. волновать; 2. мешать, перемешивать
akin	ўхшаш, монанд, яқин	похожий, сходный, близкий
alas!	эвоҳ!	увы!
alien	1. бегона; 2. чет эллик	1. чужой; 2. иностранец
alligator	тошмайдалагич	камнедробилка
alliteration	аллитерáция	аллитерация
allusion	ҳавола	ссылка, аллюзия
aloof	(анча) нарида	в стороне
alternation	алмашинув	чередование
amarous	1. севиб (ошиқ бўлиб) қолган; 2. муҳаббатга тўлиб-тошган	1. влюбленный; 2. любовный

anadiplosis	анадиплосис, илиб (кетиш) олиш	анадиплосис, подхват
anaphora	анафора	анафора
annex	қўшиб (бирлаштириб) юбормоқ	присоединить
anticipate	кутмоқ; олдиндан кўра билмоқ, олдиндан сезмоқ	ожидать; предвидеть; предчувствовать
antithesis	антитеза, қарама – қарши қўйиш	антитеза, противопос-тавление
antonoma-sia	антономазия	антономазия
antonym	антоним	антоним
anxiety	безовталик, ташвиш	беспокойство, тревога
a – 1	биринчи даражали, аъло даражадаги	первокласный, отличный
apology	авф этиш	извинение
apostrophe	апостроф	апостроф
appal	қўрқитмоқ	пугать
appraisal	баҳолаш	оценка
apprecia-tion	юқори баҳо, мин-натдорчилик	высокая оценка, признательность
apprehend	тушунмоқ	понимать
apprehen-sion	тушуниш	понимание
apron	фартук, пешбанд	фартук, передник

archaism	архаизм	архаизм
archer	камондан ўқ отувчи мерган	стрелок из лука
archery	камондан ўқ отиш санъати	искусство стрельбы из лука
arrange-ment	уюштириш	устройство
arrogant	калондимоғ, кибр-ҳавоси баланд	высокомерный, надменный
ascribe	нисбат бермоқ	приписывать
aspiration	интилиш	стремление
aspire	интилмоқ	стремиться
assume	1. ўз зиммасига олмоқ; 2. эгаллаб (ўзиники қилиб) олмоқ	принимать (на себя), присваивать
assurance	ишонтириш; инон-тириш	уверение; заверение
asyndeton	боғловчисизлик	бессоюзие
attain	эришмоқ, муваффақ бўлмоқ	достигать, добиваться
avarice	хасислик	скупость

B b

babble	1.шилдирамоқ, жилдирамоқ; мин-ғилламоқ; 2.шилдираш, жилди-раш; минғиллаш	1.журчать, бормотать; 2.журчание, бормотание
backbite	ғийбатчи	клеветник

backing	қўллаб–кувватлаш	поддержка
bacon	дудланган ёш чўчқа тўши	бекон, конченая свиная грудинка
balance	тўла параллелизм, тўла тенглик	полный параллелизм
ballad	баллада	баллада
barbarism	варваризм	варваризм
baron	1.барон (*дворян-ларнинг унвони*); 2.*амер.*магнат (йирик феодал ёки капита-лист)	1.барон; 2.*амер.*магнат
barrel	бочка	бочка
bastard	ҳароми	внебрачный
bay	кўрфаз, қўлтиқ	залив, бухта
bean	ловия	боб
bear	1. айиқ; 2. нарх-навони атайлаб пасайтирувчи биржа чайқовчиси	1.медведь; 2.биржевой спекулянт, играющий на понижение
bearer	1.соҳиб, эгаси; 2.тақдим этувчи, кўрсатувчи	1.носитель; 2.податель, предъявитель
beat	1.зарба; 2.урмоқ, дўппосламоқ	1.удар; 2.бить, коло-тить
beetroot	қизилча, лавлаги	свёкла
befall	рўй бермоқ, содир бўлмоқ	случаться, проис-ходить
beguile	алдамоқ	обманывать

belles-lettres style	бадиий адабиёт стили	стиль художественной литературы
belly	қорин	пузо, живот
benefit	наф, фойда	выгода, польза
beseech	илтимос қилмоқ, ёлвормоқ	просить, умолять
beset	ўраб олмоқ, қамал қилмоқ	окружать, осаждать
bet	1.гаров; 2.гаров ўйнамоқ	1.пари; 2.держать пари
betray	хиёнат қилмоқ, хоинлик қилмоқ	предавать, изменять
beyond	йироқда, узоқроқ масофада	вдали, на расстоянии
biblical	библияга оид, библия...	библейский
bill¹	тумшуқ	клюв
bill²	1.ҳисобрақам; 2.афиша, плакат; 3.қонун лойихаси	1.счёт; 2.афиша, плакат; 3.законопроект
blade	тиғ, писка	лезвие
blind	1.кўзи ожиз, кўр; 2.ўйламай қилинган; 3.қоронғи	1.слепой; 2.безрассудный; 3.темный
blink	1.кўз билан илғамоқ; 2.милтилламоқ; 3.кўз юммоқ (бирор нарсадан)	1.мигать; 2.мерцать; 3.закрывать глаза (на что-л)
bliss	роҳат-фароғат	блаженство

bloodthirs-ty	қонхўр, золим	кровожадный
blunder	1.қўпол хато; 2.қўпол хатога йўл қўймоқ, янглишмоқ, нуқтага уролмаслик	1.грубая ошибка; 2.сделать грубую ошибку; промахнуться
blur	ўчириб ташламоқ	стирать
bloodshed	қон тўкиш	кровопролитие
bold	1.жасур; 2.ўзини катта тутадиган; 3.дағал, сурбет	1.смелый; 2.само-уверенный; 3.дерзкий; наглый
boon	эзгулик, қулайлик	благо, удобство
booze	ичимлик, спиртли ичимлик	выпивка, спиртной напиток
borderline	чегара, демаркация чизиғи	граница; демаркацион-ная линия
bosh	бемаъни гап, сафсата	вздор, глупость
bosom	бағр, юрак	грудь; сердца
bound	1.чегара, ҳад; 2.боғланган	1.граница, предел; 2.связанный
boundary	чегара	граница
branch	1.шох (дарахтнинг); 2.соҳа, тармоқ; 3. шуъба, бўлим	1.ветка (дерева); 2.отрасль; 3. филиал, отделение
brass	мисдан ясалган, мисс...	медный
brat	*диал.* латта	*диал.* тряпка
breach	(қонунни) бузмоқ	нарушение (закона)

brevity	қисқалик	краткость
brink	қирғоқ, чекка	край
brute	ҳайвон, мол	животное, скотина
brutish	1.вахшиёна, шаф-қатсиз; 2.калтафаҳм, эсипаст	1.зверский. жестокий; 2.глупый, тупой
bud	куртакламоқ	давать почки
bugger	*вул.* нусха	*вул.* тип
bulb	баллон (*идиш*), идиш	баллон, сосуд
bulk	халқ оммасининг асосий қисми	основная масса
bull	кўтаришга оид, нарх-навони атайлаб оширадиган	повышательный, играющий на повышение
bump	урмоқ; лат едирмоқ	ударить; ушибить
burden	1.юк, оғир юк, оғирлик; 2.юкламоқ, уринтирмоқ	1.ноша, бремя; 2.нагружать, обременять
burgler	ўғри, қулфбузар ўғри	вор, взломщик
buriel	дафн маросими	похороны
~ ground	кабристон	кладбище
butt	катта бочка	большая бочка
butt	1.отиш майдони; 2.нишон	1.стрельбище; 2.мишень

C c

calculate	1.ҳисобламоқ; 2.ҳисоблаш	1.вычислять; 2.вычисление
calling	касб	профессия

camp	вақтинчалик қароргоҳ; қуниш жой	лагерь; привал
campus	университет ёки мактаб ҳовлиси ёки шаҳарчаси	университетский или школьный двор или городок
capsule	парда; қобиқ; капсула	оболочка; капсула
cash	1.нақд пул; 2.пул қутиси	1.наличные деньги; 2.денежний ящик
cask	бочкача	боченок
cause	1.зарар етказмоқ; 2.чақирмоқ, ундамоқ	1.причинять; 2.вызывать
caviar	икра, увилдириқ	икра *(рыбья)*
challenger	беллашувга даъват этувчи, даъвогар	вызывающий на соревнование, претендент
chaos	ўта тартибсизлик, чалкашлик	хаос
chart	денгиз харитаси	морская карта
charter	1.хартия; 2.устав, ҳуқуқ	1.хартия; 2.устав
cheering	қарсаклар	аплодисменты
chew	чайнамоқ	жевать
chiasmus	хиазм	хиазм
chime	1.қўнғироқ; 2.қўнғироқ жаранги (овози)	1.колокола; 2.колокольный звон
chute	дарёнинг тез жойи	стремнина
chirp	чирқилламоқ	чирикать
clash	тўқнашмоқ	столкнуться

clench	1.қисмоқ *(мушту-мини)*, ғижирлатмоқ *(тишларини)*; 2.сиқиб ушламоқ	1.сжимать *(кулаки, зубы)*; 2.крепко держать
clergyman	руҳоний	священник, духовное лицо
climax	1. энг юқори нуқта; 2. климакс	1.кульминационный пункт; 2.климакс
clipping	*касб.* газетадан қирқиб олинган парча	*проф.* газетная вырезка
clockwork	соат механизми	часовой механизм
clod	кесак	ком земли
clump	гуруҳлаб экмоқ	сажать группами
cock	*слэнг.* вазият соҳиби	*слэнг.* хозяин поло-жения
coherent	мантиқан изчил	логически последова-тельный
coin	1.танга; 2.(танга) зарб қилмоқ; 3.янги сўз, ибора яратмоқ	1.монета; 2.чеканить; 3.создавать новые слова, выражения
coinage	1.*(танга)* зарб қилиш; 2.янги сўз ва иборалар яратиш	1. чеканка *(монет)*; 2.создание новых слов и выражений
collate	таққосламоқ, солиштирмоқ	сравнивать, сличать
colloquial speech	оғзаки нутқ	разговорная речь
~ word	оғзаки лексика	разговорная лексика

concise	сиқиқ, қисқа	сжатый, краткий
columb	*касб.* колонка, устун	*проф.* колонка; столбец
commit	амалга оширмоқ *(кўп-роқ ёмон ишларни)*	1.совершать *(чаще дурное)*
common-place	1.оддий, сийқаси чиққан; 2.оддийлик, сийқаси чиққанлик	1.банальный; 2.банальность
concordan-ce	розилик; мувофиқлик	согласие; соответствие
Concupis-cent	шаҳвоний; шаҳвоний ҳисга берилган	похотливый; сладо-страстный
condemn	қораламоқ	осуждать
condenced	сиқиқ	сжатый
confident	жонажон дўст	задушевный друг
confine	1.чекламоқ; 2.қамаб қўймоқ	1.ограничивать; 2.заключать *(в тюрьму)*
confirm	1.тасдиқламоқ; 2.мустаҳкамламоқ	1.подтверждать; 2.утверждать
conform	мувофиқлаштирмоқ, мослаштирмоқ, мувофиқ келмоқ; мослаштирилмоқ	согласоваtь; согла-соваться
confuse	1.хижолат қилмоқ; 2.чигаллаштирмоқ	1.смушать; 2.спуты-вать
consent	1.розилик; 2.рухсат бериш	1.согласие; 2. разре-шение

constituent	1.таркибий қисм; 2.сайлов...; 3.сайловчи	1.составная часть; 2.избирательный; 3.избиратель
consumma-te	ниҳоясига етказмоқ	доводить до конца
contiguity	ёнма-ёнлик, яқинлик	смежность, близность
continuity	1.узлуксизлик, ажралмаслик; 2.изчиллик	1.непрерывность, неразрывность; 2.последовательность
contraction	қисқартириш (сўзларни)	стяжение (слов)
convergen-ce	бир хиллик	сходимость
convey	(фикрни) ифода этмоқ	выражать (мысль)
convince	ишонтирмоқ	убеждать
convincing	ишонарли	убедительный
convulsion	томир тортишиш; изтироб	судороги; потрясение
coordinate	1.мувофиклаштирилган 2.бир хил; 3.мувофик-лаштирмоқ; 4.тўғри муносабатларни вужуд-га келтирмоқ	1.координированный; 2.одинаковый; 3.координировать; 4.устанавливать пра-вильное соотношение
corner	тиж. савдогарлик мақсадида мол харид қилиш	ком. скупка товара со спекулятивными целями
counsel	1.маслахат; 2.оқловчи; 3. кенгаш; 4. маслахат бермоқ	1.совет; 2.адвокат; 3.совещание; 4.сове-товать

cove	*слэнг.* болакай, йигит	*слэнг.* малый, парень
cover	1.ўрнини қоплаш *(пул билан)*; 2.ўрнини қопламоқ	1.*ком.* обеспечить покрытие *(денежное)*; 2.покрывать
counter	пештахта	прилавок
courteous	хушмуомала, мулойим	вежливый, учтивый
crab	тирнамоқ	царапать ногтями
crabbed	ғазабланган, норози	сердитый, недовольный
crane	иккиланмоқ, қийинчиликлар олдида эсанкираб қолмоқ	колебаться, останавливаться перед трудностями
crash	1.тарақлатиб ташлаб юбориш, қарс-қурс; 2.ҳалокат; 3.синиш, банкрот бўлиш	1.грохот, треск; 2.авария; 3.крах, банкротство
credulous	лақма, ишонувчан	легковерный, доверчивый
criminal	жиноий, жинояткорона	преступный
croak	совуқ нафас қилмоқ	каркать
crumble	майдаламоқ, парчаламоқ	крошить, раздроблять
crumple	1.эзмоқ; 2.ғижимланмоқ	1.мять; 2.мяться
crust	увоқ	корка *(хлеба)*
cumulation	бирлашиш	присоединение
curly	эгилган	изогнутый
currency	1.пул муомаласи; 2.пул, валюта	1.денежное обращение; 2.денгьги, валюта

curse	1.нафрат, ҳақорат; 2.лаънатламоқ, сўкишмоқ, сўкинмоқ	1. проклятие, руга- тельство; 2. прокли- нать, ругаться
curtsey	тиз букиб таъзим қилмоқ	делать реверанс
curtail	қисқартирмоқ, кесмоқ	сокращать, урезивать
cute	ақлли, доно	умный, остроумный

D d

dactil	дактил	дактиль
damn	1.нафрат; 2.лаънат- ламоқ	1.проклятие; 2.про- клинать
dappled	доғли, олачипор	пятнистый
darn	нафрат	проклятие
dart	1.ташламоқ, отмоқ; 2.ўқдай учиб бормоқ	1.бросать, метать; 2.помчаться стрелой
dashing	1.шиддатли; 2.довюрак	1.стремительный; 2.лихой
dawn	тонг пайти, тонг ёришган пайт	рассвет, утренняя заря
debate	муҳокама қилмоқ, баҳслашмоқ	обсуждать, дискусси- ровать
decay	1.чириш, айниш; 2.заифлашиш, ёмон ҳолатга тушиш	1.гниение, разложение; 2.ослабление, упадок
decipher	нималигини тушуниб олмоқ	расшифровывать
decode	нималигини тушуниб олмоқ	расшифровывать

decor	1.накш, гул; 2.*театр* декорация; манзара	1.орнамент; 2.*театр.* декорация
deduction	1.айириш, олиш, чегириб колиш; 2.хулоса, якун	1.вычитание, удержание; 2.вывод, заключение
degrade	ёмонлаштирмоқ, ёмонлашмоқ	ухудшать, ухудшатся
deem	фараз қилмоқ, деб ўйламоқ	полагать, считать
deity	Илоҳий	божественный
delude	алдамоқ, чалғитмоқ	обманывать, вводить в заблуждение
demote	лавозимини, даражасини пасайтирмоқ	понижать в должности, звании
deluge	сув тошқини	наводнение
deny	инкор этмоқ	отрицать
deposit	омонатга қўймоқ, омонатга топширмоқ	класть, отдавать на хранение
descend	пастга тушмоқ, паст томон бормоқ	спускаться, сходить
despair	1.умидсизлик; 2.умидсизланмоқ, умидни йўқотмоқ	1.отчаяние; 2.отчаиваться, терять надежду
desperation	ўйланмай қилинган иш, бемулоҳазалик	безразрассудство, безумие
detached constructions	ажратилган тузилмалар	обособленные конструкции

detection	топиш; йўколган нарсани топиш	обноружение
deuce	нккилик, икки очко (картада, доминода)	двойка, два очка (в карте, домино)
deviate	ўзини олиб қочмоқ, чап бермоқ	отклоняться, уклоняться
deviation	ўзини олиб қочиш, чап бериш	отклонение, уклонение
devoid	маҳрум этилган	лишенный
dew	шудринг, шабнам	роса
dicky	беқарор, ишончсиз	неустойчивый, ненадежный
digestion	1.овқат хазм қилиш; 2.ўзлаштириш (билимларни, фактларни)	1.пищеварение; 2.усвоение (знаний, фактов)
dime	10 центли танга	монета в 10 центов
discontent	норозилик	недовольство
discount	1.векселларни ҳисобга олиш; камайтирилган нарх миқдори; 2.векселларни ҳисобга олмоқ; нархдан чегирмоқ	1.учёт векселей; скидка; 2.учитывать векселей; делать скидку
disintegra-te	таркибий қисмларга бўлмоқ	разделить на составные части
dismal	қоронги, юракни сиқадиган	мрачный, гнетущий

disparity	нотенглик, номувофиклик	неравенство, несоответствие
display	1.кўргазма, намойиш; 2.кўргазмага кўймок, намойиш қилмоқ	1.выставка, показ; 2.выставлять, показывать
dispose	эга бўлмоқ	располагать
disregard	эътибордан соқит қилиш, менсимаслик	невнимание, пренебрежение
dissemination	тарқатиш	распространение
distort	сохталаштирмоқ	искажать
ditch	зовур, чукур	канава, ров
dive	шўнғимоқ	нырять
diverse	1.ҳар хил; 2.диққатни бўлиш	1.разный; 2.отвлечение
divert	диққатни бўлмоқ	отвлекать
division	1.бўлиш, таксимлаш; 2.бўлиб бериш; 3.бўлим, бўлинма	1.деление, разделение; 2.распределение; 3.отделение, отдел
dough	пул, ақча	дсньги, гроши
downfall	1.жала; кучли қор ёғиш; 2.кўчма. таслим бўлиш	1.ливень; сильный снегопад; 2.перен. падение
draw	тортмоқ, судрамоқ	тащить, волочить
drawbridge	кўтарма (очиладиган) кўприк	подъемный (разводной) мост
drawl	чўзмоқ (товушни)	растягивание (звука)
dreary	қоронғи, зулмат, зимзиё	мрачный; унылый

drown	чўкмоқ	тонуть
drunkard	пиёниста	пьяница
dump	1.бузуқхона; 2.қамоқхона; 3.майда танга	1.притон; 2.тюрьма; 3.мелькая монета;
dungeon	ерости қамоқхона	подземная тюрьма
dwarf	пакана	карлик
dwelling	уй, турар жой; истиқомат жойи	дом, жилище; местожительство

<div align="center">

E e

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earl	граф	граф
echo	1.акс-садо; тақлид килиш 2.тақлид қилмоқ	1. эхо; подражание; 2.подражать
eel	илонбалиқ	угорь
ellipsis	эллипс	эллипс
emanate	чиқмоқ, тарқалмоқ; келиб чиқмоқ	исходить, происходить
embody	гавдалантирмоқ; жонлантирмоқ; ўзида мужассам этмоқ	воплощать, олице-творять; содержать
embrace	кучоқламоқ; ку-чоқлашмоқ	обнимать (ся)
emotional	ҳис-туйғули	эмоциональный
~ colou-ring	ҳис-туйғу бўёғи	эмоциональная окраска
~ meaning	ҳис-туйғули маъно	эмоциональное значение

employee	хизматчи	служащий
embrace	1.кучокламоқ, кучоклашмоқ; 2.киритмоқ, қамраб олмоқ	1.обнимать (ся); 2.включать, охватывать
encompass	теварагини ўраб олмоқ	окружать
encrust	қобиқ (парда) билан қопламоқ	покрывать коркой
endurance	бардошлилик	выносливость
enhance	1.ҳаётга татбиқ этмоқ; амалга оишрмоқ; 2. кучайтирмоқ, оширмоқ	1.воплашать в жизнь; реализовать; 2.усиливать, повышать
enlarge	кенгайтирмоқ, кенгаймоқ; кўпайтирмоқ	расширять (ся); увеличивать
entity	1.борлиқ; 2.моҳият	1.бытиё; 2.сущность
entrust	ишонмоқ, ишониб топширмоқ	вверять, поручать
enumeration	санаш	перечисление
envelope	конверт, ўрам	конверт, обёртка
enviable	хавас уйғотадиган	завидный
envious	хасадни қўзғайдиган	завистливый
environment	атроф муҳит	окружающая среда
epigram	сентенция, ҳикмат	сентенция
Epigrammatic sentence	ҳикматли иборалар	сентенция

epithet	эпитет	эпитет
essence	моҳият	сущность
ethics	этика	этика
evil	ёвузлик	зло
evocative	эсга солувчи, хотирага келтирувчи	воскрешающий в памяти
evoke	чақирмоқ, уйғотмоқ	вызывать, пробуждать
evolve	ривожлантирмоқ, ўстирмоқ	развертывать, пробуждать
excitement	ҳаяжонланиш, безовталаниш	возбуждение, волнение
executive	1.ижроия; 2.ёрдамчи	1.испольнительный; 2.помощник
exert	таранг қилмоқ, кучантирмоқ	напрягать
exhilarate	вақтни чоғ қилмоқ, жонлантирмоқ	веселить; оживлять
expand	кенгайтирмоқ	расширять
expire	1.шашти кетмоқ; 2.ўлмоқ	1.выдыхать; 2.умирать
expose	қўймоқ (кўргазмага, сотувга)	выставлять (напоказ, на продажу)
expressive means	таъсирчан восита	выразительное средство
extract	1.суғуриб ташламоқ (тишни); 2.чиқариб олмоқ (ўқни)	1.удалять (зуб); извлекать (пулю)

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| extravagant | исрофгар, беҳуда сарф қилувчи | расточительный |
| exult | шодланмоқ, тантана қилмоқ | ликовать, торжество-вать |

F f

facilitate	енгиллаштирмоқ, ёрдамлашмоқ	облегчать, содейство-вать
fade away	аста-секин йўқолмоқ, сўнмоқ	постепенно исчезать; угасать
faithful	ишончли, содиқ	верный, преданный
falcon	лочин	сокол
fare	йўл ҳақи; йўл нархи	плата за проезд; стоимость проезда
fascinate	мафтун қилмоқ, ўзига асир қилмоқ *(нигоҳи билан)*	очаровывать; зачаро-вывать *(взглядом)*
ferocious	қаҳри қаттиқ, шафқатсиз	свирепый, жестокий
ferocity	қаҳри қаттиқлик, шафқатсизлик	свирепость, жесто-кость
ferry	1.*(нариги томонга)* ўтказиб қўйиш; 2.паром	1.переправа; 2.паром
fetter	1.*pl.* кишан; занжир; 2.кишанламоқ	1.*pl.* кандалы; оковы; 2.заковывать *(в кандалы)*
feud	душманлик қилмоқ, жанжаллашмоқ	враждовать, ссориться

fidget	нотинч, асабий	беспокойный, нервный
fiery	1.алангали, қизиб *(чўғ бўлиб)* турган; 2.аланг-аланиб турган *(кўз ҳақида)*	1.огненный, раскален-ный; 2.сверкающий *(о глазах)*
filament	тола, ип	волокно, нить
flatter	хушомад (тилёғ-ламалик) қилмоқ	льстить
flooring	пол қилиш	настилка полов
florescence	гуллаш	цветение
flush	бирдан қип-қизариб (ёниб) кетмоқ	вспыхнуть, покраснеть
flutter	1.урмоқ *(қанотлари билан)*; 2.ҳаяжонланмоқ	1.быть *(крыльями)*; 2.волноваться
focus	бир ерга тўпламоқ, бир жойга тўпланмоқ	сосредоточивать (ся)
foe	душман	враг
folklore	фольклор	фольклор
foil	1.издан адаштирмоқ; 2.барбод қилмоқ *(режаларни)*	1.сбивать со следа; 2.срывать *(планы)*
foot	туроқ	стопа
footprint	аломат, из, оёқ изи	след, отпечаток ноги
forge	сохталаштирмоқ, қалбакилаштирмоқ	фабриковать, подде-лывать,
forgive	гунохидан ўтмоқ	прощать
forthco-ming	келгуси	предстоящий

fortification	истеҳком	укрепление
framing	(расмни) ромга солиш	обрамление
frequenter	тез-тез ташриф буюриб турадиган, кунда-шунда	частый посетитель, завсегдатай
frequently	тез-тез, доимо	часто, постоянно
fret	безовта қилмоқ, безовталанмоқ; озор бермоқ, азият чекмоқ	беспокоить (ся); мучить (ся)
frisk	слэнг. тинтимоқ	слэнг. обыскивать
frog	бақа	лягушка
fusty	бичими эскирган	старомодный

G g

gait	қадам ташламоқ	походка
gale	1.шторм (пўртана); 2.бирдан қаҳқаҳа отиш	1.шторм; 2.взрыв хохота
gallows	дор	виселица
garner	1.ғалла омбори; 2.омборга ғалла тўкмоқ	1.хлебгый амбар; 2.ссыпать зерно в амбар
gasp	1.димиқиб қолмоқ; 2.қийналиб нафас олиш	1.задыхаться; 2. затрудненное дыхание
gaunt	ориқ, қилтириқ	худой, тоший
generate	туғдирмоқ, келтириб чиқармоқ	порождать, производить

ghostly	ўлгудай, даҳшатли	страшный; ужасный
giant	девқомат	великан
giggle	1.қиқирламоқ; 2.қиқирлаш	1.хихикать; 2. хихи-канье
give in	ён бермоқ	уступать, сдаваться
~ away	1.атайлаб қилинмаган сотқинлик; 2.арзон ёки текинга берилган мол	1.непреднамеренное предательство; 2.товар, отданный дешево или даром
gleam	1.хира ёғду, нур; 2.нур сочмоқ, милт-милт этмоқ	1.слабый свет, луч; 2.светиться, мерцать
glean	1.териб олинган бир ҳавуч дон; 2.бошоқ термоқ	1.горсть подобранного зерна; 2.подбирать колосья
glimpse	милтиллаб кўриниш	мелькание, проблеск
gloam	ғира-шира	сумерки
gloom	зим-зий, қоронғулик	мрак, темнота
glum	зулмат босган, қоронғу	мрачный
goofy	эси паст, тентак	глупый
grab	ушламоқ, тутмоқ	хватать, захватывать
gradual	аста-секин	постепенный
grant	(кредит, қарз) бермоқ	предоставлять (заем, кредит)
graphic means	график восита	графическое средство
grasp	1.чангаллаб ушламоқ; 2.сиқиб ушлаш; 3.ту-шуниш; тушуниб етиш	1.схватывать; 2.сжа-тие; 3.понимание; схватывание

gratitude	миннатдорчилик	благодарность
grin	1.тишини ғичирл-атмоқ, заҳарханда қилмоқ; 2.тиржайиш	1.скалить зубы; усме-хаться; 2.усмешка
groan	инграмоқ, оғир нафас олмоқ	стонать, тяжело вздыхать
growl	1.тўнғилламоқ, вайсамоқ; 2.тўн-ғиллаш, вайсаш	1.рычать, ворчать; 2.рычание, ворчание
grumble	1.вайсаш; 2.вайсамоқ	1.ворчание; 2.ворчать
gulf	1.денгиз кўрфази; 2.жарлик	1.морской залив; 2.пропасть
gulp	1.очкўзлик билан ютмоқ; 2. катта култум	1. жадно глотать; 2. большой глоток
guy	*амер.оғз.* йигит, болакай	*амер.разг.* парень, малый

H h

hackneyed	чайналган, сийқаси чиққан	избитый, банальный
hail	1.табрикламоқ; 2. отини айтиб чақир-моқ	1.приветствовать; 2.окликать
halter	ҳалқали арқон	веревка с петлей
hanky	кўл рўмолча	носовой платок
harbour	1.бандаргоҳ; 2.лангар ташламоқ *(бандаргоҳ-да)*; 3.бошпана	1. гавань; 2.стать на якорь *(в гавани)*; 3.убежище

harsh	қўпол, дағал	грубый, резкий
harum-scarum	енгилтак, мулохазасиз	легкомысленный, безрассудный
haste	шошиш, шошилиш	спешка
hatter	1.шляпа (тикиш) устаси; 2.шляпафуруш	1.шляпный мастер; 2.продавец шляп
headline	газета сарлавҳаси	газетный заголовок
heap	уюм, тўп (нарсалар)	груда, куча (вещей)
hearty	юракдан қилинадиган, самимий	сердечный, искренний
heaven	осмон, кўк	небо, небеса
height	1.баландлик, фалак; 2.тепалик	1.высота, вышина; 2.возвышенность
hense	бинобарин	следовательно
hep	слэнг. бирор нарсани билмоқ; бирор нарса билан таниш бўлмоқ	слэнг.знающий что-л.; знакомый с чем-л.
herald	жарчи, удайчи	геральд, предвстенник
heteroge-neous	бир хил бўлмаган, ҳар хил турдаги	неоднородный, различный
high-flown	баланд, баландпарвоз	высокий, высокопарный
hint	1.шама; 2.шама қил-моқ	1.намек; 2.намекать
hoar-frost	қиров, булдуруқ	иней, изморозь
hoarse	хириллаган	хриплый
hog	вулг. тўнғиз	вулг. свинья

hoist	1. *(байроқни, елканни)* кўтармоқ; 2. юк кўтаргич	1.поднимать *(флаг, парус)*; 2.подъемник
horrible	даҳшатли, қўрқинчли	ужасный, страшный
hostile	душманлик руҳидаги; нодўстона руҳдаги	враждебный; неприя-тельский
homoge-neous	бир турдаги	однородный
hound	този	гончая собака
hurricane	довул, бўрон	ураган
hurry-scurry	шошилинч тарзда, шошиб-пишиб	второпях, на скорую руку
hyperbole	гипербола	гипербола

I i

ignobe	разил, пасткаш	подлый, низкий
image	образ	образ
imagery	образлилик	образность
impatience	сабрсизлик	нетерпение
Imperso-nality	холислик, беғаразлик	беспристрастность
implement	1.қурол; буюм; жиҳоз; 2.бажармоқ	1.орудие; принадлеж-ность; 2.выиолнять
implication	тагмаъно, туб маъно; ички (яширинган) маъно	подтекст; импликация
impose	кучли таассурот қол-дирмоқ	производить сильное впечатление

improper	тўғри келмайдиган, нотўғри	неподходящий, неправлиьный
improriety	ноўрин	неуместный
incompa-tible	бир вақтда мавжуд бўла олмайдиган	несовместимый
incompre-hensible	тушунарсиз, ақлга сиғмайдиган	непонятный, непостижимый
inconsis-tent	бир вақтда мавжуд бўла олмайдиган, қарама-қарши	несовместимый, противоречивый
incredibly	ақл бовар қилмайдиган (ғайри табиий) дара-жада	невероятно
incredulity	ишонмаслик	недоверчивость
incredulous	ишониб бўлмайдиган	недоверчивый
increment	даромад; ўсиш	прибыль; прирость
incurable	тузалмайдиган	неизлечимый
indignation	қахр–ғазаб	негодование
Indispen-sable	зарурий, мажбурий, истиснога сабаб бўла олмайдиган	необходимый, обяза-тельный, не допус-кающий исключения
induce	ундамоқ, даъват этмоқ	побуждать, склонять
indiscrimi-nality	бефарқ	без различия
inevitable	муқаррар	неизбежный
infirmary	шифохона, лазарет *(ҳарбий қисмлар қошидаги шифохона)*	больница, лазарет

influence	таъсир	влияние
ingenuity	топкирлик; донолик	изобретательность; остроумие
inherent	ўзига хос, одат бўлган	присущий, свойственный
insect	ҳашорат, курт–кумурска.	насекомое
insist	талаб килиб туриб олмок; тасдикламок	настаивать; утверждать
insolent	сурбет	наглый
inspire	илҳомлантирмок	вдохновлять
insult	1.ҳакорат; 2.ҳакорат килмок	1.оскорбление; 2.оскорблять
insurance	суғурта, суғурталаш	страхование
interact	бир–бирига таъсир ўтказмок (кўрсатмок)	взаимодействовать
interaction	бир–бирига таъсир ўтказиш (кўрсатиш)	взаимодействие
intercondition	бир–бирини такозо килиш	взаиобусловленность
interjection	ундов	междометие
interlocutor	суҳбатдош	собеседник
internal	ички	внутренний
interpret	1.шарҳламок, тушунтириб бермок; 2.(оғзаки) таржима килмок	1.толковать, объяснять; 2.переволить (устно)

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interrelate	ўзаро муносабатда бўлмоқ	соотноситься
intolerable	тоқат қилиб бўл-майдиган	невыиосимый
introduc-tion	кириш	введение
inversion	инверсия	инверсия
irate	баджаҳл, ғазабга минган	гневный, разгневанный
irony	киноя	ирония
italic	*касб.* курсив...	*проф.* курсивный

J j

jerk	қуритмоқ *(гўшт ва ш.к.)*	вялить *(мясо и т.п.)*
jokular	хазиломуз, шўх, қувноқ	шутливый, игривый, веселый

K k

keen	ўткир, кучли	острый, сильный
kick	тепмоқ	ударить ногой
killing	*слэнг.* ажойиб, ажабланарли	*слэнг.* удивительный, изумительный

L l

label	1.ёрлиқ, этикетка; 2. ёрлиқ ёпиштирмоқ	1. ярлы́к, этикетка; 2.наклеивать ярлыки
lack	камчилик сезмоқ	испытывать недо-статок

lame	1. оксоқ, чўлоқ; 2.майиб қилмоқ	1. хромой; 2.изувечить
languid	жонсиз, нимжон	вялый, безжизненный
languish	заифлашмоқ	слабеть
lark	тўрғай	жаворонок
lavender	оч бинафша ранг	бледно-лиловый цвет
layout	набор, комплект; партия, гурух	набор, комплект; партия
leak	оқиб ўтмоқ, оқмоқ	давать течь, протекать
lean	энгашмоқ, эгилмоқ	наклоняться, нагибаться
ledge	туртиб чиққан жой	выступ
leech	*вулг.* қонхўр; таъмагир	*вулг.* кровопийца; вымогатель
legitimate	қонуний	законный
lettuce	салат-латук	салат-латук
liable	мажбур бўлган, мажбур...	обязанный
liability	мажбурият, қарз	обязательство, долг
liberty	озодлик	свобода
licence	рухсатнома, лицензия	разрешение, лицензия
lightning	чақмоқ	молния
limb	1. аъзо *(тананинг)*; 2.*оғз.* гапга кирмайдиган (қулоғи қаттиқ) бола	1.член *(тела)*; 2.*разг.* непослушный ребенок
line	*касб.* моллар туркуми; бирталай махсулот	*професс.* партия товаров; серия изделий

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lipstick	лаббўёк	губная помада
lisp	соқовланмоқ	шепелявить
listless	сўлғин	вялый
literary word	адабий лексика	литературная лексика
litotes	литота	литота
load up	*професс.* юкланмоқ	*професс.* грузиться
local colouring	маҳаллий бўёқ	местный колорит
locate	жойлашмоқ, жойлаштирмоқ	устраиваться, поселяться
long-drawn	ҳаддан ортиқ чўзилиб кетган	слишком затянувшийся
lovey-lovey	азизим, севгилим	дорогой, любимый
lumber	кераксиз нарсалар	ненужные вещи
lunacy	руҳий касаллик, жиннилик	психоз, помешательство
lure	қизиқтирадиган нарса, ҳавасни келтириш	соблазн; соблазнительность
lurking place	махфий жой; бошпана	потаенное место; убежище

M m

| madrigal | мадригал *(шеърий жанр)* | мадригал |

macrocon-text	макроконтекст, кенг контекст	макроконтекст
malt	ундириб янчилган буғдой	солод
manifest	1.очиқ-ойдин кўрсат-моқ, намоён қилмоқ; 2.далил бўлиб хизмат қилмоқ	1.явно показывать, проявлять; 2.служить доказательством
margin	*касб.* 1.захира; 2.да-ромад	*професс.* 1.запас; 2.прибыль
marrow	1.ўртоқ; 2.эр, рафиқа	1.товарищ; 2.супруг, супруга
marvelous	ажойиб, жуда соз	удивительный, чу-десный
mass media	оммавий ахборот воситаси	средство массовой информации
meadow	майсазор	луг
meditation	фикр юритиш, мулохаза қилиш	размышление
merge	1.шиммоқ; 2.бирлаш-тирмоқ, бирга қўшмоқ	1.поглощать; 2.сли-вать, соединять
message	ахборот, хабар	сообщение
metaphor	метафора	метафора
prolon-ged~	кенгайтирилган метафора	распространенная метафора
metonymy	метонимия	метонимия
misguided	алданган	обманутый

microcon-text	микроконтескт, тор контекст	микроконтекст
mildest-tempered	ювош	кроткий
miserable	аянчли; бебахт	жалкий; несчатсный
mislead	чалғитмоқ	ввести в заблуждение
misterious	сирли, махфий	таинственный
misty	булутли	облочный
moan	1.инграш; 2.инграмоқ	1.стон; 2.стонать
modify	1.шаклини ўзгар-тирмоқ; 2.аниқламоқ	1.видоизменять; 2.определять
monkey (500 pound bank-note)	*слэнг.* 500 фунтли банкнота	*слэнг.* 500 фунт банкнот
moral	одоб, ахлоқ	мораль, поучение
morgue	*касб.* 1. маълумотлар бўлими, архив; 2.морг, ўликхона	*profess.* 1.справочный отдел, архив; 2. морг
morn	*поэт.* тонг	*поэт.* утро
mortal	1.ўлиши муқаррар бўлган; 2.ҳалокатли	1.смертный; 2. смер-тельный
moth	1.капалак; 2. куя	1.мотылек; 2.моль
mould	ясамоқ; андоза бўйича ясамоқ	формовать; делать по шаблону
mount	кўтарилмоқ	подниматься
mourner	1.дафн маросимида иштирок этаётган киши; 2.йиғичи, гў-янда	1.присутствущий на похоронах; 2.плакаль-щик

muffle	1.ўраб (буркаб) қўймоқ; 2. эшитилмайдиган қилиб қўймоқ	1.закутывать; 2. заглушать
mug	1.кружка; 2.*қўпол.* турқ, башара	1.кружка; 2.*груб.* морда; рыло
multifarious	турли-туман, кўптармоқли	разнообразный, многосторонный
multiplication	кўпайтириш, орттириш	умножение, увеличение
mumbo-jumbo	бут, санам	идол
murmur	1.шилдираш, ғувиллаш; 2.шилдирамоқ; шивирламоқ	1.журчание, жужжание; 2.журчать; шептать
musty	эскирган	устарелый
mythical	афсонавий	мифический
mythological	мифологик	мифологический

N n

nasty	жирканч	отвратительный
neckerchief	1.бўйинга ташлайдиган рўмол; 2.дурра, шарф	1.шейный платок; 2.косыика, шарф
neck or nothing	ё донғим чиқади, ё чангим; таваккал қилмоқ	пан или пропал; вставить все на карту
neologism	неологизм	неологизм
nervy	асабий, ҳаяжонли	нервный, возбужденный

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nicety	жуда аниқлик, пухталик	точность, пунктуаль-ность
nickname	1.лақаб; 2.лақаб қўймоқ	1.прозвище; 2.давать прозвище
nimble	чаққон, эпчил, уддабурон	проворный, шустрый
nonce-word	окказионал сўз; мазкур нутқий ҳолат учунгина ясалган сўз	окказиональное слово; слово, образованное только для данного случая
notable	таниқли, машҳур	видный, выдающийся
notation	белги (аломат) тизими	система обозначения
notorious	шубҳали шуҳрат қозонган, аслида арзимайдиган	пресловутый
numb	1.увушиб қолган; 2.увушиб қолишга сабаб бўлмоқ	1.онемелый; 2.вызы-вать онемение или окоченение

O o

oath	қасам, онт	клятва, присяга
obit	1.хотирлаш хизмати, хотирлаш маросими; 2.ўлим ҳақида хабар бериш	1.поминальная служба, поминальный обряд; 2.сообщение о смерти
oblige	зиммасига юкламоқ, мажбур қилмоқ	обязывать, заставлять
Be ~ d to	мажбур бўлмоқ	быть обязанным
oblivion	эсдан чиқариб (уну-тиб) юбориш	забвение

obscure	қоронғи, ноаниқ	мрачный, неясный
obsolescent	эскираётган, истеъмолдан чиқаётган	устаревающий, выходящий из употребления
obsolete	эскирган, истеъмолдан чиққан	устарелый, вышедший из употребления
obvious	очиқ–ойдин кўриниб турган, ошкора	очевидный, ясный
occur	1.содир бўлмоқ, юз бермоқ; 2.мияга келмоқ	1.иметь место, случаться; 2.приходить на ум
odour	ҳид	запах
oilcloth	клеёнка	клеёнка
olive	1.зайтун *(дарахти ва меваси)*; 2.зайтун мевасидан олинадиган	1.олива; 2.оливковый
onomato-poeia	товушга тақлид	звукоподражание
organic	органик, тирик	органический
orange	1.апельсин; 2.тўқ сариқ	1.апельсин; 2.оранжевый
outcome	натижа	результат
outright	1.тўғри, очиқ-ойдин; 2.очиқчасига, тўғридан-тўғри	1.прямой, открытый; 2.открыто, прямо
outsider	бегона (одам)	посторонний (человек)
outskirts	чекка, атроф, шаҳарнинг марказдан узоқ қисми	окраина, предместье (города)

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overesti-mate	ўта юқори баҳоламоқ	оценивать слишком высоко
overhan-ging	осилиб тушиб турган	нависающий
overtone	яширин ишора	скрытые намеки
overuse	ҳаддан зиёд фойда-ланиш, суиистеъмол қилиш	чрезмерное исполь-зование, злоупотреб-ление
overwhel-ming	1.улкан; 2.аксар, аксарият	1.огромный; 2.подав-ляющий
owe	қарздор бўлмоқ, қарзга олмоқ	быть должным, задолжать
oxymoron	оксюморон	оксюморон

P p

pact	1.пачка; той; тугун; ўрам; 2.бирор нарсага жойламоқ	1.пачка; кипа; узел; связка; 2.укладывать
paragraph	1.абзац; 2.параграф, пункт	1.абзац; 2.параграф, пункт
parallelism	параллелизм	параллелизм
partial	1.жузъий; 2.ғаразгўй; 3.кўнгил қўйган, мойил	1.частичный; 2.прис-трастный; 3.неравно-душный
passion	эхтирос, муҳаббат	страсть; любовь
passiona-tely	жон-жаҳд билан, астойидил	страстно
pat	1.елкасига қоқиб қўйиш; 2.елкасига уриб (қоқиб) қўймоқ	1.похлопывание; 2.хлопать, похлопы-вать

pearl	марварид донаси, дур	жемчужина, жемчуг
peep	чуғурлашиш, чирқиллаш	чириканье
peet	*жарг.* сейф	*жарг.* сейф
perspira-tion	*кўч.* тер тўкиш	*перен.* потение
perceive	идрок этмоқ, қабул қилмоқ	воспринимать
periphrasis	перифраз	перифраз
personifi-cation	жонлантириш	олицетворение
persuade	ишонтирмоқ, кўндир-моқ	убеждать, уговаривать
perilous	ҳавфли, қалтис	опасный, рискованный
persuasive	ишонарли	убедительный
persuation	ишонтириш	убеждение
perverse-ness	ўжарлик, қайсарлик	несговорчивость
piazza	1.бозор майдони; 2.айвон	1.базарная площадь; 2.веранда
pick up	териб (йиғиб) олмоқ	подбирать, поднимать
pier	тўлқинқайтаргич, тўлқиннинг олдини тўсувчи	мол, волнолом
pikestaff	ҳасса, асо	посох
pimple	бужама	прыщчик
pinch	чимчи, чимчилаш	щипок

pinkish	атиргулсимон	розоватый
pitch	баландлик *(оҳангнинг, товушнинг)*	высота *(тона, звука)*
pity	1.раҳм-шавқат, раҳм-диллик; 2.раҳм қил-моқ, ҳамдардлик билдирмоқ	1.жалость, сожаление; 2.жалеть, собо-лезновать
plack	майда мис танга	мелкая медная монета
plain	1.текислик; 2.очиқ-ойдин, тушунарли	1.равнина, 2.ясный, понятый
plenipoten-tiary	мухтор вакил	полномочный предста-витель
plumbing	водопроводга доир ишлар, водопровод	водопроводное дело, водопровод
pimple	бўжама, ҳуснбузар	прыщ, угорь
pig-headed	бефаҳм, тентак, қайсар	тупой, глупый, упря-мый
planner	1.чизмакаш; 2.режа тузувчи	1.чертежник; 2.плано-вик
plastered	*слэнг.* маст	*слэнг.* пьяный
plough	1.плуг; 2.(ер) ха-йдамоқ, шудгор қилмоқ	1.плуг; 2.пахать
polysynde-ton	полисиндетон, кўп боғловчилик	полисиндетон, мно-госоюзие
ponder	пухта ўйламоқ, чуқур мулоҳаза қилмоқ	обдумывать, размыш-лять
pony (25 pound bank-note)	*слэнг.* пони (25 фун-тлик банкнота)	*слэнг.* пони (банкнота стоимостью 25 фунтов)

poplar	терак	тополь
populous	кӯп кишилик, одами кӯп, аҳолининг кӯплиги	многолюдный, гус-тонаселенный
potch	бировнинг мулкига тажовуз қилмоқ, ӯғринча овчилик билан шуғулланмоқ	вторгаться в чужие владения, заниматься браконьерством
portly	тӯла, тӯладан келган, барваста	полный, дородный
portray	сурат чизмоқ	писать (рисовать) портрет
poison	заҳар	яд
pound note	банкнота	банкнота
pratle	1.тили чиқа бошлаган боланинг ноаниқ гапи; 2. боғланишсиз (шир-ин) гапирмоқ	1. лепеть; 2.лепетать
predetermine	олдиндан ҳал қилиб қӯймоқ; олдиндан бел-гиламоқ	предрешать, предоп-ределять
predict	олдиндан айтмоқ, башорат қилмоқ	предсказать
predictabi-lity	олдиндан айтиб бериш, башорат қилиш	предсказуемость
predomi-nent	кӯп учрайдиган; устунлик қиладиган	преобладающий
presume	тахмин (фараз) қил-моқ, эҳтимол тутмоқ	предполагать, допускать

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presuppose	тахмин (фараз) қилмоқ, эҳтимол тутмоқ	предполагать, допускать
priest	руҳоний	священник
profound	чуқур	глубокий
promising	истиқболи (келажаги) порлоқ, истиқболли	многообещающий, перспективный
previous	илгариги, аввалги	предыдущий, прежний
promote	1.ёрдамлашмоқ; 2.унвонини кўтармоқ	1.содействовать; 2.повышать в чине
promt	1.тезлик билан бўладиган; тез бўлиб ўтадиган; 2.уйғотмоқ	1.быстрый; срочный; 2.побуждать
prop	*слэнг.* (деворга) тақаб (қисиб) қўймоқ; адабини бермоқ	*слэнг.* подпирать (к стене)
prospect	истиқбол	перспектива
protuberant	1.қавариқ, олдинга бўртиб чиққан; 2.мисли йўқ, тенгсиз	1. выпуклый, выступающий вперед; 2. выдающийся
provisional	вақтли, муваққат	временный
pub	оддий ресторан, пивохона	трактир, пивная
puff	1.енгил *(шамол)* эс-иши; 2.ҳарсилламоқ	1.дуновение *(ветра)*; 2.пыхтеть
pulsating	уриб турмоқ *(юрак ҳақида)*	пульсирование
pump	1.насос; 2.насос билан *(сув, газ)* чиқармоқ	1.насос; 2.накачивание

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pumpkin	калтафаҳм, калонди-моғ одам	глупый, самодоволь-ный человек
purple	қирмизи, тўқ қизил ранг	пурпурный, темно-красный цвет
purport	1.маъно, мазмун; 2.назарда тутмоқ, англатмоқ	1.смысл, содержание; 2.подразумевать, означать

Q q

quarry	карьер *(очиқ, саёз кон)*	карьер
quench	босмоқ *(чанқоқни)*, ўчирмоқ *(оловни)*	утолять *(жажду)*, тушить *(огонь)*
question	масала; муаммо	вопрос; проблема
in ~	муҳокама қилинаётган *(масала)*	обсуждаемый *(вопрос)*
quotation	цитата *(матн пар-часи)*; цитата олиш, цитата келтириш	цитата, цитирование
quiver	қалтироқ	дрожь

R r

radiologist	радиолог *(радиоактив модда билан даволовчи врач)*	радиолог
rank	унвон, мартаба	звание, чин
~ and file	1.оддий таркиб; 2.оддий вакиллар	1.рядовой состав; 2.рядовые предста-вители

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rail¹	сўкмоқ, сўкинмоқ	ругат(ся)
rail²	панжара, тўсиқ	перила; ограда
raiment	*поэт.* сарпо, либос	*поэт.* одеяние
rainbow	камалак	радуга
raise	1.бино қилмоқ, тикламоқ; 2.ўстирмоқ, етиштирмоқ	1.поднимать, воздвигать; 2.выращивать
rapture	завқ-шавқ, тақсин	восторг, восхищение
rattle	1.гумбурламоқ; 2.алжирамоқ; 3.сўкмоқ, қаяжонга солмоқ	1.грохотать; 2.болтать; 3.ругать, волновать
raven	қузғун	ворон ·
raw	хом; ишлов берилмаган	сырой, необработанный
realize	амалга оширмоқ	осуществить
~ a profit	даромад кўрмоқ	получить прибыль
reap	ўрмоқ; *кўчма.* қилмишига яраша бирор натижага эришмоқ	жать; *перен.* пожинать
reassure	тасалли берадиган, ишонарли	утешительный, убедительный
rebel	1.қўзғолончи, исёнчи; 2.исён кўтармоқ	1.повстанец, бунтовщик; 2.восставать
receipt	1.қабул қилиш; 2. квитанция	1.получение; 2.квитанция
reckless	ўйламай қилинган	безрассудный

reconcile	1.муросага келтирмоқ, яраштирмоқ; 2.мослаштирмоқ	1.примерять; 2.согласовывать
reed	шакарқамиш, қамиш	тростник, камыш
reference	1.(га) таяниш; 2....билан муносабатда бўлмоқ	1.ссылка (на); 2.соотносится с
regard	1.хурмат; нуктаи назар; 2. ...деб хисобламоқ	1.уважение; взгляд; 2.считать
regret	1.афсусланиш, пушаймон қилиш; 2.афсусланмоқ, пушаймон қилмоқ	1.сожаление, раскаяние; 2.сожалеть, раскаиваться
rein	жилов, тизгин; кўчма. жиловлаб турувчи куч, назорат қилувчи	повод, вожжа; перен. узда, контроль
reiteration	такрорлаш	повторение
relish	1.(ёқимли) таъм; мамнуният; 2.мамнун бўлмоқ	1.(приятный) вкус; удовольствие; 2. получить удовольствие
remarkable	ажойиб	замечательный
remnant	қолдиқ	остаток
remote	1.узоқдаги, узоқ жойдаги; 2.нимжон	1.отдаленный; уединенный; 2.слабый
reparate	ўрнини қопламоқ	возмещать
repentance	афсусланиш; пушаймон бўлиш	раскаяние; сожаление
repetition	такрор; такрорлаш	повтор; повторение

anapho-ric~	анафорик такрор	анафорический повтор
root ~	илдизнинг такрорланиши	корневой повтор
catch ~	илиб олиш (кетиш)	подхват
reporter	шарҳловчи	коментатор
reposeful	1.тинч, осойишта; 2.тинчлантирувчи	1.спокойный; 2.успакаивающий
represented speech	билвосита кўчирма нутқ	несобственно-прямая речь
uttered ~	тўла билвосита кўчирма нутқ	полная собственно-прямая речь
unutte-red or inner ~	нотўла ёки ички билвосита кўчирма нутқ	неполная или внутренняя несобственно – прямая речь
reproach	таъна қилиш, қоралаш	упрек, осуждение
repulse	рад қилмоқ	отвергать
reputation	обрў, эътибор	репутация
repute	1.обрў, эътибор; 2...деб ҳисобламоқ, фараз қилмоқ	1.репутация; 2.считать; полагать
resemble	ўхшаш бўлмоқ, ўхшамоқ	быть похожим
resent	ғазаби келмоқ, ранжимоқ	негодовать; обижаться
residence	истиқомат жой, қароргоҳ	местожительство, резиденция
resign	истеъфога чиқмоқ	уходить в отставку

resist	қаршилик кўрсатмоқ	сопротивляться
resolve	қарор, ният, мақсад	решение; намерение
resort	ишга солмоқ, му-рожаат қилмоқ	прибегать, обращаться
respectable	виждонли, ҳурматга сазовор	порядочный, почтен-ный
respite	кейинга суриш; нафасни ростлаш	отстрочка; передышка
restless	нотинч	беспокойный
restrain	чидаш, бардош бериш	сдерживание
retain	1.ушлаб қолмоқ; 2.сақлаб қолмоқ	1.удерживать; 2.сох-ранять
retreat	1. орқага чекиниш; 2. орқага чекинмоқ	1.отступление; 2.отступать
retrench-ment	харажатларни (матнни) қисқар-тириш; тежаш	сокращение расходов (текста); экономия
reveal	1.ошкор қилмоқ; 2. аниқламоқ, муайян қилмоқ	1.обнаруживать; 2.открывать
revenue	даромад	доход
revival	тиклаш, тикланиш	возрождение
revive	жонлантирмоқ	оживлять
revolve	фикр қилмоқ, му-лоҳаза юритмоқ	размышлять; обду-мывать
rhyme	қофия	рифма
broken~	улама қофия	составная рифма

couplet~	жуфт қофия	парная рифма
cross~	қатор оралаб келадиган қофия	перекрестная рифма
faminine~	урғу шеърий сатрнинг охиридан иккинчи бўғинга тушадиган қофия	женская рифма
masculine~	урғу шеърий сатрнинг охириги бўғинига тушадиган қофия	мужская рифма
ring~	ҳалқасимон қофия	кольцевая рифма
rhyming scheme	қофия (қофиялаш) қолипи	схема рифмовки
rhythm	ритм	ритм
rhythmic modifiers	ритм шаклини ўзгартирадиган омиллар	модификаторы ритма
ride	1.*(от, эшак ёки велосипедда)* юриш, сайр қилиш; 2.уловда юриш	1.езда, прогулка *(верхом или на велосипеде)*; 2.ехать верхом
righthander	ўнг қўлда зарба бериш	удар правой рукой
rinse	чаймоқ	полоскать
ripping	ажойиб	великолепный
ripple	тўлқинсимон *(соч)*	волнистость *(волос)*
roar	1.бўкириш; шовқин солиш; 2.ўкирмоқ, бақирмоқ; гумбурламоқ	1.рёв; шум; 2.реветь, орат; грохотать

rock	қоя, тоғ жинси	скала; горная порода
rope	арқон, юғон чилвир	веревка, канат
rowdy	1.безори, жанжалкаш; 2.сершовқин, асов	1.хулиган, скандалист; 2.шумный, буйный
ruddy	қирмизи, қизил	румяный, красный
rug	1.эски либос; 2.гиламча	1.старая одежда; 2.коврик
rugged	кесилган, нотекис	изрезанный, неровный
rumble	1.гумбурлаш; 2.гумбурламоқ	1.громыхание; 2.громыхать
ruminate	1.сақич чайнамоқ; 2.фикрдан (ниятдан) қайтмоқ; мулохаза юритмоқ	1.жевать жвачку; 2.раздумывать; размышлять
rumour	миш-миш, овоза	слух, молва
rustle	1.қишлоқи; содда; қўпол; 2.қишлоқда истиқомат қилувчи, деҳқон	1.сельский; простой; грубый; 2.деревенский житель, крестьянин
rustle	1.шитирлаш; 2.шитирламоқ, шилдирамоқ	1.шелест; 2.шуршать, шелестать
rushing	1.шиддатли, кучли; 2.жўшқин	1.стремительный, сильный; 2.оживленный

S s

sage	доно, ақлли	мудрый, умный
saint	муқаддас, илоҳий	святой
sarcasm	аччиқ киноя, пичинг	сарказм
satire	сатира, ҳажвия	сатира

sawbones	синиқчи-табиб	костоправ-хирург
scatter	сочиб юбормоқ, сочмоқ, улоқтирмоқ	разбрасывать, расш-вырять, рассыпать
scirt	*слэнг.* қиз бола	*слэнг.* девушка
scoundrel	разил, аблаҳ	негодяй, подлец
scratch	тирналган жой	царапина
scraw	*диал.* чимзор	*диал.* дёрн
scream	*слэнг.* ғоят кулгили, ўта кулгили одам	*слэнг.* умора, умори-тельно смешной человек
scruff	гардан, бўйин	загривок
scuffle	1. муштлашиш; 2. муштлашмоқ	1. драка; 2. драться
seacoal	*жарг.* нақд пул	*жарг.* наличные денги
second	қўлламоқ, ёрдам қилмоқ	поддерживать, помо-гать
seizure	босиб (эгаллаб) олиш	захват
sensitive	таъсирчан	чувствителный
sew	тикмоқ	шить
sermon	хутба	проповедь
shatter	синдириб чил-чил қилмоқ, шалоқ қилиб қўймоқ	разбивать вдребезги, расшатывать
shed	айвон, шийпон, омборхона	навес, сарай
sheet	1. бет, саҳифа; 2. ғи-лоф	1. страница; 2. чехол

short	1. *бирж.* нарх-навони атайлаб пасайтирувчи; 2. *тиж.* қопламасиз сотиладиган	1.*бирж.* играющий на понижение; 2.*ком.*продающийся без покрытия
shrill	1. кучли, қулоқни тешадиган; 2. қаттиқ бақирмоқ	1.резкий, пронзительный; 2.пронзительно кричать
shrub	туп, бута	куст, кустарник
sift	1. эламоқ, элакдан (ғалвирдан) ўтказмоқ; 2. синчиклаб текширмоқ (тадқиқ қилмоқ)	1.просеивать, отсеивать; 2.тщтельно исследовать
sight	кўриш қобилияти, кўриш; кўриниш	зрение, поле зрения; вид
signpoint	кўрсатиш пости	указательный пост
simultane-ously	бир вақтда	одновременно
simile	бадиий муқояса	художественное сравнение
singularity	ғайриоддийлик, ўзига хослик, ўзига хос хусусият	странность, особенность; своеобразие; специфичность
sink	1. ошхона раковинаси; 2. чўкмоқ	1.кухонная раковина; 2. тонуть
slam	1. қарсиллатмоқ; эшикни тақиллатиб ёпмоқ; 2. қарсиллатиш *(эшикни)*	1. хлопать; захлопать; 2. хлопанье *(дверей)*
slip	1. тойиш; хатога йўл қўйиш, ўқни хато отиш; 2. тоймоқ	1. скольжение; ошибка, промах; 2. скользить

sloppy	нам ва лой; лой сачраган	мокрый и грязный; забрызганный грязью
sludge	1. лой; 2. лойқа	1. грязь; 2. осадок
sly	1. муғомбир; 2. айёр; 3. аблаҳ	1.хитрый; 2.лукавый; 3. коварный
smash	1.синдириш *(идишни)*; 2. тор-мор қилиш *(душманни)*; ҳароб қилиш	1. битье *(посуды)*; 2. разгром *(неприятеля)*; разорение
smear	1. доғ; 2.суркамоқ, ифлос қилмоқ	1. пятно; 2. мазать, пачкать
smutty	ифлос, чиркин	грязный
snake	илон	змея
sneak	1. қўрқоқ; 2. ғийбатчи	1. трус; 2. сплетник
sneaking	1. разил, қўрқоқ; 2. махфий	1.подлый, трусливый; 2. тайный
snug	1. шинам жой; 2. шинам, қулай	1. уютное местечко; 2. уютный, удобный
soap	1.совун; 2. совунламоқ	1. мыло; 2. намыливать
sob	1. ҳўнграб йиғлаш; 2. ҳўнграб йиғламоқ	1. рыдание; 2. рыдать
sole	1. тагчарм; 2. битта, ягона	1. подошва; 2.один, единственный
solemn	тантанали	торжественный
solitude	1. ёлғизлик, ёлғиз яшаш; 2. қаровсиз қолиш	1. уединение, одиночество; 2.заброшенность

solution	ҳал қилиш	решение
some	*слэнг.* аъло даражадаги, кўнгилдагидек	*слэнг.* отличный, что надо
sonnet	сонет	сонет
sore	хаста	больной
span	қисқа масофа; оралиқ *(вақт)*	короткое расстояние; промежуток *(времени)*
sparkle	1. ялтираш, яркираш; 2. чақнамоқ, яркираб кўринмоқ	1. блеск, сверкание; 2. сверкать, искриться
specimen	намуна	образец
spider	ўргимчак	паук
spine	умуртқа поғона	позвоночный столб
spirit	1. жон, рух; 2. спирт	1. душа, дух; 2. спирт
spite	қасдан (қасдма-қасдликка) қилмоқ	делать назло
splash	1. томчилаш; шалоп-лаш; 2. сачрамоқ, сачратмоқ	1. брызги; плеск; 2. брызгаться
spot	1. доғ; 2. жой, мансаб, вазифа	1. пятно; 2. место, должность
sprinkle	сепмоқ, сочмоқ	брызгать; посыпать
spring up	келиб чиқмоқ, пайдо бўлмоқ	возникать, появляться
squalor	қашшоқлик	нищета

squatting	тиззани букиб росламоқ	приседание
squire	помешчик, заминдор	помещик
stab	1.санчиш *(пичоқни)*; 2. санчмоқ *(пичоқ)*	1.удар *(ножом)*; 2.ударить *(ножом)*
stagnation	турғунлик	застой
stamp	мухр, тўртбурчак мухр	печать, штамп
standpoint	нуқтаи назар	точка зрения
stanza	сатр	строфа
starched	1. охор берилган; 2.зўрма-зўраки, совуқ	1.накрахмаленный; 2.натянутый, холод- ный
starve	озиб-тўзиб ўлмоқ, оч қолдириб силласини қуритмоқ	умирать от истошения; морить голодом
stealing	ўғрилик	воровство
stealthy	махфий, яширин	тайный, скрытый
steamer	кема	пароход
steep	бошидан оширмоқ, кўмиб юбормоқ	погружать
steer	амал қилмоқ	следовать
stereotype	сийқасини чиқармоқ, сийқалаштирмоқ, бир қолипга солиб қўймоқ	делать избитым, при- давать шаблонность, преврашать в стандарт

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stern	талабчан, қаттиққўл, бераҳм	строгий, суровый
stick	ёпишиб қолмоқ	приклеиваться
stitch	чок	стежок
stock-phrase	клише, сийқаси чиққан ибора	клише
stout	кучли, мардонавор	сильный, отважный
strangle	бўғмоқ	душить
strath	дарё оқиб ўтадиган кенг тоғ водийси	широкая горная долина с протекающей по ней рекой
straw	похол, сомон	солома
strike off	кесиб ташламоқ (қилич, болта зарби билан)	отрубить (ударом меча, топора)
strive	уринмоқ; курашмоқ	стараться; бороться
stroll	айланиб (томоша қилиб) юрмоқ, сандроқлаб юрмоқ	прогуливаться, бродить
sturgeon	асетр (балиқ)	осетр
stylistic device	стилистик прием	стилистический прием
genuine ~	барҳаёт стилистик прием	оригинальный стилистический прием
trite ~	сийқа стилистик прием	стертый стилситический прием

subject	1.бўйсунган, қарам; 2.бўйсундирмоқ, тобе қилмоқ	1.подчиненный; подверженный; 2.подчинять
substruction	айириш, олиш	вычитание
sucker	она сути оғзидан кетмаган; текинхўр, ҳаромтамоқ	молокосос; паразит, тунеядец
suffice	қониқтирмоқ, қондирмоқ	удовлетворять
sunburned	офтобда қорайган	загорелый
sunken	чўкиб (ботиб) кетган; чўкик	затонувший; впалый
~ cheeks	ботиқ юз	впалые шеки
suppress	куч билан босмоқ, бостирмоқ	подавлять
surgeon	жарроҳ	хирург
surly	хўнграйган, дағал	угрюмый, грубый
suspense	ретардация	ретардация
sustained	давом этган (этадиган)	длительный
~ metaphor	(қайта) жонланган метафора	развёрнутая метафора
swathe	бинт билан боғламоқ	бинтовать
swear	қасам ичмоқ	клясться
swell	*слэнг.* олифтагарчилик қилмоқ	*слэнг.* важничать

synonym	синоним	синоним
contextual~	контекстуал синоним	контекстуальный синоним

T t

tabor	кичикроқ барабан	небольшой барабан
taciturn	камгап, индамас	молчаливый, тихий
tack	кнопка *(босма мих);* михча	кнопка; гвоздик
tackle	1. буюм, ашё; 2. *(ўйинчининг)* йўлини тўсмоқ	1. принадлежности; 2. блокировать *(игрока)*
tame	1. хонаки, қўлга ўргатилган; 2.қўлга ўргатмоқ, ўргатмоқ	1. ручной, прирученный; 2. приручать, дрессировать
tangerine	мандарин	мандарин
tap	1. водопровод, кран; 2. секин урмоқ, тақиллатмоқ	1. водопровод, кран; 2. легко ударить, стукать
taunt	масхара қилмоқ	насмешка
taxable	солиққа тортилиши лозим бўлган	подлежащий обложению налогом
taxation	солиққа тортиш	обложение налогом
teazle	пахмоқламоқ	ворсовать
teem	мўл-кўл бўлмоқ	изобиловать *(чем-л.)*
thumb	босиб зичламоқ *(бош бармоқ билан)*	умять

tickle	хурсандчилик улашиш	доставлять удоволст-вие
~d to death	кулдириб ичагини узмоқ	уморить *кого-л.* со смеху
tintinabu-lation	кўнғироқ жаранги	звон колоколов
tiny	жуда кичик, миттигина	очень маленький, крошечный
tomb	қабр	могила
tombstone	қабртош	надгробный камень
tool-shed	асбоб-ускуналар саройи	сарай для инструмен-тов
topic	предмет, мавзу	предмет, тема
~ sen-tence	абзацнинг асосий мазмунини ифода этувчи жумла	предложение, выра-жающее основную мысль абзаца
topping	устунлик қилувчи; дабдабали	главентствующий; великолепный
torrent	оқим	поток
totter	1. нотўғри қадам ташламоқ; 2.чайқалиб юрмоқ	1. идти неверными шагами; 2.шататься
towel	сочиқ	полотенце
tower	1. минора; вишка; 2. юксалиб турмоқ	1. башня, вышка; 2. выситься
trace	из; унча катта бўлмаган миқдор	след; небольшое количество

trail	изма-из бориб топмоқ; судралмоқ	выслеживать; волочиться
tranquil	осойишта	спокойный
tranquility	осойишталик	спокойствие
transfixed	ҳайратда қолган	ошеломленный
transition	ўтказиш; ўзгартириш	перевод; изменение
tread	1. қадам ташлаш; 2. поғона (зинапоянинг)	1. походка; 2. ступенька (лестницы)
trend	мойиллик	тенденция
trespass	1. бировнинг эгалик ҳуқуқини бузмоқ; 2. суиистеъмол қилмоқ	1. нарушать чужое право владения; 2. злоупотреблять
trick	1.муғомбирлик, алдов; 2. ҳазил, шўхлик	1.хитрость, обман; 2.шутка, шалость
triumph	1.тантана; 2. танатана қилмоқ; 3. тантана қилувчи	1. триумф; 2. торжествовать; 3.торжествуюший
trochee	хорей	хорей
truck	юк машинаси; аравача (ҳаммолники)	грузовик; тележка (носильщика)
trumpet	1.труба (карнайсимон мусиқа асбоби); 2.труба (карнай) чалмоқ	1. труба; 2. трубить
trustee	васий	опекун
tumble	1. йиқилмоқ; 2. думалаб тушмоқ	1.падение; 2. упасть, скатиться
tuppeny (twopenny)	икки пенсли чақа	двухпенсовый

tweed	твид *(мато)*	твид
~ coat	твиддан тикилган пальто	пальто из твида
twiddle	бурамоқ, айлантирмоқ *(бемақсад)*	вертеть, крутить *(бесцельно)*
twinkle	1.милт-милт этиш; 2. милт-милт этмоқ, милтилламоқ	1. мерцание; 2. мерцать, мигать
typsy	қиттак ичиб олган, бир оз маст	подвыпивший

U u

unbolted	сурма зулфин билан ёпилмаган; очиқ	не запертый на засов; открытый
uncompre-hensive	торроқ, чекланган	необширный, ограниченный
under-ground	1. ер ости; 2. махфий, яширин	1.подземный; 2.тайный, подпольный
undersecre-tary	вазир ўринбосари ёки ёрдамчиси	заместитель или помощник министра
understate-ment	кичрайтириш	преуменьшение
undertaker	дафн бюроси соҳиби	владелец похоронного бюро
undone	1.амалга оширилмаган; 2. ҳалок (нобуд) қилинган	1. несделанный; 2. погубленный
uneven	бирдек (баравбар) эмас	неровный

unpack	1.очиб олмоқ (ўровдан, яшчикдан); 2.юкни туширмоқ	1. распаковывать; 2. разгружать
unpredictability	олдиндан айтиб (башорат қилиб) бўлмаслик	непредсказуемость
upkept	ташлаб қўйилган, қаровсиз	заброшенный, без присмотра
uppercut	пастдан зарба бериш (бокс)	удар снизу (бокс)
upper storey	слэнг. бош	слэнг. голова
upright	1. тўғри; 2. ҳалол	1. прямой; 2. честный
uprising	1. кўтарилиш, чиқиш (қуёш); 2. уйқудан туриш; 3. қўзғолон; 4. кўтарилиш	1.восход (солнца); 2.вставание с постели; 3.восстание; 4.подъем
upsurge	тўлқин	волна
~ of anger	жаҳл тўлқини	волна гнева
urgently	қатъий суръатда; ўта зарур	настоятельно; крайне необходимо
usher	1.швейцар, дарбон; 2.билет сотувчи; 3.бошлаб кирмоқ (залга, хонага)	1. швейцар; 2. билетёр; 3. вводить (в зал, в комнату)
utterance	фикр, ифода	Высказывание

V v

vague	ноаниқ, мужмал, хира	неопределенный, смутный, неясный
variety	1.хилма-хиллик; 2.қатор, кўпчилик	1..разнообразие; 2.ряд, множество

300

vary	1. ўзгармоқ, тафовут қилмоқ; 2.хилма-хиллаштириш	1. изменяться, расходиться; 2.разнообразить
vehicle	(ифода) воситаси	средство (выражения)
veil	1. ёпинчиқ, чодир, паранжи; 2.парда	1. покрывало, чадра, паранжа; 2.занавис
vent	ўз ҳиссиётига эрк бермоқ	дать выход своим чувством
venture	таваккал қилмоқ	рисковать
verse	шеърият, ашъор	поэзия, стихи
vice	1. нуқсон, ёвузлик; 2. камчилик	1.порок, зло; 2. недо-статок
vigor	куч	сила
vine	ток новдаси	виноградная лоза
volume	1. жилд; 2. ҳажм; 3. кўпжилдлик	1. том; 2. объем; 3. многотомный
vomit	1.қайд қилиш (қусиш) дардига чалинмоқ; 2. қусиш, қайд қилиш	1. страдать рвотой; 2. рвота
violent	қаттиқ ғазабланган, руҳи тушиб кетган	яростный, отчаянный

W w

wacky	калтафаҳм, ишончсиз	неразумный; ненадежный
wafer	вафли	вафля
wan	ранги ўчган, ҳолдан тойган	бледный; изнуренный
wean	кўкракдан айирмоқ;	отнимать от груди;

	халос этмоқ (ёмон одатлардан)	отучать (от вредних привычок)
weary	1.чарчаган, толиққан, зерикарли; 2.толиқ-тирмоқ	1. усталый, утомлен-ный, утомительный; 2. утомлять
weathcock	флюгер (шамолнинг йўналиши ва тезлиги-ни кўрсатадиган, аниқлайдиган асбоб)	флюгер
wedding	тўй	свадьба
whine	юракни эзадиган чинқириқ овоз	жалобный визг
whip	1.хипчин; қамчи; 2. хипчин билан саваламоқ	1. хлыст; кнут; 2. хлестать
whisper	1. шивирлаш; 2. шивирламоқ	1. шёпот; 2. шептать
whispering	1.шивирлаш; 2.фиск-фасод, миш-миш	1. шепот; 2. злословие, слух
whistle	слэнг. флейта	слэнг. флейта
whither	поэт. қай томон борар	поэт. куда идёт
widow	бева хотин	вдова
wigwam	вигвам (Шимолий Аме-рика индеецларининг ўтовсимон кулбаси)	вигвам
wild	ёввойи, асов; қутирган	дикий, буйный; взбешеннный
wind	1. шамол; 2. эсмок; 3. ўралмоқ, ўрамоқ; 4. бурамоқ (соатни)	1.ветер; 2.виться; 3.обматываться; 4. заводить (часы)

wing	1. қанот; 2. флигел *(асосий уй ёнига қурилган бино)*; 3. pl. *театр.* саҳнадаги ён декорация	1.крыло; 2.флигель *(дома)*; 3.pl.*театр.* кулисы
wink	1. кўз қисиш; 2. кўз қисмоқ; кўз учирмоқ	1. моргание; 2. моргать, мигать
wipe out	йўқ қилмоқ	уничтожать
wistful	ўйчан, маъюс	задумчивый, грустный
wit	ақл, заковат	ум, остроумние
witness	гувоҳ (шоҳид) бўлмоқ	быть свидетелем
wound	жароҳат	рана
wreathe	1. тўқимоқ; 2. чир- мамоқ	1. сплетать; 2. обви- вать
wrestle	1. курашмоқ; 2. кураш, курашиш	1. бороться; 2. борьба

Y y

yawn	1. эснаш; 2. эснамоқ	1. зевота; 2. зевать
yeoman	ўртаҳол фермер, кичик заминдор	фермер средней руки, мелкий землевлоделец

Z z

zeugma	зевгма	зевгма

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ENGLISH STYLISTICS

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