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Вержицкий Данил Григорьевич
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Н.Ю. Киселева

Стилистический анализ текста

Методические указания по изучению дисциплины
по направлению подготовки
44.03.05 Педагогическое образование (с двумя профилями подготовки),
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Киселева Н.Ю.
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ПОЯСНИТЕЛЬНАЯ ЗАПИСКА

Общефилологическая подготовка бакалавров образования, специализирующихся в иностранных языках, а также бакалавров в области лингвистики включает в качестве одного из основных компонентов коммуникативной иноязычной компетенции умения ***аналитического (изучающего) чтения***. Данный аспект практического овладения иноязычной коммуникацией, наряду с весомым прагматическим смыслом, обладает значительным общеобразовательным и воспитательным потенциалом. Глубокое проникновение в смысл анализируемого произведения позволяет читателю приобщаться к личному опыту писателя и его персонажей, к общественно-историческому опыту, способствует эмоциональному и нравственному становлению молодого человека.

Текст художественного произведения объективно представляет собой последовательность графических знаков, которые, будучи одинаково доступны всем, для многих могут быть лишены какого бы то ни было смысла. Книга превращается в художественное произведение тогда, когда ее открывает заинтересованный и подготовленный читатель. Именно в его сознании, в его воображении возникает некий художественный мир, вторая реальность. Этот вторичный мир – ментальное образование, но возникает он в соответствии с некими существующими в языке *универсальными механизмами*, которыми воспользовался автор читаемого текста, чтобы вызвать в сознании читателя определенную реакцию и тем самым изменить мир – пусть лишь в рамках читательского восприятия.

Курс в целом направлен на устранение следующих трудностей: изолированное восприятие отдельных элементов, неумение учесть влияние контекста; невнимание к стилистическим, эмоциональным, экспрессивным коннотациям; невнимание к необычной сочетаемости слов; поверхностность понимания прочитанного. Основные теоретические вопросы, рассматриваемые в рамках дисциплины, излагаются на лекционных занятиях. Практические (семинарские) занятия предполагают детальное обсуждение теоретического материала, выполнение практических заданий, указанных в плане семинарских занятий, а также обсуждение языкового материала, самостоятельно отобранного при подготовке к практическим занятиям. Лекции и семинары проводятся на ***английском языке***.

ОБЩИЕ ОСНОВЫ СТИЛИСТИЧЕСКОГО АНАЛИЗА ХУДОЖЕСТВЕННОГО ТЕКСТА

Стилистический анализ художественного текста – подробный и тщательный анализ роли и функций языковых средств разных уровней в организации и выражении идейно-тематического содержания произведения.

При комплексном изучении литературного произведения стилистический анализ

1) рассматривается как составная часть исследования текста;
2) охватывает единицы всех уровней языка;
3) осуществляется с учетом экстралингвистических оснований порождения текста художественного произведения, «текстопроизводства»;
4) объединяется со смежными дисциплинами (историей, культурологией, литературоведением, психологией, теорией коммуникации и др.) с целью истолкования языковых особенностей;
5) выходит на уровень анализа целого текста (всего произведения).

Предметом стилистического анализа художественного текста служит языковая организация текста, а именно связи и отношения единиц разных уровней, в единстве выражающих ту или иную линию эстетической концепции произведения.

Материалом стилистического анализа художественного текста являются

- архаизмы и историзмы;
- непонятные факты поэтической символики;
- незнакомые или малознакомые читателю диалектизмы, профессионализмы, арготизмы, жаргонизмы и термины;
- особенности писательского словоупотребления: индивидуально-авторские языковые инновации;
- ключевые слова;
- тропы;
- особенности синтаксиса;
- своеобразие композиции;
- специфика употребления и сцепления друг с другом нейтральных и стилистически значимых (экспрессивных) языковых элементов и структур;
- особенности языковой организации подтекста;
- особенности выбора и организации языкового материала в его частностях и целостности – речевая системность;
- взаимосвязь языкового и смыслового уровней текста с точки зрения полноты выражения авторской концепции и др.

Таким образом, основная ***задача*** стилистического анализа художественного текста заключается в изучении языковых средств разных уровней в системе определенного художественного текста с точки зрения их соответствия замыслу автора и его индивидуальной манере письма.

Объяснение структурных особенностей текста необходимо соотносить с содержательными понятиями и категориями, такими, как *тема, идея, авторский замысел, художественно-образная система*.

Стилистический анализ художественного текста базируется на следующих ***принципах:***

1. Рассмотрение художественного текста в трояком аспекте: "идейное содержание – образ – язык";
2. Конкретно-исторический подход к толкованию текста с опорой на культурно-исторический комментарий, обеспечивающий более полное и глубокое понимание художественного произведения в контексте того периода общественной жизни, к которому принадлежит изучаемый текст;
3. Разграничение в тексте фактов нормативных, свойственных современному словоупотреблению, и различного рода отклонений от нормы, фактов общеязыковых и индивидуальных, авторских и их соответствующая оценка;
4. Понимание поэтического языка как особой формы эстетического освоения действительности, как активного средства создания художественного обобщения;
5. Активная роль читателя (интерпретатора) текста (Читатель как «соавтор» текста)

Специфическим инструментарием стилистического анализа художественного текста служат текстообразующие категории. Среди текстовых категорий можно выделить универсальные и соотнесенные с ними (неуниверсальные). Так, к универсальным категориям относятся: *целостность* (план содержания) и *связность* (план выражения), вступающие друг с другом в отношения дополнительности.

Целостность (или цельность) текста понимается как пространственное и временное единство содержательной организации, направленное на решение определенной внеречевой задачи. Она связана с содержательным планом, смыслом произведения, или, иначе, с художественно-эстетической концепцией автора. Эта категория соотносится, прежде всего, с ментально-эмоциональными особенностями чтения, с особенностями восприятия читающим художественной информации и реализуется в интерпретационной деятельности адресата как его стремление объединить в единое смысловое целое отдельные части произведения.

Связность – это взаимосвязь и взаимообусловленность всех элементов текста, иначе, это его системность на всех уровнях, когда изъятие из общего континуума даже незначительной части приводит к разрушению целого. В отличие от целостности эта категория более лингвистична, поскольку материализуется на поверхностном уровне текста с помощью синтагматики слов, предложений, текстовых фрагментов.

ЛИНГВОСТИЛИСТИЧЕСКИЙ АНАЛИЗ ХУДОЖЕСТВЕННОГО ТЕКСТА

Лингвостилистический анализ художественного текста является *одним из многих* аспектов формирования англоязычной коммуникативной компетенции студентов факультета иностранных языков. Очевидно, что на занятиях в рамках практического курса английского языка невозможно овладеть всеми компонентами лингвостилистического анализа в полной мере. Таким образом, речь идет лишь об элементах лингвостилистического анализа художественного текста. Подчеркнем еще раз образовательную и личностно-формирующую функции данного аспекта обучения.

Предлагаемые авторами данного пособия рекомендации не претендуют на исключительность. Они носят примерный характер и представляют собой основу, базу для дальнейшего совершенствования интерпретационных умений обучаемых.

Поскольку задания на лингвостилистический анализ художественного текста выполняются студентами на английском языке, большая часть рекомендаций также сформулирована по-английски.

Примерная схема лингвостилистического анализа художественного текста

Предлагаемая ниже схема лингвостилистического анализа текста строится в соответствии с дедуктивным подходом, требующим движения от общих характеристик к более частным особенностям текста. Важно помнить, что анализируя текст, не следует ограничиваться простым перечислением его лингвистических особенностей, лексических, грамматических, синтаксических приемов, использованных автором. Вначале нужно попытаться определить эффект, создаваемый произведением, а затем проанализировать, каким именно образом, какими средствами автору удалось достичь именно такого эффекта.

1. The ***general information*** about the text (the source it was borrowed from, the title, the author, the history of the text etc).

E.g. ***The text under analysis presents/ features an extract taken from the story… written by…***

2. The ***type of narrative*** the text features (narration, description, persuasion etc). State the type of the narrator in the text.

3. A brief ***summary*** of the text.

4. The ***composition*** of the text (exposition, complication, climax, denouement). Mention some significant peculiarities of the composition of the text: say if it is simple, complicated or complex (many protagonists and plot-lines); scenic or dynamic.

5. Analyze the categories of the ***space*** (the setting and the atmosphere created) and the ***time*** in the text and ways of their representation; relations between the story-time and the discourse time; the usage of tenses in the narration (if applicable).

6. The ***vein*** the story is written in (ironic, tragic, matter-of-fact, etc.).

7. The ***theme*** of the story (the main idea or moral of the story).

8. The ***characters*** of the story. State the relationship of the characters to the plot (do they play a major part in the events of the story or do they have a minor role?); the degree to which they are developed (are they complex characters or are they one-dimensional?); their growth in the course of story (do they remain the same throughout the story or do significant changes in their personalities take place?), the relations between the characters. Point out methods of character drawing. Does the character's name have any importance, relevance or associations? Stylistic devices which contribute to the specific mood of the story; your own perception of characters and events, conflicts , ideas, etc.

9. Discuss the ***peculiarities of the author's style***: the syntactical, lexical, incidentally morphological and phonetic peculiarities of the text under analysis, the purpose of their employment by the author (for example, the use of slang, baby talk, etc. to reproduce the idiolect of this or that character; the use of alliteration, paronomasia, etc.). Analyze most significant expressive means and stylistic devices employed by the author. ***You should not boil down your analysis to the enumeration of all the stylistic devices you can spot in the text. This is the common error among students to write off a long list of stylistic devices.*** Always speak about the function of this or that stylistic device or expressive means, what sense it imports and what impression produces. You may follow the order «factual information -> expressive means -> sense» or «factual information -> sense -> expressive means» (Обзор стилистических приемов см. в Приложении).

10. Analyze the text in terms of ***intertextual connections*** it may possess.

11. Your idea about ***the title*** of the text.

12. Comment on the author's ***skill*** and the ***literary merits*** of the text in general. Formulate your personal impression from the text.

ЯЗЫК СТИЛИСТИЧЕСКОГО АНАЛИЗА / USEFUL LANGUAGE FOR STYLISTIC ANALYSIS

- The story is written in a matter-of-fact (tragic, ironic, humorous, epic, satirical, elevated, etc.) tone (style, key).
- The text (passage) under analysis presents....
- The author employs a number of stylistic devices that produce ... effect.
- The author links... to...;
- The author likens (smth) to a human being.
- Here the author employs...
- Here the author enhances the desired effect with the help of...
- The author imposes his perception of the thing described on the reader.

- These epithets daze us with the emotional force they carry.
- The powerful effect produced by these expressive means is unquestionable.
- The author's object in imploying these stylistic devices is quite evident.
- It is described in a few masterful strokes.
- ... due to the vivid stylistic colouring.
- It draws the reader's attention to...
- It emphasizes...
- The ... lends some stylistic colouring to the description of the man's portrait.
- They contribute largely to the vividness of its representation.
- This device colours the utterance emotionally.
- This stylistic device aims at a mocking effect.
- The humorous effect is achieved by...
- The metaphor ... strikes the reader with its vividness and makes him feel...
- The desired effect is strengthened by... (is more enchanted by…)
- The similies the author resorts to make the description far too picturesque and very illustrative.
- This metonymy may be interpreted as the author's attempt to...
- These devices help to depict...
- The author's irony is directed at…
- Within this phrase we can see some other expressive means...
- The author strives for a ... effect.
- The humorous effect is achieved by the incongruous combination of the solemn form and insignificant meaning.
- Here the author bursts with emotions. He is unable to conceal his feelings towards his own creation and pours on him the full measure of his disgust (sympathy, love, etc.)
- This is the case of climax. The sentences are so arranged that each of the consecutive sentences is more important, more significant and more emotionally coloured than the preceding one, all of them forming a chain of interdependent elements.
- The starting point of the climax is... The peak of the climax is... The climax serves to…
- The denouement is unexpected.
- The idea of the passage is as follows (or it may be summed up in the following words).
- The idea lies on the surface.
- The analysis would be incomplete if we did not touch upon man's individual speech.
- The author individualizes his character's speech for a definite purpose. By doing this he gives us some additional information concerning his character. It shows... .
- The syntax of the dialogue is very simple; plenty of ... make the speech expressive and emotionally coloured.

- The narrative part of the story is illustrative of literary-bookish English. It contains bookish words (ex.), long sentences with different participial and gerundial constructions (ex.).
- The speech of the characters is full of colloquial words (ex). The author's aim here is … .
- The text contains some realias (ex.), terms (ex.), professionalisms (ex). They make us feel (understand)…
- The passage (story) is wholly narrative; wholly a dialogue; partially narrative and partially a dialogue.
- The plot of the passage (story) is built around (is unfolded around; deals with)...
- By the way of conclusion I'd like to...

ПРИМЕР СТИЛИСТИЧЕСКОГО АНАЛИЗА ХУДОЖЕСВЕННОГО ТЕКСТА

Данный раздел пособия предлагает читателям ознакомиться с аналитической работой, выполненной студентом факультета иностранных языков в условиях реального процесса обучения. Материалом для лингвостилистического анализа послужил рассказ У.С.Моэма «Побег» (*The Escape*), полный текст которого приводится ниже.

Поскольку, несмотря на высокое качество выполнения, студенческая работа не лишена недочетов, далее предлагается квалифицированный комментарий преподавателя. Все это, по замыслу авторов пособия, должно направить деятельность студентов – пользователей данного пособия в конструктивное русло интерпретационной деятельности в рамках практического курса английского языка.

THE ESCAPE

By W.Somerset Maugham

W. Somerset Maugham, a famous English writer, was born in 1874 in Paris. He received his medical degree, but he never practiced medicine; the ambition to write dominated his entire life. In 1897 "Liza of Lambeth", Maugham's first novel, appeared. It had no success. For the next ten years Maugham wrote and starved. He turned out a steady stream of plays and novels none of which excited much attention. His luck changed in 1907. In that year "Lady Frederic", a comedy of manners, was produced in London. It had a bright, fashionable success. By and by, Maugham became internationally celebrated; his plays were performed all over the world. Now independent and well able to enjoy life Maugham began to travel. He came to know Europe thoroughly and spent long periods in the United States, the South Seas and China. His favorite country was Spain ("The Land of the Blessed Virgin" and "Don Fernando"). In 1915 Maugham published a novel that had been in preparation for many years. Called "Of Human Bondage" it was received by critics with great respect. Over the years, it has become a modern classic. Many popular successes

followed its publication: "Ashenden", "Moon and Sixpence", "Cakes and Ale", etc. He died in 1965.

I have always been convinced that if a woman once made up her mind to marry a man nothing but instant flight could save him. Not always that; for once a friend of mine, seeing the inevitable loom menacingly before him, took ship from a certain port (with a toothbrush for all his luggage, so conscious was he of his danger and the necessity for immediate action) and spent a year travelling round the world; but when, thinking himself safe (women are fickle, he said, and in twelve months she will have forgotten all about me), he landed at the selfsame port the first person he saw gaily waving to him from the quay was the little lady from whom he had fled. I have only once known a man who in such circumstances managed to extricate himself. His name was Roger Charing. He was no longer young when he fell in love with Ruth Barlow and he had had sufficient experience to make him careful; but Ruth Barlow had a gift (or should I call it a, quality?) that renders most men defenseless, and it was this that dispossessed Roger of his common sense, his prudence and his worldy wisdom. He went down like a row of ninebins. This was the gift of pathos. Mrs. Barlow, for she was twice a widow, had splendid dark eyes and they were the most moving I ever saw; they seemed to be ever on the point of filling with tears; they suggested that the world was too much for her, and you felt that, poor dear, her sufferings had been more than anyone should be asked to bear. If, like Roger Charing, you were a strong, hefty fellow with plenty of money, it was almost inevitable that you should say to yourself: I must stand between the hazards of life and this helpless little thing, or, how wonderful it would be to take the sadness out of those big and lovely eyes! I gathered from Roger that everyone had treated Mrs. Barlow very badly. She was apparently one of those unfortunate persons with whom nothing by any chance goes right. If she married a husband he beat her; if she employed a broker he cheated her; if she engaged a cook she drank. She never had a little lamb but it was sure to die.

When Roger told me that he had at last persuaded her to marry him, I wished him joy.

"I hope you'll be good friends," he said. "She's a little afraid of you, you know; she thinks you're callous.

"Upon my word I don't know why she should think that."

"You do like her, don't you?"

"Very much."

"She's had a rotten time, poor dear. I feel so dreadfully sorry for her."

"Yes," I said.

I couldn't say less. I knew she was stupid and I thought she was scheming. My own belief was that she was as hard as nails.

The first time I met her we had played bridge together and when she was my partner she twice trumped my best card. I behaved like an angel, but I confess that I thought if the tears were going to well up into anybody’s eyes they should have been mine rather than hers. And when, having by the end of the evening lost a good deal

of money to me, she said she would send me a cheque and never did, I could not but think that I and not she should have worn a pathetic expression when next we met.

Roger introduced her to his friends. He gave her lovely jewels. He took her here, there, and everywhere. Their marriage was announced for the immediate future. Roger was very happy. He was committing a good action and at the same time doing something he had very much a mind to. It is an uncommon situation and it is not surprising if he was a trifle more pleased with himself than was altogether becoming.

Then, on a sudden, he fell out of love. I do not know why. It could hardly have been that he grew tired of her conversation, for she had never had any conversation. Perhaps it was merely that this pathetic look of hers ceased to wring his heart-strings. His eyes were opened and he was once more the shrewd man of the world he had been. He became acutely conscious that Ruth Barlow had made up her mind to marry him and he swore a solemn oath that nothing would induce him to marry Ruth Barlow. But he was in a quandary. Now that he was in possession of his senses he saw with clearness the sort of woman he had to deal with and he was aware that, if he asked her to release him, she would (in her appealing way) assess her wounded feelings at an immoderately high figure. Besides, it is always awkward for a man to jilt a woman. People are apt to think he has behaved badly.

Roger kept his own counsel. He gave neither by word nor gesture an indication that his feelings towards Ruth Barlow had changed. He remained attentive to all her wishes; he took her to dine at restaurants, they went to the play together, he sent her flowers; he was sympathetic and charming. They had made up their minds that they would be married as soon as they found a house that suited them, for he lived in chambers and she in furnished rooms; and they set about looking at desirable residences. The agents sent Roger orders to view and he took Ruth to see a number of houses. It was very hard to find anything that was quite satisfactory. Roger applied to more agents. They visited house after house. They went over them thoroughly, examining them from the cellars in the basement to the attics under the roof. Sometimes they were too large and sometimes they were too small, sometimes they were too far from the centre of things and sometimes they were too close; sometimes they were too expensive and sometimes they wanted too many repairs; sometimes they were too stuffy and sometimes they were too airy; sometimes they were too dark and sometimes they were too bleak. Roger always found a fault that made the house unsuitable. Of course he was hard to please; he could not bear to ask his dear Ruth to live in any but the perfect house, and the perfect house wanted finding. House-hunting is a tiring and a tiresome business and presently Ruth began to grow peevish. Roger begged her to have patience; somewhere, surely, existed the very house they were looking for, and it only needed a little perseverance and they would find it. They looked at hundreds of houses; they climbed thousands of stairs; they inspected innumerable kitchens. Ruth was exhausted and more than once lost her temper.

"If you don't find a house soon," she said, "I shall have to reconsider my position. Why, if you go on like this we shan't be married for years."

"Don't say that," he answered. "I beseech you to have patience. I've just received some entirely new lists from agents I've only just heard of. There must be at least sixty houses on them."

They set out on the chase again. They looked at more houses and more houses. For two years they looked at houses. Ruth grew silent and scornful: her pathetic, beautiful eyes acquired an expression that was almost sullen. There are limits to human endurance. Mrs. Barlow had the patience of an angel, but at last she revolted.

"Do you want to marry me or do you not?" she asked him.

There was an unaccustomed hardness in her voice, but it did not affect the gentleness of his reply.

"Of course I do. We'll be married the very moment we find a house. By the way I've just heard of something that might suit us."

"I don't feel well enough to look at any more houses just yet."

"Poor dear, I was afraid you were looking rather tired."

Ruth Barlow took to her bed. She would not see Roger and he had to content himself with calling at her lodgings to enquire and sending her flowers. He was as ever assiduous and gallant. Every day he wrote and told her that he had heard of another house for them to look at. A week passed and then he received the following letter:

Roger,

I do not think you really love me. I have found someone who is anxious to take care of me and I am going to be married to him today.

Ruth.

He sent back his reply by special messenger:

Ruth,

Your news shatters me. 1 shall never get over the blow, but of course your happiness must be my first consideration. 1 send you herewith seven orders to view; they arrived by this morning's post and lam quite sure you will find among them a house that will exactly suit you.

Roger.

ЛИНГВОСТИЛИСТИЧЕСКИЙ АНАЛИЗ РАССКАЗА СОМЕРСЕТА МОЭМА « ПОБЕГ», ВЫПОЛНЕННЫЙ СТУДЕНТОМ

The text under analysis presents a story written by one of the most outstanding English authors - Somerset Maugham. He was a well-known novelist, playwright and short-story writer who achieved wide recognition in the 1930-s for his literary talent. The titles of Maugham’s novels are familiar to several generations of readers. His works include the novels *Of Human Bondage*, *The Moon and the Sixpence* etc.

The story under analysis features the relations between a man and a woman. The story is set in England in the 20-30s of the 20th century. The protagonist of the story is a middle-aged man Roger Charing. At the start of the story Roger fell in love with Ruth Barlow, an unfortunate, helpless woman who seemed to be the most unfortunate and fragile creature in the world. They had all the happy and pleasant

moments of relations that a young couple usually enjoys and intended to marry when suddenly Roger fell out of love with her and tried to find a way to make Ruth give him up. So he said they would marry the day they found the perfect house for them to live in. However, Roger rejected all the houses they visited. At last, Ruth lost her temper and left Roger herself to marry another man.

The story presents a third-person narration with some elements of dialogue and description. The general tone of the story is ironical.

The story can be logically divided into 4 parts. In the exposition the author gives a general description of the relations between males and females. The opening line of the story "I have always been convinced that if a woman once made up her mind to marry a man nothing but instant flight could save him" is followed by a story of the author's friend who tried to resort to escape from the woman he doesn't want to marry. The anecdote features the popular stereotypes about male and female attitudes toward marriage. The man is panic-stricken, the horror of the coming marriage is conveyed through the hyperbole "with a toothbrush for all luggage", the metaphor coupled with an expressive epithet "the inevitable loom menacingly". The exposition tunes the reader in the ironical tone of the story.

The second part of the story contains the descriptions of the main characters - Ruth and Roger. Roger "has sufficient experience to make him careful" - this periphrasis of the word "marriage" creates a vivid image of Roger's attitude toward marriage which is rather conventional and stereotypical. The author shows Roger's condition with the help of the simile "he went down like a row of ninepins". Ruth's appearance is described with the help of descriptive attributes and epithets: "splendid dark eyes" and "they were the most moving I ever saw", "big and lovely eyes"

The description of Ruth's misery is tinged with irony. The author uses some synonyms "poor dear", "helpless little thing", the words "sadness" and "sufferings". Ruth is also described through the hyperboles "the word was too much for her", "her suffering had been more than anyone should be asked to bear". The parallel constructions "If she married a husband he beat her; if she employed a broker he cheated her; if she engaged a cook she drank. She never had a little lamb but it was sure to die" highten the ironic effect. The allusion to the children's rhyme about Mary and her little lamb makes the ironical image complete.

Ruth's image seen through Roger's eyes is contrasted with the narrator's attitude to Ruth by the simile " she was as hard as nails". Ruth is directly described by the narrator as "stupid" and "scheming", and the sentence "It could hardly have been that he grew tired of her conversation, for she had never had any conversation". The narrator hints at Ruth's financial interest in Roger with the help of the phrases "a hefty fellow with plenty of money", "He gave her lovely jewels" and metaphor "if he asked her to release him, she would (in her appealing way) assess her wounded feelings at an immoderately high figure."

The next stage in the complication of the story comes when Roger falls out of love with Ruth. The author uses an ironic metaphor "it was merely that this pathetic look of hers ceased to wring his heart-strings" to explain the reason of Poger's feelings.

The cunning Roger employs the trick of looking for a perfect house. The difficulty of the business is conveyed with the help of an alliteration “House-hunting is a tiring and a tiresome business” and the parallel constructions echoing Roger’s complaints: ”They visited house after house. They went over them thoroughly, examining them from the cellars in the basement to the attics under the roof. Sometimes they were too large and sometimes they were too small, sometimes they were too far from the centre of things and sometimes they were too close; sometimes they were too expensive and sometimes they wanted too many repairs; sometimes they were too stuffy and sometimes they were too airy; sometimes they were too dark and sometimes they were too bleak.”

The atmosphere of the story becomes very heated. The author uses gradation “They looked at hundreds of houses; they climbed thousands of stairs; they inspected innumerable kitchens. Ruth grew silent and scornful: her pathetic, beautiful eyes acquired an expression that was almost sullen. There are limits to human endurance. Mrs. Barlow had the patience of an angel, but at last she revolted.” The story reaches the climax in the sentence "Do you want to marry me or do you not?"

The last paragraphs of the story feature the denouement of the story – Ruth’s marriage to another man and Roger’s polite letter of congratulations.

In my opinion, in the story the author sympathises with neither men nor women - makes keen observations about human nature and its weaknesses.

КОММЕНТАРИЙ К АНАЛИЗУ ТЕКСТА «ПОБЕГ»

Студентка представила подробный анализ, качество которого довольно высоко.

Прежде всего, следует отметить его целостность и логичность. Композиционно анализ выдержан в соответствии с требованиями, предъявляемыми к подобным работам. В тексте анализа имеется краткая информация об авторе и проблематике анализируемого произведения. Определен тип повествования, представлено компактное, но достаточное изложение содержания рассказа. Студентка корректно отмечает особенности композиции оригинального текста. Одним из достоинств работы является то, что студентка, обладающая хорошими знаниями в области стилистики, не просто перечисляет стилистические приемы, использованные автором, но анализирует эффект, который производят эти приемы на читателя. При этом фигуры речи рассматриваются в комплексе.

Автор аналитической работы квалифицированно выявляет особенности стиля писателя, анализирует интертекстуальные включения, вполне корректно интерпретирует проблематику рассказа. Анализируя художественное произведение, студентка использует адекватные языковые средства (формальную лексику и грамматику, специальную терминологию), проявляя при этом высокий уровень грамотности речи.

Работа производит впечатление тщательно продуманной. Очевидно, что в процессе написания текст ее подвергался неоднократному редактированию.

(Заметим в скобках, что, как правило, чтобы представить письменную аналитическую работу высокого качества, требуется несколько раз перерабатывать черновой вариант. Поэтому не торопитесь сдать на проверку первый черновик).

Наряду с перечисленными выше достоинствами, можно отметить ряд недостатков представленного анализа. Во-первых, предпринята попытка разностороннего анализа персонажей, однако представляется необходимым дать их более рельефные характеристики. Во-вторых, автору аналитической работы следовало бы обратить внимание на интерпретацию названия рассказа, поскольку, представляя собой так называемую «сильную позицию» текста, именно название может рассматриваться как кодированная идея анализируемого произведения.

Кроме того, текст анализа производит впечатление некоторой незавершенности в силу чрезмерной лаконичности последнего раздела. Наконец, мнение автора анализа также должно быть выражено более развернуто.

Несмотря на отмеченные недостатки, анализ оставляет весьма благоприятное впечатление, отвечает практически всем требованиям, предъявляемым к работам подобного рода, и заслуживает отличной отметки.

КРАТКИЙ ОБЗОР СТИЛИСТИЧЕСКИХ ПРИЕМОВ / STYLISTIC DEVICES OF THE ENGLISH LANGUAGE

What is a stylistic device?

A stylistic device (SD) is a conscious and intentional intensification of some structural or semantic property of a language unit. The interplay or clash of the dictionary and contextual meanings of words brings about the stylistic devices.

SDs always carry some additional information, either emotive or logical.

SDs must be regarded as a special code which has to be well known to the reader in order to be deciphered easily.

Stylistic devices are designed to achieve a particular artistic effect.

There are phonetic, graphical, lexical and syntactical stylistic devices.

Phonetic stylistic devices

Separate sounds due to their acoustic properties may awake certain ideas, feelings, images, and emotions. Think of a gentle lapping and bubbling of water. What do you feel listening to the screeching of something against a window pane?

So, different sounds have different effect on us. The sounds of language also create different responses in us, and writers and poets use this in their works. By

choosing words, writers can evoke strong emotional responses and reinforce the meaning they wish to convey.

The most common sound features are rhyme, rhythm, alliteration, assonance and onomatopoeia.

Rhyme

Rhyme [raim] is the repetition of identical or similar terminal sounds, chaining two or more lines of a poem.

Rhyme has several functions:

- it adds a musical quality to the poem;
- it makes the poem easier to remember;
- it affects the pace and tone of the poem.

There are several different ***types of rhyme***:

1. True/perfect/full rhyme (точная рифма) - identical sounds correspond exactly: *Boat-float; might-right; kite-night; day-say; goes-flows*
2. ***Incomplete/imperfect/half rhyme/slant rhyme*** (приблизительная): *fresh-flesh; road-boat; loads-lads; honour-won her* (составная).
3. ***Eye-rhyme*** (видимая, приблизительная): *advice-compromise; have-grave; love-prove; flood-doom* (ассонансы и консонансы)
4. ***End*** rhymes (концевая) fall at the end of the lines. They mark the end of the line.
5. ***Internal*** rhymes (внутренняя) occur within the same line: '*I bring fresh showers to the thirsting flowers'*

The internal rhyme has two functions: dissevering and consolidating, realized simultaneously.

According to the way the rhymes are arranged within the stanza, there are some certain ***models***:

- Couplets: aa(смежная)
- Cross rhymes: abab(перекрестная)
- Framing rhyme: abba(рамочная)

<u>Rhythm</u>

Rhythm [riðm] is a flow, movement, characterized by regular recurrence of elements or features.

Rhythm in language demands oppositions that alternate: long-short; high-low; stressed-unstressed, narrow-broad, and other contrasting segments of speech. Harmony is not only a matter of similarity, but also of dissimilarity, and in good poetry, irregularities of lines are among the most important features of the poem.

Actually, the beauty of the poem is less dependent upon the regularities than the irregularities of the poem.

Rhythm is flexible and it is perceived at the background of the metre.

Metre [mi:tə] is any form of periodicity in verse. The kind of the metre is determined by the number and the character of syllables of which it consists. The metre is the phenomenon characterized by its strict regularity, consistency and exchangeability. Metrical Terms and Scansion

The basic unit of metre is ***the foot***, which consists of one stressed and one or more unstressed syllables. The most common kinds of foot are:

Iamb (iambic) – one unstressed syllable followed by one stressed syllable

Trochee (trochaic) - one stressed syllable followed by one unstressed syllable

Anapest (anapestic)-two unstressed syllables followed by one stressed syllable

Dactyl (dactylic) - one stressed syllable followed by two unstressed syllables

Monosyllable (monosyllabic) - one stressed syllable

Spondee (spondaic) - two stressed syllables.

Analyzing metre is called ***scansion***. Scanning a poem we count the number of syllables and identify the position of the stress. Then we divide the line into feet and determine the metrical length of the line:

monometer - one foot
dimetre - two feet
trimetre - three feet
tetrameter - four feet
pentameter - five feet
hexameter - six feet
heptameter - seven feet
octametre - eight feet.

Then we give the metre a name, for example, iambic pentametre, trochaic dimetre. Iambic pentametre is the metrical form that most closely resembles natural speech and it is the most widely used metre in English poetry

The analysis of metre is meaningful only if it contributes to our understanding of a poem. The rhythm may establish an atmosphere or create a tone, and deviations from the predominant metrical pattern may highlight key elements.

End-stopped line

When a pause occurs at the end of a line we refer to it as an end-stopped line:

'The trees are in their autumn beauty,
the woodland paths are dry.'

Enjambement/ Run-on-line are the terms we use when the sense of the sentence extends into the next line:

'And in the frosty season, when the sun
was set, and visible for many a mile
the cottage windows blazed through twilight gloom,..'

Caesura

If a strong break occurs in the middle of the line it is referred as Caesura:

'A thing of beauty is a joy forever
Its loveliness increases; it will never

Pass into nothingness.'

Enjambement /Run-on-line and Caesura give their own particular rhythm to poetry.

Rhymeless verse is called '***blank verse'*** (белый стих - in Russian). It is mostly used by playwrights (Shakespeare, e.g.).

The structure of verse. Stanza

Two or more verse lines make ***a stanza/ a strophe***, so a stanza is a verse segment composed of a number of lines. The ballad stanza has four –lines, only the second and the fourth lines rhyme. The heroic couplet consists of two lines.

Alliteration [əlitə`reiʃn] is the repetition of similar sounds (usually consonants) at the beginning of successive words:

*'And **g**reen and **g**olden I was **h**untsman and **h**erdsman…'*

Alliteration in the English language is deeply rooted in the tradition of English folklore. In Old English poetry alliteration was one of the basic principles of verse and its main characteristic.

Alliteration in Old English verse was used to consolidate the sense within the line and therefore is sometimes called initial rhyme.

As a phonetic stylistic device, alliteration aims at imparting a melodic effect to the utterance. Therefore, alliteration is generally regarded as a musical accompaniment of the author's idea, supporting it with some emotional atmosphere which each reader interprets for himself. Certain sounds, if repeated, may produce a special effect.

Thus the repetition of the sound [d] from Poe's poem '*The Raven'* may give a feeling of fear, anxiety, anguish or all this feelings together.

'Deep into the darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortals ever dared to dream before.'

The sound [m] is used by some poets to produce a somnolent effect:

"How sweet it were,…
To lend our hearts and spirits wholly
To the music of mild-minded melancholy;
To muse and brood and live again in memory."

Onomatopoeia [onəmətəuˈpi:ə] is a combination of speech sounds which aims at imitating sounds produced in nature (wind, water, leaves, etc.),by animals, by people, and by things (machines or tools).

There are two varieties of onomatopoeia: *direct and indirect*.

Direct onomatopoeia imitates natural sounds, as *buzz, bang beep, vroom, clap, click, cuckoo, rustle, giggle, mumble, whistle, crunch, splash, bubble, ping-pong, tick-tock,* etc.

Animal sounds:

cat – *miaow, purr* bird - *chirp, tweet;*

crow – *caw*	horse – *neigh*
lion – *roar*	dog – *woof, grrr, bow-wow*
mouse – *squeak*	pig –*oink*
wolf – *ow ow owooooo, howl*	human – *blab, blah-blah, murmur*

Indirect onomatopoeia is a combination of sounds that echoes the sense of the utterance:

'And the silken, sad, uncertain rustling of each purple curtain…' where the repetition of the sound [s] produces the sound of the rustling of the curtains.

The sound [w] may reproduce the sound of the wind:

'Whenever the moon and stars are set,
Whenever the wind is high,
All night long in the dark and wet
A man goes riding by.'

Indirect onomatopoeia is sometimes used by repeating words which themselves are not onomatopoetic, as in Poe's poem '*The Bells'*:

'Silver bells…how they tinkle, tinkle, tinkle…
From the bells bells, bells, bells,
Bells, bells, bells-
From the jingling and the tinkling of the bells'.

Another skilful example of onomatopoetic effect is shown in the poem '*How the water comes down in Ladore*' by a romantic poet Robert Southey:

'And nearing and clearing,
And falling and crawling and sprawling,
And gleaming and streaming and steaming and beaming,
And in this way the way the water comes down at Ladore'.

Graphons is unusual, non-standard spelling of words, showing authentic pronunciation, some peculiarity in pronouncing words or phrases emphatically.

*'Thquire! Your thervant! Thith ith a bad pieth of buithnith…' (*i.e. *'Squire! Your servant! This is a bad piece of business'.*

Most graphons show features of territorial or social dialect of the speaker.

'Is that my wife? …I see it is, from your fyce…What gyme 'as she been plying'? You gotta tell me' (London cockney dialect)

As for American English, here is an example of the Missouri Negro dialect from '*The Adventures of Tom Sawyer'*:

'You know dat one-leigged nigger dat b'longs to old Misto Brandish? Well he sot up a bank, en say anybody dat put in a dollar would git fo' dollars mo' at en 'er de year…'

Cacophony is a combination of harsh, unpleasant sounds:

'Gloved hands twisting knobs…'
'I wakened on my hot, hard bed…'

Euphony is rather close to assonance because it is a combination of sounds that we hear as pleasant and beautiful:

'The lone and level sands stretch far away…'

Lexical Stylistic Devices

Metaphor is realizing two lexical meanings simultaneously. Due to this power metaphor is one of the most potent means of creating images.

Metaphors which are absolutely unexpected, i.e. quite unpredictable, are called *genuine metaphors*:

- ✓ *'The leaves fell sorrowfully.'*
- ✓ *A puppet government*
- ✓ *He is a mule.*
- ✓ *'The Tooth of Time, which has already dried many a tear, will let the grass grow over this painful wound.'* The expression tooth of time implies that time, like a greedy tooth devours everything, makes everything disappear or be forgotten.
- ✓ *He is not a man, he is just a machine!*
- ✓ *a treacherous calm*

Genuine metaphors are mostly to be found in poetry and emotive prose.

Metaphors, commonly used in speech are called *trite /dead /окаменелые/ (stereotyped, hackneyed)*, they are fixed in dictionaries:

A ray of hope, a flight of fancy, seeds of evil, roots of evil, to fish for compliments, to bark up the wrong tree, to apple one's eye, to burn with desire.

Trite metaphors are generally used in newspaper articles or scientific language (cliches).

Metonymy is the substitution of one word for another with which it is associated:

- ✓ *'The White House said…*' (the American government) ; *the press* (newspapers and magazines); *the cradle* (infancy, place of origin); the *grave* (death);
- ✓ *The hall applauded. The marble spoke. The kettle is boiling.*
- ✓ *I am fond of Agatha Christie. We didn't speak because there were ears all around us. He was about a sentence away from needing plastic surgery.*

Synecdoche is a form of metonymy: using the name of a part to denote a whole or vice versa:

*'Hands wanted.' 'the police' (*for a handful of officers*); bread* (for food*).*

Simile is a figure of speech in which the subject is compared to another subject. By means of the comparison the objects are characterized.

The formal elements of a simile are *like, as, as if, as though, such as, seem*, etc.

- ✓ *'A woman without a man is like a fish without a bicycle'.*
- ✓ *She seemed nothing more than a doll.*
- ✓ *Maidens, like moths are ever caught by glare.*

Sometimes the simile-forming like is placed at the end of the phrase:

'Emily Barton was very pink, and looked a Dresden-china-shepherdess like.'

In the English language there is a long list of *hackneyed similes*, which are not genuine similes any more but have become cliches:

Faithful as a dog; to work as a horse; stubborn as a mule; slow as a tortoise; busy as a bee; hungry as a bear; to swim like a fish and many others of the same type.

Cliches are stereotyped unoriginal (trite) word-combinations that do not surprise; they are predictable and easily anticipated:

rosy dreams of youth; the whip and carrot policy; to live to a ripe old age; to let bygones be bygones; the patter of rain;

The usage of cliches is a specific feature of the publicistic style. They are necessary in newspaper language helping the writer to enliven his work and make the meaning more concrete.

Irony ('mockery concealed) is a form of speech in which the real meaning is concealed or contradicted by the words used.

Well done! A fine friend you are!

'What a noble illustration of the tender laws of this favoured country! - they let the poor go to sleep!'

Irony must not be confused with *humour*, although they have very much in common. Humour always causes laughter. But the function of irony is not to produce a humorous effect. Irony is generally used to convey a negative feeling: irritation, displeasure, pity or regret.

Epithet coveys the subjective attitude of the writer as it is used to characterize an object and pointing out to the reader some properties or features of the object. Epithet aims at evaluation of these properties or features.

Heart-burning smile; wild winds; fantastic terrors; voiceless sands;
unearthly beauty; deep feelings; sleepless bay.

Fixed epithets (stock images) are mostly used in ballads and folk-songs:

'true love', 'dark forest', 'sweet Sir', green wood'; 'good ship', 'brave cavaliers'.

From the point of view of their compositional structure epithets may be divided into *simple, compound, phrase* and *sentence* epithets.

***Simple**: dreary midnight; brilliant answer; sweet smile.*

***Compound**: heart-braking sigh; good-for-nothing fellow;*

***Phrase epithets and sentence epithets**:*

- ✓ *'Personally I detest her (Giaconda's) smug, mystery-making, come-hither-but-go-away-again-because-butter-wouldn't-melt-in-my-mouth expression'.*

- ✓ *There is a sort of 'Oh–what–a-wicked-world-this-is-and-how-I-wish-I-could-do-something-to-make-it-better-and-nobler' expression about Montmorency that has been known to bring to tea s into the eyes of pious old ladies and gentlemen.*

The *reversed* epithets, or metaphorical, are of two types:

1) Two nouns are linked in an of-phrase: *a devil of a job; 'A little Flying Dutchman of a cab'*

2) The predicative is in the inverted position: *'Fools that they are'; 'Wicked as he is'*

Transferred epithets describe the state of a human being but referred to an animate object: *sleepless pillow; unbreakfasted morning; merry hours; an indifferent shoulder; sick chambers.*

Oxymoron is a combination of two words in which their meaning clash, being opposite in sense:

Sweet sorrow; pleasantly ugly face; deafening silence; horribly beautiful.

The following example describes the author's attitude to New York: *'I despise its vastness and power. It has the poorest millionaires, the littlest great men, the plainest beauties, the lowest skyscrapers of any town I ever saw.* (Satiric mocking)

Allusion is reference to a famous historical, literary, mythological, biblical or everyday life character or event, commonly known. As a rule no indication of the source is given.

It's his Achilles heel.

Antonomasia is intended to point out the leading, most characteristic features of a person or of event. It categorizes the person and simultaneously indicates both the general and the particular. Antonomasia can be defined as a variety of allusion:

Vralman, Molchalin, Mr. Zero, Don Juan.

Metalepsis is a reference to something remotely associated with the theme of the speech.

'I've got to go catch the worm tomorrow morning.' said Mary. (The early bird catches the worm- a proverb)

Zeugma (syllepsis) is the use of a word in the same grammatical but different semantic relations. It creates a semantic incongruity which is often humorous:

1. *He lost his hat and his temper.*
2. *'and covered themselves with dust and glory.-Mark Twain*
3. *Шел дождь и два студента. Один в галошах, другой – в университет.*
4. *The alphabet was above the blackboard and friendly atmosphere was there.*
5. *'And May's mother always stood on her gentility; and Dora's mother never stood on anything but her active feet'.*

Pun (also known as paronomasia) is a deliberate confusion of similar – sounding words for humorous effect. Puns are often used in jokes and riddles.

- ✓ *What is the difference between a schoolmaster and an engine-driver? (One trains the mind and the other minds the train.)*
- ✓ The name *Justin Time* sounds like *'just in time'*
- ✓ *I have no idea how worms reproduce but you often find them in pairs (pears).*
- ✓ *Officer. - What steps (measures) would you take if an enemy tank were coming towards you? Soldier. - Long ones*

Interjections and Exclamatory Words are used to express our strong feelings; they are conventional symbols of human emotions.

The interjection is not a sentence; it is a word with strong emotive meaning. Interjections radiate the emotional element over the whole utterance.

Here are some of the meanings that can be expressed by interjections: joy, delight, admiration, approval, disbelief, astonishment, fright, regret, dissatisfaction, boredom, sadness, blame, reproach, protest, horror, irony, sarcasm, self-assurance, despair, disgust, surprise, sorrow, and many others.

Oh! Ah! Pooh! Gosh! Alas! Heavens! Dear me! God! Come on! Look here! By the Lord! Bless me! Humbug! Terrible! Awful! Great! Wonderful! Fine! Man! Boy! Why! Well!

Periphrasis denotes the use of a longer phrasing in place of a possible shorter and planer form of expression. It is also called circumlocution due to the round-about or indirect way to name a familiar object.

There are traditional periphrases which are not stylistic devices, they are synonymic expressions:

The giver of rings, the victor lord, the leader of hosts (king),

the play of swords(battle), *a shield-bearer*(warrior),

the cap and gown (student), *the fair sex* (women), *my better half* (my wife).

The traditional periphrasis is an important feature of epic poetry.

Periphrasis as stylistic device is a new, genuine nomination of an object. Stylistic periphrasis can be divided into *logical* and *figurative*.

Logical: *instruments of destruction* (pistols), *the most pardonable of human weaknesses* (love).

Figurative periphrasis is based either on metaphor or on metonymy.

To tie the knot (to marry), *the punctual servant of all work* (the sun).

There is little difference between metaphor or metonymy and periphrasis.

Euphemisms are words or phrases used to replace an unpleasant word or expression: to die = *to pass away, to be no more, to depart, to join the majority, to be gone; to kick the bucket, to give up the ghost, to go west*.

So, euphemisms are synonyms which aim to produce a mild effect. Euphemisms may be divided into several groups:

1) religious,
2) moral,
3) medical,
4) parliamentary.

a woman of a certain type (whore), *to glow* (to sweat), *mental hospital* (madhouse), *the big C* (cancer), *sanitation worker* (garbage man).

Meiosis/Understatement is a figure of speech which intentionally understates something or implies that it is less in significance, size, than it really is.

For example, a lawyer defending a schoolboy who set fire to school, might call the fact of arson a *'prank'* (проделка).

Hyperbole is a deliberate overstatement or exaggeration of a phenomenon or an object.

He was so tall that I could not see his face.

Proverbs and Sayings are brief statements showing in condensed form life experience of the community and serving as conventional symbols for abstract ideas. They are usually didactic and image rearing. Proverbs and sayings have some typical features: rhythm, sometimes rhyme and or alliteration.

'Early to bed and early to rise…' 'Out of sight, out of mind'

Epigrams are terse, witty statements, showing the turn of mind of the originator. Epigram is a stylistic device akin to a proverb, the only difference being that epigrams are coined by people whose names we know, while proverbs are the coinage of the people.

'A God that can be understood is not a God.'

Quotation is a repetition of a phrase or statement from a book, speech and the like used by the way of illustration, proof or as a basis for further speculation on the matter. By repeating the utterance in a new environment, we attach to the utterance an importance.

Allegory is a device by which the names of objects or characters are used figuratively, representing some more general things, good or bad qualities.

A type of allegory is Personification.

Personification is a form of comparison in which human characteristics, such as emotions, personality, behaviour and so on, are attributed to an animal, object or idea.

The proud lion surveyed his kingdom.

The primary function of personification is to make abstract ideas clearer to the reader by comparing them to everyday human experience.

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

Personification is often represented by the masculine or feminine pronouns for the names of animals, objects or forces of nature. ***He*** is used for the Sun, the Wind, for the names of animals (*The Cat that walked all by himself*), for abstract notions associated with strength and fierceness - Death, Fear, War, Love.

She is used for what is regarded as rather gentle (the Moon, Nature, Beauty, Hope, Mercy).

In neutral style there also some associations of certain nouns and gender. The names of countries, if the country is not considered as a mere geographical territory, are referred to as feminine (*England is proud of her poets*). The names of vessels and vehicles are also referred as feminine.

Anthropomorphism is the form of personification consisting of creating imagery persons of inanimate objects. Common examples include naming one's car or begging a machine to work. The use of anthropomorphized animals has a long tradition in literature and art. They are used to portray stereotypical characters, in order to quickly convey the characteristics the author intends them to possess. Examples include Aesop's fables, famous television characters, Tom and Jerry, Mickey Mouse and a lot of other funny animals.

Syntactical Stylistic Devices

Inversion/Change of Word Order aims at making one of the members of the sentence more conspicuous, more important, more emphatic.

'Talent Mr.Micawber has; capital Mr.Micawber has not.'
Came frightful days of snow and rain.

Detached Construction is a secondary part of a sentence, placed so that it seems formally independent of the word it logically refers to. The detached part, being torn away from its referent, assumes a greater degree of significance.

Steyne rose up, grinding his teeth, pale, and with fury in his eyes.

This stylistic device is akin to inversion, detached construction produces a much stronger effect.

'I want to go', he said, miserable.'

A variant of detached construction is *parenthesis*.

Parenthesis is a qualifying, explanatory or appositive word, phrase, sentence, etc. which interrupts a syntactic construction, giving an utterance an additional meaning or emotional colouring. It is indicated in writing by commas, brackets or dashes.

Carl, a great singer, was not a good dancer.

Parallel Construction may be encountered not so much in the sentence as in the macro-structures. The necessary condition in parallel construction is identical, or similar, syntactical structure in two or more sentences or parts of a sentence in close succession:

'There were real silver spoons to stir the tea with, and real china cups to drink tea out of, and plates of the same to hold the cakes and toast in.'

Parallel Construction is most frequently used in enumeration, antithesis and climax, thus consolidating the general effect achieved by these stylistic devices.

In the following example parallelism backs up repetition, alliteration, and antithesis, making the whole sentence almost epigrammatic:

'And so, from hour to hour, we ripe and ripe,
And then, from hour to hour, we rot and rot.'

Parallel Construction emphasizes the similarity, diversity, contrasts the ideas equates the significance of the parts.

'Our senses perceive no extremes. Too much sound deafens us; too much light dazzles us; too great distance or proximity hinders our view.'

Parallelism always generates rhythm; hence it is natural to be used in poetry.

Chiasmus/ Reversed Parallel Construction is based on the repetition of a syntactical pattern, but it has a cross order of words and phases.

- ✓ *In peace sons bury their fathers,*
  But in war fathers bury their sons.
- ✓ *Down dropped the breeze,*
  The sails dropped down.

Chiasmus lays stress on the second part of the utterance and always brings in some new shade of meaning or additional emphasis.

Repetition is used when the speaker is under the stress of strong emotions. It shows the state of mind of the speaker.

'Stop!' - she cried. 'Don't tell me! I don't want to hear; I don't want to hear what you've come for. I don't want to hear.'

The repetition '*I don't want to hear'* shows the excited state of mind of the speaker. Repetition aims at fixing the attention of the reader on the key-word of the utterance.

Anaphora is the repetition of the same word at the beginning of two or more phrases

'Ignorant of how Soams watched her, ignorant of her reckless desperation, ignorant of all this'.

Epiphora is the repetition at the end of a phrase.

'I am exactly the man to be placed in a superior position in such a case as that. I am above the rest of mankind, in such a case as that. I can act with philosophy in such a case as that.'

Repetition can also be arranged in the form of a frame: the initial parts of syntactical units are repeated at the end of it. Such compositional units are called ***framing.*** Framing makes the whole utterance more compact and more complete.

Anadiplosis/Reduplication: the last word or phrase of one part of the utterance is repeated at the beginning of the next part. This compositional pattern is also called *chain-repetition*:

A smile would come into Mr.Pickwick's face: the smile extended into a laugh: the laugh into a roar, and the roar became general.

Any repetition causes some modification of meaning which needs analysis. The functions of the repetition are the following:

1) to intensify the utterance.

Those evening bells! Those evening bells!

Meditation, sadness, reminiscence and other psychological and emotional states of mind are suggested by the repetition of the phrase with the intensifier *'those'.*

2) Repetition may also stress monotony of action, suggest fatigue, despair, hopelessness or doom:

What has my life been? Fag and grind, fag and grind. Turn the wheel, turn the wheel.

Pleonasm/Tautology is the use of more words in a sentence than are necessary to express the meaning:

- ✓ *It was a clear starry sky, and not a cloud was to be seen.*
- ✓ *He was the only survivor; no one else was saved.*

Enumeration is a stylistic device by which separate things, objects, phenomena, actions or properties are named one by one so that they produce a chain. The links of the chain are forced to display some semantic homogeneity.

The grouping of sometimes absolutely heterogeous notions meets the peculiar purport of the writer. Enumeration is frequently used to depict scenery through a tourist's eyes as it gives one an insight into the mind of the observer.

Suspense consists in arranging the matter of communication in such a way that the less important parts are amassed at the beginning, the main idea being withheld till the end of the sentence. Thus the reader's attention is held and his interest kept up, as he is in the state of uncertainty and expectation. Suspense sometimes goes together with Climax.

Climax/Gradation is the arrangement of sentences which secures a gradual increase in significance, importance or emotional tension in the utterance.

The gradual increase in significance may be maintained in three ways: logical, emotional and quantitative. *Emotional* climax is mainly found in sentences.

It was a lovely city, a beautiful city, a fair city, a veritable gem of a city.

Quantitative climax is an evident increase in the volume of the concepts:

They looked at hundreds of houses, they climbed thousands of stairs, they inspected innumerable kitchens.

The function of this stylistic device is to show the relative importance of the things as seen by the author.

Bathos or *anticlimax* (разрядка напряжения, переход от высокого к комическому) is a sudden drop from elevated to the commonplace that produces a comic or ridiculous effect.

'Sooner shall heaven kiss the earth-
Oh, Julia! what is every woe?-
For God's sake let me have a glass of liquor,
Pedro, Battista, help me down below.
Julia, my love! you rascal, Pedro, quicker.'

Antithesis is a stylistic opposition, setting thing one against the other. In order to characterize a thing or phenomenon from a specific point of view, it may be necessary to find points of sharp contrast.

- ✓ *A saint abroad, and a devil at home.*
- ✓ *Youth is lovely, age is lonely,*
  Youth is fiery, age is frosty.
- ✓ *Man proposes, God disposes.*

Antithesis has the basic function of rhyme-forming because of the parallel arrangement on which it is founded.

Crabbed age and youth
Cannot live together:
Youth is full of pleasance,
Age is full of care…

Asyndeton is a deliberate omission of connectives between parts of sentences where they are generally expected to be according to the norms of the language.

Soams turned away; he had an utter disinclination to talk.

Polysyndeton is the stylistic device of connecting sentences or phrases or words by using connectives before each component.

Should you ask me, whence these stories?
Whence these legends and traditions,
With the odours of the forest,
With the dew, and damp of meadows,
With the curling smoke of wigwams…

The repetition of conjunctions and other means of connection makes an utterance more rhythmical, so one of the functions of polysyndeton is rhythmical.

Unlike enumeration, which combines elements of thought into one whole, polysyndeton shows things isolated.

And, polysyndeton has also the function of expressing sequence.

The Gap-Sentence Link (GSL) is a peculiar type of connection of sentences in which the connection is not immediately seen and it requires an effort to grasp the interrelation between the parts of the utterance.

She and that fellow ought to be the sufferers, and they are in Italy.(It means: Those who ought to be the sufferers are enjoying themselves in Italy where well-to-do English people go for holiday.)

The Gap-Sentence Link is generally indicated by *and* or *but*. The functions of GSL are the following:

1) it signals the introduction of inner represented speech;
2) it indicates a subjective evaluation of the facts;
3) it displays an unexpected coupling of ideas.

The Gap-Sentence Link aims at stirring up in the reader's mind the suppositions, associations and conditions under which the sentence can exist.

Ellipsis refers to any omitted part of speech that is understood, i.e. the omission is intentional. In writing and printing this intentional omission is indicated by the row of three dots (…) or asterisks (***).

Ellipsis always imitates the common features of colloquial language. This punctuation mark is called a *suspension point* or *dot-dot-dot*.

Aposiopesis/Break –in-the-narrative

Good intentions but - ; You just come home or I'll…

Litotes is a peculiar use of negative construction: the negation plus noun or adjective establish a positive feature in a person or thing. It is a deliberate understatement used to produce a stylistic effect. Litotes is not a pure negation, but a negation that includes affirmation.

It is not bad. (Is a good thing)
He is no coward. (He is a brave man)
She was not without taste.

Such negative constructions have a stronger effect on the reader than affirmative ones.

The constructions with two negations: *not unlike, not unpromising, not displeased* make positive phrases [42].

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