

Министерство образования и науки Российской Федерации  
Федеральное агентство по образованию  
Южно-Уральский государственный университет  
Кафедра лингвистики и межкультурной коммуникации

Ш143.21-9  
П218

**Л.Б. Пацеля, О.В. Кудряшова**

**СТИЛИСТИКА  
АНГЛИЙСКОГО ЯЗЫКА**

**Практикум для студентов  
факультета лингвистики**

Челябинск  
Издательство ЮУрГУ  
2008

ББК Ш143.21-923.7  
П218

*Одобрено*  
*учебно-методической комиссией факультета лингвистики.*

*Рецензенты:*  
канд филол. наук Н.Е. Кунина, канд. пед. наук В.Б. Шаронова.

**Пацеля, Л.Б.**

П218 Стилистика английского языка: практикум для студентов факультета лингвистики / Л.Б. Пацеля, О.В. Кудряшова. – Челябинск: Изд-во ЮУрГУ, 2008. – 91 с.

Пособие предназначено для студентов 4 курса факультета лингвистики специальностей 031201.65 – «Теория и методика преподавания иностранных языков и культур» и 031202.65 – «Перевод и переводоведение», изучающих дисциплину «Стилистика английского языка».

Цель пособия: развитие творческого научного мышления студентов, формирование умений самостоятельно наблюдать и анализировать языковые процессы и явления, извлекать и усваивать научную информацию, на основе полученных знаний самостоятельно ставить исследовательские задачи и находить адекватные методы их решения.

ISBN

© Издательство ЮУрГУ, 2008.

## ПРЕДИСЛОВИЕ

Учебное пособие «Стилистика английского языка: практикум для студентов факультета лингвистики» предназначен для студентов 4 курса факультета лингвистики. Оно может быть использовано как на семинарских занятиях по стилистике английского языка, так и для самостоятельной работы.

Цель учебного пособия – активизировать на практике положения теоретических курсов по стилистике английского языка, помочь студентам выработать навыки и умения стилистического анализа языкового материала разных жанров и развить навыки самостоятельной работы.

Учебное пособие состоит из 5 глав и приложения:  
Chapter 1. Functional stylistics; Chapter 2. A brief survey of stylistic devices; Chapter 3. The technique of making a stylistic analysis; Chapter 4. Texts for stylistic analysis with discussion, a scheme of analysis or assignments; Chapter 5. Extracts for comprehensive stylistic analysis. Все разделы взаимосвязаны и взаимообусловлены и представляют собой единый процесс формирования стилистической компетенции студентов при анализе разножанровых текстов.

Первые две главы являются теоретическими и предназначены для самостоятельного изучения студентами. Целью раздела 1 является изучение различных функциональных стилей: художественного, публицистического, стиля газетных статей, научного, официального. Второй раздел нацелен на раскрытие особенностей различных стилистических приемов: лексических, синтаксических, лексико-синтаксических, графических и фонетических. Примеры первых двух разделов делают восприятие теоретического материала доступным.

В главе 3 представлен поэтапный процесс стилистического анализа текста.

Глава 4 содержит десять текстов из английской и американской классической литературы. После каждого текста даны задания, состоящие из комментариев и вопросов дискуссионного характера (для дискуссии). Данные тексты предназначены для аудиторной работы и нацелены на формирование навыков стилистического анализа.

Глава 5 содержит десять текстов из английской и американской литературы, а также научно-популярные тексты. Данные тексты предназначены для самостоятельной внеаудиторной работы с последующей проверкой в аудитории и нацелены на формирование умений стилистического анализа на основе навыков, сформированных при работе над текстами раздела 4.

Приложение, данное в конце пособия, содержит материал по написанию summary, выражения для стилистического анализа текста и глоссарий стилистических терминов. Материал приложения предназначен для самостоятельного изучения.

## МЕТОДИЧЕСКИЕ РЕКОМЕНДАЦИИ ДЛЯ ПРЕПОДАВАТЕЛЕЙ

Практикум по стилистике английского языка предназначен для работы на семинарских занятиях в аудитории и для самостоятельной работы дома.

Цель учебного пособия – формирование стилистической компетенции студентов при анализе разножанровых текстов.

Учебное пособие состоит из пяти глав и приложения. Все разделы взаимосвязаны и взаимообусловлены.

Перед началом курса по данному пособию преподавателю следует познакомить студентов со структурой пособия и дать ряд рекомендаций:

- изучить приложение, данное в конце пособия, в котором содержатся выражения для стилистического анализа текста, глоссарий стилистических терминов, а также материал по написанию summary;
- самостоятельно познакомиться с теоретическим материалом, представленным в первом и втором разделах;
- обратить внимание студентов на тщательность подготовки дома: дискуссия в аудитории целиком зависит от знания студентами содержания текста.

Поскольку первый и второй разделы предназначены для самостоятельной работы студентов дома, преподавателю рекомендуется подготовить ряд примеров, подтверждающих теоретические положения первых двух глав, для закрепления материала в аудитории.

При работе над главой три внимательно выслушать аргументы студентов по поводу выбранной схемы стилистического анализа текста, обсуждая все за и против предложенных вариантов.

Роль преподавателя при работе над текстами, представленными в главе четыре, сводится к следующему:

- проверить понимание студентами текста;
- выслушать как можно больше студентов по различным положениям схемы анализа;
- заострять внимание студентов на морально-нравственных проблемах, принимая любую точку зрения.

Работая над текстами в главе пять, преподавателю следует создать атмосферу полного доверия, уважительно выслушивая все точки зрения. Работу над данными текстами можно проводить в режиме студент-преподаватель.

## МЕТОДИЧЕСКИЕ РЕКОМЕНДАЦИИ ДЛЯ СТУДЕНТОВ

Практикуму по стилистике английского языка отводится одно из ведущих мест среди дисциплин, изучаемых на IV курсе факультета Лингвистики. Данное пособие используется как на семинарских занятиях по стилистике английского языка, так и для самостоятельной работы.

Цель учебного пособия – активизировать на практике положения теоретических курсов по стилистике английского языка, помочь студентам выработать навыки и умения стилистического анализа языкового материала разных жанров и развить навыки самостоятельной работы.

Учебное пособие состоит из 5 глав и приложения.

Все разделы взаимосвязаны и взаимообусловлены и представляют собой единый процесс формирования стилистической компетенции студентов при анализе разножанровых текстов.

Прежде чем приступить к работе над данным пособием студентам рекомендуется изучить самостоятельно приложение, данное в конце пособия, в котором содержатся выражения для стилистического анализа текста, глоссарий стилистических терминов, а также материал по написанию summary.

В первом и втором разделах студентам предлагается самостоятельно изучить теоретические положения различных функциональных стилей, обращая особое внимание на анализируемые примеры.

Третья глава содержит два варианта стилистического анализа текста. Студентам предлагается внимательно познакомиться с различными подходами при стилистическом анализе текста, проанализировать их и выбрать один или предложить свой вариант стилистического анализа текста на основе предложенных двух.

Для успешной работы над художественными текстами, представленными в главе 4, студенты работают над ними самостоятельно дома: отрабатывают чтение, делают перевод, пересказ и внимательно изучают комментарии после каждого текста для того, чтобы в аудитории свободно владеть содержанием. Аудиторная работа над данными текстами проходит под руководством преподавателя.

Над художественными и научно-популярными текстами, представленными в главе 5, студенты работают дома в соответствии с выбранным в главе 3 вариантом стилистического анализа текста. В аудитории студенты предлагают свой вариант подготовленного дома стилистического анализа текста с последующей дискуссией своего видения *содержания, поведения героев, отношения к прочитанному.*

# CHAPTER 1. FUNCTIONAL STYLISTICS

## 1.1. Stylistics as a branch of linguistic science

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

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

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

Stylistics is connected with phonetics, lexicology, morphology, syntax and semasiology. Since stylistics is interested in all the aspects of language, it should be subdivided into the same branches as linguistics in general, to wit: stylistic semasiology, stylistic lexicology, stylistic morphology, stylistic syntax, stylistic phonetics.

**Stylistic semasiology** is a part of stylistics which investigates stylistic phenomena in the sphere of semantics, i.e. in the sphere of meanings, regardless of the form of linguistic units. Stylistic semasiology investigates the rules and laws of shifts of meaning; the patterns according to which meanings are shifted or either various combinations thus producing a certain stylistic effect. Stylistic semasiology also studies stylistic functions of shifts of meaning and of certain combinations of meaning.

**Stylistic lexicology** studies the semantic structure of the word and the interrelation (or interplay) of the connotative and denotative meanings of the word, as well as the interrelation of the stylistic connotations of the word and the context.

**Stylistic morphology** is interested in the stylistic potentials of specific grammatical forms and categories, such as the number of the noun, or the peculiar use of tense forms of the verb, etc.

**Stylistic syntax** is one of the oldest branches of stylistics that grew out of classical rhetoric. Stylistic syntax has to do with the expressive order of words, types of syntax links (asyndeton, polysyndeton), figures of speech (antithesis, chiasmus, etc.). It also deals with bigger units from paragraph onwards.

**Stylistic phonetics (or phonostylistics)** is engaged in the study of style-forming phonetic features of the text. It describes the prosodic features of prose and poetry and variants of pronunciation in different types of speech (colloquial or oratory or recital).

## 1.2. Functional styles

Each style of the literary language makes use of a group of language means the interrelation of which is peculiar to the given style. It is the coordination of the language means and stylistic devices that shapes the distinctive features of each style, and not the language means or stylistic devices themselves. Each style can be recognized by one or

more leading features, which are especially conspicuous. For instance, the use of special terminology is a lexical characteristics of the style of scientific prose, and the one by which it can be easily recognized.

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

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

**1. The Belles-Lettres Style**

- a. Poetry
- b. Emotive Prose
- c. The Drama

**2. Publicistic Style**

- a. Oratory and Speeches
- b. The Essay
- c. Articles

**3. Newspaper Style**

- a. Brief News Items
- b. Headlines
- c. Advertisements and Announcements
- d. The Editorial

**4. Scientific Prose Style**

**5. The style of Official Documents.**

**1.2.1. *The belles – lettres style***

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

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

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

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

4. A peculiar individual selection of vocabulary and syntax, a kind of lexical and syntactical idiosyncrasy;
5. The introduction of the typical features of colloquial language to a full degree or a lesser one or a slight degree, if any.

### **Poetry**

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

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

### **Emotive Prose**

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

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

### **The Drama**

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



### **1.2.2. Publicistic style**

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

The general aim of the publicistic style, which makes it stand out as a separate style, is to exert a constant and deep influence on public opinion, to convince the reader or the listener that the interpretation given by the writer or the speaker is the only correct one and to cause him to accept the point of view expressed in the speech, essays or article not merely by logical argumentation, but by emotional appeal as well. Due to its characteristic combination of logical argumentation and emotional appeal, the publicistic style has features common with the style of scientific prose, on the one hand, and that of emotive prose, on the other. Its coherent and logical syntactical structure, with the expanded system of connectives, and its careful paragraphing, makes it similar to scientific prose. Its emotional appeal is generally achieved by the use of words with emotive meaning, the use of imagery and other stylistic devices as in emotive prose. But the stylistic devices used in the publicistic style are not fresh or genuine.

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

### **Oratory and Speeches**

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

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

### **The Essay**

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

The most characteristic language features of the essay are:

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

### **Articles**

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

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

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

### **1.2.3. Newspaper style**

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

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

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

### **Brief News Items**

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

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

1. Special political and economic terms;
2. Non-term political vocabulary;
3. Newspaper clichés;
4. Abbreviations;
5. Neologisms;

Besides, some grammatical peculiarities may characterize the style:

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

### **The Headline**

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

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

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

### **Advertisements and Announcements**

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

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

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

## **The Editorial**

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

The function of the editorial is to influence the reader by giving an interpretation of certain facts. Editorials 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 the correct one. Like any publicistic writing, editorials appeal not only to the reader's mind but to his feelings as well.

### **1.2.4. *Scientific prose style***

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

The first and most noticeable feature of the style in question is the logical sequence of utterances with clear indication of their interrelation and interdependence. The second and no less important one is the use of terms specific to a certain branch of science. The third characteristic feature is sentence pattern of three types: postulatory, argumentative, and formulative. The fourth observable feature is the use of quotations and references. The fifth one is the frequent use of foot – notes of digressive character. The impersonality of scientific writing can also be considered a typical feature of this style.

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

### **1.2.5. *Official documents***

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

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

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

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

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

1. The use of abbreviations, conventional symbols, contractions;
2. The use of words in their logical dictionary meaning;
3. Compositional patterns of the variants of this style;
4. Absence of any emotiveness.

## CHAPTER 2. A BRIEF SURVEY OF STYLISTIC DEVICES

### 2.1. Relationship between the image and the author

The relationship between reality and literature is mostly that of an object and an image. An image is always similar to its object. The similarity between an object and its image is conditioned by the fact that the latter is a representation of the former. Turning to the literary work we may say that it is always a representation of a life situation whose image it is. In other words the literary work in its recreation of life gives images which are similar to but not identical to life. An image is always somebody's creation, i.e. it has not only its object but also its creator, the author. It implies that:

1) an author, in setting out to recreate a fragment of reality, recreates those features of it which seem to him most essential. In doing so he is guided by his own vision and understanding of the world. He makes a selection of the features to be represented in the image, which makes the image dissimilar to the object;

2) the object (reality) is neutral to the observer, the image of the object created by the author is not, because through such an image the author expresses his own vision and understanding of the world. Literature is a medium for transmitting aesthetic information and language is the medium of literature. Linguistic units may have denotative and connotative meaning:

#### a) *denotative meaning of the word*

An act of verbal communication between the speaker and the hearer is made possible primarily to the fact that units of communication (words) are referable to extra-linguistic situations and things meant. The word denotes a concrete thing as well as a concept of a thing.

#### b) *connotative meaning of the word*

Besides denoting a concrete thing, action or concept the word may also carry a connotation (an overtone). These overtones vary in character. They may be emotive or stylistic.

#### *An emotive component of meaning*

a) may have linguistic expression with the help of suffixes

e.g. *dog (neutral) – doggy – собачонка, собачушка, birdie – птишка*

b) may have no specific linguistic forms but be contained in the concept the given words denote

*pretty, lovely – «+» ; horrible, terrible – «—».*

There are words of purely emotive meaning, for example, interjections: *Oh! Alas! Hm!*

### *Stylistic reference*

Verbal communication takes place in different spheres of human activity (everyday life, business, science). Each of these spheres has a peculiar mode of linguistic expression which is generally known as a function of style. Words which are used in one function or style are said to have a stylistic reference:

- 1) *to get, to obtain, to procure;*
- 2) *to dismiss, to discharge, to sack;*
- 3) *to follow, to pursue, to go after.*

## **2.2. Main groups of stylistic devices**

1. ***Lexical stylistic devices*** are based on the binary opposition of lexical meanings regardless of the syntactical organization of the utterance.
2. ***Syntactical stylistic devices*** are based on the binary opposition of syntactical meanings regardless of their semantics.
3. ***Lexico – syntactical stylistic devices*** are based on the binary opposition of lexical meanings accompanied by fixed syntactical organization of employed lexical units (syntactical units).
4. ***Graphical and phonetic stylistic means*** are based on the opposition of meanings of phonetic and graphical elements of the language.

### **2.2.1. Lexical stylistic devices**

**1. Antonomasia** – is the use of a proper name for a common one. It is based on the interaction of the logical and nominal meanings of a word. It may be metaphoric, i.e. based upon a similarity between two things.

e.g. *The Gioconda smile.*

It may be metonymic, when a name of a person stands, for instance, for the thing he has created.

e.g. *Where one man would treasure a single Degas, Renoir, Cezanne, he bought wholesale.*

To be employed as a common noun the proper name must have a fixed logical association between the name itself and the qualities of the bearer. Each case of antonomasia is a unique creation. The main function of antonomasia is to characterize the person simultaneously naming him. It is vastly used in the so – called «speaking names»: *Lady Teasle. Miss Sharp.*

### **2. Metaphor**

Metaphor is a most widely used trope based upon analogy, upon a traceable similarity. It consists in transference of meaning on the basis of similarity and association. It consists in the use of a word or a phrase to describe an object with which it is not commonly associated. Thus it is based on some existing or supposed resemblance.

Personification is likeness between inanimate object and human qualities, it endows a thing or phenomenon with features peculiar of a human being.

e.g. *My impatience has shown its heels to my politeness.*

Personification may take the form of a digressive address.

e.g. *Thou, nature, art my goddess.  
Oh Night, and Storm, and Darkness  
ye art wondrous strong.*

Digressive address is called *apostrophe* no matter what it refers to.

e.g. *Awake, ye Sons of Spain! awake! advance!*

**Developed Metaphor** (prolonged, extended) is a group of metaphors clustered around the same image to make it more vivid and complete.

The Metaphor is simple when it consists of just one word or a word group.

e.g. *Time flies.*

The Metaphor is prolonged when the word used in a transferred sense calls forth a transference of meaning in the whole sequence of words related to it.

**Hackneyed Metaphor** is sometimes called dead or trite because it doesn't call forth any vivid association. Its function is that of identifier.

e.g. *He was flooded with happiness.*

**Cliches** are stereotyped unoriginal phrases (hackneyed metaphors which are too often used).

**Sustained Metaphor** – metaphor in the first sentence is continued into the succeeding sentence.

e.g. *From now on we are just a couple of puppets. They'll pull the strings in London.*

**Poetic Metaphor** is based upon a discovery of some new, fresh and striking analogy between two things. A poetic metaphor is always an individual creation.

The main functions of Metaphor are:

- to make the object described more vivid and complete helping to achieve the most complete identification of the associated phenomena;
- to fix the attention on those characteristics of the object described that are meant to be accentuated.

**3. Metonymy** is a reflection of the actual existing relations between two objects and thus based on their contiguity. The name of one thing is put to that of another related to it.

**Synecdoche** is based on a specific kind of metonymic relationship which may be considered as quantitative and shows the relations between a part and the whole. This is when a part stands for the whole or vice versa.

e.g. *The Goth, the Christian-Time-War-Flood and Fire, have dealt upon the 7-hilled City's pride.*

#### **Metonymic antonomasia**

The name of an instrument may stand for the name of the action this instrument produces or is associated with.

e.g. *Friends, Romans, Countrymen! Lend me your ears.*

The name of a symbol is used instead of that which its symbol denotes.

e.g. *England sucked the blood of other countries, destroyed the brains and hearts of Irishmen, Hindus, Egyptians, Boers and Burmese (where the words blood, brains, hearts stand for the economic, intellectual and spiritual life of the people referred to).*

What the man possesses may be used for the man himself.

e.g. *He also married money.*

A quality of a thing may stand for the thing itself.

e.g. *Then she turned round and took a long look at grandmother's blackness and at Fenella's black coat.*

Metonymy in most cases is trite.

e.g. *to keep one's mouth shut, to earn one's bread, to live by pen, to win a lady's heart.*

Sometimes Metonymy is expressed by nouns or substantivised numerals.

e.g. *She was a pale and fresh 18.*

The main functions of Metonymy are:

- to create a more vivid image of the phenomenon or person described;
- to create a certain atmosphere in which the events take place;
- to contribute towards a more colourful and emotional presentation of the scene;
- to enable the reader to better understanding somebody's inner state of mind.

**4. Irony** is the clash of two diametrically opposite meanings within the same context. In oral speech it is sustained by intonation. In written speech it may extend as far as a paragraph, chapter or even the whole book.

e.g. *Stoney smiled the sweet smile of an alligator.*

**Sarcasm** is bitter socially or politically aimed irony. The main functions are:

- to create a humorous effect;
- to expose social phenomena or some traits of character.

#### **5. Hyperbole (overstatement)**

It is an expression of an idea in an exceedingly exaggerated language and is based on the interaction between the logical and emotive meanings of a word.

e.g. *That was fiercely annoying.*

*Their flat was a fourth-floor one and there was ... Oh! 15 thousand stairs.  
I'd cross the world to find you a pin.*

Hyperbole is highly typical of the colloquial language and presents itself as an exaggerated statement, sometimes extravagant, but always obvious. It springs from highly emotional attitude of the speaker towards the subject discussed and presents a deliberate distortion of proportions.

**Proper Hyperbole** is a deliberate exaggeration of some quality, quantity, size, age, etc., big though it might be even without exaggeration.

**Understatement** is the smallness being hyperbolized, an expression of an idea in a restrained language.

e.g. *a woman of pocket size. He knows a thing or two. He thought at first that it was the warmth of the day that had caused her to be so inefficiently clothed.*

The main functions of hyperbole are:

- to contribute to the emotional manner of representation of the speaker's words;
- to show highly emotional attitude of the speaker towards the subject discussed.

**6. Epithet** – is an attributive characterization of a person, thing or phenomenon. It is the most explicitly subjective stylistic device also based on the interaction between the local and emotive meanings of a word:



- **word – epithets** may be expressed by any notional part of speech in the attributive or adverbial function;
- **two – step epithets** are based on illogical syntactical relations between the modifier and the modified word, e.g. *the brute of a boy*;
- **phrase – epithets** include an extended phrase or completed sentence into one epithet, e.g. *a you-know-how-dirty-men-are look*;
- **sentence – epithets** are expressed by a one-member (or one – word) sentence which fulfils the function of emotive nomination, e.g. *Fool!*
- **conventional (standing) epithets**, a sort of literary cliché. They mostly occur in folklore or in the works of individual writers based on or imitating folklore, e.g. *my true love, merry old England, merry month of May, wide world*.

In the sentence epithets may be distributed:

- singly, e.g. *a dry look*;
- in pairs, e.g. *a wonderful and happy summer*;
- in strings, e.g. *a ribald, thundering, insolent, magnificent laugh*.

Mind to distinguish between a poetic epithet and a simple adjective. The former is said to create an image, while the latter indicates some of the inherent properties of the thing spoken about. It always remains difficult to draw the dividing line between the two.

e.g. *Young Tom* ('young' may in different cases be considered either a simple adjective or an epithet).

The main functions of Epithet are:

- to describe the object as it appears to the speaker;
- to give an expressive characterization of the object described;
- to disclose the emotionally coloured attitude of the writer towards the person or thing qualified.

**7. Oxymoron** is based on the interaction between the logical and emotive meaning of the word, i.e. it is based upon a contrast between the words:

**proper oxymoron** – joins two antonymous words into one syntagm, most frequently attributive or adverbial (less frequently other patterns).

e.g. *adoring hatred, shouted silently, doomed to liberty*;

**trite oxymorons** have lost their semantic discrepancy (are used in oral speech and fiction dialogue), e.g. *pretty lousily, awfully nice*.

The main stylistic functions are:

- to indicate roused emotions;
- to convey the author's or the character's personal attitude towards what is modified (*sweet sorrow, glad terror*).

**8. Tautology** is repetition of words used in nearly the same meaning which is done for the greater effect.

The main stylistic function is to strengthen the effect of the said.

**9. Zeugma** is a figure of speech which consists of one main element and a number of adjuncts, thus it is based on the interaction between the free and phraseological meanings of a polysemantic word (or a pair of homonyms) without the repetition of the word itself.

e.g. «Have you been seeing any spirits?» – inquired the old gentleman. «Or taking any?» added Bob Allan.

*He had a good taste for wine and whiskey and an emergency bell in his bedroom.*

The main stylistic function is to create a humorous effect.

**10. Pun (paranomasia, a play of words)** is a figure of speech in which the role of the context is similar to that of zeugma, while the structure is changed, for the central word is repeated.

e.g. – *I'm going to give you some advice.*

– *Oh! Pray don't. One should never give a woman anything that she can't wear in the evening.*

The main stylistic functions are:

- to create a humorous effect;
- a vehicle of the author's thought (and not a mere decoration).

**11. Semantically false chain.** Extended context prepares the reader for the realization of a word in one contextual meaning when unexpectedly appears a semantically alien element forcing the second contextual meaning upon the central word. Structurally it presents a chain of homogeneous members belonging to non-relating semantic fields but linked to the same kernel, which due to them is realized in two of its meanings simultaneously.

e.g. *A Governess wanted. Must possess knowledge of Romanian, Russian, Italian, Spanish, German, Music and Mining Engineering.*

The main stylistic function is to create a humorous effect.

**12. Violation of phraseological units** occurs when the bound phraseological meanings of the components of the unit are disregarded and intentionally replaced by their original literal meanings.

e.g. *Little John was born with a silver spoon in his mouth which was rather curly and large.*

The main stylistic function is to create a humorous effect.

**13. Periphrasis** is a unit of poetic speech which both names and describes.

Periphrasis is the case when we have the name of a person or a thing substituted by a descriptive phrase, e.g. *the better sex – women, man in the street – an ordinary person.*

Periphrasis may be represented by metonymy or metaphor (we refer it to the class of tropes), e.g. *His studio is probably full of the mute evidences of his failure ('mute evidences of his failure' stands for 'paintings').*

**Euphemistic periphrasis** stands as a substitute for a concept or thing which the author finds too unpleasant or is too reticent to name directly.

e.g. *Since the gangrene started in his right leg he had no pain and with the pain the horror had gone... For this, that now was coming, he had very little curiosity. For years it obsessed him; but now it meant nothing in itself.* (Hemingway speaks of death).

**Trite periphrasis** has become part of the general lexicon, e.g. *the seven-hilled city (Rome), organs of vision (eyes), the language of Racine (French).*

**14. Allusion** is a reference to specific places, persons, literary characters or historical events, that, by some association, have come to stand for a certain thing or an idea. The most frequently resorted sources are mythology and the Bible.

e.g. *We are met here as the guests of – what shall I call them? – the Three Graces of the Dublin musical world.*

The main stylistic function of the device is to make the speech more vivid.

### 2.2.2. Guide to Syntactical Stylistic Devices

**1. Inversion** deals with the displacement of some parts of the sentence:

- complete inversion is the displacement of the predicate;
- partial inversion is the displacement of secondary members of the sentence.

The main stylistic functions are:

- to attract special reader's attention to the part of the sentence thus shifted into the front opening position;
- to emphasize the idea expressed in the sentence or passage;
- to give the description an emotional colouring and to intensify the main characters' feelings.

e.g. *Women are not made for attack. Wait they must.*

**2. Rhetorical question** is the statement in the form of a question, which presupposes the possible (though not demanded) answer. It is a kind of question to which no answer is expected, for it implies a statement (the positive form of the rhetorical question predicts the negative answer, the negative form – the positive answer).

e.g. *Gentleness in passion! What could have been more seductive to the scared, starved heart of that girl?*

The main stylistic functions are:

- to attract the reader's attention to a certain point of discourse;
- to make the reader think over the question (sometimes suggesting the way of answering);
- being of various emotional value, it may intensify one's feelings.

**3. Apokoinu construction** is characteristic of irregular oral speech, presents a blend of two clauses into one, which is achieved at the expense of the omission of the connecting word and the double syntactical function acquired by the unit occupying the linking position between both former clauses.

e.g. *I am the first one saw he* – is the blend of the complex sentence *I am the first one who saw her*. Due to its contraction to the apokoinu construction syntactical functions of *the first one* – predicative of the first clause and *who* – subject of the second one – are both attributed to *the first one* which becomes the syntactical centre of the newly coined sentence.

The main stylistic function of that device is to emphasize the irregular, careless or uneducated character of the speech of personages.

**4. Ellipsis** consists of omission of one of the main members of a sentence.

e.g. *Fast asleep – no passion in the face, no avarice, no anxiety, no wild desire; all gentle, tranquil, and at peace.*

The difference between *ellipsis* and *aposiopesis* lies in the fact that whereas in the former the omitted words make the utterance only grammatically incomplete the meaning of the omitted words being easy to surmise from the utterance itself.

e.g. *Been home?* (instead of *Have you been home?*)

*Hungry?* (instead of *Are you hungry?*)

In the latter it is the context of the situation alone that helps surmise the meaning of the unuttered words, while grammatically an *aposiopesis* may or may not be complete.

e.g. *If everything had been different, Fenella might have got the giggles ...* (it is a grammatically complete utterance).

*By the way, my name is Alden, if you'd care ...* (a grammatically incomplete utterance).

The main stylistic functions of ellipsis are:

- used in the author's narration it is to change its tempo and condense its structure;
- used in personage's speech it is to reflect the oral norms of naturalness and authenticity of the dialogue.

**5. Detachment** is used when secondary members of the sentence acquire independent stress and intonation. The effect is the strongest if detached members are isolated from the rest of the sentence by full stops.

e.g. *I have to beg you for money. Daily!*

The main function of the stylistic device is to give the detached parts emphatic intensification.

**6. Aposiopesis** is a sudden break in the narration. It is a form of excited oral speech, based upon the aesthetic principle of incomplete presentation. What is not finished is implied: the sense of the unexpressed is driven inside and the reader is expected to find it out himself, the context of the situation being his guide. The graphic indication of an aposiopesis is, as a rule, a dash or dots.

e.g. «*Well, I never!*» reads approximately «*Well, I never expected it*», «*I never thought of it*», «*I never imagined it*».

The main stylistic function are:

- to indicate strong emotions paralyzing the character's speech;
- to show the character's deliberate stop in the utterance to conceal its meaning.

**7. Suspense (retardation)** is a deliberate delay in the completion of the expressed thought, it is often realized through the separation of predicate from subject or from predicative, by the deliberate introduction between them of a phrase, clause or sentence (frequently parenthetical). What has been delayed is the loading task of the utterance and the reader awaits the completion of the utterance with an ever – increasing tension. Suspense is achieved by a repeated occurrence of phrases or clauses expressing condition, supposition, time and the like, all of which hold back the conclusion of the utterance.

e.g. *If you had any part – I don't say what – in this attack, or if you know anything about it – I don't say how much, – or if you know who did it – I go no closer – You did an injury to me that's never to be forgotten.*

The main stylistic functions of the device are:

- to hold the reader or the listener in tense anticipation;
- to create a humorous effect (when the conclusion of the suspended utterance goes contrary to the aroused expectations).

**8. Repetition (reiteration).** This unit of poetic speech is based upon a repeated occurrence of one and the same word or word-group (mind not to mix it up with parallelism):

**ordinary repetition** offers no fixed place for the repeated unit.

e.g. *You cannot, sir, take from me anything I will more willingly part with except my life, except my life, except my life.*

Depending upon the position a repeated unit occupies in the utterance there are distinguished four types of repetition:

**anaphora** - repetition of the first word or word-group in several successive sentences, clauses or phrases: a ...,a...,a.....

e.g. *It was better that he knew nothing. Better for common sense, better for him, better for me.*

**epiphora** - repetition of the final word or word-group: ...a,... a,...a,...a

e.g. *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.*

**anadiplosis** (catch repetition) – repetition at the beginning of the ensuing phrase, clause or sentence of a word or a word-group that has occurred in the initial, the middle or the final position of the preceding word – sequence: ...a, a...;

e.g. *But Brutus says he was ambitious;*

*And Brutus is an honourable man.*

**framing (or ring repetition)** is repetition of the same unit at the beginning and at the end of the same sentence, stanza or paragraph: a... a, b ... b, etc.

e.g. *How beautiful is the rain!*

*After the dust and heat,*

*In the broad and fiery street*

*In the narrow lane*

*How beautiful is the rain.*

Besides there are:

**chain repetition:** ...a, a... b, b ... c, c ... d, etc.

e.g. *Failure meant poverty, poverty meant squalor, squalor led, in the final stages, to the smells and stagnation of B. Inn Alley.*

**morphological repetition** has a repeating morpheme (usually to create humorous effect).

The main functions of the device is to create emphasis and to attract special attention of the reader to what is expressed in the repeated part.

**9. Parallelism** – is a figure of speech upon a recurrence of syntactically identical sequences which lexically are completely or partially different, it is a kind of repetition which involves the whole structure of the sentence:

**complete parallelism** presents identical structures of two or more recessive clauses or sentences.

e.g. *She was a good servant, she walked softly, she was a determined woman, she walked precisely.*

**partial parallelism** – the repeated sentence pattern may vary in it.

e.g. *They were all three from Milan, and one of them was to be a lawyer, and one was to be a painter, and one had intended to be a soldier...*

Parallelism strongly affects the rhythmical organization of an utterance and gives it a special emphasis, so it is imminent in oratoric art as well as in impassioned poetry:

e.g. *You've hit no traitor on the hip,  
You've dashed no cup from perjured lip,  
You've never turned the wrong to right,  
You've been a coward in the fight.*

The main functions of the stylistic device are:

- to accentuate this or that fact;
- to create a certain rhythmical arrangement of speech. The sameness of the syntactical pattern stresses the similarity of the notions expressed in each sentence;
- to create the effect of bookish or official style, where it is widely used;
- when implying comparison it serves to bring forth either the similarity or the difference between the objects compared;
- the parallel use of word combinations very different in meaning helps to create a humorous effect.

**10. Chiasmus** (the same as reversed parallelism). Two sentences are included into its pattern, of which the second necessarily repeats the structure of the first, only in reversed manner, so that the general formula of chiasmus may be fixed as follows: SPO, OPS.

Chiasmus is usually accompanied by the repetition of a word or a phrase.

The main function of the stylistic device is to accentuate this or that fact or to attract the reader's special attention to it.

e.g. *I know the world and the world knows me.*

**11. Polysyndeton** is an insistent repetition of a connective between words, phrases or clauses in an utterance (when conjunctions or connecting words are repeated):

- the repetition of *and* mainly creates the atmosphere of bustling activity;
- the repetition of *or* serves either to stress equal importance of enumerated factors or to emphasize the validity of the indicated phenomenon.

e.g. *And they wore the best and most colourful clothes. Red shirts and green shirts and yellow shirts and pink shirts.*

The main functions of the phenomenon are:

- to accentuate the atmosphere in which the action takes place;
- to emphasize the importance of the enumerated factors.

**12. Asyndeton** is a type of syntactical connection (like polysyndeton) which offers no conjunctions or connecting words for the purpose, i.e. it is a deliberate avoidance of connectives.

e.g. *Through his brain, slowly, sifted the things they had done together. Walking together. Dancing together. Sitting silently together. Watching people together.*

The main stylistic functions of the device are:

- to indicate tense, energetic, organized activities;
- to show a succession of minute, immediately following each other actions;
- to give a laconic and at the same time a detailed introduction into the action when opening the story (the passage or the chapter).

**13. Paradox** is based on contrast, being a statement contradictory to what is accepted as a self-evident or proverbial truth.

e.g. *I think that life is far too important a thing ever to talk seriously about it.*

*Wine costs money, blood costs nothing.*

The appeal of a paradox lies in the fact that, however contradictory it may seem to be the accepted maxim, it contains, nevertheless, a certain grain of truth, which makes it an excellent vehicle of satire.

The main stylistic function is to achieve a humorous or a satirical effect.

### 2.2.3. Lexico – Syntactical Stylistic Devices

**1. Climax (gradation)** – is a parallelism of three or more steps, presenting a row of relative (or contextual relative) synonyms placed in the ascending validity. It always means that each clause (phrase or sentence) is more significant in meaning than the previous one (either emotionally stronger or logically more important).

e.g. *Walls – palaces – half – cities, have been reared.*

**Logical and quantitative climax** is a row of relative synonyms placed in the ascending validity of their denotational meaning.

e.g. *How many sympathetic souls can you reckon on in the world? One in ten – one in a hundred – one in a thousand – one in ten thousand?*

**Emotive climax** – is a row of relative synonyms placed in the ascending validity of their connotational meaning realized through the pattern of two-step structure based on repetition of the semantic centre, usually expressed by an adjective or adverb, and the introduction of an intensifier between two repeated units.

e.g. *I am sorry, terribly sorry!*

**Negative climax** – necessitates the reversed ( descending) scale of its components.

Sometimes lexical units when merely enumerated, cannot be considered as more emotional or less emotional, more important or less important, but as soon as they are arranged in a certain sequence they acquire a graded quality.

e.g. *He lived – he breathed – he moved – he felt.*

A lexical unit may seem to be emotionally stronger by the mere fact that it is placed last in a sequence of syntactically identical units.

e.g. *The thoughts went rioting through his brain, proud, joyful, tender, valorous.*

A very subtle effect is produced by a gradation which is based on the recurrence of the same lexical morpheme represented by different grammar classes.

e.g. *He was sleepy. He felt sleepy coming. He curled up under the blanket and went to sleep.*

**Anticlimax (bathos)** – sudden reversal of expectations roused by climax (usually non-completed). The main bulk of paradoxes is based on anticlimax.

e.g. *She felt that she didn't really know these people, that she would never know them; she wanted to go on seeing them, and living with rapture in their workaday world. But she did not do this.*

The main stylistic functions are:

- to show the ascending character of the importance of the enumerated facts or phenomena;
- to show the rise of the described emotions;
- to emphasize absence of a certain fact, quality, phenomenon, etc.;
- to form a paradox;
- to suggest aroused emotions (e.g. a great nervous strain).

**2. Antithesis** is a structure, consisting of two steps, the lexical meaning of which being opposite (putting together two ideas that are quite opposite):

**Proper antithesis** - is presented by antonyms or contextual antonyms and antonymous expressions.

e.g. *Too brief for our passion, too long for our peace.*

**Morphological antithesis** – the steps represented by morphemes.

e.g. *underpaid and overworked* (antonyms or contextual antonyms).

**Developed antithesis** – is presented by completed statements or pictures syntactically opposite to one another.

Parallelism is the organizing axis of the antithesis. Sometimes, though, parallelism is substituted by a common point of reference and alliteration, as in the proverb *All that glitters is not gold*, where the antithesis between *glitter* and *gold* is achieved by a common point of reference - *glittering* - brought out by the alliteration of *glit, gold*.

The main stylistic function of the device is to accentuate the difference in the nature of the things described.

**3. Litotes** is a specific form of understatement, which consists in the use of a negative for the contrary, presupposing double negation: one through the negative particle *no* or *not*; the other through:

- a word with a negative affix; e.g. *not hopeless*;
- a word with a negative or derogatory meaning; e.g. *not a coward*;
- a negative construction; e.g. *not without love*;
- an adjective or adverb preceded by *too*; e.g. *not too awful*.

The main stylistic functions of the device are:

- to convey the doubts of the speaker concerning the exact characteristics of the object in question;
- to render subtle irony.

Mind: the lexical meaning of the second component of litotes is of extreme importance for similar structure may lead to opposite effects, e.g. compare: *looking not too bad* (expresses a weakened positive evaluation) and *looking not too happy* (expresses a weakened negative evaluation of the phenomenon).

**4. Simile** – is a structure of two components joined by a fixed range of link adverbs like *as, as ... as, as though*; it may also be introduced with the help of such verbs as *remind, resemble, seem* etc. When a simile is employed, two objects are compared, one of them being likened to the other.



**Proper simile** e.g. ...*darkness when once it fell, fell like a stone*;

**Disguised simile** – if there is no formal indicator of simile while semantic relations of both parts of the structure remain those of resemblance and similarity. It preserves only one side of the stylistic device – lexical, modifying the other side – structural. In disguised similes there are often used verbs, the lexical meanings of which emphasize the types of semantic relations between the elements of the utterance.

e.g. *to remind, to resemble, to recollect, to seem*.

If the basis of similarity appears to the author vague he supplies the simile with a key, immediately following the structure and revealing those common features of two compared phenomena which led to the origination of the stylistic device.

A simile is a kind of *comparison*, but the latter is more general and is not necessarily used for artistic purposes.

e.g. *Her spelling is better than mine*.

The formal elements of a simile are:

- a pair of objects; e.g. *darkness – stone*;
- a connective; e.g. *like, as, as if, as though, etc.*

Besides conjunctions and adverbs notional words (nouns, verbs, prepositional phrases, as well as affixes and suffixes (– wise, – like) and comma (as a substitute of a conjunction) can have the function of a connective in a simile.

e.g. *She seemed nothing more than a doll. He resembled a professor in a five – elm college*.

The main stylistic function of the device is to compare things or phenomena mentioned.

**5. Periphrasis** – is modelled with difficulty, for it is exceedingly variable. Very generally and not quite precisely it can be defined as a phrase or sentence, substituting a one-word denomination of an object, phenomenon, etc. Proceeding from the semantic basis for the substitution, periphrases fall into:

- *logical*;
- *euphemistic*;
- *figurative*.

e.g. *I was earning barely enough money to keep body and soul together*.

The main stylistic function is to convey the author's subjective perception, thus illuminating the described entity with the new, added light and understanding.

**6. Represented speech** combines lexical and syntactical peculiarities of colloquial and literary speech. Represented speech is neither direct speech, which reproduces the speaker's exact words, nor is it indirect speech. Represented speech differs from both direct and indirect speech in that it is a purely literary phenomenon never appearing in oral style.

Though the represented speech is neither direct nor indirect speech, it has some traits in common with both of them:

- the use of the third person pronouns instead of the first person;
- the observance of the rule of sequence of tenses in independent sentences;
- the use of exclamatory, interrogative and one-member sentences, the use of interjections and the words *yes* and *no*;

- the use of words and expressions typical of the character's speech;
- the use of elliptical sentences.

e.g. *I shook her as hard as I could. I'd done it in play before, when she'd asked me to hurt her, please, hurt her, but this time I was in brutal earnest.*

The main functions are:

- to allow the writer in a condensed and seemingly objective manner to lead the reader into the inner workings of human mind;
- to render the character's words which were not uttered aloud;
- to reveal the character psychology or temporary mental state.

#### 2.2.4. Graphical and Phonetic Expressive Means

**Graphical expressive means** serve to convey in the written form those emotions which in the oral type of speech are expressed by intonation and stress. We refer here to emphatic use of punctuation and deliberate change of the spelling of a word.

e.g. *And there, drinking at the bar was – Finney!*

- *multiplication* – laaarge, rrruinous;
- *hyphenation* – des – pise, g – irl;
- *spaced letters* - B.Shaw was the first to introduce this means. There is no correlation between the type of graphical means and the type of intonation they reflect, for their choice is too inadequate for the variety and quality of emotions inherent to intonation.

The main stylistic functions are:

- to reflect the emphatic intonation of the speaker, being a graphical means of stressing words;
- to indicate the additional stress on the emphasized word or part of the word.

**Phonetic expressive means** – *alliteration, onomatopoeia* and others deal with the sound instrumenting of the utterance and are mainly found in poetry.

**Alliteration** is the repetition of the initial consonant in a line or an utterance.

e.g. *...she composes herself to listen with a combination of conscious curiosity with unconscious contempt...*

*With many a weary step and many a groan*

*Up a high hill he heaves a huge round stone*

*The huge round stone, resulting with a bound*

*Thunders impetuous down, and smokes along the ground.*

(the rhythm and the sound of the recurrent [w], [h],[s], [r] make one clearly perceive a stone moving slowly upward and rolling violently back).

*With the rushing of great rivers*

*With their frequent repetition*

*And their wild reverberation*

*As of thunder in the mountains.*

(the repeated [r] suggests a violent rush of water in the river).

Graphical fixation of phonetic peculiarities or pronunciation with the ensuing violation of the accepted spelling – **graphon** – is characteristic of prose only and is used to indicate blurred, incoherent or careless pronunciation, caused by temporary (tender age, intoxication, ignorance of the discussed theme, etc.) or by permanent factor (social territorial, educational, etc. status).

The main stylistic functions of the device are:

- to give rhythm to an utterance;
- to produce the effect of natural sounds imitation.

### **CHAPTER 3. THE TECHNIQUE OF MAKING A STYLISTIC ANALYSIS**

Stylistic analysis has at its end the clarification of the full meaning and potential of the message of the author. All language phenomena occurring in the text form a complex, present the whole. The examination of the text in detail may well lead to the need to investigate all related features, lexical, grammatical and phonetic. So, while analyzing the text we must take into account the interrelation of many parts which make up the whole. The interrelation of all linguistic features of the text and the interrelation of form and matter can be brought to the surface by careful study.

***In making analysis the following points should be covered:***

1. Characters.

Who are they?

What are they like?

a. In appearance.

b. In habits of speech and behaviour.

What is the relationship between the characters, and how is this relationship pointed out?

What contrasts and parallels are there in the behaviour of the characters?

Are the characters alive, and are they believable?

2. Mood.

What is the mood of the story?

How is the mood achieved?

3. Construction – i.e. how the story is told.

a. Narration. Who tells the story? Is it told by one of the characters, by a narrator outside the story, or by whom?

If the story is told by one of the characters, does it help to make it more effective?

b. Setting. Where does the story take place and when?

Does the setting matter to the story, or could it have taken place equally well in some other place and at some other time?

c. Language. What sort of language is used?

Is it simple or elaborate? Is it plain or metaphorical?

Does the language used give a narrative or dramatic effect?

- d. Grammar. What is the structure of the sentence? What tense forms and other morphological forms are used in the text?
  - e. Figures of speech. What figures of speech, if any, are used in the text?  
What do they mean to you?  
What do they mean to the author?
4. Comprehension.  
What is the story about? Give its subject in one word or in a short phrase, e.g. family relationships, goodness, snobbery.
5. The author.
- a. What is the author's point of view on life, as shown in the story?
  - b. Is the author successful in the portrait of his subject, and in conveying his feelings?

***Another variant of the plan of analysis may sound like this:***

1. The idea (subject matter) of the extract. What is the story about? Give its subject in one word, in a short phrase, e.g. family relations, snobbery... Central idea – other themes or subthemes.
2. The author's message. What does the author proclaim in his story?
3. Setting of events. Where does the story take place and when? Does the setting matter to the story or could it have taken place equally well in some other place and at some other time?
4. Summary (4 – 5 sentences).
5. Logical division of the extract. (Logically the text falls into ... parts). The title and the main thing of each part.
6. Composition of the text. What does the text present? (narration, description, character drawing, an account of events, dialogue). Who tells the story? Is it told by one of the characters, by a narrator outside the story, or by whom? If the story is told by one of the characters, does it help to make it more effective? The participation of the author in the events.
7. The mood (the key) may be:
  - epic – typical of the description of events that have been completed in the past and are viewed by the narrator in retrospect. Hence the quiet, unhurried key of narration with the consecutive order of sentences. This key is impersonal, businesslike, dry, matter – of – fact;
  - dramatic, emotional or elevated mood is created through the expression of agitation (exclamatory sentences, emotive words, many stylistic devices);
  - lyrical – the text contains the expression of the author's feelings, his emotive attitude to life, his thoughts. The language is elevated, there are many poetic words and stylistic devices;
  - humorous – reflects the comical aspect of life, points out some contradictions, discrepancy between form and contents;
  - ironical – irony – unlike humour indicates mockery of something or somebody.

The essential feature is indirect presentation of a contradiction between an action or expression and the content in which it occurs. The emphasis is laid on the opposition between the literal and the intended meaning of a statement: one thing is said and the

opposite is implied. E.g. What a beautiful day! (when it is raining). Humour always causes laughter while the function of irony is not to produce a humorous effect but a feeling of irritation, pity, regret, displeasure.

In what key is the text written? How is the mood achieved? Does it change from part to part? If so what is the prevailing, dominant mood? What is the general slant of the text? Is it satirical, humorous, pathetic, unemotional? How can you prove it?

8. Characters – main and minor. Who are they? What are they like: in appearance, in habits of speech and behaviour. The speech of a person is very important. It reveals his individual experience, his culture and psychology, social position, profession and so on. What methods does the author use to describe the characters (direct or explicit – indirect or implicit)? Does he use direct characterization amply or sparingly? Personal features of the characters. How do their actions and doings characterize them? What is the relationship between the characters and how is this relationship pointed out? What contrasts and parallels are there in the behaviour of the characters?

9. What is the author's point of view on the problems raised in the story? Does he sympathize with his personages or not? Is the author successful in the portrait of his subject and in conveying his feelings? Does he succeed in portraying the characters? Try to explain the title of the text.

10. Language. What sort of language is used? Is it simple or elaborate, plain or metaphorical? Stylistic devices and their role in the description of the characters. What is the author's aim to use them? E.g. The author sympathizes with the main characters. We feel it because he uses such epithets as ...

11. Your opinion of the story.

## **CHAPTER 4. TEXTS FOR STYLISTIC ANALYSIS WITH DISCUSSION, A SCHEME OF ANALYSIS OR ASSIGNMENTS**

### **4.1. «A Few Crusted Characters» by Thomas Hardy**

Thomas Hardy (1840 – 1928) is one of the most prominent English novelists and poets of the second half of the nineteenth century. His life and creative work are inseparable from the South West of English countryside, mainly Dorchester, which forms the background of his novels and stories. Hardy was deeply disappointed in the results of capitalist progress and its fatal influence on the English village. Seeing no way out of its impoverishment and decay, he attributes this process to the force of fate and circumstances, which marks his work with pessimism and fatalism.

The only healing power, to Hardy's thinking, is nature and people who are nearest to it. That's why his novels and stories are permeated with deep concern and sympathy for common people – peasants, poor tenants, agricultural labourers, all those small people who suffer from false laws of capitalist civilization.

«A Few Crusted Characters» is a collection of short stories written in the same year as Hardy's masterpiece «Tess of the D'Urbervilles» was published (1891). The collection contains 9 stories with an introduction and an epilogue. The stories are told in turn by the passengers of a van coming back from the local market to their village. The

listener is a newcomer and a former inhabitant of those parts. Most of the stories are funny episodes from the lives of people who have been long buried in the nearby cemetery. Humorous as most of the tales may seem at first sight, they are tinged with deep melancholy for the past that is gone for ever. The episode presented here is rendered by the village schoolmaster.

### **Old Andrew's Experience as a Musician**

I was one of the choir-boys at that time (1), and we and the players were to appear at the manor-house (2) as usual that Christmas week, to play and sing in the hall to the squire's people and visitors (among 'em being the archdeacon, Lord and Lady Baxby, and I don't know who); afterwards going, as we always did, to have a good supper in the servants' hall. Andrew knew this was the custom, and meeting us when we were starting to go, he said to us: «Lord, how I should like to join in that meal of beef (3), and turkey, and plum-pudding, and ale, that you happy ones be going to just now! (4) One more or less will make no difference to the squire. I am too old to pass as a singing boy, and too bearded to pass as a singing girl; can ye lend me a fiddle (5), neighbours, that I may come with ye as a bandsman?»

Well, we didn't like to be hard upon him, and lent him an old one, though Andrew knew no more of music than the Giant O'Cernel; (6) and armed with the instrument he went up to the squire's house with the others of us at the time appointed, and went in boldly, his fiddle under his arm (7). He made himself as natural as he could in opening the music-books and moving the candles to the best points for throwing light upon the notes; and all went well till we had played and sung «While shepherds watch», and «Star arise», and «Hark the glad sound» (religious songs of praise to God). Then the squire's mother, a tall gruff old lady, who was much interested in church-music, said quite unexpectedly to Andrew: «My man, I see you don't play your instrument with the rest. How is that?»

Every one of the choir was ready to sink into the earth with concern at the fix Andrew was in. We could see that he had fallen into a cold sweat, and how he would get out of it we did not know.

«I've had a misfortune, mem», he says (8), bowing as meek as a child. «Coming along the road I fell down and broke my bow».

«Oh, I am sorry to hear that,» says she, «Can't it be mended?»

«Oh, no, mem», says Andrew. «Twas broke all to splinters».

«I'll see what I can do for you», says she.

And then it seemed all over, and we played «Rejoice, ye drowsy mortals, all», in D and two sharps (в ре мажоре с двумя диезами). But no sooner had we got through it than she says to Andrew, «I've sent up into the attic, where we have some old musical instruments, and found a bow for you». And she hands the bow to poor wretched Andrew, who didn't even know which end to take hold of. «Now we shall have the full accompaniment», says she.

Andrew's face looked as if it were made of rotten apple (9) as he stood in the circle of players in front of his book; for if there was one person in the parish that everybody was afraid of, 'twas this hook-nosed old lady. However, by keeping a little behind the

next man he managed to make pretence of beginning sawing away with his bow without letting it touch the strings, so that it looked as if he were driving into the tune with heart and soul. 'Tis a question if he wouldn't have got through all right if one of the squire's visitors (no other than the archdeacon) hadn't noticed that he held the fiddle upside down, the nut under his chin, and the tail – piece it his hand; and they began to crowd round him, thinking 'twas a new way of performing.

This revealed everything; the squire's mother had Andrew turned out of the house as a vile impostor, and there was great interruption to the harmony of the proceedings, the squire declaring he should have notice to leave his cottage that day fortnight. However, when we got to the servants' hall there sat Andrew, who had been let in at the back door by orders of the squire's wife, after being turned out at the front by the orders of the squire, and nothing was heard about his leaving the cottage. But Andrew never performed in public as a musician after that night; and now he's dead and gone, poor man, as we all shall be!

### **Explanatory Notes**

1. I was one of the choir – boys at that time ...

A choir – boy is a boy employed in church-singing. Note the difference between choir and chorus. Choir is a group of singers trained to sing together, especially in a church, but you may say a students' choir. Chorus is a more general word. It may refer to any group of singers and what is sung by them, or to part of a song sung together. People may speak in chorus (= all together), we may hear a chorus of voices.

2. ... and we and the players were to appear at the manor – house ...

The manor – house is the principal residence of landed estate (= manor), part of which is occupied by tenants, who farm it and pay a rent to the lord of the manor. Andrew was one of the tenants.

3. «Lord, how I should like to join in that meal of beef ...»

Note the use of prepositions after the verb «to join»: generally no preposition is used after it; in is used after this verb before words denoting process; here «to join» means to take part in some process. Thus we join some company, but we join in a discussion (argument, quarrel, competition).

4. ... that you happy ones be going to just now!

The forms be for are, ye for you, twas for it was and some others are used by Hardy to convey the dialectal manner of speech peculiar to Dorsetshire. Most of these forms are obsolete, some of them are also to be found in other local dialects and in poetry.

5. ... can ye lend me a fiddle ...?

Fiddle is a synonym for violin but the former is older; it is used when dealing with folk music and may stand for any fiddle – shaped instrument, whereas a violin is always a small fiddle. When speaking of a symphony orchestra we use the word violin, we also say a violin recital, a violin concerto. But the word fiddle is used in the idiom to play second fiddle (to somebody).

6. ... Andrew knew no more of music than the Giant O’Cernel ...

The Giant O’Cernel is a huge figure of a giant carved in the chalky cliffs above Abbot’s Cernel, near Dorchester. The figure is known to all people living nearby. The mentioning of the giant O’Cernel is one of Hardy’s means to create a local colouring.

7. Andrew ... went in boldly, his fiddle under his arm.

The sentence contains the Nominative Absolute Construction used as adverbial modifier of attendant circumstances. This use is typical of descriptive prose.

8. «I’ve had a misfortune, mem», he says ...

In this and the following sentences a shift of tenses is observed. The writer resorts to the Present Perfect Tense instead of the Past Indefinite to make the narration more vivid, helping the listeners to see the scene, as if everything were going in their presence. This use of the Present Perfect Tense is traditionally called the historic present.

9. Andrew’s face looked as if it were made of rotten apple ...

In this sentence the writer employs a simile, a figure of speech in which two objects are compared, one of them being likened to the other. A simile is a kind of comparison, but the latter is more general and is not necessarily used for artistic purposes, e.g. Her spelling is better than mine. A simile is introduced with the help of special grammatical means such as conjunctions than, as if, like, or may be suggested by such verbs as remind, resemble, seem.

### **Assignments for stylistic analysis**

1. Give a definition of the passage. Is it a description of nature, a narration intercepted with dialogue? Does it contain a satirical portrayal of society, a historical event, or a humorous episode?

2. Divide the passage into five or six logically connected parts. Make up an outline, the items of which serving as key points of each part. Which of the parts contains the culminating point (the climax) of the story? Justify your opinion.

3. Speak about the central character. What was Andrew’s position in the squire’s estate? Why did he want to join the players? Why were his words so convincing? What do we learn about him through his words and behaviour? Speak about his feelings during the performance.

4. What is the players’ attitude to Andrew? Can you agree that he was ‘a vile impostor?’ How do remarks of different personages help us see their attitude to him? What is the role of the choice of words? What is Hardy’s attitude to Andrew? Account for your opinion.

5. How are other personages characterized through their attitude to Andrew (the players, the squire’s mother, the squire and his wife)? Prove your opinion by quoting the text.

6. Re-read the concluding lines of the story. What mood do they convey? What is there in these lines that is in accordance with Hardy’s outlook in general?

7. What means does Hardy resort to in creating a local colouring?



8. Comment upon the language of the passage.
  - a. What grammatical peculiarities make the narration personal? (Account for the use of the first person and the shift of tenses.)
  - b. Expand on the choice of words and phraseology. (Pick out phraseological combinations. Who uses them? How do they affect the manner of narration?) Pick out epithets referring to Andrew and the squire's mother. What is their emotional value? Pick out the similes and analyse them. Can you call them effective? Why?
  - c. Compare Andrew's manner of speech with that of the squire's mother. What do they differ in? How does it help to characterize these personages?
9. Make a summary of your comments.
10. Be ready to discuss the text in class.

#### **4.2. «Vanity Fair» by William Makepeace Thackeray**

William Makepeace Thackeray (1811 – 1863), one of the greatest English prose writers, provided the best portrait of the ruling classes of his country in the first half of the nineteenth century.

«Vanity Fair» (1846 – 1848) is his masterpiece. It is a broad panorama of contemporary life written with power and brilliance. The novel is heavy with satire. Thackeray attacks the most common vices of the upper classes – money-worship, reverence for ranks and titles, hypocrisy, cruelty and corruption. The plot develops around the fate of two women, Rebecca Sharp and Amelia Sedley. The central figure in the novel is Becky Sharp, the daughter of poor artists. She is determined to make her way into high society at any cost.

In the selection given below we see her cruel, selfish, unscrupulous, eternally scheming and plotting, devoid even of maternal feelings.

In the second part of the extract the reader finds references to the lower classes. And the lower classes in Thackeray's novels are the servants. In their own way they criticise, they are always there observing and noticing things, pronouncing judgment on their masters. The vast army of the working people finds no place in Thackeray's novels.

#### **Chapter XLIV**

##### **A Roundabout. Chapter between London and Hampshire**

He (little Rawdon, Rebecca's son) was a fine open – faced boy, with blue eyes and waving flaxen hair, sturdy in limb, but generous and soft in heart (1): fondly attaching himself to all who were good to him – to the pony – to Lord Southdown, who gave him the horse (he used to blush and glow all over when he saw that kind young nobleman) – to the groom who had charge of the pony – to Molly, the cook, who crammed him with ghost stories at night, and with good things from the dinner (2) – to Briggs (an old spinster who lived with Rebecca as a companion), whom he plagued and laughed at – and to his father especially (3), whose attachment toward the lad was curious too to witness. Here, as he grew to be about eight years old, his attachments may be said to have ended (4). The beautiful mother-vision had faded away after awhile. During near two years she had scarcely spoken to the child. She disliked him.

He had the measles and the whooping – cough. He bored her. One day when he was standing at the landing-place, having crept down from the upper regions, attracted by the sound of his mother's voice, who was singing to Lord Steyne (an old aristocrat, Rebecca's admirer), the drawing-room door opening suddenly, discovered the little spy, who but a moment before had been rapt in delight, and listening to the music.

His mother came out and struck him violently a couple of boxes on the ear. He heard a laugh from the Marquis in the inner room (who was amused by this free and artless exhibition of Becky's temper), and fled down below to his friends of the kitchen, bursting into an agony of grief.

«It is not because it hurts me», little Rawdon gasped out – «only – only» – sobs and tears wound up the sentence in a storm. It was the little boy's heart that was bleeding (5). «What mayn't I hear her singing? Why don't she ever sing to me (6) – as she does to that bald-headed man with the large teeth?» He gasped out at various intervals these exclamations of rage and grief. The cook looked at the housemaid; the house – maid looked knowingly at the footman – the awful kitchen inquisition (7) which sits in judgment in every house, and knows everything – sat on Rebecca at the moment.

After this incident, the mother's dislike increased to hatred: the consciousness that the child was in the house was a reproach and a pain to her. His very sight annoyed her. Fear, doubt, and resistance sprang up, too, in the boy's own bosom. They were separated from that day of the boxes on the ear.

Lord Steyne also heartily disliked the boy. When they met by mischance, he made sarcastic bows or remarks to the child, or glared at him with savage – looking eyes. Rawdon used to stare him in the face, and double his little fists in return. He knew his enemy: and this gentleman, of all who came to the house, was the one who angered him most. One day the footman found him squaring his fists at Lord Steyne's hat in the hall. The footman told the circumstance as a good joke to Lord Steyne's coachman; that officer imparted it to Lord Steyne's gentleman, and to the servants' hall in general. And very soon afterward, when Mrs. Rawdon Crawley made her appearance at Gaunt House (Lord Steyne's mansion), the porter who unbarred the gates, the servants of all uniforms in the hall, the functionaries in white waistcoats, who bawled out from landing to landing the names of Colonel and Mrs. Rawdon Crawley, knew about her, or fancied they did. The man who brought her refreshment and stood behind her chair, had talked her character over with the large gentleman in motley – colored clothes at his side. Bon Dieu! (fr. Боже мой!) it is awful, that servants' inquisition (8)!

You see a woman in a great party in a splendid saloon, surrounded by faithful admirers, distributing sparkling glances, dressed to perfection, curled, rouged, smiling and happy: Discovery walks respectfully up to her, in the shape of a huge powdered man with large calves and a tray of ices – with Calumny (which is as fatal as truth) – behind him (9), in the shape of the hulking fellow carrying the wafer-biscuits. Madam, your secret will be talked over (10) by those men at their club at the public – house to – night. Jeames will tell Chawles (cockney forms for James and Charles) his notions about you over their pipes and pewter beer-pots. Some people ought to have mutes for servants in Vanity Fair (11) – mutes who could not write. If you are guilty, tremble.

That fellow behind your chair may be a janissary with a bow – string in his plush breeches pocket. If you are not guilty, have a care of appearances; (10) which are as ruinous as guilt.

«Was Rebecca guilty or not?» the Vehmgericht (German-тайное судилище) of the servants' hall had pronounced against her.

And, I shame to say, she would not have got credit had they not believed her to be guilty. It was the sight of the Marquis of Steyne's carriage-lamps at her door, contemplated by Raggles, burning in the blackness of midnight «that kept him up,» (that kept him up) as he afterward said; that even more than Rebecca's arts and coaxings.

And so – guiltless very likely – she was writhing and pushing onward toward that they call «a position in society», and the servants were pointing at her as lost and ruined. So you see Molly, the housemaid, of a morning watching a spider in the doorpost lay his thread and laboriously crawl up it, until, tired of the sport, she raises her broom and sweeps away the thread and the artificer.

### Commentary

I. He was a fine open-faced boy ...

This sentence is rich in epithets. The epithet is a word or a group of words giving an expressive characterization of the object described. Grammatically epithets commonly appear as attributes. They disclose the emotionally coloured individual attitude of the writer towards the person or thing qualified. Thus Thackeray speaks of little Rawdon as 'a fine open-faced boy', calls him 'generous and soft in heart'.

2. ... Molly, the cool, who crammed him with ghost stories at night, and with good things from the dinner ...

'Ghost stories' and 'good things from the dinner' are treated by the author as word combinations of the same rank. The parallel use of these word combinations so different in meaning helps the author to create a humorous effect.

3. He was a fine open-faced boy, ... fondly attaching himself to all who were good to him – to the pony – to Lord Southdown... – to Molly, the cook, ... – to Briggs ... and to his father especially ...

Note the reverse way in which little Rawdon's attachments are listed. First comes the pony, then Lord Southdown, who gave him this pony, then Molly, the cook, then Briggs, who actually brought him up, and finally the father. This reverse innumeration helps in creating a humorous effect.

4. Here, as he grew to be about eight years old, his attachments may be said to have ended.

Make note of the use of the Subjective Infinitive Construction. The Perfect Infinitive shows priority of the action expressed by it.

5. It was the little boy's heart that was bleeding.

A common device to achieve emphasis is to place 'it is' or 'it was' before the member of the sentence that is to be accentuated. It is usually followed by a clause introduced by 'that' or 'who'.

6. What mayn't I hear her singing? Why don't she ever sing to me ...?

The violation of grammar rules that we see here may occur in children's speech.

7. The cook looked at the housemaid; the housemaid looked knowingly at the footman –the awful kitchen inquisition ...

The stylistic device used in this sentence is known as parallelism. It consists in the similarity of the syntactical structure of successive phrases, clauses or sentences. Parallel constructions are often accompanied by the repetition of one or more words. In the sentence analysed these words are 'cook' and 'housemaid'. The latter word completes the first clause and is repeated at the opening of the second clause. The sameness of the structure and vocabulary accentuates the fact that everyone in the servants' quarters was drawn into gossip.

Scandal lived in the kitchens as well as in the parlours. According to Thackeray, the servants gossiped about their masters, criticized them and passed their sentence on them. The satirical effect is heightened by juxtaposing the words 'kitchen' and 'inquisition' so different in the sphere of usage.

8. Bon Dieu! It is awful, that servants' inquisition!

Thackeray here digresses from the narration expressing his views on contemporary society. Such digressions from the thread of narration could be traced throughout the novel and are very characteristic of Thackeray's manner of writing. Here the author comments on the events described, reflects on the vices of the bourgeois world, expresses his philosophical views on life.

9. Discover walks respectfully up to her ... – with Calumny ... behind him ...

The abstract nouns 'discovery' and 'calumny' are used instead of the names of the persons who were the living embodiments of these vices, who were engaged in slander (calumny), in discovering the particulars of other people's life. This transfer of the name of one object to another with which it is in some way connected is known as metonymy. Here it comes very close to allegory and serves to create a physically palpable image of slander and gossip.

10. Madam, your secret will be talked over ...

If you are guilty, tremble. ... If you are not guilty, have a care of appearances...

The use of direct address as well as the use of the second person pronoun involves the reader into the events of the book and lends a greater generalizing force to the passage.

11. «Vanity Fair» is the name Thackeray gave to English aristocratic and bourgeois society. The title of the book is highly symbolic and shows Thackeray's attitude towards contemporary society. He brands it as vain, mean, vicious and corrupt. The title can be traced back to the novel «The Pilgrim's Progress» by John Bunyan (1628 – 1688). The pilgrims come to the city of Vanity and there at Vanity Fair « ... houses, lands, trades, places, honours ... and delights of all sorts as whores, bawds, wives, husbands, children ... could be sold and bought».

### Discussion of the Text

1. Characterize the text under study. Say whether it presents a piece of narration, a description, character-drawing, etc. If it contains different elements, name all of them.
2. Into what parts does it fall? Characterize each.
3. What is the general slant of the text? Is it satirical, humorous, pathetic, unemotional? How can you prove it?
4. What kind of boy was little Rawdon?
5. What is the author's method of describing him? Does Thackeray use direct characterization amply or sparingly? Point out the instances of direct characterization. How does Thackeray describe the boy otherwise (through his actions, feelings, attitude towards other people)?
6. Could you trace where the author's sympathy lies? Comment on the words chosen by the novelist to describe little Rawdon.
7. What role did the ear-boxing incident play in the formation of Rawdon's character and in his relations with the mother? What sides of his character are revealed through his intense dislike of Lord Steyne?
8. How is Rebecca presented in the extract under discussion? What artistic means does the author employ to make the reader understand what kind of woman she was? What were her feelings towards her son?
9. Comment on the words 'free and artless' used by the author in the description of Becky's temper. Do you feel a ring of irony here?
10. Do you find any instances of the author's digression in this extract? What role does it play? How is the effect it produces on the reader heightened?
11. Comment on the syntax of this part. Find sentences with parallel constructions and speak of their use.
12. In what way does Thackeray attain a high degree of generalization? How does the use of pronouns contribute to it?
13. What sentences in particular show how scandal and gossip could undo a man in Vanity Fair? Does Thackeray want to impress upon the reader that all layers of society are infected by scandal? If so, prove it by references to the text.
14. What is the symbolic significance of the last lines? Aren't there any meeting points in the fate of a man 'pushing onward' and a spider laboriously laying its thread? Don't they come to the same end? What is the role of this image of the spider?
15. Comment on the use of the expressive means of the language – particularly such as epithet and metonymy. Say how they tie in with the main line of thought.
16. Study the sentence «Bon Dieu! It is awful, that servants' inquisition!» Don't you think it sounds more like the words of a fretting lady than the utterance of the novelist himself? If so, what is the purpose of this device? Why does Thackeray catch the intonation of a lady of society?
17. How does Thackeray cloak his ridicule?
18. Give a summary of your comments on the text.

### 4.3. «Great Expectations» by Charles Dickens

Charles Dickens (1812 – 1870) is one of the world's greatest novelists. He belongs to the brilliant school of 19 century critical realists.

What we value most in Dickens' works is his criticism of the English bourgeois society of his time with its evils and contrasts of wealth and poverty, his unique humour and mastery of character drawing.

The world he describes is that of the middle and lower classes particularly of London. Being a great humanist he viewed human nature from all sides. It may be that some of his characters are exaggerated, yet they play their part so consistently that we feel that they are as real as the actual world and the people we meet every day.

Dickens' novels are full of optimism. He sincerely believes that an honest and virtuous man is sure to get his small share of happiness even in a capitalist world. And though he is a representative of the petty bourgeoisie, Dickens still cherishes some illusions concerning the possibility of reforming the world within the existing conditions. Even if the majority of his works are tinged with sentimentality and are crowned with happy endings, the Russian reader highly appreciates Dickens' unquenchable spirit of optimism which is an expression of his democratic views, his love for the common people and his staunch belief in the final victory of good over evil.

Dickens' humour is to be found on every page and in characters and incidents of the greatest diversity. Sometimes his humour is mixed with satire.

Dickens possesses a great dramatic instinct, and though the melodramatic is prominent enough in some places his dramatic situations are none the less real for that.

The extract below is proof of that.

The main character of «Great Expectations» (1860 – 1861) Pip is an orphan. He is brought up by his elder sister in misery. His childhood is hard and mirthless.

Quite suddenly Pip comes into possession of a great fortune. He does not know who his benefactor is, but his coming into fortune does not only change the way of his life, but his views as well. Now he looks down on his former friends and aspires to becoming a real gentleman.

The extract below presents the scene of Pip's encounter with his mysterious benefactor – a convict whom he had helped to escape from pursuit when a little boy. The revelation is a terrible blow to the 'new' Pip, for all his great expectations are crushed in a moment.

#### Chapter XXXIX

It was wretched weather; stormy and wet, stormy and wet; mud, mud, mud, deep in all the streets. Day after day, a vast heavy veil had been driving over London from the East, and it drove still, as if in the East there were an eternity of cloud and wind. So furious had been the gusts (1), that high buildings in town had had the lead stripped of their roofs; and in the country, trees had been torn up, and sails of windmills carried away; and gloomy accounts had come in from the coast, of shipwreck and death. Violent blasts of rain had accompanied these rages of the wind, and the day just closed as I sat down to read had been the worst of all.

I read with my watch upon the table, purposing to close my book at eleven o'clock. As I shut it, Saint Paul's (Saint Paul's Cathedral in London) and all the many church-clocks in the City – some leading, some accompanying, some following – struck that hour. The sound was curiously flawed by the wind; and I was listening, and thinking how the wind assailed and tore it, when I heard a footstep on the stair.

What nervous folly made me start, and awfully connect it with the footstep of my dead sister, matters not (stands for 'does not matter'; seldom used nowadays). It was past in a moment and I listened again, and heard the footstep stumble in coming on. (2) Remembering then that the staircase lights were blown out, I took up my reading-lamp, and went out to the stair-head. Whoever was below had stopped on seeing my lamp, for all was quiet.

«There is some one down there, is there not?» I called out, looking down.

«Yes№, said a voice from the darkness beneath.

«What floor do you want?»

«The top. Mr. Pip».

«That is my name. There is nothing the matter?» (3)

«Nothing the matter,» returned the voice. And the man came on. I stood with my lamp held out over the stair-rail, and he came slowly within its light. It was a shaded lamp, to shine upon a book, and its circle of light was very contracted; so that he was in it for a mere instant, and then out of it. In the instant I had seen a face that was strange to me, looking up with an incomprehensible air of being touched and pleased by the sight of me (4).

Moving the lamp as the man moved, I made out that he was substantially dressed, but roughly; like a voyager by sea. That he had long iron-grey hair. That his age was about sixty. That he was a muscular man, strong on his legs, and that he was browned and hardened by exposure to weather. As he ascended the last stair or two, and the light of my lamp included us both, I saw, with a stupid kind of amazement, that he was holding out both his hands to me.

«Pray (please), what is your business?» I asked him.

«My business?» he repeated, pausing. «Ah! I will explain my business, by your leave».

«Do you wish to come in?»

«Yes», he replied; «I wish to come in, Master (a title of respect for a boy)».

I had asked him the question inhospitably enough, for I resented the sort of bright and gratified recognition that still shone in his face. I resented it, because it seemed to imply that he expected me to respond to it. But I took him into the room I had just left, and, having set the lamp on the table, asked him as civilly as I could to explain himself.

He looked about him with the strangest ail - an air of wondering pleasure, as if he had some part in the things he admired - and he pulled off a rough outer coat, and his hat. Then I saw that his head was furrowed and bald, and that the long iron-grey hair grew only on its sides. But I saw nothing that in the least explained him. On the contrary, I saw him next moment once more holding out both his hands to me.

«What do you mean?» said I, half suspecting him to be mad.

He stopped in his looking at me, and slowly rubbed his right hand over his head. «It's disappointing to a man,» he said in a coarse broken voice, «after having looked forward so distant, and come so fur; but you're not to blame for that – neither on us is to blame for that (5). I'll speak in half a minute. Give me half a minute, please».

He sat down on a chair that stood before the fire, and covered his forehead with his large brown veinous hands. I looked at him attentively then, and recoiled a little from him, but I did not know him.

«There's no one nigh (archaic for 'near'),» said he, looking over his shoulder; «is there?»

«Why do you, a stranger coming into my rooms at this time of the night, ask that question?» said I.

«You're a game one,» he returned, shaking his head at me with a deliberate affection, at once most unintelligible and most exasperating: «I'm glad you've grow'd up a game one! But don't catch hold of me. You'd be sorry afterwards to have done it».

I relinquished the intention he had detected, for I knew him! Even yet I could not recall a single feature, but I knew him! If the wind and the rain had driven away the intervening years, had scattered all the intervening objects, had swept us to the churchyard where we first stood face to face on such different levels, I could not have known my convict more distinctly than I knew him now, as he sat in the chair before the fire. No need to take a file from his pocket and show it to me; no need to (6) take the handkerchief from his neck and twist it round his head; no need to hug himself with both his arms, and take a shivering turn across the room, looking back at me for recognition. I knew him before he gave me one of those aids, though, a moment before, I had not been conscious of remotely suspecting his identity.

He came back to where I stood, and again held out both his hands. Not knowing what to do – for, in my astonishment I had lost my self – possession – I reluctantly gave him my hands. He grasped them heartily, raised them to his lips, kissed them, and still held them.

«You acted nobly, my boy», said he. «Noble Pip! And I have never forgot it!»

At a change in his manner as if he were even going to embrace me, I laid a hand upon his breast and put him away.

«Stay!» said I. «Keep off! If you are grateful to me for what I did when I was a little child, I hope you have shown your gratitude by mending your way of life. If you have come here to thank me, it was not necessary. Still, however, you have found me out, there must be something good in the feeling that has brought you here, and I will not repulse you; but surely you must understand – I –»

My attention was so attracted by the singularity of his fixed look at me, that the words died away on my tongue.

«You was a saying», he observed, when we had confronted one another in silence, «that surely I must understand. What surely must I understand?»

«That I cannot wish to renew that chance intercourse with you of long ago, under these different circumstances. I am glad to believe you have repented and recovered yourself. I am glad to tell you so. I am glad that, thinking I deserve to be thanked, you have come to thank me. But our ways are different ways, none the less».



«How are you living?» I asked him.

«I've been a sheep-farmer, stock-breeder, other trades besides, away in the new world», said he: «many a thousand mile of stormy water off from this».

«I hope you have done well?»

«I've done wonderful well. There's others went out alonger me as has done well too, but no man done nigh as well as me. I'm famous for it».

«I am glad to hear it».

«I hope to hear you say so, my dear boy».

Without stopping to try to understand these words or the tone in which they were spoken, I turned off to a point that had just come into my mind.

«Have you ever seen a messenger you once sent to me», I inquired, «since he undertook that trust?»

«Never set eyes upon him. I warn't likely to it».

«He came faithfully, and he brought me the two one-pound notes. I was a poor boy then, as you know, and to a poor boy they were a little fortune. But, like you, I have done well since, and you must let me pay them back. You can put them to some other boy's use». I took out my purse.

He watched me as I laid my purse upon the table and opened it, and he watched me as I separated two one-pound notes from its contents. They were clean and new, and I spread them out and handed them over to him. Still watching me, he laid them one upon the other, folded them longwise, gave them a twist, set fire to them at the lamp, and dropped the ashes into the tray.

«May I make so bold», he said then, with a smile that was like a frown, and with a frown that was like a smile, «as ask you how you have done well, since you and me was out on them lone shivering marshes?»

«How?»

«Ah!»

He emptied his glass, got up and stood at the side of the fire, with his heavy brown hand on the mantelshelf. He put a foot up to the bars, to dry and warm it, and the wet boot began to steam; but he neither looked at it, nor at the fire, but steadily looked at me. It was only now that I began to tremble.

When my lips had parted, and had shaped some words that were without sound, I forced myself to tell him (though I could not do it distinctly), that I had been chosen to succeed to some property.

«Might a mere warmint (evidently «varmint» – dial. or slang of vermin: a noxious or troublesom animal or person) ask what property?» said he.

I faltered, «I don't know».

«Might a mere warmint ask whose property?» said he.

I faltered again. «I don't know».

«Could I make a guess, I wonder», said the Convict, «at your income since you came of age (became a man – in English law, 21 years)! As to the first figure, now. Five?»

With my heart beating like a heavy hammer of disordered action, I rose out of my chair, and stood with my hand upon the back of it, looking wildly at him.

«Concerning a guardian,» he went on. «There ought to have been some guardian or such-like, while you was a minor (while you were below the age of 21). Some lawyer maybe. As to the first letter of that lawyer's name, now. Would it be J?»

All the truth of my position came flashing on me; and its disappointments, dangers, disgraces, consequences of all kinds, rushed in such a multitude that I was borne down by them and had to struggle for every breath I drew.

I could not have spoken one word, though it had been to save my life. I stood, with a hand on the chair-back and a hand on my breast, where I seemed to be suffocating – I stood so, looking wildly at him, until I grasped at the chair, when the room began to surge and turn. He caught me, drew me to the sofa, put me up against the cushions, and bent on one knee before me: bringing the face that I now well remembered, and that I shuddered at, very near to mine.

«Yes, Pip, dear boy, I've made a gentleman on you! It's me wot has done it! I swore that time, sure as ever I earned a guinea, that guinea should go to you. I swore arterwards, sure as ever I spec'lated and got rich, you should get rich. I lived rough, that you should live smooth; I worked hard that you should be above work (7). What odds, (what does it matter dear boy? Do I tell it fur you to feel a obligation? Not a bit. I tell it, fur you to know as that there hunted dunghill dog wot you kep life in, got his head so high that he could make a gentleman – and, Pip, you're him!»

### Commentary

1. So furious had been the gusts, ...

Note the inverted word order in this sentence. This word order is usually resorted to to emphasize the idea expressed in a sentence or passage. To give the description an emotional colouring and to intensify the feeling of gloom and impending horrors Dickens uses in this passage some other stylistic devices besides inversion. They are: a specific choice of epithets pertaining to weather (wretched, stormy, wet), parallel constructions and reiteration.

Reiteration (repetition) is one of the basic figures of speech employed as a means of emphasis. In this passage the words 'stormy and wet' and 'mud' are reiterated to emphasize the wretchedness of the weather.

2. ...heard the footstep stumble in coming on.

The above sentence may serve as an illustration of metonymy – one of the most significant tropes in which the name of the thing is put for that of another related to it. When the author says that Pip 'heard the footstep stumble' he means that Pip heard somebody stumble on the stairs.

The use of metonymy here contributes to the atmosphere of growing suspense, for Pip's imagination played a trick on him and he associated the sound with the footstep of his dead sister's ghost.

3. «There is nothing the matter?»

Note the order of words in this question. In colloquial English an interrogative sentence often has direct word order. In the majority of cases it implies the speaker's assurance of getting an answer he expects or hopes for.

4. In the instant I had seen a face that was strange to me, looking up with an incomprehensible air of being touched and pleased by the sight of me.

In this sentence metonymy (see note 2) is used again. The mention of the face instead of the man himself contributes towards a more colourful and emotional presentation of the scene, for it supplies some concrete details (a strange face looking somewhat mysterious in the little circle of light from Pip's lamp) which enable the reader to better understand Pip's growing anxiety and nervousness.

5. «...arter having looked forward so distant, and come so fur; but you're not to blame for that – neither on us is to blame for that...»

This is one of many examples from the extract of the stranger's uneducated dialectal speech abounding in all kinds of deviations from standard English: phonetic ('arter' for 'after', 'fur' for 'far'), grammatical ('you've grow'd up' for 'you've grown up', 'I have never forgot it' for 'I have never forgotten it', 'you was a saying' for 'you were saying', 'wot' for 'who' or 'that') and lexical ('nigh' for 'near', 'on' for 'of', 'alonger' for 'along with').

The juxtaposition of the convict's uneducated speech and Pip's fine phraseology contributes towards a realistic presentation of these two characters opposed to each other and gives a deeper insight into their psychology.

6. No need to take a file from his pocket and show it to me; no need to...

This is an allusion to Pip's first encounter with his visitor in the churchyard many years before when the boy had brought him some food and a file to get rid of his iron. In this passage reiteration is used again. Here it is the repetition of the phrase 'no need to'. As always when a repetition of phrases takes place, it results in a parallel arrangement of sentences and a definite rhythmical pattern of the sentence. It is meant to accentuate certain significant details of the past that is horrible for Pip. The fact that the phrase is repeated three times makes these details still more sinister.

7. I lived rough, that you should live smooth; I worked hard that you should be above work.

In these sentences two ideas are put together that are opposed.

Trying to persuade Pip that he need not feel that he was under any obligation to him for what he had done to make Pip a gentleman, the convict seeks to lay a stress on the fact, that though his position is low and humble he is righteously proud of his deed and that the young man's happiness is the only compensation he wishes. His words emphasize the convict's magnanimity and Pip's pettiness.

## Discussion of the Text

1. Speak of the text stating whether it presents a description, an account of events, portraiture or a dialogue.

If you find several components, name all of them.

2. Give a brief summary of the text.

3. Divide the excerpt into logically complete parts and give a brief summary of each. Suggest possible titles for these parts.

4. Choose a key-sentence in each part that in your opinion reveals its main idea.

5. What is the mood prevalent in the excerpt? Is it cheerfulness, suspense, gloom, nervousness? Prove your statement.

6. Say how Dickens creates an atmosphere of growing nervous suspense in which the coming events are to take place.

Does the description of London weather form a gloomy or cheerful background for these events? What stylistic devices are employed by the author in his description of the weather? What epithets does he use in reference to weather? What effect is achieved by the reiteration of the words 'stormy', 'wet' and 'mud'. Study the sentence «So furious had been the gusts...» and say what makes it emphatic. What was the effect of the weather on Pip? Why did he start when he heard a footstep on the stair?

7. Comment upon the description of the stranger's appearance and behaviour. Are the details of his attire and appearance suggestive of his personality? What impression did he produce upon Pip? Did he arouse his sympathy or did he repulse him? Why didn't Pip display any willingness to welcome the stranger? What is your opinion of Pip's behaviour? Was he rather a conceited young man or was he generous and noble? How can you account for Pip's forebodings and terror when he realized who his mysterious visitor was? Did the idea of reestablishing intimate relations with the convict seem alluring to him?

In what way is it made clear that the convict's life had been sacrificed to Pip? Did Pip appreciate this sacrifice? What made him almost faint when he heard the convict's confession?

Point out instances of low colloquial syntax and morphology in the convict's speech. What is their stylistic function? What peculiarities of his speech reveal his low social position?

8. Make a summary of Pip and the convict as character studies. Contrast the speech characterization of Pip and the convict as revealed in the selection, quoting the text. Say whether Pip's somewhat elaborate manner of speaking is in keeping with his keen desire to seem a real gentleman?

9. Where is the climax of the excerpt? Quote the sentences which express it.

10. Give a summary of your comments on the text.

#### 4.4. «An Encounter with an Interviewer» by Mark Twain

Mark Twain (1835 – 1910) is the pen-name of Samuel Langhorne Clemens, one of the greatest figures in American literature. He is known as a humorist and satirist of a remarkable force. Mark Twain believed that against the assault of laughter nothing can stand. And we hear his laughter, now playful and boisterous, now bitter and sneering almost in all his writings.

«The Adventures of Tom Sawyer», «The Innocents Abroad», «The Adventures of Huckleberry Finn» won their creator a world-wide and enduring popularity. They are peopled with typical figures and presented with great truthfulness.

Mark Twain began writing purely as a humorist, he later became a bitter satirist. Towards the end of his life he grew more and more disillusioned and dissatisfied with the American mode of life. In his later works («The Connecticut Yankee», «The Man that Corrupted Hadleyburg») his satire becomes trenchant.

He ridiculed corruption, social ignorance, stupidity and the whole «Gilded Age» as he branded contemporary bourgeois society.

His deep scorn of all sorts of sham and corruption, his hatred of hypocrisy can be found in his novels as well as in his short stories.

«An Encounter with an Interviewer» (1875) is a parody on the American press. Within the limited space of this story we can see the technical devices so characteristic of Twain's comic works – exaggerations, mockseriousness at the funniest moments.

\* \* \*

The nervous, dapper, «peart» young man took the chair I offered him, and said he was connected with the *Daily Thunderstorm*, (1) and added, –

«Hoping it's no harm, I've come to interview you».

«Come to what?»(2)

«Interview you».

«Ah! I see. Yes, – yes. Um! Yes – yes».

I was not feeling bright that morning. (3) Indeed, my powers seemed a bit under a cloud. However, I went to the bookcase, and when I had been looking six or seven minutes I found I was obliged to refer to the young man. I said, –

«How do you spell it?»

«Spell what?»

«Interview».

«Oh, my goodness! What do you want to spell it for?»

«I don't want to spell it; I want to see what it means».

«Well, this is astonishing, I must say. I can tell you what it means, if you – if you – » (4)

«Oh, all right! That will answer, and much obliged to you, (5) too».

«In, *in*, *ter*, *ter*, *inter* – »

«Then you spell it with an *I*?»

«Why, certainly!»

«Oh, that is what took me so long».

«Why my *dear* sir, what did *you* propose to spell it with?»

«Well, I – I – I hardly know. I had the Unabridged, and I was ciphering around in the back end, hoping I might tree her among the pictures. (6) But it's a very old edition».

«Why, my friend, they wouldn't have a *picture* of it in even the latest e I – My dear sir, I beg your pardon, I mean no harm in the world, but you do not look as – as intelligent as I had expected you would. No harm, – I mean no harm at all».

«Oh, don't mention it! It has often been said, and by people who would not flatter and who could have no inducement to flatter, that I am quite remarkable in that way. Yes, -yes; they always speak of it with rapture».

«I can easily imagine it. But about this interview. You know it is the custom, now, to interview any man who has become notorious».

«Indeed! I had not heard of it before. It must be very interesting. (7) What do you do it with?»

«Ah, well, – well, – well, – this is disheartening. It *ought* to be done with a club in some cases; but customarily it consists in the interviewer asking questions and the interviewed answering them. It is all the rage now. Will you let me ask you certain questions calculated to bring out the salient points of your public and private history?»

«Oh, with pleasure – with pleasure. I have a very bad memory, but I hope you will not mind that. That is to say; it is an irregular memory, – singularly irregular. Sometimes it goes in a gallop, and then, again it will be as much as a fortnight passing a given point. This is a great grief to me».

«Oh, it is no matter, so you will try to do the best you can».

«I will. I will put my whole mind on it».

«Thanks. Are you ready to begin?»

«Ready».

Q. How old are you?

A. Nineteen, in June.

Q. Indeed! I would have taken you to be thirty – five or six. Where were you born?

A. In Missouri (a state).

Q. When did you begin to write?

A. In 1836.

Q. Why, how could that be, if you are only nineteen now?

A. I don't know. It does seem curious, somehow. (8)

Q. It does, indeed. Whom do you consider the most remarkable man you ever met?

A. Aaron Burr (third vice-president of the USA, 1801 – 1805).

Q. But you never could have met Aaron Burr, if you are only nineteen years –

A. Now, if you know more about me than I do, what do you ask me for?

Q. Well, it was only a suggestion; nothing more. How did you happen to meet Burr?

A. Well, I happened to be at his funeral one day, and he asked me to make less noise, and –

Q. But, good heavens! If you were at his funeral, he must have been dead; (7) and if he was dead, how could he care whether you made a noise or not?

A. I don't know. He was always a particular kind of a man that way.

Q. Still, I don't understand it all. You say he spoke to you, and that he was dead.

A. I didn't say he was dead.

Q. But wasn't he dead?

A. Well, some said he was, some said he wasn't.

Q. What did you think?

A. Oh, it was none of my business! It wasn't any of my funeral.

Q. Did you – However, we can never get this matter straight. Let me ask about something else. What was the date of your birth?

A. Monday, October 31, 1693.

Q. What! Impossible! That would make you a hundred and eighty years old. How do you account for that?

A. I don't account for it at all.

Q. But you said at first you were only nineteen, and now you make yourself out to be one hundred and eighty. It is an awful discrepancy.

A. Why, have you noticed that? (Shaking hands.) Many a time it has seemed to me like a discrepancy, but somehow I couldn't make up my mind. How quick you notice a thing!

Q. Thank you for the compliment, as far as it goes. Had you, or have you, any brothers or sisters?

A. Eh! I – I – I think so, – yes, – but I don't remember.

Q. Well, that is the most extraordinary statement I ever heard!

A. Why? What makes you think that?

Q. How could I think otherwise? Why, look here! Who is this a picture of on the wall? Isn't that a brother of yours?

A. Oh ! yes, yes, yes! Now you remind me of it; that was a brother of mine. That's William, – Bill we called him. Poor old Bill!

Q. Why? Is he dead, then?

A. Ah, well, I suppose so. We never could tell. There was a great mystery about it.

Q. That is sad, very sad. He disappeared, then?

A. Well, yes, in a sort of general way. We buried him.

Q. *Buried* him! *Buried* him without knowing whether he was dead or not?

A. Oh, no! Not that. He was dead enough.

Q. Well, I confess that I can't understand this. If you buried him and you knew he was dead –

A. No! no! We only thought he was.

Q. Oh, I see! He came to life again?

A. I bet he didn't.

Q. Well, I never heard anything like this. *Somebody* was dead. *Somebody* was buried. Now, where was the mystery?

A. Ah, that's just it! That's it exactly. You see, we were twins, – defunct and I, – and we got mixed in the bath – tub when we were only two weeks old, and one of us was drowned. But we didn't know which. Some think it was Bill. Some think it was me.

Q. Well, that *is* remarkable. What do *you* think?

A. Goodness knows! I would give whole worlds to know. (9) This solemn, this awful mystery has cast a gloom over my whole life. But I will tell you a secret now, which I never have revealed to any creature before. One of us had a peculiar mark, - a large mole on the back of his left hand, - that was *me*. *That child was the one that was drowned!*

Q. Very well, then, I don't see that there is any mystery about it, after all.

A. You don't? Well, I do. Anyway I don't see how they could ever have been such a blundering lot as to go and bury the wrong child. But 'sh! - don't mention it where the family can hear of it. Heaven knows they have heart - breaking troubles enough without adding this.

Q. Well, I believe I have got material enough for the present, and I am very much obliged to you for the pains you have taken. But I was a good deal interested in that account of Aaron Burr's funeral. Would you mind telling me what particular circumstance it was that made you think Burr was such a remarkable man?

A. Oh, it was a mere trifle! Not one man in fifty would have noticed it at all. When the sermon was over, and the procession all ready to start for the cemetery, and the body all arranged nice in the hearse, he said he wanted to take a last look at the scenery, and so he *got up and rode with the driver*.

Then the young man reverently withdrew. He was very pleasant company, and I was sorry to see him go.

### Commentary

1. ... he was connected with the Daily Thunderstorm ...

The Daily Thunderstorm is a jocular name given by Twain to the newspaper the young man represented. The name of the paper is already its characterisation. It contains a hint at the kind of easy sensational stuff that filled its pages.

2. «Hoping it's no harm, I've come to interview you».

«Come to what?»

«How do you spell it?»

«Spell what?»

To express extreme surprise or disbelief part of the speaker's remark is readdressed to him with the unbelievable section turned into the appropriate interrogative. This interrogative takes a heavy stress and a quickly rising intonation. This kind of response is known as a repeated question.

3. I was not feeling bright that morning.

Note the continuous form of the verb to feel. When verbs of feeling and perception ('feel' is one of them) are used in the continuous form which is not common, they indicate a passing state.

4. «I can tell you what it means, if you - if you -

«Why, my friend, they wouldn't have a picture of it in even the latest e -»

Unfinished sentences form a peculiarity of spoken language. They reflect the flow of thought in conversation. Twain amply uses them for he aims at a very accurate reproduction of dialogical speech.



5. The story presents a sample of spoken English with its main peculiarities.
- (a) Elliptical sentences:  
... and much obliged to you ...  
How old are you? Nineteen.
  - (b) Direct word order in interrogative sentences:  
He disappeared, then?  
He came to life again?
  - (c) Contractions:  
I don't want to spell it ...  
But it's very old edition.
  - (d) Composite verbs:  
Will you let me ask you ... questions ... to bring out the salient points of your ... history?  
... he got up and rode with the driver.
  - (e) Ready-made formulas of agreement, disagreement, surprise, pleasure, apology, etc.:  
Hoping it's no harm.  
Why, certainly!  
Indeed!  
What! Impossible!  
Thank you for the compliment, as far as it goes.
  - (f) An abundant use of colloquialisms:  
... my powers seemed a bit under a cloud.  
It is all the rage now.  
He was dead enough.  
He came to life again? I bet he didn't.

6. «I had the Unabridged, and I was ciphering, around in the back end, hoping I might tree her among the pictures».

The verb tree here means to find, to get hold of. The pronoun her stands for interview which is evidently treated here as a living being. The talk about interview is typical of Twain's comic art. We see here one of his devices which consists in intentionally presenting his characters as imbeciles.

7. «It must be very interesting».

«... he must have been dead ...»

In these sentences must + infinitive expresses supposition with which almost no doubt is mixed. When must is used with the perfect infinitive (see the second example) the possibility is represented as past.

8. «It does seem curious, somehow».

Note the use of the verb to do in the affirmative sentence. It serves to express emphasis.

9. «I would give whole worlds to know».

It is a hyperbole typical of colloquial English.

Cf. «It's ages since we met», «That's heaps of time».

Hyperbole is an exaggerated statement. It springs from highly emotional attitude of the speaker towards the subject discussed and presents a deliberate distortion of proportions.

### **Discussion of the Text**

1. In what key is the story written? Does it present a serious or a mocking account of the interview given by the author to the newspaper man? Give a general definition of the story.

2. Comment on the personality of the newspaper reporter. In what terms does the author describe him?

3. What newspaper did he represent? How does its name the Daily Thunderstorm contribute to the general tenor of the story? Is it a common name for a newspaper? Does it help us to a better understanding of the author's irony?

4. What reason did the newspaper man give for interviewing the author? What are the connotations of the word notorious? How does it differ from the word 'famous'? Is it suggestive of the author's attitude towards the American Press? What tastes did it cater for – low or refined?

5. How does Mark Twain achieve a parody on the American Press, its ways, its shallowness, its vulgarity?

6. One of the devices characterising Mark Twain's comic art is a pretence of imbecility. Find passages illustrative of this.

7. What other devices of creating a humorous effect could be found in the story – exaggerations, the contrast between the subject and style (a mock – serious manner of treating the most absurd notions, etc.)? Quote the text for illustrations.

8. What was the author's reaction to the remark of the interviewer «...you do not look as – as intelligent as I had expected you would»? Did he take offence or did he take it as a compliment? How does this absurd reaction contribute to the comic effect?

9. Where does the story reach its climax? Where is its absurdity at the apogee?

10. Comment on the use of the word defunct, which is a legal term. What effect does it create in this context?

11. Note the reiteration of the words remarkable and extraordinary in the story. Is their use justified? Do they really qualify clever thoughts and ideas or do they refer to the most absurd notions ever expressed? What sides of the interview do they help to bring out?

12. Comment on the concluding lines. What could be said about the connotations of the words reverently and withdraw? Are they in keeping with the nature of the scene described? Is their use in line with the other devices aimed at creating a comic effect?

13. Speak of the choice of vocabulary in the story. Comment on the use of vulgar colloquialisms side by side with sentimental turns of speech and high – flown words.

14. Speak of the syntax, paying attention to the peculiarities of spoken English.

15. Give a summary of your comments on the text.

#### 4.5. «The Light That Failed» by Rudyard Kipling

Rudyard Kipling (1865 – 1936) is a well-known English poet, novelist and short-story writer. Kipling's literary heritage is marred by crude imperialist tendencies – the glorification of the British empire, the assertion of the superiority of the white colonizer over the native of Asia and Africa, the cult of strength and courage. But Kipling is by no means all of a piece. Although reactionary in many of his political opinions, he was nevertheless a piercing critic of the society in which he lived. Everyone knows and loves «The Jungle Book» and the «Just So Stories» written for children with a deep understanding and subtle humour. He often feels for the failures, the underdogs, the men whom life has beaten. It is when he speaks of any true sorrow or misfortune that he becomes a really penetrative writer. The present selection is illustrative of all this.

«The Light that Failed» is Kipling's first novel. It belongs to the early period in his literary career. The novel centres round the tragic fate of the painter Dick Heldar. A gifted artist, he goes blind in the prime of life. When Kipling portrays Dick at the crucial moment of his life, when he speaks of the terrible loneliness Dick faces, he does it with profound intuition and understanding.

#### Chapter X

Dick sought an oculist, – the best in London. He was certain that the local practitioner (doctor) did not know anything about his trade, and more certain that Maisie (the girl Dick loved) would laugh at him if he were forced to wear spectacles.

«I've neglected the warnings of my lord the stomach too long. (1) Hence these spots before the eyes, Binkie (Dick's dog). I can see as well as I ever could».

As he entered the dark hall that led to the consulting-room a man cannoned against him. Dick saw the face as it hurried out, into the street. (2)

«That's the writer-type. He has the same modelling of the forehead as Torp (a journalist, the friend Dick shared rooms with). He looks very sick. Probably heard something he didn't like».

Even as he thought, a great fear came upon Dick, a fear that made him hold his breath as he walked into the oculist's waiting – room, with the heavy carved furniture, the dark-green paper, and the sober – hued prints on the wall. He recognised a reproduction of one of his own sketches.

Many people were waiting their turn before him. (3) His eye was caught by a flaming red – and – gold Christmas – carol book. Little children came to that eye – doctor, and they needed large – type amusement.

«That's idolatrous bad Art», he said, drawing the book towards himself. «From the anatomy of the angels, it has been made in Germany.» (4) He opened it mechanically, and there leaped to his eyes a verse printed in red ink –

The next good joy that Mary had,  
It was the joy of three,  
To see her good Son Jesus Christ  
Making the blind to see:  
Making the blind to see, good Lord,

And happy may we be.  
Praise Father, Son, and Holy Ghost  
To all eternity!

Dick read and re-read the verse till his turn came, and the doctor was bending above him seated in an arm – chair. The blaze of a gas-microscope in his eyes made him wince. The doctor's hand touched the scar of the sword-cut on Dick's head, and Dick explained briefly how he had come by it. When the flame was removed, Dick saw the doctor's face, and the fear came upon him again. The doctor wrapped himself in a mist of words. Dick caught allusions to 'scar', 'frontal bone', 'optic nerve', 'extreme caution', and the 'avoidance of mental anxiety.' (6)

«Verdict?» he said faintly. «My business is painting, and I daren't waste time. What do you make of it?»

Again the whirl of words, but this time they conveyed a meaning.

«Can you give me anything to drink?»

Many sentences were pronounced in that darkened room, and the prisoners often needed cheering. (7) Dick found a glass of liqueur brandy in his hand.

«As far as I can gather», he said, coughing above the spirit, «you call it decay of the optic nerve, or something, and therefore hopeless. What is my time – limit, avoiding all strain and worry?»

«Perhaps one year».

«My God! And if I don't take care of myself?»

«I really could not say. One cannot ascertain the exact amount of injury inflicted by the sword – cut. (8) The scar is an old one, and – exposure to the strong light of the desert, did you say? – with excessive application to fine work? I really could not say».

«I beg your pardon, but it has come without any warning. If you will let me, I'll sit here for a minute, and then I'll go. You have been very good in telling me the truth. Without any warning; without any warning. Thanks».

Dick went into the street, and was rapturously received by Binkie. (9) «We've got it very badly, little dog! (10) Just as badly as we can get it. We'll go to the Park to think it out».

They headed for a certain tree that Dick knew well, and they sat down to think, because his legs were trembling under him and there was cold fear at the pit of his stomach.

«How could it have come without any warning? (11) It's as sudden as being shot. It's the living death, Binkie. We're to be shut up in the dark in one year if we're careful, and we shan't see anybody, and we shall never have anything we want, (12) not though we live to be a hundred». Binkie wagged his tail joyously. «Binkie, we must think. Let's see how it feels to be blind». Dick shut his eyes, and flaming commas and Catherine – wheels (rotating fireworks) floated inside the lids. Yet when he looked across the Park the scope of his vision was not contracted. He could see perfectly, until a procession of slow-wheeling fire – works defiled across his eyeballs.

«Little doggie, we aren't at all well. Let's go home. If only Torp were back, now!»

## Commentary

I. «I've neglected the warnings of my lord the stomach too long».

The seemingly jocular reference to the stomach shows Dick's desire to cheer himself up, his attempt at putting down his eye trouble to indigestion, at fighting his growing fear.

2. Dick saw the face as it hurried out into the street.

An instance of metonymy can be observed in this sentence. Speaking of the face that hurried out into the street Kipling means the man whose face really impressed Dick. The use of metonymy here draws attention to the expression of the man's face, the expression that caught Dick's eye and gave rise to a new wave of fear.

3. Many people were waiting their turn before him.

Note the transitive use of the verb 'to wait'. This is rather a rare case. Commonly the verb to wait is used intransitively with the preposition for.

4. «That's idolatrous bad Art», he said, drawing the book towards himself. «From the anatomy of the angels, it has been made in Germany».

The binding and the illustrations of the Christmas – carol book revealed bad taste and God – worship. The manner of painting the bodies of the angels (sentimental and photographic), was that of the German school.

5. The doctor wrapped himself in a mist of words.

Again the whirl of words ...

In these sentences the novelist uses one of the most expressive tropes – a metaphor. It consists in the use of a word or a phrase to describe an object with which it is not commonly associated. This figurative use of a word or a phrase is based on some existing or supposed resemblance. The unusual application of a name or a descriptive term fixes the attention on those characteristics of the object described that are meant to be accentuated.

The metaphor can be expressed by any part of speech.

In the present selection one comes across the metaphorical use of verbs:

... a man cannoned against him.

The doctor wrapped himself in a mist of words.

and nouns:

e.g. Again the whirl of words...

... a mist of words.

6. 'frontal bone', 'optic nerve', 'mental anxiety'

The introduction of medical terms into the narration creates the atmosphere of a doctor's consulting-room.

7. Many sentences were pronounced in that darkened room, and the prisoners often needed cheering.

Another instance of the metaphorical use of nouns could be observed here (sentence, prisoner). These words are commonly associated with the court of justice, not with the doctor's consulting – room. Their use in this context stresses the hopelessness of Dick's position. The word verdict used above plays the same role.

8. «One cannot ascertain the exact amount of injury inflicted by the sword-cut».

Note a vast difference in the vocabulary used by the doctor and by Dick. A careful selection of dry unemotional terms characterises all the doctor's remarks. Professional coolness and indifference of a successful practitioner are felt beyond his measured speech. It is all the more evident, as contrasted with Dick's informal emotional utterances: «Verdict?» «What do you make of it?» etc.

9. Dick went into the street, and was rapturously received by Binkie.

Binkie wagged his tail joyously.

The enthusiastic way in which the dog met his master only accentuates Dick's loneliness. The only living being that was with him at the moment was his dog.

10. «We've got it very, badly, little dog!»

«We're to be shut up ...»

The use of the pronoun 'we' is of interest – here. Kipling subtly reflects Dick's attempt to share his tragedy with someone if only a dog.

11. «How could it have come without any warning?»

*Could + Perfect Infinitive* expresses Dick's incredulity, his refusal to believe in the coming blindness.

Note that *could* is used to express doubt, incredulity only in interrogative and negative sentences.

12. «We're to be shut up in the dark... and we shan't see anybody, and we shall never have anything we want ...»

We observe here such an arrangement of similarly built clauses (parallel constructions) which is called *climax*. It means that each clause (phrase or sentence) is more significant in meaning than the previous one. The stylistic value of this figure of speech is emphasis. And indeed the emotional tone of this sentence where each clause surpasses the previous one in intensity of expression is suggestive of great nervous strain.

### Discussion of the Text

1. Speak of the text stating whether it presents an account of events, a description, a dialogue or portraiture. If you find several components, name all of them.

2. In what key is the extract written: is it lyrical, dramatic, pathetic, ironical?

3. Into what parts could it be split? Characterise each.

4. What brought Dick to the oculist? With what feelings did he enter the oculist's waiting-room?

5. Note the incongruity between the tragic verdict pronounced on Dick by the oculist and the trifling character of his worries, about Maisie's displeasure at his wearing spectacles. Does it stress the finality, the tragedy of his position?

6. Study Dick's remark: «I can see as well as I ever could».

What effect does the author achieve by making Dick affirm the very opposite of what he feared might be the truth?

7. How did his collision with another patient contribute to the growing tension? What figure of speech helps the author achieve it?

8. How could you account for the reiteration of the word fear throughout the extract? Pick out all the sentences in which it occurs. Could we call it the key – word of the text under study?

9. List all the artistic devices that help the author create an atmosphere of impending tragedy.

10. Speak about Dick. How did he behave at the crucial moment of his life when all his moral powers were put to test? Did he give way to his feelings or did he retain his self-control and dignity despite the terrible shock?

11. What ways of moulding a portrait does Kipling use? Does he resort to direct characterisation? How do Dick's conduct and speech characterise his nature?

12. What is the role of the little dog Binkie in the scene discussed? Why did Dick use the pronoun we while speaking to the dog? Did it help him fight the coming loneliness of the blind?

13. Study the syntax of the passage beginning with the words «How could it have come without any warning?» What figures of speech are used there? Account for their use.

14. What fills the scene discussed with vitality and dramatic tension?

15. Give a summary of your comments on the text.

#### **4.6. «Bliss” of K. Mansfield**

Although Bertha Young was thirty she still had moments like this when she wanted to run instead of walk, to take dancing steps on and off the pavement, to bowl a hoop, to throw something up in the air and catch it again, or to stand still and laugh at – nothing, simply.

What can you do if you are thirty and, turning the corner of your own street, you are overcome, suddenly, by a feeling of bliss – absolute bliss! – as though you'd suddenly swallowed a bright piece of that late afternoon sun and it burned in your bosom, sending out a little shower of sparks into every particle, into every finger and toe? ...

Oh, is there no way you can express it without being drunk and disorderly? How idiotic civilisation is! Why be given a body if you have to keep it shut up in a case like a rare, rare fiddle?

«No, that about the fiddle is not quite what I mean», she thought, running up the steps and feeling in her bag for the key – she'd forgotten it, as usual – and rattling the letter – box. «It's not what I mean, because – Thank you, Mary» – she went into the hall. «Is nurse back?»

«Yes, M'm».

«And has the fruit come?»

«Yes, M'm. Everything's come».

«Bring the fruit up to the dining – room, will you? I'll arrange it before I go upstairs».

It was dusky in the dining – room and quite chilly. But all the same Bertha threw off her coat; she could not bear the tight clasp of it another moment, and the cold air fell on her arms.

But in her bosom there was still that bright glowing place – that shower of little sparks coming from it. It was almost unbearable. She hardly dared to breathe for fear of fanning it higher, and yet she breathed deeply, deeply. She hardly dared to look into the cold mirror – but she did look, and it gave her back a woman, radiant, with smiling, trembling lips, with big, dark eyes and an air of listening, waiting for something ... divine to happen ... that she knew must happen... infallibly. Mary brought in the fruit on a tray and with it a glass bowl, and a blue dish very lovely, with a strange sheen on it as though it had been dipped in milk.

«Shall I turn on the light, M'm?»

«No, thank you, I can see quite well».

There were tangerines and apples stained with strawberry pink. Some yellow pears, smooth as silk, some white grapes covered with a silver bloom and a big cluster of purple ones. These last she had bought to tone in with the new dining room carpet. Yes, that did sound rather far-fetched and absurd, but it was really why she had bought them. She had thought in the shop: «I have some purple ones to bring the carpet up to the table». And it had seemed quite sense at the time.

When she had finished with them and had made two pyramids of these bright round shapes, she stood away from the table to get the effect – and it really was most curious. For the dark table seemed to melt into the dusky light and the glass dish and their blue bowl to float in the air. This, of course, in her present mood, was so incredibly beautiful ... She began to laugh.

«No, no. I'm getting hysterical». And she seized her bag and coat and ran upstairs to the nursery.

### **Scheme of Analysis**

1. The content of the extract. Its emotional colouring (the meaning of the title). The imagery. The basic trope (in each part its own).

2. The composition of the extract (3 parts). Parallelism in composition. The role of direct speech.

3. The first part. Bertha's mood. The antagonistic contradiction of a person's natural expression of his mood and social conventions. The lexical, grammatical expressive means and stylistic devices employed (simile, climax, reiteration, rhetorical questions, enumeration). The tempo of the part. The meaning of the present participle.

4. The second part. The description of the dining – room, its connection with Bertha's mood. The lexical, grammatical expressive means and stylistic devices employed (antithesis, metaphor – the repetition of the image from the first part, epithets. The syntax of the sentence expressing contrast). The tempo of the part.

5. The third part. The still – life – an instance of masterly word – painting. Its connection with Bertha's mood – the influence of her mood, her taste and sense of beauty. Words denoting form, colour, texture. The use of epithets, periphrases. The tempo of the part. The use compound nominal predicates in the Past Indefinite, verbs denoting action in the Past Perfect.

6. Bertha's characterization.



#### 4.7. «The Citadel» of A. Cronin

Here the nurse's voice was heard calling from the top landing. Andrew glanced at the clock, which now showed half – past three. He rose and went up to the bedroom. He perceived that he might now begin his work.

An hour elapsed. It was a long, harsh struggle. Then, as the first streaks of dawn strayed past the broken edges of the blind, the child was born, lifeless.

As he gazed at the still form a shiver of horror passed over Andrew. After all that he had promised! His face, heated with his own exertions, chilled suddenly. He hesitated, torn between his desire to attempt to resuscitate the child, and his obligation towards the mother, who was herself in a desperate state. The dilemma was so urgent he did not solve it consciously. Blindly, instinctively, he gave the child to the nurse and turned his attention to Susan Morgan, who now lay collapsed, almost pulseless, and not yet out of the ether, upon her side. His haste was desperate, a frantic race against her ebbing strength. It took him only an instant to smash a glass ampule and inject pituitrin. Then he flung down the hypodermic syringe and worked unsparingly to restore the flaccid woman. After a few minutes of feverish effort, her heart strengthened; he saw that he might safely leave her. He swung round, in his shirt sleeves, his hair sticking to his damp brow.

«Where's the child?»

The midwife made a frightened gesture. She had placed it beneath the bed.

In a flash Andrew knelt down. Fishing amongst the sodden newspapers below the bed, he pulled out the child. A boy, perfectly formed. The limp warm body was white and soft as tallow. The cord, hastily slashed, lay like a broken stem. The skin of a lovely texture, smooth and tender. The head lolled on the thin neck. The limbs seemed boneless.

Still kneeling, Andrew stared at the child with a haggard frown. The whiteness meant only one thing: asphyxia pallid, and his mind, unnaturally tense, raced back to a case as once had seen in the Samaritan, to the treatment that had been used. Instantly he was on his feet.

«Get me hot water and cold water», he threw out to the nurse. «And basins too. Quick! Quick!»

«But, Doctor» – she faltered, her eyes on the pallid body of the child.

«Quick!», he shouted.

Snatching a blanket he laid the child upon it and began the special method of respiration. The basins arrived, the ewer, the big iron kettle. Frantically he splashed cold water into one basin; into the other he mixed water as hot as his hand could bear. Then, like some crazy juggler, he hurried the child between the two, now plunging it into the icy, now into the steaming bath.

Fifteen minutes passed. Sweat was now running into Andrew's eyes, blinding him. One of his sleeves hung down; dripping. His breath came pantingly. But no breath came from the lax body of the child.

A desperate sense of defeat pressed on him, a raging hopelessness. He felt the midwife watching him in stark consternation, while there, pressed back against the wall where she had all the time remained, – her hand pressed to her throat, uttering no sound,

her eyes burning upon him, – was the old woman. He remembered her longing for a grandchild, as great as had been her daughter's longing for this child. All dashed away now; futile, beyond remedy.

The floor was now a draggled mess. Stumbling over a sopping towel, Andrew almost dropped the child, which was now wet and slippery in his hands, like a strange white fish.

«For mercy's sake, Doctor», whimpered the midwife. «It's stillborn». Andrew did not hear her. Beaten, despairing, having laboured in vain for half an hour, he still persisted in one last effort, rubbing the child with a rough towel, crushing and releasing the little chest with both hands, trying to get breath into that limp body.

And then, as by a miracle, the pigmy chest, which his hands enclosed, gave a short convulsive heave. Another... And another... Andrew turned giddy. The sense of life, springing beneath his fingers after all that unavailing striving, was so exquisite it almost made him faint. He redoubled his efforts feverishly. The child was gasping, deeper. A bubble of mucus came from one tiny nostril, a joyful iridescent bubble. The limbs were no longer boneless. The head no longer lay back spinelessly. The blanched skin was slowly turning pink. Then, exquisitely, came the child's cry.

«Dear Father in Heaven», the nurse sobbed hysterically,» it's come – it's come alive».

Andrew handed her the child. He felt weak and dazed. About him the room lay in a shuddering litter: blankets, towels, basins, soiled instruments, the hypodermic syringe impaled by its point in the linoleum, the ewer knocked over, the kettle on its side in a puddle of water. Upon the huddled bed the mother still dreamed her way quietly through the anaesthetic. The woman still stood against the wall. But her hands were together, her lips moved without sound. She was praying.

### **Scheme of Analysis**

- I. The message of the extract.
- II. The composition of the extract.
- III. Andrew's characterization.
  1. The first paragraph. The character of the actions. Is the reader led to expect something out of the usual routine of doctor's work to happen?
  2. The second paragraph. The words denoting that the case was not usual. The contrast presented by the words denoting the time of day (their connotation), and the epithet used to express the state of the child. The meaning of the detachment employed. Suspense. Andrew's state. Means employed to express it. The change that takes place in his state throughout the whole of the proceeding.
  3. The third paragraph. The meaning of the past perfect at the beginning of the paragraph.
  4. Andrew's struggle for the mother's life. Epithets, emotionally coloured words showing his struggle, the quickness of his actions. Words denoting the mother's condition. The extensive use of medical terms. The repetition of the word desperate which becomes the key-word of the extract. Are

there words in this part indicating that besides his professional duty Andrew had a personal interest in reviving the woman?

5. Andrew's struggle for the child's life. What shows that Andrew had more than just a professional interest: resuscitating the child? The use of similes and epithets. The choice of words and expressive means employed to denote actions and state. Antithesis of situation – Andrew and child. Suspense.

The baby's coming to life. Epithets denoting Andrew's state. The contrast presented by the description of the baby's body in this part and the previous description.

The description of the room as evidence of Andrew's struggle.

- IV. The nurse's characterization. The contrast between her and Andrew.  
V. The old woman's characterization. The contrast between her and the nurse. The meaning of the Past Continuous at the end of the extract.

#### 4.8. «Leisure» by W.H.Davis (1871-1940)

What is this life if, full of care  
We have no time to stand and stare.  
No time to stand beneath the boughs  
And stare as long as sheep or cows.  
No time to see when woods we pass,  
Where squirrels hide their nuts in grass.  
No time to see, in broad daylight,  
Streams full of stars, like skies at night.  
No time to turn at Beauty's glance,  
And watch her feet, how they can dance.  
No time to wait till her mouth can  
Enrich that smile her eyes began.  
A poor life this is if, full of care,  
We have no time to stand and stare.

#### Assignments for Stylistic Analysis

1. What do you consider to be the author's message of the poem?
2. What is the author's attitude towards the life full of care?
3. Show how the reader is constantly reminded of the poor life he lives.
4. In view of the contents of the poem, what is hinted at in the title «Leisure»?
5. Observe whether irony enters into the author's treatment of the subject.
6. Choose two words or phrases which you find particularly vivid. Comment on each of them so as to convey the reasons why you find effective.
7. The poet treats his subject in a very lovely and interesting manner. One way in which he sustains interest is by using expressions which suggest that there is something human about nature. Find in the poem what is often used with reference to human beings.

8. What do the images of the poem suggest? What are the poet's feelings about nature?

9. Bring out the effectiveness of the repetition in the poem?

10. Would you recommend the poem to a friend? Give your brief reasons.

11. Suppose that you had some reasons to get up an hour before dawn. Describe the signs and stages by which the rest of the world «wakes up».

#### 4.9. «An Ideal Husband» by Oscar Wilde

Mrs. Chiveley, a cunning adventuress, comes to Sir Robert Chiltern – a prominent public figure with the purpose of blackmailing him.

**Mrs. Cheveley:** Sir Robert, I will be quite frank with you. I want you to withdraw the report that you had intended to lay before the House, on the ground that you have reasons to believe that the Commissioners have been prejudiced or misinformed, or something. Then I want you to say a few words to the effect that the Government is going to reconsider the question, and that you have reason to believe that the Canal, if completed, will be of great international value. You know the sort of things ministers say in cases of this kind. A few ordinary platitudes will do. In modern life nothing produces such an effect as a good platitude. It makes the whole world kin. Will you do that for me?

**Sir Robert Chiltern:** Mrs. Cheveley, you cannot be serious in making me such a proposition!

**Mrs. Cheveley:** I am quite serious.

**Sir Robert Chiltern** (*coldly*): Pray allow me to believe that you are not.

**Mrs. Cheveley** (*speaking with great deliberation and emphasis*): Ah! but I am. And if you do what I ask you, I... will pay you very handsomely!

**Sir Robert Chiltern:** Pay me!

**Mrs. Cheveley:** Yes.

**Sir Robert Chiltern:** I am afraid I don't quite understand what you mean.

**Mrs. Cheveley** (*leaning back on the sofa and looking at him*): How very disappointing! And I have come all the way from Vienna in order that you should thoroughly understand me.

**Sir Robert Chiltern:** I fear I don't.

**Mrs. Cheveley** (*in her most nonchalant manner*): My dear Sir Robert, you are a man of the world, and you have your price, I suppose. Everybody has nowadays. The drawback is that most people are so dreadfully expensive. I know I am. I hope you will be more reasonable in your terms.

**Sir Robert Chiltern** (*rises indignantly*): If you will allow me, I will call your carriage for you. You have lived so long abroad, Mrs. Cheveley, that you seem to be unable to realize that you are talking to an English gentleman.

**Mrs. Cheveley** (*detains him by touching his arm with her fan, and keeping it there while she is talking*): I realize that I am talking to a man who laid the foundation of his fortune by selling to a Stock Exchange speculator a Cabinet secret.

**Sir Robert Chiltern** (*biting his lip*): What do you mean?

**Mrs. Cheveley** (*rising and facing him*): I mean that I know the real origin of your wealth and your career, and I have got your letter, too.

**Sir Robert Chiltern**: What letter?

**Mrs. Cheveley** (*contemptuously*): The letter you wrote to Baron Arnheim, when you were Lord Radley's secretary, telling the Baron to buy Suez Canal shares – a letter written three days before the Government announced its own purchase.

**Sir Robert Chiltern** (*hoarsely*): It is not true.

**Mrs. Cheveley**: You thought that letter had been destroyed. How foolish of you! It is in my possession.

**Sir Robert Chiltern**: The affair to which you allude was no more than a speculation. The House of Commons had not yet passed the bill; it might have been rejected.

**Mrs. Cheveley**: It was a swindle, Sir Robert. Let us call things by their proper names. It makes everything simpler. And now I am going to sell you that letter, and the price I ask for it is your public support of the Argentine scheme. You made your own fortune out of one canal. You must help me and my friends to make our fortunes out of another!

**Sir Robert Chiltern**: It is infamous, what you propose – infamous!

**Mrs. Cheveley**: Oh, no! This is the game of life as we all have to play it, Sir Robert, sooner or later!

**Sir Robert Chiltern**: I cannot do what you ask me.

**Mrs. Cheveley**: You mean you cannot help doing it. You know you are standing on the edge of a precipice. And it is not for you to make terms. It is for you to accept them. Supposing you refuse –

**Sir Robert Chiltern**: What then?

**Mrs. Cheveley**: My dear Sir Robert, what then? You are ruined, that is all! Remember to what a point your Puritanism in England has brought you. In old days nobody pretended to be a bit better than his neighbours. In fact, to be a bit better than one's neighbour was considered excessively vulgar and middle – class. Nowadays, with our modern mania for morality, every one has to pose as a paragon of purity, incorruptibility, and all the other seven deadly virtues – and what is the result? You all go over like ninepins – one after the other. Not a year passes in England without somebody disappearing. Scandals used to lend charm, or at least interest, to a man – now they crush him. And yours is a very nasty scandal. You couldn't survive it. If it were known that as a young man, secretary to a great and important minister, you sold a Cabinet secret for a large sum of money, and that was the origin of your wealth and career, you would be hounded out of public life, you would disappear completely. And after all, Sir Robert, why should you sacrifice your entire future rather than deal diplomatically with your enemy? For the moment I am your enemy. I admit it! And I am much stronger than you are. The big battalions are on my side. You have a splendid position, but it is your splendid position that makes you so vulnerable. You can't defend it! And I am in attack. Of course I have not talked morality to you. You must admit in fairness that I have spared you that. Years ago you did a clever, unscrupulous thing; it turned out a great success. You owe to it your fortune and position. And now you have

got to pay for it. Sooner or later we have all to pay for what we do. You have to pay now. Before I leave you to-night, you have got to promise me to suppress your report, and to speak in the House in favour of this scheme.

**Sir Robert Chiltern:** What you ask is impossible.

**Mrs. Cheveley:** You must make it possible. You are going to make it possible. Sir Robert, you know what your English newspapers are like. Suppose that when I leave this house I drive down to some newspaper office, and give them this scandal and the proofs of it! Think of their loathsome joy, of the delight they would have in dragging you down, of the mud and mire they would plunge you in. Think of the hypocrite with his greasy smile penning his leading article, and arranging the foulness of the public placard.

**Sir Robert Chiltern:** Stop! You want me to withdraw the report and to make a short speech stating that I believe there are possibilities in the scheme?

**Mrs. Cheveley** (*sitting down on the sofa*): Those are my terms.

**Sir Robert Chiltern** (*in a low voice*): I will give you any sum of money you want.

**Mrs. Cheveley:** Even you are not rich enough, Sir Robert, to buy back your past. No man is.

### Assignments for Stylistic Analysis

1. Note the structure of the excerpt, the role and the character of the author's remarks.
2. Note the blending of colloquial and literary variants of language in the speech of the characters.
3. Pick out sentences of epigrammatic character in Mrs. Cheveley's speech and dwell on the typical features of bourgeois society revealed in them.
4. Comment on the connotation of the word «gentleman» in Sir Chiltern's indignant speech: «You seem to be unable to realize that you are talking to an English gentleman».
5. Note the peculiar use of the verbs to buy, to sell, to pay in the speech of the characters. What insight into bourgeois society is given through manipulations with these words?
6. Discuss the expressive means and stylistic devices used by Mrs. Cheveley in her monologues. What insight into Mrs. Cheveley's character is given through the expressive means and stylistic devices she uses?
7. Speak on the stylistic devices used by Mrs. Cheveley to characterise the English press.
8. Comment on the language used by Sir Robert Chiltern and Mrs. Cheveley and say how the author shows their characters through their speech.
9. Summing up the discussion of the scene speak on Wilde's exposure of the evils of bourgeois society.

#### 4.10. «The Man of Property» by John Galsworthy

(The passage deals with Irene's return home after Bosinney's death.)

On reaching home, and entering the little lighted hall with his latchkey, the first thing that caught his eye was his wife's gold-mounted umbrella lying on the rug chest. Flinging off his fur coat, he hurried to the drawing – room.

The curtains were drawn for the night, a bright fire of cedar logs burned in the grate, and by its light he saw Irene sitting in her usual corner on the sofa. He shut the door softly, and went towards her. She did not move, and did not seem to see him.

«So you've come back?» he said. «Why are you sitting here in the dark?»

Then he caught sight of her face, so white and motionless that it seemed as though the blood must have stopped flowing in her veins; and her eyes, that looked enormous, like the great, wide, startled brown eyes of an owl.

Huddled in her grey fur against the sofa cushions, she had a strange resemblance to a captive owl, bunched in its soft feathers against the wires of a cage. The supple erectness of her figure was gone, as though she had been broken by cruel exercise; as though there were no longer any reason for being beautiful, and supple, and erect.

«So you've come back», he repeated.

She never looked up, and never spoke, the firelight playing over her motionless figure.

Suddenly she tried to rise, but he prevented her; it was then that he understood.

She had come back like an animal wounded to death, not knowing where to turn, not knowing what she was doing. The sight of her figure, huddled in the fur, was enough.

He knew then for certain that Bosinney had been her lover; knew that she had seen the report of his death – perhaps, like himself, had bought a paper at the draughty corner of a street, and read it.

She had come back then of her own accord, to the cage she had pined to be free of – and taking in all the tremendous significance of this, he longed to cry: «Take your hated body, that I love, out of my house! Take away that pitiful white face, so cruel and soft – before I crush it. Get out of my sight; never let me see you again!»

And, at those unspoken words, he seemed to see her rise and move away, like a woman in a terrible dream, from which she was fighting to awake – rise and go out into the dark and cold, without a thought of him, without so much as the knowledge of his presence.

Then he cried, contradicting what he had not yet spoken, «No; stay there!» And turning away from her, he sat down in his accustomed chair on the other side of the hearth.

They sat in silence.

And Soames thought: «Why is all this? Why should I suffer so? What have I done? It is not my fault!»

Again he looked at her, huddled like a bird that is shot and dying, whose poor breast you see panting as the air is taken from it, whose poor eyes look at you who have shot it, with a slow, soft, unseeing look, taking farewell of all that is good – of the sun, and the air, and its mate.

So they sat, by the firelight, in the silence, one on each side of the hearth.

And the fume of the burning cedar logs, that he loved so well, seemed to grip Soames by the throat till he could bear it no longer. And going out into the hall he flung the door wide, to gulp down the cold air that came in; then without hat or overcoat went out into the Square.

Along the garden rails a half-starved cat came rubbing her way towards him, and Soames thought: «Suffering! when will it cease, my suffering?»

At a front door across the way was a man of his acquaintance named Rutter, scraping his boots, with an air of «I am master here». And Soames walked on.

From far in the clear air the bells of the church where he and Irene had been married were pealing in «practice» for the advent of Christ, the chimes ringing out above the sound of traffic. He felt a craving for strong drink, to lull him to indifference, or rouse him to fury. If only he could burst out of himself, out of this web that for the first time in his life he felt around him. If only he could surrender to the thought: «Divorce her – turn her out! She has forgotten you. Forget her!»

If only he could surrender to the thought: «Let her go – she has suffered enough!»

If only he could surrender to the desire: «Make a slave of her – she is in your power!»

If only even he could surrender to the sudden vision: «What does it all matter?» Forget himself for a minute, forget that it mattered what he did, forget that whatever he did he must sacrifice something.

If only he could act on an impulse!

He could forget nothing; surrender to no thought, vision, or desire; it was all too serious; too close around him, an unbreakable cage.

On the far side of the Square newspaper boys were calling their evening wares, and the ghoulissh cries mingled and jangled with the sound of those church bells.

Soames covered his ears. The thought flashed across him that but for a chance, he himself, and not Bosinney, might be lying dead, and she, instead of crouching there like a shot bird with those dying eyes –

### **Assignments for Stylistic Analysis**

1. Speak on the way Irene is presented in the passage:
  - a) in the author's description and
  - b) in represented speech.
2. Pick out metaphors and similes and analyse them.
3. Discuss epithets in the author's speech and in represented speech.
4. Analyse represented speech used in the passage and its peculiarities.
5. Pick out cases of the combination of represented speech with direct speech and speak on the effect achieved.
6. Speak on the function of repetition.
7. Discuss the images the author repeatedly resorts to describe Irene.



## CHAPTER 5. EXTRACTS FOR COMPREHENSIVE STYLISTIC ANALYSIS

Starting on the road of stylistic analysis you should keep in mind at least three basic essentials:

1. Read the passage given for analysis to the end.
2. Be sure you understand not only its general content but every single word and construction, too.
3. Paying due respect to linguistic intuition which is an indispensable part of all linguistic work, be sure to look for the source of your feeling of the text in the material reality of the matter.

### 5.1. «Oliver Twist» by Charles Dickens

The night was bitter cold. The snow lay on the ground, frozen into a dark thick crust, so that only the heaps that had drifted into by – ways and corners were affected by the sharp wind that howled abroad: which, as if expending, increased fury on such prey as it found, caught it savagely up in clouds, and, whirling it into a thousand misty eddies, scattered it in air. Bleak, dark and piercing cold, it was a night for the well-housed and fed to draw round the bright fire and thank God they were at home; and for the homeless, starving wretch to lay him down and die. Many hunger-worn outcasts close their eyes in our bare streets, at such times, who, let their crimes have been what they may, can hardly open them in a more bitter world.

Such was the aspect of out-of-door affairs, when Mrs. Corney, the matron of the workhouse to which our readers have been already introduced as the birthplace of Oliver Twist, sat herself down before a cheerful fire in her own little room, and glanced, with no small degree of complacency, at a small round table: on which stood a tray of corresponding size, furnished with all necessary materials for the most grateful meal that matrons enjoy. In fact, Mrs. Corney was about to solace herself with a cup of tea. As she glanced from the table to the fireplace, where the smallest of all possible kettles was singing, a small song in a small voice, her inward satisfaction evidently increased, – so much so, indeed, that Mrs. Corney smiled.

«Well!» – said the matron, leaning her elbow on the table, and looking reflectively at the fire; «I'm sure we have all on us a great deal to be grateful for! A great deal, if we did but know it. Ah!»

Mrs. Corney shook her hand mournfully, as if deploring the mental blindness of those paupers who did not know it; and thrusting a silver spoon (private property) into the inmost recesses of a two – ounce tin tea-candy, proceeded to make the tea.

How slight a thing will disturb the equanimity of our frail minds! The black teapot, being very small and easily filled, ran over while Mrs. Corney was moralising; and the water was slightly scalded by Mrs. Corney's hand.

«Drat the pot!» – said the worthy matron, setting it down very hastily on the hob; «a little stupid thing, that only holds a couple of cups! What use is it of, to anybody! Except,» – said Mrs. Corney, pausing, «except to a poor desolate creature like me. Oh, Dear!»

With these words, the matron dropped into her chair, and, once more resting her elbow on the table, thought of her solitary fate. The small teapot, and the single cup, had awakened in her mind sad recollections of Mr. Corney (who had not been dead more than five-and-twenty years), and she was overpowered.

«I shall never get another!» – said Mrs. Corney, pettishly; I shall never get another – like him».

Whether this remark bore reference to the husband, or the teapot, is uncertain. It might have been the latter; for Mrs. Corney looked at it as she spoke; and took it up afterwards. She had just tasted her first cup, when she was disturbed by a soft tap at the room-door.

## 5.2. «The Forsyte Saga» by John Galsworthy

As Soames walked away from the house at Robin Hill the sun broke through the grey of that chill afternoon, in smoky radiance. So absorbed in landscape painting that he seldom looked seriously for effects of Nature out of doors – he was struck by that moody effulgence – it mourned with a triumph suited for his own feeling. Victory in defeat. His embassy had come to naught. But he was rid of those people, had regained his daughter at the expense of – happiness. What would Fleur say to him? Would she believe he had done his best? And under that sunlight flaring on the elms, hazels, hollies of the lane and those unexploited fields, Soames felt dread. She would be terribly upset! He must appeal to her pride. That boy had given her up, declared part and lot with the woman who so long ago had given her father up! Soames clenched his hands. Given him up and why?

What had been wrong with him! And once more he felt the *malaise* of one who contemplates himself as seen by another – like a dog who chances on his reflection in a mirror and is intrigued and anxious at the unseizable thing.

Not in a hurry to get home, he dined in town at the Connoisseurs. While eating a pear it suddenly occurred to him that, if he had not got down to Robin Hill, the boy might not have so decided. He remembered the expression on his face while his mother was refusing the hand he had held out. A strange, an awkward thought! Had Fleur cooked her own goose by trying to make too sure?

He reached home at half past nine. While the car was passing at one drive gate he heard the grinding sputter of a motor – cycle passing out by the other. Young Mont, no doubt, so Fleur had not been lonely. But he went in with a sinking heart. In the cream-panelled drawing – room she was sitting with her elbows on her knees, and her chin on her clasped hands, in front of a white camellia plant which filled the fireplace. That glance at her before she saw him renewed his dread. What was she seeing among those white camellias?

«Well, Father!»

Soames shook his head. His tongue failed him. This was murderous work! He saw her eyes dilate, her lips quivering.

«What? What? Quick, Father!»

«My dear», said Soames, «I – I did my best, but –» And again he shook his head.

Fleur ran to him, and put a hand on each of his shoulders.

«She?»

«No», muttered Soames; «he. I was to tell you that it was no use; he must do what his father wished before he died». He caught her by the waist. «Come, child, don't let them hurt you. They're not worth your little finger».

Fleur tore herself from his grasp.

«You didn't – you couldn't have tried. You – you betrayed me, Father!»

Bitterly wounded, Soames gazed at her passionate figure writhing there in front of him.

«You didn't try – you didn't – I was a fool – I won't believe he could – he ever could! Only yesterday he – –! Oh! Why did I ask you?»

«Yes», said Soames quietly, «why did you? I swallowed my feelings; I did my best for you, against my judgement – and this is my reward. Good-night!»

With every nerve in his body twitching he went toward the door.

Fleur darted after him.

«He gives me up? You mean that? Father!»

Soames turned and forced himself to answer:

«Yes».

«Oh!» cried Fleur. «What did you – what could you have done in those old days?»

For breathless sense of reality monstrous injustice cut the power of speech in Soames' throat. What had *he* done! What had they done to him! And with quite unconscious dignity he put his hand on his breast and looked at her.

«It's a shame!» cried Fleur passionately.

Soames went out.

### 5.3. «While the Auto Waits» by O. Henry

Promptly at the beginning of twilight, came again to that quiet corner of that quiet, small park the girl in gray. She sat upon a bench and read a book, for there was yet to come a half hour in which print could be accomplished.

To repeat: Her dress was gray, and plain epilogue to make its impeccancy of style and fit. A large-meshed veil imprisoned her turban hat and a face that shone through it with a calm and unconscious beauty. She had come there at the same hour on the day previous, and on the day before that; and there was one who knew it.

The young man who knew it hovered near, relying upon burnt sacrifices to the great joss, Luck. His piety was rewarded, for, in turning a page, her book slipped from her fingers and bounded from the bench a full yard away.

The young man pounced upon it with instant avidity, returning it to its owner with that air that seems to flourish in parks and public places – a compound of gallantry and hope, tempered with respect for the policeman on the beat. In a pleasant voice, he risked an inconsequent remark upon the weather – that introductory topic responsible for so much of the world's unhappiness – and stood poised for a moment awaiting his fate.

The girl looked him over leisurely; at his ordinary, neat dress and his features distinguished by nothing particular in the way of expression.

«You may sit down, if you like», she said, in a full, deliberate contralto. «Really, I would like to have you do so. The light is too bad for reading. I would prefer to talk».

The vassal of Luck slid upon the seat by her side with complaisance.

«Do you know», he said, speaking the formula with which park chairmen open their meeting, «that you are quite the stunningest girl I have seen in a long time? I had my eye on you yesterday. Didn't know somebody was bowled over by those pretty lamps of yours, did you, honeysuckle?»

«Whoever you are», said the girl, in icy tones, «you must remember that I am a lady. I will excuse the remark you have just made because the mistake was, doubtless, not an unnatural one – in your circle. I asked you to sit down; if the invitation must constitute me your honeysuckle, consider it withdrawn».

«I earnestly beg your pardon,» pleaded the young man. His expression of satisfaction had changed to one of penitence and humility. «It was my fault, you know – I mean, there are girls in parks, you know – that is, of course, you don't know, but – «

«Abandon the subject, if you please. Of course I know. Now, tell me about these people passing and crowding, each way, along these paths. Where are they going? Why do they hurry so? Are they happy?»

The young man had promptly abandoned his air of coquetry. His cue was now for a waiting part; he could not guess the role he would be expected to play.

«It is interesting to watch them», he replied, postulating her mood. «It is the wonderful drama of life. Some are going to supper and some to – er – other places. One wonders what their histories are».

«I do not», said the girl; «I am not so inquisitive. I come here to sit because here, only, can I be near the great common, throbbing heart of humanity. My part in life is cast where its beats are never felt. Can you surmise why I spoke to you, Mr. – ?»

«Parkenstacker», supplied the young man. Then he looked eager and hopeful.

«No», said the girl, holding up a slender finger, and smiling slightly. «You would recognize it immediately. It is impossible to keep one's name out of print. Or even one's portrait. This veil and this hat of my maid furnish me with an *incog*. You should have seen the chauffeur stare at it when he thought I did not see. Candidly, there are five or six names that belong in the holy of holies, and mine, by the accident of birth, is one of them. I spoke to you, Mr. Stackenpot – »

«Parkenstacker», corrected the young man, modestly.

«Mr. Parkenstacker, because I wanted to talk, for once, with a natural man – one unspoiled by the despicable gloss of wealth and supposed social superiority. Oh! you do not know how weary I am of it – money, money! And of the men who surround me, dancing like little marionettes all cut by the same pattern, I am sick of pleasure, of jewels, of travel, of society, of luxuries of all kinds».

«I always had an idea», ventured the young man, hesitatingly, «that money must be a pretty good thing».

«A competence is to be desired. But when you have so many millions that – !» She concluded the sentence with a gesture of despair. «It is the monotony of it», she continued, «that palls. Drives, dinners, theatres, balls, suppers, with the gilding of superfluous wealth over it all. Sometimes the very tinkle of the ice in my champagne glass nearly drives me mad».

Mr. Parkenstacker looked ingenuously interested.

«I have always liked», he said, «to read and hear about the ways of wealthy and fashionable folks. I suppose I am a bit of a snob. But I like to have my information accurate. Now, I had formed the opinion that champagne is cooled in the bottle and not by placing ice in the glass».

The girl gave a musical laugh of genuine amusement.

«You should know», she explained, in an indulgent tone, «that we of the non-useful class depend for our amusement upon departure from precedent. Just now it is a fad to put ice in champagne. The idea was originated by a visiting Prince of Tartary while dining at the *Waldorf*. It will soon give way to some other whim. Just as at a dinner party this week on Madison Avenue a green kid glove was laid by the plate of each guest to be put on and used while eating olives».

«I see», admitted the young man, humbly. «These special diversions of the inner circle do not become familiar to the common public».

«Sometimes», continued the girl, acknowledging his confession of error by a slight bow, «I have thought that if I ever should love a man it would be one of lowly station. One who is a worker and not a drone. But, doubtless, the claims of caste and wealth will prove stronger than my inclination. Just now I am besieged by two. One is a Grand Duke of a German principality. I think he has, or has had a wife, somewhere, driven mad by his intemperance and cruelty. The other is an English Marquis, so cold and mercenary that I even prefer the diabolism of the Duke. What is it that impels me to tell you these things, Mr. Pakenstacker?»

«Pakenstacker,» breathed the young man. «Indeed, you can not know how much I appreciate your confidences».

The girl contemplated him with the calm, impersonal regard that befitted the difference in their stations.

«What is your line of business, Mr. Pakenstacker?» she asked.

«A very humble one. But I hope to rise in the world. Were you really in earnest when you said that you could love a man of lowly positions?»

**«Indeed I was. But I said ‘might’. There is the Grand Duke and the Marquis, you know. Yes; no calling could be too humble were man what I would wish him to be.»???**

«I work», declared Mr. Pakenstacker, «in a restaurant».

The girl shrank slightly.

«Not as a waiter?» she said, a little imploringly. «Labour is noble, but – personal attendance, you know – valets and – «

«I am not a waiter. I am cashier in» – on the street they faced that bounded the opposite side of the park was the brilliant electric sign *RESTAURANT*- «I am cashier in that restaurant you see there».

The girl consulted a tiny watch set in a bracelet of rich design upon her left wrist, and rose, hurriedly. She thrust her book into a glittering reticule suspended from her waist, for which, however, the book was too large.

«Why are you not at work?» she asked.

«I am on the night turn», said the young man, «it is yet an hour before my period begins. May I not hope to see you again?»

«I do not know. Perhaps – but the whim may not seize me again. I must go quickly now. There is a dinner, and a box at the play – and, oh! the same old round. Perhaps you noticed an automobile at the upper corner of the park as you came. One with a white body».

«And red running gear?» asked the young man, knitting his brows reflectively.

«Yes. I always come in that. Pierre waits for me there. He supposes me to be shopping in the department store across the square. Conceive of the bondage of the life wherein we must deceive even our chauffeurs. Good night».

«But it is dark now», said Mr. Parkenstacker, «and the park is full of rude men. May I not walk – ?»

«If you have the slightest regard for my wishes» said the girl firmly, «you will remain at this bench for ten minutes after I have left. I do not mean to accuse you, but you are probably aware that autos generally bear the monogram of their owner. Again, good-night».

Swift and stately she moved away through the dusk. The young man watched her graceful form as she reached the pavement at the park's edge, and turned up along it toward the corner where stood the automobile. Then he treacherously and unhesitatingly began to dodge and skim among the park trees and shrubbery in a course parallel to her route, keeping her well in sight.

When she reached the corner she turned her head to glance at the motor car, and then passed it, continuing on across the street. Sheltered behind a convenient standing cab, the young man followed her movement closely with his eyes. Passing down the sidewalk of the street opposite the park, she entered the restaurant with the blazing sign. The place was one of those frankly glaring establishments, all white paint and glass, where one may dine cheaply and conspicuously. The girl penetrated the restaurant to some retreat at its rear, whence she quickly emerged without her hat and veil.

The cashier's desk was well to the front. A red-haired girl on the stool climbed down, glancing pointedly at the clock as she did so. The girl in gray mounted in her place.

The young man thrust his hands into his pockets and walked slowly back along the sidewalk. At the corner his foot struck a small, paper-covered volume lying there, sending it sliding to the edge of the turf. By its picturesque cover he recognised it as the book the girl had been reading. He picked it up carelessly, and saw that its title was «New Arabian Nights», the author being of the name of Stevenson. He dropped it again upon the grass, and lounged, irresolute, for a minute. Then he stepped into the automobile, reclined upon the cushions, and said two words to the chauffeur:

«Club, Henry».

#### 5.4. «Questionnaire» by George Steiner

Scientists tell us that if the laws of probability and statistic work (and they must, for otherwise the entire structure of rational thought would collapse), there are numerous other solar systems capable of sustaining life in forms comparable or superior to our own. There are a million galaxies within reach of our telescopes. Statistical calculations suggest that within the relatively restricted part of the universe which we can observe there may be at least a hundred million planets on which life can exist.

The next step is to assume that the inhabitants of some of these planets have reached stages of evolution far beyond our own. Given a vast number of units, the laws of probability assure us that a good number must lie higher than ourselves along the curve of comparison. If these beings in outer space are further along than we, the chances are that some of them have been trying to span the great abyss of space by means of long-range signals. Until now, our ability to receive or interpret such signals was totally inadequate. But this is no longer so. William L. Laurence, the science pundit of *The New York Times*, assures us that «the sensitivity of receivers of faint radio signals from outer space has improved at such a rapid pace during the past few years, and particularly during the last year, that the way has at last been opened to what may well turn out to be the most spectacular and far-reaching development in man's history – communication with faraway worlds in outer space».

The attempt is to be made. Early in 1960, the new National Radio Astronomy Observatory at Green Bank, West Virginia, will point its reflector antenna at two stars, Tau Ceti and Epsilon Eridani. Both are, in central respects, comparable to our sun and may have planetary systems on which conditions not entirely dissimilar to ours prevail. The scientists of Project Ozma believe that their equipment is good enough to select from other noises any regular or rationalized signal. Getting answers will be a tricky business and, because of the distance in light-years to even the nearest star, it may take a dozen years.

We shall be in the position of a seventeenth-century mariner putting a letter in a bottle and throwing it overboard in some uncharted sea. But such letters are known to have reached their destination. What shall we write in ours? One of the wizards of Ozma tells us. If contact can be established, he proposes to ask our correspondents in outer space the following questions:

- Do they know a way to prevent cancer and heart disease?
- Are they able to prolong life?
- Are they able to harness the energy of the fusion process in the hydrogen bomb for industrial purposes?
- Have they managed to build a society in which there is peace and where each individual enjoys a full physical and spiritual life?

It is a fascinating list – fascinating because it reflects so much of the unique mixture of arrogance and naïveté which characterizes the contemporary scientific mind. First, the arrogance. Clearly, we are assuming that our own wretched and brutish condition has a cosmic validity, that such concepts as cancer and heart disease and hydrogen bombs will mean something to our distant neighbours. Why should they? It takes a vast accumulation of folly and shortsightedness to create the kind of hysterical,

overpopulated, undernourished world in which we now live and in which such diseases are chronic. And why should other beings ever have unleashed over themselves the monstrous threat of radiation or nuclear explosion? I imagine that on deciphering this questionnaire, the gentlemen of Tau Ceti or Epsilon Eridani will promptly break off further communication with any species as afflicted and confused as ours.

Secondly, the naïveté of the question. Behind each lies the cherished assumption that there are certain total answers to the main problems of our tragic condition. Most of modern science works on that assumption, but in fact it is mere superstition. Take the case in point. Do we have any reason to suppose that cancer is an ordinary ailment for which there is some specific cure? Could it not be that it is an excess of vitality, a kind of explosion of organic energies for which the human body, in its present state of evolution, is not yet prepared? «Cancer?» our stellar correspondents may ask. «Why do they want to cure it? This very ability to grow new cells is what carried us forward from our former evolutionary stage». To whom did apes complain when some of them noticed that their arms were growing shorter and that they had to begin walking on two legs?

As to prolonging life: surely that is a handicap we can do without. Even to ask the question may strike our distant listeners as proof of a deep failure of understanding and imagination. If they are further evolved than we, they will doubtless have discovered the inestimable benefits of silence and repose.

But it is the final query that bothers one most. Having failed, after three millennia of war and inhumanity, to find a way of living in peace with each other or of establishing a rational society, we turn to the stars, as did the astrologers. Do scientists really believe that there is somewhere a blueprint or set of formulae whereby to order and ennoble man's estate? Do they really think that it is possible to legislate happiness and achieve a full spiritual life by dint of proper organization? The notion is as old as the myth of the lost Atlantis, and as naïve. Very likely those who would receive our inquiry on this point would make no sense of it at all. If, on the other hand, they did send us back some stellar version of Plato's Republic, I would suspect that they were no further along than we and would promptly invite them into the United Nations.

And what would I ask via the reflector antenna? Nothing at all. I should transmit a recording of Bach's B – minor Mass and read into the screen some of the letters written by hostages on the eve of their execution before Nazi firing squads. Then I would simply wait and hear what they have to say.

### **5.5. «A Speech Made» by Martin Luther King**

I say to you today, my friends, that in spite of the difficulties and frustrations of the moment, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: «We hold these truths to be self-evident: that all men are created equal».

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slaveowners will be able to sit down together at a table of brotherhood.



I have a dream that one day even the state of Mississippi, a desert state, sweltering with the heat of injustice and oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today.

I have a dream that one day the state of Alabama, whose governor's lips are presently dripping with the words of interposition and nullification, will be transformed into a situation where little black boys and black girls will be able to join hands with little white boys and white girls and walk together as sisters and brothers.

I have a dream today.

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together.

This is our hope. This is the faith with which I return to the South. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

This will be the day when all of God's children will be able to sing with a new meaning, «My country, 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the pilgrim's pride, from every mountainside, let freedom ring.»

And if America is to be a great nation this must become true. So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania!

Let freedom ring from the snowcapped Rockies of Colorado!

Let freedom ring from the curvaceous peaks of California!

But not only that; let freedom ring from Stone Mountain of Georgia!

Let freedom ring from Lookout Mountain of Tennessee!

Let freedom ring from every hill and every molehill of Mississippi. From every mountainside, let freedom ring.

When we let freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, «Free at last! Free at last! Thank God Almighty, we are free at last!»

## **5.6. «On Beginning» by J.B. Priestley**

(from *Essays of Five Decades* by J.B. Priestley)

How difficult it is to make a beginning. I speak of essay – writing, an essentially virtuous practice, and not of breaking the ten commandments. It is much easier to begin, say, a review or an article than it is to begin an essay, for with the former you attach yourself to something outside yourself, you have an excuse for writing and therefore have more courage. If it is a review that has to be written, well, there, waiting for you, inviting your comment, is the book. Similarly with an article, you have your subject, something that everybody is excited about, let us say the *Education of Correlates* or the *Bearing of Theology on the Idea of God*, and thus you know what is expected of you and (though it may sound difficult to common sense and physiology) you can take up your pen with a light heart. But to have nothing to cling hold of, to have no excuse for writing at all, to be compelled to spin everything out of oneself, to stand naked and shivering in the very first sentence one puts down, is clearly a very different matter, and this is the melancholy situation in which the essayist always finds himself. It is true that he need not always be melancholy; if he is full of himself, brimming over with bright talk, in a mood to take the whole world into his confidence, ready to rhapsodize about music-halls to Mr Bertran Russel, Dean Inge, and the Lord Chief Justice, or to soliloquize on death and the mutability of things before the Mayor and Corporation of Stockport, if he is in such good fettle the essayist will find his task a very pleasant one indeed, never to be exchanged for such drudge's work as reviews and articles; and he will step briskly on to the stage and posture in the limelight without a tremor. But such moments are rare, and the essayist at ordinary times, though he would eagerly undertake to defend his craft cannot quite rid himself of the feeling that there is something both absurd and decidedly impudent in this business of talking about oneself for money; this feeling haunts the back of his mind like some gibbering spectre, and it generally produces one of three effects. According to his temperament, it will prevent him from doing anything at all that particular day or perhaps any other day, or it will allow him to write a few brilliant opening sentences and then shut him up, or will keep him from making a start until the last possible moment.

For my own part, I am one of those who find it difficult to begin; I stand on the brink for hours, hesitating to make the plunge; I will do anything but the work in hand. This habit is certainly a nuisance, but perhaps it is not quite so intolerable as that of some other persons, men of my acquaintance, who fall into the second category mentioned above and always find themselves making dashing openings and then coming to a stop. [...]

## **5.7. «English Language Today» by Loring E., Lawley A.H.**

The English are avid readers of newspapers. No other country in the world has such a massive daily diet of the printed work. That serious, sometimes justified, criticisms can be made of some newspapers in no way alters the fact that they are read in their millions. They are accused of irresponsibility, distortion, political bias, frivolity, sensationalism; of vulgarly and immorally debasing noble values and of prying into private lives – but they are read with relish.

Many of the strictures on the press apply only to a few newspapers; yet the mud clings to all. Criticisms are made against the press when, in reality, the critic means a specific journalist or newspaper. I would suggest that such a nebulous concept as «The Press» gets in the way of serious discussion. In blaming or praising, it would be better to name the paper or papers under discussion. «The Press» is an umbrella term covering a wide variety of quite different products. What might be true of the *Daily Sketch* might not be true of the *Times* and the *Guardian*; what might be true of the *News of the World* might not be true of the *Observer*. All that is good, however, is not the exclusive preserve of the «Quality» Press; the «Popular» Press does not have a monopoly of all that is bad.

Comparing different papers over a period of time would give pupils some criteria with which to judge the quality and objectivity of the paper they read regularly. It would enable them to distinguish between fact and opinion, between good writing and slipshod, cliché ridden work. It would lead to a healthy, informed criticism of their daily reading matter. It could change their reading habits. Most school children have much easier access to newspapers than any other form of literature. Newspapers can be used as a stepping-stone to literacy, but only if the pupils have been trained to distinguish the good from the bad, and have been made aware of the numerous techniques used either to inform or to mislead, to provoke thought or stifle it, to evoke real emotion or Ersatz emotion.

A newspaper has many functions. One – and only a fool would deny it – is that it must sell, at the right place at the right time. There is nothing ignoble about this: it must pay its way or disappear. To a large extent it has to give its readers what they want.

In his book *Dangerous Estate*, Francis Williams – now Lord Williams – had this to say: «They (newspapers) hold a mirror to society, and – appalled and fascinated by what the mirror shows – there are many who would like to cut off the hand that holds it.» Too often the newspapers are blamed for the ailments of society: after all, people who are offended by the «Popular» Press can always stop buying the offending paper. That millions of people persist in their reading habits would suggest that they believe they are getting their money's worth; a very real demand is being satisfied.

This, however, is a simplification of the situation. In his book *Uses of Literacy*, Richard Hoggart suggested that people are not being given what they really want. He argued that many newspapers blunt the natural appetite for the real facts. «The mass-produced bad makes it harder for the good to be recognized,» he wrote. His suggestion was this: constantly fed on trivialities, half-truths and gossip, the great reading public is becoming incapable of wanting anything better. And – most important in a democracy – they are not in a position to evaluate real facts and take real decisions because they are never in possession of the relevant information. There is some truth in this. But there are newspapers to which it does not apply.

Journalists argue over the functions of a newspaper. I can only offer you my idea of what a provincial paper should be and should do. Its purpose is not only to present and project the news objectively and imaginatively, but to help its readers to express themselves more effectively, canalizing their aspirations, making more articulate their demands. A newspaper should reflect the community it serves – warts and all. When the

mirror it holds to society reveals neglect, injustice, inhumanity, ignorance or complacency, the mirror should not be clouded but polished, so that these things can be eradicated rather than ignored. And the newspaper should help to eradicate them. It would be pretentious to think that a local paper (or even a national) can change the course of world affairs – but at the local level it can exert influence, it can probe, it can help to get things done. Though, of necessity, it must concentrate on local affairs it should also try to broaden its readers' horizons, discarding the parish-pump mentality. In its columns its readers should be encouraged to express their opinions, their fears, their hopes – and, just as important, air their grievances. In these days of the big battalions, the individual's voice should not be stifled; the local newspaper should provide the individual with a platform. In short, readers should be encouraged to participate in the newspaper. The paper should become part of their lives, and, as such, its contribution to the community can be that much greater. A citizen with a grievance can always write to his local paper. If the newspaper is doing its job properly, that grievance will be investigated – and the paper will help to put it right.

I have dwelt at length on this subject because there is often antagonism between teachers and journalists. It is a pity because we can be of great help to each other. We share the desire to broaden the horizons of our young people – and their parents. We share the desire to enrich the community in which we find ourselves. We share the desire to foster constructive criticism in the search for a better way of life.

### **5.8. «Grammatical Patterns» by Robert Lado from «Language Teaching: A Scientific Approach»**

Three approaches to the teaching of grammar will be discussed: the older and discredited one of the grammar – translation methods, the newer one of the mimicry – memorization methods, and the still newer one of pattern drills and pattern practice. The grammar-translation approach is not recommended. The mimicry – memorization method is offered as a successful approach to be used for part of the teaching task or in the absence of more refined patterned and graded materials. The pattern-practice approach is presented as most effective at its appropriate stage.

Grammar – translation methods.

In the grammar – translation mode, the book begins with definitions of the parts of speech, declensions, conjugations, rules to be memorized, examples illustrating the rules, and exceptions. Often each unit has a paragraph to be translated into the target language and one to be translated into the native one. These paragraphs illustrate the grammar rules studied in the unit. The student is expected to apply the rules on his own. This involves a complicated mental manipulation of the conjugations and declensions in the order memorized, down to the form that might fit the translation. As a result, students are unable to use the language, and they sometimes develop an inferiority complex about languages in general. Exceptionally bright and diligent students do learn languages by this method, or in spite of it, but they would learn with any method. The grammar-translation method is largely discredited today.

Mimicry – memorization method.

Mimicry – memorization was the method developed in the Intensive Language Program of the American Council of Learned Societies and used by the United States Armed Forces during the Second World War to teach foreign languages intensively to military personnel. It was successful because of high motivation, intensive practice, small classes, and good models, in addition to linguistically sophisticated descriptions of the foreign language and its grammar.

Grammar is taught essentially as follows: Some basic sentences are memorized by imitation. Their meaning is given in normal expressions in the native language, and the students are not expected to translate word for word. When the basic sentences have been overlearned (completely memorized so that the student can rattle them off without effort), the student reads fairly extensive descriptive grammar statements in his native language, with examples in the target language and native language equivalents. He then listens to further conversational sentences which recombine the basic sentences for practice in listening. Finally, he practices the dialogues using the basic sentences and combinations of their parts. When he can, he varies the dialogues within the material he has already learned.

This approach was developed for use when linguistically trained teachers were not available, and when materials had to be prepared with utmost speed. It was successful, especially when the students had the benefit of a full nine months or a year of intensive concentration in the language. The problem of motivation was also a special one, since the urgency of the situation justified intensive mimicry-memorization practice without sufficient variation or challenge.

Pattern-practice approach.

The mimicry-memorization exercise tends to give the same amount of practice to easy as well as difficult problems. It also concentrates unduly on the memorization of specific sentences, and not enough on the manipulation of the patterns of sentences in a variety of content situations. For those patterns that are functionally parallel to the native language, very little work needs to be done, and very little or no explanation is necessary. On the other hand, for those patterns that are not parallel in the two languages, more specific understanding of the grammatical structure points at issue is needed while the sentences are learned and not before or after. And more practice with the pattern is necessary before it is learned, that is, used without attention to its structure. When the teachers and the materials provide for these differences in difficulty through a pattern-practice approach, better results may be expected. For these reasons the pattern approach is described in some detail.

### **5.9. «Iran Has Made Plutonium», U.N. Reports from «The New York Times» of November 11, 2003**

WASHINGTON, Nov. 10 – The International Atomic Energy Agency said on Monday that it found no evidence that Iran was producing nuclear weapons, but that inspections and documents turned over by the country found a clear pattern of years of experimentation in producing small amounts of materials that could be fabricated into weapons, including plutonium.

The findings by the United Nations' nuclear agency falls short of backing up the Bush administration's claims that Iran is using its civilian nuclear program as a cover for its nuclear weapons program. But the I.A.E.A. concluded in the report that «given Iran's past pattern of concealment, it will take some time before the agency is able to conclude that Iran's nuclear program is exclusively for peaceful purposes».

At American insistence, the agency gave Iran until Oct. 31 to reveal all the details of its nuclear program. It is not clear, experts say, whether the voluminous materials turned over to the agency represent all of the evidence that the Iranian government has in its possession or, in the words of one American diplomat, «all that they think we know about».

The report says that Iran admitted to producing «small amounts of low-enriched uranium using both centrifuges and laser enrichment processes», which it had never reported to the agency, a violation of its commitments under the Nuclear Nonproliferation Treaty. However, low-enriched uranium would require further processing and enrichment to be used in the production of a bomb.

The country also said that it had separated «a small amount» of plutonium, the report said. By comparison, North Korea claims to have separated enough plutonium to make many nuclear weapons, a boast American intelligence agencies say probably overstates the country's abilities. The amounts reported by Iran, if accurate, would not be enough to produce a nuclear weapon.

One American official, who had not read the report, said tonight that it appeared to be «harshly worded» for the I.A.E.A., which has traditionally resisted criticizing member countries. For example, the report refers to «breaches» that Iran committed by hiding its activities from the agency's inspectors for many years, and falsifying past claims.

## **5.10. «Global War On Terrorism», «Memo» of October 16, 2003**

*PDF version of this memo also available [PDF 111 Kb]*

October 16, 2003

TO: Gen. Dick Myers



FROM: Donald Rumsfeld SUBJECT:

Global War on Terrorism

The questions I posed to combatant commanders this week were: Are we winning or losing the Global War on Terror? Is DoD changing fast enough to deal with the new 21st century security environment? Can a big institution change fast enough? Is the USG changing fast enough?

DoD has been organized, trained and equipped to fight big armies, navies and air forces. It is not possible to change DoD fast enough to successfully fight the global war on terror; an alternative might be to try to fashion a new institution, either within DoD

or elsewhere — one that seamlessly focuses the capabilities of several departments and agencies on this key problem.

With respect to global terrorism, the record since September 11th seems to be:

We are having mixed results with Al Qaida, although we have put considerable pressure on them — nonetheless, a great many remain at large.

USG has made reasonable progress in capturing or killing the top 55 Iraqis.

USG has made somewhat slower progress tracking down the Taliban — Omar, Hekmatyar, etc.

With respect to the Ansar Al-Islam, we are just getting started.

Have we fashioned the right mix of rewards, amnesty, protection and confidence in the US?

Does DoD need to think through new ways to organize, train, equip and focus to deal with the global war on terror?

Are the changes we have and are making too modest and incremental? My impression is that we have not yet made truly bold moves, although we have made many sensible, logical moves in the right direction, but are they enough?

Today, we lack metrics to know if we are winning or losing the global war on terror. Are we capturing, killing or deterring and dissuading more terrorists every day than the madrassas and the radical clerics are recruiting, training and deploying against us?

Does the US need to fashion a broad, integrated plan to stop the next generation of terrorists? The US is putting relatively little effort into a long-range plan, but we are putting a great deal of effort into trying to stop terrorists. The cost-benefit ratio is against us! Our cost is billions against the terrorists' costs of millions.

Do we need a new organization?

How do we stop those who are financing the radical madrassa schools? Is our current situation such that «the harder we work, the behinder we get»?

It is pretty clear that the coalition can win in Afghanistan and Iraq in one way or another, but it will be a long, hard slog.

Does CIA need a new finding?

Should we create a private foundation to entice radical madrassas to a more moderate course?

What else should we be considering?

Please be prepared to discuss this at our meeting on Saturday or Monday.

Thanks.

## REFERENCE

### 1. WRITING A SUMMARY

A summary is the expression of the principal content of any piece of writing in a condensed form. In other words the summarizer should briefly render the main idea in his own words.

A summary is a good test of your ability to understand what you have read. If you can pick out essential points and then find your own ways of expressing them, you have really understood the passage.

The procedure for preparing a summary of any kind consists of four steps: 1) reading, 2) selecting, 3) writing, 4) comparing. First, you must read the passage carefully to understand its meaning, then picking out the essentials, put the idea expressed into your own words.

Having grasped the essentials you now re-read the passage to see how well you have understood the details. Another problem in summarizing is that you should omit examples when possible.

The last step in writing a summary is comparing the written summary with the original passage to make sure that the essence of the original has been reproduced in a distinctly different language, that no idea which was not in the original has been introduced in the summary.

As to the length the summary should be shorter than the original piece of writing. How much shorter is determined by the purpose of the summary.

***Thus, if you need to write a summary, do it according to the following plan:***

1. Read the passage that you will have to summarize.
2. Find the topic sentence of each paragraph. Write a list of essential points. Do not include unnecessary facts.
3. Connect your points to write a rough draft of the summary in your own words. Link all your sentences in a logical, progressive or chronological arrangement. Refer to the passage only when you want to make sure of some point.
4. Compare your summary with the original and cut out all non-essential points.
5. Write a fair copy of your summary and give your summary a title.
6. Mind some of the ways used in cutting down the length of a passage: illustrative details or figures may often be omitted; ideas expressed in figurative language must be put more simply and directly; repetitions must be cut out; sentences must be re-phrased and re-arranged.

***Now write a half – page summary of the text from «Three Men in a Boat», chapter XIV, by Jerome K. Jerome.***



### «Three Men in a Boat»

Jerome K. Jerome (1859 – 1927) is a well – known English writer, whose novels «Three Men in a Boat», «The Idle Thought of an Idle Fellow», «Novel Notes» and «Three Men on the Bummel» have enjoyed great popularity. Jerome K. Jerome is famous for his art of story-telling, his vivid style and his humour which is generally expressed in laughter-provoking situations often based on misunderstanding. With sparkling humour he criticized the weak sides of human nature.

### Chapter XIV

We got out at Sonning (1), and went for a walk round the village. It is the most fairy-like nook on the whole river. It is more like a stage village than one built of bricks and mortar. Every house is smothered in roses, and now, in early June, they were bursting forth in clouds of dainty splendour. If you stop at Sonning, put up at the «Bull», behind the church. It is a veritable picture of an old country inn, with a green, square courtyard in front, where, on seals beneath the trees, the old men group of an evening to drink their ale and gossip over village politics: with low, quaint rooms and latticed windows (2) and awkward stairs and winding passages.

We roamed about sweet Sonning for an hour or so, and then, it being too late to push on past Reading (3), we decided to go back to one of the Shiplake islands, and put up there for the night. It was still early when we got settled and George said that, as we had plenty of time, it would be a splendid opportunity to try a good, slap-up supper. He said he would show us what could be done up the river in the way of cooking, and suggested that, with the vegetables and the remains of the cold beef and general odds and ends, we should make an Irish stew (4).

It seemed a fascinating idea. George gathered wood and made a fire, and Harris and I started to peel the potatoes. I should never have thought that peeling potatoes was such an undertaking. The job turned out to be the biggest thing of its kind that I had ever been in. We began cheerfully, one might almost say skittishly but our light-heartedness was gone by the time the first potato was finished. The more we peeled, the more peel there seemed to be left on; by the time we had got all the peel off and all the eyes out, there was no potato left – at least none worth speaking of. George came and had a look at it – it was about the size of a pea – nut. He said:

«Oh, that won't do! You're wasting them. You must scrape them».

So we scraped them and that was harder work than peeling. They are such an extraordinary shape, potatoes – all bumps and warts and hollows. We worked steadily for five-and-twenty minutes, and did four potatoes. Then we struck. We said we should require the rest of the evening for scraping ourselves.

I never saw such a thing as potato – scraping for making a fellow in a mess. It seemed difficult to believe that the potato – scrapings in which Harris and I stood, half-smothered, could have come off four potatoes. It shows you what can be done with economy and care.

George said it was absurd to have only four potatoes in an Irish stew, so we washed half a dozen or so more and put them in without peeling. We also put in a cabbage and about half a peck (5) of peas. George stirred it all up, and then he said that there seemed

to be a lot of room to spare, so we overhauled both hampers, and picked out all the odds and ends and the remnants, and added them to the stew. There were half a pork pie and a bit of cold boiled bacon left, and we put them in. Then George found half a tin of potted salmon, and he emptied that into the pot.

He said that was the advantage of Irish stew: you got rid of such a lot of things. I fished out a couple of eggs that had got cracked, and we put those in. George said they would thicken the gravy.

I forget the other ingredients, but I know nothing was wasted; and I remember that towards the end, Montmorency, who had evinced great interest in the proceedings throughout, strolled away with an earnest and thoughtful air, reappearing, a few minutes afterwards, with a dead water-rat in his mouth, which he evidently wished to present as his contribution to the dinner; whether in a sarcastic spirit, or with a general desire to assist, I cannot say.

We had a discussion as to whether the rat should go in or not. Harris said that he thought it would be all right, mixed up with the other things, and that every little helped; but George stood up for precedent! He said he had never heard of water – rats in Irish stew, and he would rather be on the safe side, and not try experiments.

Harris said:

«If you never try a new thing how can you tell what it's like? It's men such as you that hamper the world's progress. Think of the man who first tried German sausage!» (6)

It was a great success, that Irish stew. I don't think I ever enjoyed a meal more. There was something so fresh and piquant about it. One's palate gets as tired of the old hackneyed things: here was a dish with a new flavour, with a taste like nothing else on earth.

And it was nourishing, too. As George said, there was good stuff in it. The peas and potatoes might have been a bit softer, but we all had good teeth, so that did not matter much; and as for the gravy, it was a poem – a little too rich, perhaps, for a weak stomach, but nutritious.

### Explanatory Notes

1. **Sonning** [sPniN] – a picturesque village on the bank of the Thames.
2. **latticed window** – a window with small panes set in.
3. **Reading** [rediN] – a town on the river Thames, Berkshire, South England. It is an important town for engineering, transport and scientific research. It is also important for its cattle and corn markets. It is proud of its university which specializes in agriculture.
4. **Irish stew** – a thick stew of mutton, onion and potatoes.
5. **peck** – a measure for dry goods equal to two gallons. Half a peck is equal approximately to four litres.
6. **German sausage** – a large kind of sausage with spiced, partly cooked meat.

## 2. EXPRESSIONS FOR STYLISTIC ANALYSIS

1. The text under review is the extract from ... by ...
2. The text presents a piece of narration, a description, character drawing, an account of events, portraiture, a dialogue, a psychological portrayal of personages, a piece of dramatic prose
3. The excerpt can be divided into ... logically complete parts
4. The passage falls into ... parts
5. The passage can be split into ... parts
6. The general slant is (humorous, satirical, sentimental, elevated, unemotional); the key of the extract is (lyrical, dramatic, pathetic, ironical, dry, matter-of-fact); the mood prevalent in each part is (cheerfulness, suspense, gloom, nervousness)
7. Description and dialogical parts of the text
8. The key-sentence that reveals in my opinion the main idea is ...
9. The key-word of the text under study is ...
10. The logical value of the monologue ...
11. The monologue clearly falls into ... parts
12. The sentence ... serves as a turning point
13. To be suggestive of one's personality (his appearance and behavior are suggestive)
14. To be suggestive of the author's attitude
15. To be in keeping with the nature of the scene described
16. To be characteristic of emotional colloquial speech
17. Passages illustrative of this are ...
18. The author's choice of words and phraseology ...
19. Violation of grammar
20. Juxtaposition of two notions (of incompatible notions)
21. To disclose the emotionally coloured individual attitude of the writer towards the person or thing qualified
22. To help the author to create a humorous effect
23. To achieve emphasis
24. To accentuate the fact
25. To create a physically palpable image of ...
26. To use direct characterization amply (sparingly)
27. To resort to direct characterization
28. To intensify the comic effect
29. To contribute to the general tenor of the story
30. To reach the climax
31. To justify the use
32. To fill the scene discussed with ...
33. To anticipate something
34. To account for the abundance of ...
35. To be in the focus of the writer's attention
36. To make the description more vivid
37. To feel the subtle undercurrent of the author's irony
38. Connotation

39. Exaggeration, the contrast between the subject and style (a mock-serious manner of treating the most absurd notion)
40. High-flown words
41. Peculiarities of spoken English
42. Incongruity between
43. The crucial moments of one's life
44. Figures of speech
45. Graphical means of emphasis
46. Reiteration

### 3. GLOSSARY FOR THE COURSE OF STYLISTICS

#### A

- allegory** ['xllgqrɪ] n. a story, poem, painting, etc. in which the characters and actions represent general truths, good and bad qualities, etc.
- alliteration** [q'ɪltq'reS<sup>q</sup>n] n. repetition of the same consonant or sound group at the beginning of two or more words that are close to each other
- allusion** [q'ɪHZ<sup>q</sup>n] n. reference to some literary, historical, mythological, biblical, etc. character or event commonly known
- anadiplosis** ["xnqdlp'lqVsls] n. repetition of the last word or phrase in one clause or poetic line at the beginning of the next
- anaphora** [q'nxf<sup>q</sup>rq] n. repetition of a word or phrase at the beginning of successive clauses or lines of verse
- anticlimax** ["xntl'klalmqks] n. a sudden drop from the dignified or important in thought or expression to the commonplace or trivial, sometimes for humorous effect
- antithesis** [qn'tɪTqsls] n. opposition or contrast of ideas, notions, qualities in the parts of one sentence or in different sentences
- antonomasia** [qntqnq'melZq] n. the use of a proper name in place of a common one or vice versa to emphasise some feature or quality
- apokoinu** [qpq'kOlɪnu] n. a construction in which the subject of one sentence is at the same time the subject of the second, a kind of ellipsis
- aposiopesis** ["xpqsalqV'pJsls] n. a sudden breaking off in the midst of a sentence as if from inability or unwillingness to proceed
- argot** ['a:gqV] n. the vocabulary peculiar to a particular class of people, esp. that of an underworld group devised for private communication
- assonance** ['xs<sup>q</sup>nqns] n. 1. resemblance of sounds 2. partial rhyme created by the stressed vowel sounds
- asyndeton** [q'sɪndqtqn] n. the omission of conjunctions

#### B

- belles lettres** ['bel'letq] n. literature or writing about literary subjects

#### C

- chiasmus** [kal'xzmqs] n. inversion of the second of two parallel phrases or clauses

**cliché** ['klɪʃeɪ] n. an expression or idea that has become trite  
**climax** ['klaɪmæks] n. a rhetorical series of ideas, images, etc. arranged progressively so that the most forceful is last  
**connotation** ['kɒnəʊtɪʃən] n. idea or notion suggested by or associated with a word, phrase, etc. in addition to its denotation  
**convergence** [kɒn'veɪʒəns] n. concentration of various devices and expressive means in one place to support an important idea and ensure the delivery of the message

## D

**denotative** [dl'nɒvətɪv] adj. indicative of the direct explicit meaning or reference of a word or term  
**detachment** [dl'tʃɛmənt] n. a seemingly independent part of a sentence that carries some additional information  
**device** [dl'vaɪs] n. a literary model intended to produce a particular effect in a work of literature

## E

**ellipsis** [q'ɪlɪpsɪs] n. all sorts of omission in a sentence  
**emotive** [l'mɒvətɪv] adj. characterised by, expressing or producing emotion  
**epiphora** [q'ɪpɪfɔrə] n. repetition of words or phrases at the end of consecutive clauses or sentences  
**epithet** ['epɪtɪt] n. an adjective or descriptive phrase used to characterise a person or object with the aim to give them subjective evaluation  
**euphony** [j'ɦfəni] n. a harmonious combination of sounds that create a pleasing effect to the ear  
**evaluative** [l'vɛljʊətɪv] adj. giving judgement about the value of something  
**explicit** [ɪk'splɪsɪt] adj. clearly stated and leaving nothing implied

## F

**figure of speech** n. a stylistic device of whatever kind, including tropes and syntactical expressive means  
**figures of contrast\***: those based on opposition (incompatibility) of co-occurring notions  
**figures of co-occurrence\***: devices based on interrelations of two or more units of meaning actually following one another  
**figures of identity\***: co-occurrence of synonymous or similar notions  
**figures of inequality\***: those based on differentiation of co-occurring notions  
**figures of quality\***: renaming based on radical qualitative difference between notion named and notion meant  
**figures of quantity\***: renaming based on only qualitative difference between traditional names and those actually used  
**figures of replacement\***: tropes, renamings, replacing traditional names by situational ones

## G

**gap-sentence link** seemingly incoherent connection of two sentences based on an unexpected semantic leap; the reader is supposed to grasp the implied motivation for such connection

**graphon** [grq'fPn] n. intentional misspelling to show deviations from received pronunciation: individual manner, mispronunciation, dialectal features, etc.

## H

**hyperbole** [hal'pWb<sup>q</sup>II] n. exaggeration for effect not meant to be taken literally

## I

**idiolect** ['IdlqVlqkt] n. a particular person's use of language, individual style of expression

**imagery** ['ImIG<sup>q</sup>rI] n. ideas presented in a poetical form; figurative descriptions and figures of speech collectively

**implicit** [Im'plIsIt] adj. implied: suggested or to be understood though not plainly expressed

**inversion** [In'vWS<sup>q</sup>n] n. a reversal of the normal order of words in a sentence

**irony** ['alqr<sup>q</sup>nI] n. a stylistic device in which the words express a meaning that is often the direct opposite of the intended meaning

## J

**jargon** ['GRgqn] n. the language, esp. the vocabulary, peculiar to a particular trade, profession or group

## L

**litotes** [lal'tqVtJz] n. understatement for effect, esp. that in which an affirmative is expressed by a negation of the contrary

## M

**meiosis** [mal'qVsls] n. expressive understatement, litotes

**metaphor** ['metqfq] n. the application of a word or phrase to an object or concept it does not literally denote, in order to suggest comparison with another object or concept

**metaphor sustained/extended** a chain of metaphors containing the central image and some contributory images

**meter** ['mJtq] n. rhythm in verse; measured patterned arrangement of syllables according to stress or length

**metonymy** [me'tPnqml] n. transfer of name of one object onto another to which it is related or of which it is a part

## O

**onomatopoeia** [ˈɒnəˈtɒpəi] n. the formation of a word by imitating the natural sound; the use of words whose sounds reinforce their meaning or tone, esp. in poetry

**oratory** [ˈɒrətəri] n. the art of an orator; skill or eloquence in public speaking

**oxymoron** [ˌɒksɪˈmɒrɒn] n. a figure of speech in which opposite or contradictory ideas are combined

## P

**parallelism** [ˈpærəˌleɪzəm] n. the use of identical or similar parallel syntactical structure in two or more sentences or their parts

**paronomasia** [ˌpærəˈnəʒi] n. using words similar in sound but different in meaning for euphonic effect

**personification** [ˌpɜːnsənɪfɪˈkeɪʃən] n. the attribution of personal nature or character to inanimate objects or abstract notions

**polysyndeton** [ˌpɒlɪˈsɪndetən] n. the use of a number of conjunctions in close succession

## S

**simile** [ˈsɪmlɪ] n. a figure of speech in which two unlike things are explicitly compared by the use of *like*, *as*, *resemble*, etc.

**suspense** [sʊˈspens] n. a compositional device that consists in withholding the most important information or idea till the end of the sentence, passage or text

**syllipsis** [sɪˈlepsɪs] n. a term of rhetoric: the use of a word or expression to perform two syntactic functions, cf. zeugma

**synecdoche** [sɪˈnekədʒi] n. a figure of speech based on transfer by contiguity in which a part is used for a whole, an individual for a class, a material for a thing or the reverse of any of these; a variety of metonymy

## T

**tautology** [tɔːˈtɒlədʒi] n. needless repetition of an idea in a different word, phrase or sentence; redundancy; pleonasm

**transference** [trænsˈfɛːrənts] n. the act or process of transferring

**trope** [trɒp] n. a figure of speech based on some kind of transfer of denomination

## Z

**zeugma** [ˈzɛɪɡmə] n. a figure of speech in which a single word, usually a verb or adjective, is syntactically related to two or more words, though having a different sense in relation to each

---

\*These terms and their definitions belong to Prof. Y.M.Skrebnev.

## БИБЛИОГРАФИЧЕСКИЙ СПИСОК

1. Gilyanova, A.G. Analytical Reading/ A.G. Gilyanova, M.I. Ossovskaya. □ Л. : Просвещение, 1978.
2. Sosnovskaya, V.B. Analytical Reading/ V.B. Sosnovskaya. □ М.: Higher School Publishing House, 1974.
3. Sosnovskaya, V.B. Stylistic Analysis/ V.B. Sosnovskaya, V.I. Prokhorova. □ М.: «Higher School» Publishing House, 1976.
4. Волгина, Е.А. Стилистический анализ/ Е.А. Волгина. □ Ростов-на-Дону, 2004.
5. Гальперин, И.Р. Стилистика английского языка/ В.А. Гальперин. □ М.: Высшая школа, 2002.
6. Знаменская, Т.А. Стилистика английского языка. Основы курса: учебное пособие/ Т.А. Знаменская. – М.: КомКнига, 2006.
7. Иванова, Т.П. Стилистическая интерпретация теста/ Т.П. Иванова, О.П. Брандес. □ М.: Высшая школа, 1991.
8. Ивашкин М.П. Практикум по стилистике английского языка/ М.П. Ивашкин, В.В. Сдобников, А.В. Селяев. – М.: АСТ: Восток - Запад, 2007.
9. Кухаренко, В.А. Семинарий по стилистике английского языка / В.А. Кухаренко. □ М.: Высшая школа, 1977.
10. Скребнев, Ю.М. Основы стилистики английского языка: учебник для инст-тов и фак-в ин. яз. / Ю.М. Скребнев. – М.: Астрель, 2000.



## CONTENTS

Предисловие .....	3
Методические рекомендации для преподавателей .....	4
Методические рекомендации для студентов .....	5
Chapter 1. Functional Stylistics	
1.1. Stylistics as a Branch of Linguistic Science .....	6
1.2. Functional Styles .....	7
1.2.1. <i>The belles-lettres style</i> .....	7
1.2.2. <i>Publicistic style</i> .....	9
1.2.3. <i>Newspaper style</i> .....	10
1.2.4. <i>Scientific prose style</i> .....	12
1.2.5. <i>The style of official documents</i> .....	12
Chapter 2. A Brief Survey of Stylistic Devices	
2.1. Relationship Between The Image And The Author .....	13
2.2. Main Groups Of Stylistic Devices .....	14
2.2.1. <i>Lexical stylistic devices</i> .....	14
2.2.2. <i>Guide to syntactical stylistic devices</i> .....	19
2.2.3. <i>Lexico- syntactical stylistic devices</i> .....	23
2.2.4. <i>Graphical and phonetic expressive means</i> .....	26
Chapter 3. The Technique Of Making A Stylistic Analyses	
Chapter 4. Texts for Stylistic Analysis with Discussion, a Scheme of Analysis or Assignments	
4.1. «A Few Crusted Characters» by Thomas Hardy .....	29
4.2. «Vanity Fair» by William Makepeace Thackeray .....	33
4.3. «Great Expectations» by Charles Dickens .....	38
4.4. «An Encounter with an Interviewer» by Mark Twain .....	45
4.5. «The Light that Failed» by Rudyard Kipling .....	51
4.6. «Bliss» by K. Mansfield .....	55
4.7. «The Citadel» by A. Cronin .....	57
4.8. «Leisure» by W.H.Davis .....	59
4.9. «An Ideal Husband» by Oscar Wilde .....	60
4.10. «The Man of Property» by John Galsworthy .....	63
Chapter 5. Extracts For Comprehensive Stylistic Analysis	
5.1. «Oliver Twist» by Charles Dickens .....	65
5.2. «The Forsyte Saga» by John Galsworthy .....	66
5.3. «While the Auto Waits» by O.Henry .....	67
5.4. «Questionnaire» by George Steiner .....	71
5.5. «A Speech Made» by Martin Luther King .....	72
5.6. «On Beginning» by J.B. Priestley .....	74
5.7. «English Language Today» by Loring E., Lawley A.H. ....	74
5.8. «Grammatical Patterns» by Robert Lado from «Language Teaching: a Scientific Approach» .....	76

5.9. «Iran Has Made Plutonium», U.N. Reports from «The New York Times» by November 11, 2003 .....	77
5.10. «Global War on Terrorism», «Memo» of October 16, 2003 .....	78
Reference .....	80
1. Writing a Summary .....	80
2. Expressions for Stylistic Analysis .....	83
3. Glossary for the Course of Stylistics .....	84
Библиографический список .....	89