

SEMINAR 1. The Subject of Stylistics

Plan

1. Stylistic information and stylistic meaning. Stylistically marked elements.
2. Expressive means and stylistic devices.
5. Functional styles of the English language.
- 4-. Linguostylistics and literary stylistics.
5. Types of lexical meaning.
6. The norm of the literary language.
7. Brief outline of the development of the English literary language.

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SEMINAR 2. PHONOGRAPHICAL AND PHONOSTYLISTIC EXPRESSIVE MEANS AND STYLISTIC DEVICES OF THE PARADIGMATIC AND SYNTAGMATIC LEVEL

Essential Terms:

GRAPHON - intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation. It represents blurred, incoherent, careless pronunciation caused by young age, intoxication, ignorance of the discussed theme or social, territorial, educational status: *"De old Foolosopher, like Hickey calls yuh, ain't yuh?"*

ONOMATOPOEIA (SOUND SYMBOLISM) - the use of words whose sounds imitate those of the signified object or action. It occurs when there is a correspondence between the sound of a word and the sound or sense denoted by the word – i.e. when the word actually imitates or echoes the sound or sense it stands for: *Buzz, murmur, clatter, whisper, cuckoo*

PARONOMASIA - a figure which consists in the deliberate (often humorous) use of the partial phonetic similarity of words different in meaning: *A young man married is a man that's marred (Shakespeare); Gentlemen wanted their bankers prudent but not prudish.*

SPOONERISM - a figure based on an interchange of initial sounds or syllables of successive words, often designed for comic effect (called after Rev. Dr. W.A. Spooner, a Professor of Oxford University, a noted perpetrator of spoonerisms): *You've hissed my mystery lessons, you've tasted the worm and you'll have to leave by the town drain.*

ALLITERATION - a figure of speech which consists in the repetition of the same (esp. initial) consonant sound in words in close succession (usually in the stressed syllables):

- 1) *The fair breeze blew, the white foam flew,
The furrow followed free;*

*We were the first that ever burst
Into that silent sea* (S.T. Coleridge)

2) *A university should be a place of light, of liberty, and of learning.* (Disraeli)

ASSONANCE - a figure of speech based on the coincidence of vowels (or diphthongs) without regard to consonants, a kind of vowel-rhyme: 1) *How sad and bad and mad it was* (R. Browning); 2) *... the rare and radiant maiden whom the angels name Lenore -/Nameless here for evermore* (E.A. Poe).

RHYME is the repetition of identical or similar terminal sound combinations of words (or the repetition of the same vowel in two or more stressed syllables). Identity and particularly similarity of sound combinations may be relative. We distinguish between full rhymes and incomplete rhymes. The full rhyme presupposes identity of the vowel sound and the following consonant sounds in a stressed syllable. Incomplete rhymes can be divided into two main groups: vowel rhymes and consonant rhymes. In vowel rhymes the vowels of the syllables in corresponding words are identical, but the consonants may be different. Consonant rhymes, on the contrary, show concordance in consonants and disparity in vowels:

might-right; needless-heedless (full rhyme)

flesh-fresh-press (vowel rhyme)

tale-tool; treble-trouble (consonant rhyme)

STANZAS - different patterns of rhyming.

couplet: a a – when the last words of two successive lines are rhymed

triple rhymes: a a a

cross-rhymes: a b a b

framing rhyme / ring rhyme: a b b a

Other stanzas typical of English poetry are the following: tercet (aba bcb); quatrain; the ballad stanza; the heroic couplet (aa bb cc); the Spenserian stanza (abab bcb cc); ottava rima (ab ab ab cc); the sonnet (three quatrains and a concluding couplet - abab cdcd, efef, gg), etc.

RHYTHM - The measured flow of words and phrases in verse or prose. In verse – measured alternation of accented and unaccented syllables, in prose – the alternation of similar syntactical patterns.

I. Speak on the following:

Paradigmatic level:

- 1) graphon as a phonographical stylistic device
- 2) onomatopoeia as a phonostylistic device
- 3) paronomasia as a phonostylistic device
- 4) spoonerism as a phonostylistic device

Syntagmatic level:

- 1) alliteration and assonance as rhythm forming figures of speech
- 2) rhythm and rhyme

II. In your books of either home reading or individual reading find the above mentioned expressive means and stylistic devices and comment upon their structure and stylistic function.

III. Do the following exercises:

Exercise I. Indicate the causes and effects of the following cases of alliteration, assonance and onomatopoeia:

1. He swallowed the hint with a gulp and a gasp and a grin.
2. The fair breeze blew, the white foam flew,
The furrow followed free. (S. C.)
3. The Italian trio tut-tutted their tongues at me. (T. C.)
4. You, lean, long, lanky lam of a lousy bastard! (O'C.)
5. "Luscious, languid and lustful, isn't she?" "Those are not the correct epithets. She is-or rather was surly, lustrous and sadistic." (E. W.)
6. "Sh-sh." "But I am whispering." This continual shushing annoyed him. (A. H.)
7. Twinkle, twinkle, little star,
How I wonder what you are.
Up above the world so high,
Like a diamond in the sky. (Ch. R.)
8. Dreadful young creatures-squealing and squawking. (C.)
9. The quick crackling of dry wood aflame cut through the night. (St. H.)

Exercise II. Think of the causes originating graphon (young age, a physical defect of speech, lack of education, the influence of dialectal norms, affectation, intoxication, carelessness in speech, etc.):

1. He began to render the famous tune "I lost my heart in an English garden, Just where the roses of England grow" with much feeling:
"Ah-ee last mah-ee hawrt een ahn Angleesh gawrden, Jost whahr thah rawzaz ahv Angland grow." (H. C.)
2. She mimicked a lisp: "I don't weally know wevver I'm a good girl. The last thing he'll do would be to be mixed with a howwid woman." (J. Br.)
3. "All the village dogs are no-'count mongrels, Papa says. Fish-gut eaters and no class a-tall; this here dog, he got insteek." (K. K.)
4. "My daddy's coming tomorrow on a nairplane." (S.)
5. After a hum a beautiful Negress sings "Without a song, the dahay would nehever end." (U.)
6. "Oh, well, then, you just trot over to the table and make your little mommy a gweat big dwink." (E. A.)
7. "I allus remember me man sayin' to me when I passed me scholarship - 'You break one o'my winders an' I'll skin ye alive'." (St. B.)
8. He spoke with the flat ugly "a" and withered "r" of Boston Irish, and Levi looked up at him and mimicked "All right, I'll give the caaads a break and staaat playing." (N. M.)
9. "Whereja get all these pictures?" he said. "Meetcha at the corner. Wuddaya think she's doing out there?" (S.)
10. "Lookat him go. D'javer see him walk home from school? You're French Canadian, aintcha?" (J. K.)

Exercise III. State the functions and the type of the following graphical expressive means:

1. Piglet, sitting in the running Kanga's pocket, substituting the kidnapped Roo, thinks:
this shall take
"If is I never to
flying really it." (M.)
2. Kiddies and grown-ups too-oo-oo
We haven't enough to do-oo-oo. (R. K.)
3. "Hey," he said "is it a goddamn cardroom? or a latrine? Attensh – HUT! Da-ress right! DHRESS! (J.)
4. "When Will's ma was down here keeping house for him - *she* used to run in to *see* me, real

often." (S. L.)

5. He missed our father very much. He was s-l-a-i-n in North Africa. (S.)

6. His voice began on a medium key, and climbed steadily up till it reached a certain point, where it bore with strong emphasis upon the topmost word, and then plunged down as if from a spring board:

beds
flowery
on
skies
the
to
carried
be
I
Shall of ease,

blood
throu'
sailed
and
prize
the
toe
fought
others
Whilst y seas? (M. T.)

7. "We'll teach the children to look at things. Don't let the world pass you by, I shall tell them. For the sun, I shall say, open your eyes for that laaaarge sun" (A. W.)

8. "Now listen, Ed, stop that, now. I'm desperate. *I am* desperate, Ed, do you hear?" (Dr.)

9. "Adieu you, old man, grey. I pity you, and I de-spise you." (D.)

10. "ALL our troubles are over, old girl," he said fondly. "We can put a bit by now for a rainy day." (S. M.)

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SEMINAR 3. Stylistic Use of the Layers of English Vocabulary

Plan:

1. Stylistic classification of the English vocabulary.
2. Special bookish words and their use:
 - a) poetic words;
 - b) archaic and obsolete words;
 - c) barbarisms and foreign words.
3. Terms and their use.
4. Stylistic neologisms.
5. Standard colloquial words and their use.
6. Slang, its peculiarities and stylistic use.
7. The use of jargonisms, professionalisms and vulgarisms

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Practical Assignment

Fulfil the following exercises (see: Kukharensko V.A. A Book of Practice in Stylistics. – Vinnytsia, 2003): P.34, Ex.1; P.35, Ex.2; P.38, Ex.3; P.41, Ex.4.

SEMINAR 4. LEXICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

Essential Terms:

METAPHOR is a trope which consists in the use of words (word combinations) in transferred meanings by way of similarity or analogy. Metaphor is the application of a name or a descriptive term to an object to which it is not literally applicable. This is an implied comparison. It is based on analogy or association: *Art is a jealous mistress* (Emerson).

ANTONOMASIA (a variant of **METAPHOR**) a trope which consists in the use of a proper name to denote a different person who possesses some qualities of the primary owner of the name: *Every Caesar has his Brutus* (O'Henry).

METONYMY is a SD based on association, the name of one thing is used in place of the name of another, closely related to it. There is an objectively existing relation between the object named and the object implied: *from the cradle to the grave*

SYNECDOCHE (a variant of **METONYMY**) - a trope which consists in putting part for the whole, the concrete for the general, or vice versa: 1) *Two heads are better than one*; 2) *The hat went away*.

IRONY - a trope which consists in: a) the use of evaluative (meliorative) words in the opposite meanings (cf. **ENANTIOSEMY**): *You're in complimentary mood today, aren't you? First you called my explanation rubbish and now you call me a liar*; b) "worsening" of the meliorative connotation of a word: *I'm very glad you think so, Lady Sneerwell*; c) the acquisition of a pejorative connotation by a non-evaluative word: *Jack: If you want to know, Cecily happens to be my aunt. - Algernon: Your aunt*; Ironical use of words is accompanied by specific suprasyntactic prosody.

ZEUGMA (a variant of **SYLLEPSIS**) - a figure of speech using a verb or adjective with two nouns, to one of which it is strictly applicable while the word appropriate to the other is not used: 1) *to kill the boys and /destroy/ the luggage*; 2) *with weeping eyes and /grieving/ hearts*.

PUN (or **PLAY UPON WORDS**) - a figure which consists in a humorous use of words identical in sound but different in meaning, or the use of different meanings of the same word: *"What's the matter with the boy?" - exclaimed Wardle. "Nothen's the matter with me", - replied Joe, nervously. "Have you been seeing any spirits?" - inquired the old gentleman. "Or taking*

any?" - added Ben Allen.

INTERJECTIONS AND EXCLAMATORY WORDS are words we use when we express our feelings strongly and which may be said to exist in language as conventional symbols of human emotions. "Heaven", "goodgracious!", "dear me!", "God!", "Come on!", "Look here!", "dear", "by the Lord!", "God knows!", "Bless me!", "Humbug!" and many others of this kind are not interjections as such; a better name for them would be exclamatory words generally used as interjections, i.e., their function is that of the interjection.

EPITHET is an attributive characterization of a person, thing or phenomenon. Having a logical meaning, it acquires in the context emotive meaning, rendering the subjective attitude of the writer towards the concepts he evaluates. Semantically we distinguish:

Fixed (logical/usual) epithets are fixed word-combination which have become traditional: *sweet smile*

Affective (emotive/occasional) epithet serve to convey the emotional evaluation of the object by the speaker: *gorgeous, nasty, magnificent*

Figurative (transferred/metaphoric) epithets are formed of metaphors, metonymies and similes expressed by adjectives: *the smiling sun*

Structurally we distinguish:

Simple epithet are built like simple adjectives: *true love*

Compound epithet are built like compound adjectives: *heart-burning sigh*

Phrase/sentence epithets - a phrase which has lost its independence and come to refer to a noun describing human behaviour or look (used with the words: 'attitude', 'look', 'expression'). The words in the phrase or sentence epithet are hyphenated or written in inverted commas: *a move-if-you-dare expression* ("a move-if-you-dare" expression); *She looked at me with that please-don't-touch-me look of hers.* (She looked at me with that "please don't touch me" look of hers.

Reversed (inverted) epithet - two nouns connected in an "of"-phrase where one part is metaphorical: *this devil of a woman*

Chain of epithets - a number of epithets which give a many-sided description of an object. Each next epithet is stronger than the previous one, the last is the strongest (from the speaker's point of view): *her large blue crying crazy eyes*

OXYMORON is a figure of speech by means of which contradictory words (notions) are combined: 1) *To live a life half-dead, a living death* (Milton); 2) *Thou art to me a delicious torment* (Emerson).

I. Speak on the following:

1. Lexical EMs & SDs based on the interaction of the nominative and contextually imposed meaning:
 - a) metaphor
 - b) antonomasia
 - c) metonymy
 - d) irony
2. Lexical EMs & SDs based on the interaction of the nominative and the derivative logical meaning:
 - a) zeugma
 - b) pun
3. Lexical EMs & SDs based on the interaction of the logical and the emotive meaning:
 - a) interjections and exclamatory words
 - b) epithets
 - c) oxymoron

II. In your books of either home reading or individual reading find the above mentioned expressive means and stylistic devices and comment upon their structure and stylistic

function.

III. Do the following exercises:

Exercise I. Analyse the given cases of metaphor from all sides mentioned above - semantics, originality, expressiveness, syntactic function, vividness and elaboration of the created image. Pay attention to the manner in which two objects (actions) are identified: with both named or only hint — the metaphorized one – presented explicit:

1. And the skirts! What a sight were those skirts! They were nothing but vast decorated pyramids; on the summit of each was stuck the upper half of a princess. (A. B.)
2. She was handsome in a rather leonine way. Where this girl was a lioness, the other was a panther-lithe and quick. (Ch)
3. He felt the first watery eggs of sweat moistening the palms of his hands. (W. S.)
4. He smelled the ever-beautiful smell of coffee imprisoned in the can. (J. St.)
5. They walked along, two continents of experience and feeling, unable to communicate. (W. G.)
6. Geneva, mother of the Red Cross, hostess of humanitarian congresses for the civilizing of warfare! (J. R.)
7. Autumn comes
And trees are shedding their leaves,
And Mother Nature blushes
Before disrobing. (N. W.)

Exercise II. Indicate metonymies, state the type of relations between the object named and the object implied, which they represent, also pay attention to the degree of their originality, and to their syntactical function:

1. He went about her room, after his introduction, looking at her pictures, her bronzes and clays, asking after the creator of this, the painter of that, where a third thing came from. (Dr.)
2. She wanted to have a lot of children, and she was glad that things were that way, that the Church approved. Then the little girl died. Nancy broke with Rome the day her baby died. It was a secret break, but no Catholic breaks with Rome casually. (J. O'H.)
3. "Evelyn Clagrow, get up out of that chair this minute." The girl looked up from her book.
"What's the matter?"
"Your satin. The skirt'll be a mass of wrinkles in the back." (E. F.)
4. She saw around her, clustered about the white tables, multitudes of violently red lips, powdered cheeks, cold, hard eyes, self-possessed arrogant faces, and insolent bosoms. (A. B.)
5. "Some remarkable pictures in this room, gentlemen. A Holbein, two Van Dycks and if I am not mistaken, a Velasquez. I am interested in pictures." (Ch.)
6. I crossed a high toll bridge and negotiated a no man's land and came to the place where the Stars and Stripes stood shoulder to shoulder with the Union Jack. (J. St.)
7. He made his way through the perfume and conversation. (I. Sh.)

Exercise III. Analyse various cases of play on words, indicate which type is used, how it is created, what effect it adds to the utterance:

1. After a while and a cake he crept nervously to the door of the parlour. (A. T.)
2. There are two things I look for in a man. A sympathetic character and full lips. (I. Sh.)
3. Dorothy, at my statement, had clapped her hand over mouth to hold down laughter and chewing gum. (Jn. B.)

4. "Someone at the door," he said, blinking.
"Some four, I should say by the sound," said Fili. (A. T.)
5. He may be poor and shabby, but beneath those ragged trousers beats a heart of gold. (E.)
6. Babbitt respected bigness in anything: in mountains, jewels, muscles, wealth or words. (S. L.)
7. Men, pals, red plush seats, white marble tables, waiters in white aprons. Miss Moss walked through them all. (M.)
8. My mother wearing her best grey dress and gold brooch and a faint pink flush under each cheek bone. (W. Gl.)
9. "There is only one brand of tobacco allowed here - 'Three nuns'. None today, none tomorrow, and none the day after." (Br. B.)
10. Good morning," said Bilbo, and he meant it. The sun was shining and the grass was very green. (A. T.)

Exercise IV. In the following excerpts you will find mainly examples of verbal irony. Explain what conditions made the realization of the opposite evaluation possible. Pay attention to the part of speech which is used in irony, also its syntactical function:

1. When the war broke out she took down the signed photograph of the Kaiser and, with some solemnity, hung it in the men-servants' lavatory; it was her one combative action. (E. W.)
2. From her earliest infancy Gertrude was brought up by her aunt. Her aunt had carefully instructed her to Christian principles. She had also taught her Mohammedanism, to make sure. (L.)
3. "Well. It's shaping up into a lovely evening, isn't it?"
"Great," he said.
"And if I may say so, you're doing everything to make it harder, you little sweet." (D. P.)
4. Mr. Vholes is a very respectable man. He has not a large business, but he is a very respectable man. He is allowed by the greater attorneys to be a most respectable man. He never misses a chance in his practice which is a mark of respectability, he never takes any pleasure, which is another mark of respectability, he is reserved and serious which is another mark of respectability. His digestion is impaired which is highly respectable. (D.)
5. Several months ago a magazine named *Playboy* which concentrates editorially on girls, books, girls, art, girls, music, fashion, girls and girls, published an article about old-time science-fiction. (M. St.)
6. Apart from splits based on politics, racial, religious and ethnic backgrounds and specific personality differences, we're just one cohesive team. (D. U.)
7. I had been admitted as a partner in the firm of Andrews and Bishop, and throughout 1927 and 1928 I enriched myself and the firm at the rate of perhaps forty dollars a month. (Jn. B.)
8. Last time it was a nice, simple, European-style war. (I. Sh.)
9. But every Englishman is born with a certain miraculous power that makes him master of the world. As the great champion of freedom and national independence he conquers and annexes half the world and calls it Colonization. (B. Sh.)

Exercise V. Analyse the following cases of antonomasia. State the type of meaning employed and implied; indicate what additional information is created by the use of antonomasia; pay attention to the morphological and semantic characteristics of common nouns used as proper names:

1. "Her mother is perfectly unbearable. Never met such a Gorgon." (O.W.)
2. Cats and canaries had added to the already stale house an entirely new dimension of defeat. As I stepped down, an evil-looking Tom slid by us into the house. (W. Gl.)
3. Kate kept him because she knew he would do anything in the world if he were paid to do it or

was afraid not to do it. She had no illusions about him. In her business Joes were necessary. (J. St.)

4. In the moon-landing year what choice is there for Mr. and Mrs. Average-the programme against poverty or the ambitious NASA project? (M. St.)

5. We sat down at a table with two girls in yellow and three men, each one introduced to us as Mr. Mumble. (Sc. F.)

Exercise VI. Discuss the structure and semantics of epithets in the following examples. Define the type and function of epithets:

1. He has that unmistakable tall lanky "rangy" loose-jointed graceful closecropped formidably clean American look. (I. M.)

2. He's a proud, haughty, consequential, turned-nosed peacock. (D.)

3. The Fascisti, or extreme Nationalists, which means black-shirted, knife-carrying, club-swinging, quick-stepping, nineteen- year-old-pot-shot patriots, have worn out their welcome in Italy. (H.)

4. Harrison-a fine, muscular, sun-bronzed, gentle-eyed, patrician-nosed, steak-fed, Gilman-Schooled, soft-spoken, well-tailored aristocrat was an out-and-out leaflet-writing revolutionary at the time. (Jn. B.)

5. Her painful shoes slipped off. (U.)

6. She was a faded white rabbit of a woman. (A. C.)

7. And she still has that look, that don't-you-touch-me look, that women who were beautiful carry with them to the grave. (J. B.)

8. Ten-thirty is a dark hour in a town where respectable doors are locked at nine. (T. C.)

9. "Thief!" "Pilon shouted. "Dirty pig of an untrue friend!" (J. St.)

10. He acknowledged an early-afternoon customer with a be-with-you-in-a-minute nod. (D. U.)

11. His shrivelled head bobbed like a dried pod on his frail stick of a body. (J. G.)

12. The children were very brown and filthily dirty. (V. W.)

13. Liza Hamilton was a very different kettle of Irish. Her head was small and round and it held small and round convictions. (J. St.)

Exercise VII. In the following sentences pay attention to the structure and semantics of oxymorons. Also indicate which of their members conveys the individually viewed feature of the object and which one reflects its generally accepted characteristic:

1. He caught a ride home to the crowded loneliness of the barracks. (J.)

2. Sprinting towards the elevator he felt amazed at his own cowardly courage. (G. M.)

3. He behaved pretty lousily to Jan. (D. C.)

4. There were some bookcases of superbly unreadable books. (E. W.)

6. Absorbed as we were in the pleasures of travel-and I in my modest pride at being the only examinee to cause a commotion-we were over the old Bridge. (W. G.)

7. Harriet turned back across the dim garden. The lightless light looked down from the night sky. (I. M.)

8. Sara was a menace and a tonic, my best enemy; Rozzie was a disease, my worst friend. (J. Car.)

9. A neon sign reads "Welcome to Reno-the biggest little town in the world." (A. M.)

10. Huck Finn and Holden Caulfield are Good Bad Boys of American literature. (V.)

11. You have got two beautiful bad examples for parents. (Sc. F.)

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SEMINAR 5. LEXICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES PECULIAR USE OF SET EXPRESSIONS STYLISTIC FUNCTIONING OF MORPHOLOGICAL FORMS

Essential Terms:

SIMILE (or LITERARY COMPARISON) a figure of speech which consists in an explicit likening of one thing to another on the basis of a common feature: 1) *Bees flew like cake-crumbs through the golden air, white butterflies like sugared wafers* (Laurie Lee); 2) *Marjorie... appeared quite unconscious of the rarity of herself, ... wearing her beauty like a kind of sleep* (Laurie Lee).

PERIPHRAISIS - a figure of speech which names a familiar object or phenomenon in a round - about or indirect way (by means of a circumlocution instead of a word).

1) *Of all the days that's in the week*

I dearly love but one day -

And that's the day that comes between

A Saturday and Monday.

2) *I understand you are poor and wish to earn money by nursing the little boy, my son, who has been so prematurely deprived of what can never be replaced* (Dickens).

Periphrases are classified into:

a) **figurative** (metonymic and metaphoric)- phrase-metonymies and phrase-metaphors: "*The hospital was crowded with the surgically interesting products of the fighting in Africa*" (I. Sh.);

b) **logical** - phrases synonymic with the words which were substituted by periphrases: "*Mr. Du Pont was dressed in the conventional disguise with which Brooks Brothers cover the shame of American millionaires.*" (M. St.)

Periphrasis may be also considered **euphemistic** when offers a more polite qualification instead of a coarser one.

EUPHEMISM - I. a trope in which an unpleasant or offensive thing is described by an indirect, polite or conventional word: *With my various friends we had visited most of these tiny, dark, smoky bars, and drunk drinks of minute size and colossal price and watched the female 'hostesses' at their age-old work* (G.Durrell).

II. a figure of speech which consists in describing an unpleasant or offensive object or phenomenon in a polite round-about way (a variant of periphrasis): *They think we have come by this horse in some dishonest manner* (Dickens).

HYPERBOLE – a trope which consist in a deliberate exaggeration of a feature essential to an object or phenomenon (cf. **MEIOSIS**). The function is to intensify the feature: *Her family is one aunt about a thousand years old* (Sc. Fitzgerald).

MEIOSIS - a trope which consists in a deliberate understatement.

DECOMPOSITION OF A SET PHRASE is alike to pun (play upon words), it is the interplay between the literal meaning and the phraseological meaning (i.e. figurative):

- *I'm eating my heart out.*

- *It's evidently a diet that agrees with you. You are growing fat on it.* (Maugham)

ALLUSION is a reference to characters and events of mythology, legends, history, specific places, literary characters that, by some association, have come to stand for a certain thing or idea. They are based on the accumulated experience and knowledge of the writer who expects a

similar knowledge of the reader. The full impact of an allusion comes to the reader who is aware of the origin of the word, phrase, place or character allude to: *"The town gossips called her Virgin Jekyll and Miss Hyde."*

(N. Mailer)

The allusion here is to R.L. Stevenson's story "a strange case of Dr. Jekyll and Mr. Hyde."

MORPHEMIC REPETITION - repetition of the affix in a number of adjacent words: *It was there again, more clearly than before: the terrible expression of pain in her eyes; unblinking, unaccepting, unbelieving pain.*

THE EXTENSION OF MORPHEMIC VALENCY – a stylistic device which is based on ascribing of a morpheme of one part of speech to another, which is normally not correlated with this part of speech: *"Mr. Hamilton, you haven't any children, have you?" "Well, no. And I'm sorry about that I guess. I am sorriest about that."*

I. Speak on the following:

1. Figure of identity:
 - a) simile
 - b) periphrasis & euphemism as a variant of periphrasis
2. Figures of inequality:
 - a) hyperbole
 - b) meiosis
3. Particular use of set expressions:
 - a) decomposition of a set phrase
 - b) allusion
4. The stylistic functioning of grammatical forms:
 - a) morphemic repetition and the extension of morphemic valency

II. In your books of either home reading or individual reading find the above mentioned expressive means and stylistic devices and comment upon their structure and stylistic function.

III. Do the following exercises:

Exercise I. In the following examples concentrate on cases of hyperbole and understatement. Pay attention to their originality or staleness, to other SDs promoting their effect, to exact words containing the foregrounded emotive meaning:

1. I was scared to death when he entered the room. (S.)
2. The girls were dressed to kill. (J. Br.)
3. Newspapers are the organs of individual men who have jockeyed themselves to be party leaders, in countries where a new party is born every hour over a glass of beer in the nearest cafe. (J. R.)
4. I was violently sympathetic, as usual. (Jn. B.)
5. Four loudspeakers attached to the flagpole emitted a shattering roar of what Benjamin could hardly call music, as if it were played by a collection of brass bands, a few hundred fire engines, a thousand blacksmiths' hammers and the amplified reproduction of a force-twelve wind. (A.S.)
6. The car which picked me up on that particular guilty evening was a Cadillac limousine about seventy-three blocks long. (J. B.)
7. Her family is one aunt about a thousand years old. (Sc. F.)
8. He didn't appear like the same man; then he was all milk and honey-now he was all starch and vinegar. (D.)

9. She was a giant of a woman. Her bulging figure was encased in a green crepe dress and her feet overflowed in red shoes. She carried a mammoth red pocketbook that bulged throughout as if it were stuffed with rocks. (Fl. O'C.)
10. She was very much upset by the catastrophe that had befallen the Bishops, but it was exciting, and she was tickled to death to have someone fresh to whom she could tell all about it (S. M.)
11. Babbitt's preparations for leaving the office to its feeble self during the hour and a half of his lunch-period were somewhat less elaborate than the plans for a general European War. (S. M.)
12. The little woman, for she was of pocket size, crossed her hands solemnly on her middle. (G.)
13. We danced on the handkerchief-big space between the speak-easy tables. (R.W.)
14. She wore a pink hat, the size of a button. (J. R.)
15. She was a sparrow of a woman. (Ph. L.)
16. And if either of us should lean toward the other, even a fraction of an inch, the balance would be upset. (O.W.)
17. He smiled back, breathing a memory of gin at me. (W. G.)
18. About a very small man in the Navy. This new sailor stood five feet nothing in sea boots. (Th. P.)
19. She busied herself in her midget kitchen. (T. C.)
20. The rain had thickened, fish could have swum through the air. (T. C.)

Exercise II. Pay attention to the stylistic function of various lexical expressive means used individually and in convergence:

1. Constantinople is noisy, hot, hilly, dirty and beautiful. It is packed with uniforms and rumors. (H.)
2. Across the street a bingo parlour was going full blast; the voice of the hot dog merchant split the dusk like an axe. The big blue blared down the street. (R. Ch.)
3. "I guess," said Mr. Hiram Fish sotto voce to himself and the world at large, "that this has been a great little old week." (Ch.)
4. The good ships Law and Equity, these teak-built, copper-bottomed, iron-fastened, brazen-faced, and not by any means fast-sailing Clippers, are laid up in ordinary. (D.)
5. An enormous grand piano grinned savagely at the curtains as if it would grab them, given the chance. (W. Gl.)
6. On little pond the leaves floated in peace and praised heaven with their hues, the sunlight haunting over them.(G.)
7. From the throats of the ragged black men, as they trotted up and down the landing-stage, strange haunting notes. Words were caught up, tossed about, held in the throat. Word-lovers, sound-lovers-the blacks seemed to hold a tone in some warm place, under their red tongues perhaps. Their thick lips were walls under which the tone hid. (Sh. A.)
8. It was relief not to have to machete my way through a jungle of what-are-you-talking-aboutery before I could get at him. (J. A.)
9. Outside the narrow street fumed, the sidewalks swarmed with fat stomachs. (J. R.)
10. The owner, now at the wheel, was the essence of decent self-satisfaction; a baldish, largish, level-eyed man, rugged of neck but sleek and round of face-face like the back of a spoon bowl. (S. L.)
11. His fingertips seemed to caress the wheel as he nursed it over the dark winding roads at a mere whispering sixty. (L. Ch.)
12. We plunged in and out of sun and shadow-pools, and joy, a glad-to-be-alive exhilaration, jolted through me like a jigger of nitrogen. (T. C.)
13. These jingling toys in his pocket were of eternal importance like baseball or

Republican Party. (S. L.)

Exercise III. State the function of the following cases of morphemic repetition:

1. She unchained, unbolted and unlocked the door. (A. B.)
2. It was there again, more clearly than before: the terrible expression of pain in her eyes; unblinking, unaccepting, unbelieving pain. (D. U.)
3. We were sitting in the cheapest of all the cheap restaurants that cheapen that very cheap and noisy street, the Rue des Petits Champs in Paris. (H.)
4. Laughing, crying, cheering, chaffing, singing, David Rossi's people brought him home in triumph. (H. C.)
5. The procession then re-formed; the chairmen resumed their stations, and the march was recommenced. (D.)
6. We are overbrave and overfearful, overfriendly and at the same time frightened of strangers, we're oversentimental and realistic. (P. St.)
7. There was then a calling over of names, and great work of signing, sealing, stamping, inking, and sanding, will exceedingly blurred, gritty and undecipherable results. (D.)
8. Three million years ago something had passed this way, had left this unknown and perhaps unknowable symbol of its purpose, and had returned to the planets-or to the stars (A.C.)
9. "Sit down, you dancing, prancing, shambling, scrambling fool parrot! Sit down!" (D.)

Exercise IV. Analyze the morphemic structure and the purpose of creating the occasional words in the following examples:

1. The girls could not take off their panama hats because this was not far from the school gates and hatlessness was an offence. (M. Sp.)
2. David, in his new grown-upness, had already a sort of authority. (I. M.)
3. That fact had all the unbelievableness of the sudden wound. (R. W.)
4. Lucy wasn't Willie's luck. Or his unluck either. (R. W.)
5. She was waiting for something to happen or for everything to un-happen. (T. H.)
6. "You asked him."
"I'm un-asking him," the Boss replied. (R. W.)
7. She was a young and unbeautiful woman. (I. Sh.)
8. "Mr. Hamilton, you haven't any children, have you?"
"Well, no. And I'm sorry about that, I guess. I am sorriest about that." (J. St.)
9. "To think that I should have lived to be good-morninged, by Belladonna Took's son!" (A. T.)

REFERENCE LIST:

Kukharensko V. A. A Book of Practice in Stylistics. - p.p. 18-19; 57-58.

**SEMINAR 6. SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES:
COMPOSITIONAL PATTERNS OF SYNTACTICAL ARRANGEMENT**

Essential Terms:

INVERSION - the reversal of the normal order of words in a sentence, for the sake of emphasis (in prose) or for the sake of the metre (in poetry): *Dark they were and golden-eyed.* (Bradbury)
The stylistic inversion has the following patterns:

- 1) the object is placed at the beginning of the sentence (before the subject);
- 2) the attribute is placed after the word it modifies;
- 3) the predicative is placed before the subject;
- 4) the predicative is placed before the link-verb and both are placed before the subject;

- 5) the adverbial modifier is placed at the beginning of the sentence.
- 6) both the adverbial modifier and the predicate are placed before the subject.

DETACHED CONSTRUCTION (DETACHMENT)- One of the secondary parts of the sentence is detached from the word it refers to and is made to seem independent of this word. Such parts are called detached and marked off by brackets, dashes or commas or even by full stops or exclamation marks: "*I have to beg you for money! Daily!*"

PARALLEL CONSTRUCTION (or SYNTACTIC PARALLELISM) - a figure based on the use of the similar syntactic pattern in two or more sentences or syntagms:

1) When the lamp is shattered

The light in the dust lies dead –

When the cloud is scattered

The rainbow's glory is shed.

When the lute is broken.

Sweet tones are remembered not;

When the lips have spoken,

Loved accents are soon forgot.

(P.B. Shelley)

2) *I was a stranger, and ye took me in: Naked, and ye clothed me: I was sick, and ye visited me: I was in prison and ye came into me* (St. Matthew).

CHIASMUS (REVERSED PARALLEL CONSTRUCTIONS) - a figure of speech based on the repetition of a syntactical pattern with a reverse word-order (see: **SYNTACTIC PARALLELISM**):

1) *Let the long contention cease:*

Geese are swans, and swans are geese.

(M. Arnold)

2) *Beauty is truth, truth beauty, - that is all*

Ye know on earth, and all ye need to know.

(Keats)

3) *But many that are first shall be last; and the last shall be first* _____ (St. Matthew).

I. Speak on the following:

Compositional patterns of syntactical arrangement:

- 1) inversion;
- 2) detachment;
- 3) parallel constructions;
- 4) reversed parallel constructions (chiasmus).

II. In your books of either home reading or individual reading find the above mentioned expressive means and stylistic devices and comment upon their structure and stylistic function.

III. Do the following exercises:

Exercise III. Find and analyse cases of detachment, suspense and inversion. Comment on the structure and functions of each:

1. She narrowed her eyes a trifle at me and said I looked exactly like Celia Briganza's boy. Around the mouth. (S.)
2. She was crazy about you. In the beginning. (R. W.)
3. Of all my old association, of all my old pursuits and hopes of all the living and the dead

world, this one poor soul alone comes natural to me. (D.)

4. On, on he wandered, night and day, beneath the blazing sun, and the cold pale moon; through the dry heat of noon, and the damp cold of night; in the grey light of morn and the red glare of eve. (D.)

5. Benny Collan, a respected guy, Benny Collan wants to marry her. An agent could ask for more? (T. C.)

6. Women are not made for attack. Wait they must. (J. C.)

7. Out came the chase - in went the horses - on sprang - the boys - in got the travellers. (D.)

8. Then he said: "You think it's so? She was mixed up in this lousy business? (J. B.)

9. And she saw that Gopher Prairie was merely an enlargement of all the hamlets which they had been passing. Only to the eyes of a Kennicott was it exceptional. (S. L.)

REFERENCE LIST:

Kukharensko V. A. A Book of Practice in Stylistics. - p.p. 66-67; 76-77.

SEMINAR 7. SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES: COMPOSITIONAL PATTERNS OF SYNTACTICAL ARRANGEMENT

Essential Terms:

REPETITION is based upon a repeated occurrence of one and the same word-group. *And a great desire for peace, peace of no matter what kind, swept through her. (A.B.)* Depending upon the position a repeated unit occupies in the utterance there are several types of repetition:

ANAPHORA – the beginning of some successive sentences, syntagms, lines, etc. (with the same sounds, morphemes, words or word-combinations) is repeated – *a..., a..., a...*. The main stylistic function of anaphora is not so much to emphasize the repeated unit as to create the background for the nonrepeated unit, which, through its novelty, becomes foregrounded.

EPIPHORA – repetition of the final word or word-group especially in poetry when some stanzas end with the same line – *...a, ...a, ...a*. The main function of epiphora is to add stress to the final words of the sentence.

ANADIPLOSIS (CATCH REPETITION) -- a figure which consists in the repetition of the same word at the end of one and at the beginning of the following sense-groups (or lines). Thus the two or more parts are linked *...a, a...*. Specification of the semantics occurs here too, but on a more modest level.

CHAIN REPETITION – a string of several successive anadiplosis: *...a, a...b, b...c, c...*. It smoothly develops logical reasoning.

FRAMING - the beginning of the sentence is repeated in the end, thus forming the "frame" for the non-repeated part of the sentence (utterance) – *a... a*. The function of framing is to elucidate the notion mentioned in the beginning of the sentence. Between two appearances of the repeated unit there comes the developing middle part of the sentence which explains and clarifies what was introduced in the beginning, so that by the time it is used for the second time its semantics is concretized and specified.

SUCCESSIVE REPETITION is a string of closely following each other reiterated units - *... a, a, a ...*. This is the most emphatic type of repetition which signifies the peak of emotions of the speaker.

ORDINARY REPETITION emphasizes both the logical and the emotional meanings of the reiterated word (phrase). In this type of repetition the repeated element has no definite place in the sentence or utterance.

PROLEPSIS (SYNTACTIC TAUTOLOGY) – a figure of syntactic anticipation, the use of words not applicable till a later time. In prolepsis the noun subject is repeated in the form of a corresponding personal pronoun. “Miss Tilly Webster, she slept forty days and nights without waking up. (O. H.)

SUSPENSE (RETARDATION) is a deliberate delay in the completion of the expressed thought. What has been delayed is the main task of the utterance, and the reader awaits the completion of the utterance with an everincreasing tension. A 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: “Mankind, says a Chinese manuscript, which my friend was obliging enough to read and explain to me, for the first seventy thousand ages ate their meat raw.” (Ch. L)

CLIMAX (GRADATION) is a figure based upon such an arrangement of parts of an utterance which secures a gradual increase in semantic significance or emotional tension: *I don't attach any value to money, I don't care about it, I don't know about it, I don't want it, I don't keep it, it goes away from me directly.*

The increase in significance may be: logical, emotional or quantitative.

Logical – the relative importance of the components is looked from the point of view of the concepts embodied in them. Every successive word or word-combination in logical climax is semantically more important than the previous one.

Emotive climax is based on the relative emotive meaning. It is mainly found in one sentence as emotive charge cannot hold long. It is usually based on repetition of the semantic centre, usually expressed by an adjective or adverb and the introduction of an intensifier between the repeated items.

Quantitative is an evident increase in the volume of the corresponding concepts: numerical increase, concepts of measure and time.

ANTICLIMAX is the reverse of climax. It is the descent from the sublime to the ridiculous. In this figure of speech emotive or logical importance accumulates only to be unexpectedly broken and brought down. The sudden reversal usually brings forth a humorous or ironic effect. Many paradoxes are based on anticlimax:

America is the Paradise for women. That is why, like Eve, they are so extremely anxious to get out of it!

ANTITHESIS (a variant of **SYNTACTIC PARALLELISM**) - a figure of speech based on parallel constructions with contrasted words (usually antonyms):

1) *Yet each man kills the thing he loves,*

By each let this be heard,

Some do it with a bitter look,

Some with a flattering word,

The coward does it with a kiss,

The brave man with a sword!

(O.Wilde)

2) *God made the country, and man made the town (Cowper).*

NONSENSE OF NON-SEQUENCE rests on the extension of syntactical valency and results in joining two semantically disconnected clauses into one sentence, as in: “*Emperor Nero played*

the fiddle, so they burnt Rome." (E.) Two disconnected statements are forcibly linked together by cause / effect relations.

I. Speak on the following:

Compositional pattern of syntactical arrangement:

- 5) repetition;
- 6) prolepsis (syntactic tautology);
- 7) suspense;
- 8) climax / anticlimax;
- 9) antithesis;
- 10) nonsense of non-sequence.

II. In your books of either home reading or individual reading find the above mentioned expressive means and stylistic devices and comment upon their structure and stylistic function.

III. Do the following exercises:

Exercise I. From the following examples you will get a better idea of the functions of various types of repetition, and also of parallelism and chiasmus:

1. I wake up and I'm alone and I walk round Warley and I'm alone; and I talk with people and I'm alone and I look at his face when I'm home and it's dead. (J. Br.)
2. I might as well face facts: good-bye, Susan, good-bye a big car, good-bye a big house, good-bye power, good-bye the silly handsome dreams. (J.Br.)
3. I really don't see anything romantic in proposing. It is very romantic to be in love. But there is nothing romantic about a definite proposal. (O. W.)
4. I wanted to knock over the table and hit him until my arm had no more strength in it, then give him the boot, give him the boot, give him the boot - I drew a deep breath. (J. Br.)
5. On her father's being groundlessly suspected, she felt sure. Sure. Sure. (D.)
6. Now he understood. He understood many things. One can be a person first. A man first and then a black man or a white man. (P. A.)
7. Obviously-this is a streptococcal infection. Obviously. (W.D.)
8. And everywhere were people-People going into gates and coming out of gates. People staggering and falling. People fighting and cursing. (P. A.)
9. Then there was something between them. There was.. There was. (Dr.)
10. Living is the art of loving.
Loving is the art of caring.
Caring is the art of sharing.
Sharing is the art of living. (W. H. D.)
11. I notice that father's is a large hand, but never a heavy one when it touches me, and that father is a rough voice but never an angry one when it speaks to me. (D.)

Exercise II. Discuss the semantic centres and structural peculiarities of antithesis:

1. Mrs. Nork had a large home and a small husband. (S. L.)
2. I like big parties. They're so intimate. At small parties there isn't any privacy. (Sc. F.)
3. There is Mr. Guppy, who was at first as open as the sun at noon, but who suddenly shut up as close as midnight. (D.)
4. His coat-sleeves being a great deal too long, and his trousers a great deal too short, he appeared ill at ease in his clothes. (D.)
5. It is safer to be married to the man you can be happy with than to the man you cannot be happy without. (E.)

6. It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair;

we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way-in short the period was so far like the present period, that some of its noisiest authorities insisted on its being received for good or for evil, in the superlative degree of comparison only. (D.)

Exercise III. Indicate the type of climax. Pay attention to its structure and the semantics of its components:

1. He saw clearly that the best thing was a cover story or camouflage. As he wondered and wondered what to do, he first rejected a stop as impossible, then as improbable, then as quite dreadful. (W. G.)

2. "Is it 'shark?'" said Brody. The possibility that he at last was going to confront the fish-the beast, the monster, the nightmare-made Brody's heart pound. (P. B.)

3. We were all in all to one another, it was the morning of life, it was bliss, it was frenzy, it was everything else of that sort in the highest degree. (D.)

4. "I shall be sorry, I shall be truly sorry to leave you, my friend." (D.)

5. After so many kisses and promises-the lie given to her dreams, her words, the lie given to kisses, hours, days, weeks, months of unspeakable bliss. (Dr.)

6. In marriage the upkeep of woman is often the downfall of man. (Ev.)

7. Women have a wonderful instinct about things. They can discover everything except the obvious. (O. W.)

REFERENCE LIST:

Kukharensko V. A. A Book of Practice in Stylistics. - p.p. 72-73; 84-85; 86-87.

**SEMINAR 8. SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES:
PARTICULAR WAYS OF COMBINING PARTS OF THE UTTERANCE**

Essential Terms:

ASYNDETON – a deliberate avoidance of connectives where they are expected to be: *The audience rolled about in their chairs; they held their sides, they groaned in an agony of laughter.*

POLYSYNDETON is an insistent repetition of a connective between words, phrases or clauses of an utterance:

"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, and after we were finished with the machines, sometimes we walked back together. (H.)

ATTACHMENT (THE GAP-SENTENCE LINK) is mainly to be found in various representations of the voice of the personage – dialogue, reported speech, entrusted narrative. In the attachment the second part of the utterance is separated from the first one by a full stop though their semantic and grammatical ties remain very strong. The second part appears as an afterthought and is often connected with the beginning of the utterance with the help of a conjunction which brings the latter into the foregrounded opening position: *"It wasn't his fault. It was yours. And mine. I now humbly beg you to give me the money with which to buy meals for you to eat. And hereafter do remember it: the next time I shan't beg. I shall simply starve." (S. L.); "Prison is where she belongs. And my husband agrees one thousand per cent." (T. C.)*

APOKOINU CONSTRUCTIONS – Here the omission of the pronominal (adverbial) connective creates a blend of the main and the subordinate clauses so that the predicative or the object of the first one is simultaneously used as the subject of the second one: *He was the man killed that deer.* (R.W.)

ELLIPSIS is absence of one or both principal parts (the subject, the predicate in the sentence). The missing parts are either present in the syntactic environment of the sentence (verbal context), or they are implied by the situation. In any case these parts are easily restored from the context:

- *Where is the man I'm going to speak to?*
- *Out in the garden.*

APOSIOPESES (BREAK-IN-THE-NARRATIVE) – This term which in Greek means ‘silence’ denotes intentional abstention from continuing the utterance to the end. The speaker (writer) either begins a new utterance or stops altogether: “These people talked to me like this because they don’t know who I am. If only they knew – “ (M. T.)

QUESTION-IN-THE-NARRATIVE (RATIOCINATIVE QUESTION) – a figure in the form of a question which a speaker often asks and often answers himself: *“For what is left the poet there?”*

For Greeks a blush – for Greece a tear.” (G. B.)

RHETORICAL QUESTION – a figure of speech based on a statement expressed in an interrogative form, which requires no answer on the part of the reader or speaker: *“What is this life if, full of care, we have no time to stand and stare?”* (Dav.)

REPRESENTED SPEECH is the representation of the actual utterance by a second person, usually by the author, as if it had been spoken, whereas it had not been spoken, but is only represented in the author’s words:

1. *“Could he bring a reference from where he now was? He could.”* (Dr.)
2. *“An idea had occurred to Soames. His cousin Jolyon was Irene’s trustee, the first step would be to go down and see him at Robin Hill. Robin Hill!”* (G.)

Represented speech exists in 2 varieties: uttered represented speech (1) and unuttered or inner represented speech (2).

LITOTES (A VARIANT OF PERIPHRAISIS) – a figure of speech which consists in the affirmation of the contrary by negation: *“The wedding was no distant event.”* (Au.)

I. Speak on the following:

1.1. Particular ways of combining parts of the utterance (Types of connection):

- 1) asyndeton;
- 2) polysyndeton;
- 3) attachment(the gap-sentence link);
- 4) apokoinu constructions

1.2. Particular use of colloquial constructions:

- 1) ellipsis
- 2) aposiopesis (break-in-the-narrative)
- 3) question-in-the-narrative
- 4) rhetorical question
- 5) represented speech

1.3. Stylistic use of the structural meaning:

- 1) litotes

II. In your books of either home reading or individual reading find the above mentioned expressive means and stylistic devices and comment upon their structure and stylistic

function.

III. Do the following exercises:

Exercise I. Discuss different types of stylistic devices dealing with the completeness of the sentence:

1. In manner, close and dry. In voice, husky and low. In face, watchful behind a blind. (D.).
2. Malay Camp. A row of streets crossing another row of streets. Mostly narrow streets. Mostly dirty streets. Mostly dark streets. (P. A.)
3. His forehead was narrow, his face wide, his head large, and his nose all on one side. (D.)
4. A solemn silence: Mr. Pickwick humorous, the old lady, the fat gentleman cautious and Mr. Miller timorous. (D.)
5. She merely looked at him weakly. The wonder of him! The beauty of love! Her desire toward him! (Dr.)
6. Ever since he was a young man, the hard life on Earth, the panic of 2130, the starvation, chaos, riot, want. Then bucking through the planets, the womanless, loveless years, the alone years. (R. Br.)
7. I'm a horse doctor, animal man. Do some farming, too. Near Tulip, Texas. (T. C.)
8. A black February day. Clouds hewn of ponderous timber weighing down on the earth: an irresolute dropping of snow specks upon the trampled wastes. Gloom but no veiling of angularity. The second day of Kennicott's absence. (S. L.)
9. And we got down at the bridge. White cloudy sky, with mother-of-pearl veins. Pearl rays shooting through, green and blue-white. River roughed by a breeze. White as a new file in the distance. Fish-white streak on the smooth pin-silver upstream. Shooting new pins. (J. C.)
10. This is a story how a Baggins had an adventure. He may have lost the neighbours' respect, but he gained- well, you will see whether he gained anything in the end. (A. T.)
11. "People liked to be with her. And-" She paused again, "-and she was crazy about you." (R. W.)
12. What I had seen of Patti didn't really contradict Kitty's view of her: a girl who means well, but. (D. U.)
13. "He was shouting out that he'd come back, that his mother had better have the money ready for him. Or else! That is what he said: 'Or else!' It was a threat." (Ch.)
14. "Listen, I'll talk to the butler over that phone and he'll know my voice. Will that pass me in or do I have to ride on your back?"
"I just work here," he said softly. "If I didn't-" he let, the rest hang in the air, and kept on smiling. (R. Ch.)
15. I told her, "You've always acted the free woman, you've never let any thing stop you from-" (He checks himself, goes on hurriedly). "That made her sore." (J. O'H.)
16. "Well, they'll get a chance now to show-" (hastily):
"I don't mean-But let's forget that." (O'N.)
17. And it was unlikely that anyone would trouble to look there-until-until-well. (Dr.)
18. There was no breeze came through the door. (H.)
19. I love Nevada. Why, they don't even have mealtimes here. I never met so many people didn't own a watch. (A. M.)
20. Go down to Lord and Taylors or someplace and get yourself something real nice to impress the boy invited you. (J. K.)
21. There was a whisper in my family that it was love drove him out and not love of the wife he married. (J. St.)

Exercise II. Specify stylistic functions of the types of connection given below:

1. "What sort of a place is Dufton exactly?"

"A lot of mills. And a chemical factory. And a Grammar school and a war memorial and a river that runs different colours each day. And a cinema and fourteen pubs. That's really all one can say about it." (J. Br.)

2. Then from the town pour Wops and Chinamen and Polaks, men and women in trousers and rubber coats and oilcloth aprons. They come running to clean and cut and pack and cook and can the fish. The whole street rumbles and groans and screams and rattles while the silver rivers of fish pour in and out of the boats and the boats rise higher and higher in the water until they are empty. The canneries rumble and rattle and squeak until the last fish is cleaned and cut and cooked and canned and then the whistles scream again and the dripping smelly tired Wops and Chinamen and Polaks, men and women struggle out and droop their ways up the hill into the town and Cannery Row becomes itself again-quiet and magical. (J. St.)

3. By the time he had got all the bottles and dishes and knives and forks and glasses and plates and spoons and things piled up on big trays, he was getting very hot, and red in the face, and annoyed. (A. T.)

4. Bella soaped his face and rubbed his face, and soaped his hands and rubbed his hands, and splashed him, and rinsed him, and towelled him, until he was as red as beetroot. (D.)

5. Secretly, after the nightfall, he visited the home of the Prime Minister. He examined it from top to bottom. He measured all the doors and windows. He took up the flooring. He inspected the plumbing. He examined the furniture. He found nothing. (L.)

6. With these hurried words Mr. Bob Sawyer pushed the postboy on one side, jerked his friend into the vehicle, slammed the door, put up the steps, wafered the bill on the street-door, locked it, put the key into his pocket, jumped into the dickey, gave the word for starting. (D.)

7. "Well, guess it's about time to turn in." He yawned, went out to look at the thermometer, slammed the door, patted her head, unbuttoned his waistcoat, yawned, wound the clock, went to look at the furnace, yawned and clumped upstairs to bed, casually scratching his thick woolen undershirt. (S. L.)

8. "Give me an example," I said quietly. "Of something that means something. In your opinion." (T. C.)

9. "I got a small apartment over the place. And, well, sometimes I stay over. In the apartment. Like the last few nights." (D. U.)

10. "He is a very deliberate, careful guy and we trust each other completely. With a few reservations." (D. U.)

SEMINAR 9. 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 characteristic of the style of scientific prose, and one by which it can easily be 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.

Typology of Functional Styles:

Style	Form	Domain	Function	Character
Official	Written	Affairs	Information	Logical

Scientific	Written	Science	Information	Logical
Publicistic	Written and oral	Human life	Persuasion	Logical + emotional
Newspaper	Written	Everyday life	information	Logical
fiction	Written	Art	Aesthetic influence	emotional

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:

A. The Belles-Lettres Style

1. Poetry;
2. Emotive Prose;
3. The Drama.

B. Publicistic Style

1. Oratory and Speeches;
2. The Essay;
3. Articles.

C. Newspapers

1. Brief News Items;
2. Headlines;
3. Advertisements and Announcements;
4. The Editorial.

D. Scientific Prose

E. Official Documents.

THE BELLES-LETTRES STYLE

- Poetry
- Emotive Prose
- The Drama

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 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 call forth syntactical and semantic peculiarities which also fall into more or less strict orderly arrangement. Both the syntactical and semantic aspects of the poetic substyle 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.

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 2nd 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 articles 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.

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 announcement;
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. Newspapers 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 advertiser may buy as much space as he chooses.

The Editorial

Editorials are 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 comments on the political and other events of the day. Their purpose is to give the editor's opinion and interpretation of 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.

SCIENTIFIC PROSE

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.

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.

Do the following exercise: Analyze the texts below and indicate the basic style-forming characteristics of each style and overlapping features:

(1) Speech of Viscount Simon of the House of Lords:

...The noble and learned Earl, Lord Jowitt, made a speech of much persuasiveness on the second reading raising this point, and today as is natural and proper, he has again presented with his usual skill, and I am sure with the greatest sincerity, many of the same considerations. I certainly do not take the view that the argument in this matter is all on the side. One could not possibly say that when one considers that there is considerable academic opinion at the present time in favour of this change, and in view of the fact that there are other countries under the British Flag where, I understand, there was a change in the law, to a greater or less degree, in the direction which the noble and learned Earl so earnestly recommends to the House. But just as I am very willing to accept the view that the case for resisting the noble Earl's Amendment is not overwhelming, so I do not think it reasonable that the view should be taken that the argument is practically and considerably the other way. The real truth is that, in framing statutory provisions about the law of defamation, we have to choose the sensible way between two principles, each of which is greatly to be admitted but both of which run into some conflict.

(2) *An extract from the instruction manual:*

THE CARBURETTOR

The purpose of the carburettor is to provide a mixture of petrol and air for combustion in the engine. The mixture normally consists of one part (by weight) of petrol to fifteen parts of air, but this mixture varies quite considerably with temperature and engine speed. If there is a higher proportion of petrol the mixture is said to be «rich». A higher proportion of air gives a «weak» mixture.

Very simply, the carburettor consists of a tube through which the air is drawn, and a series of very small holes known as jets which break the petrol up into tiny droplets and pass it into the airstream in the form of a mist. The mixture of petrol mist and air is sucked along an inlet pipe (induction manifold) and then, by way of branches in the pipe, into each cylinder. A float chamber in the carburettor provides a small reserve of petrol for the jets and ensures an even supply.

The flow of air into the carburettor is controlled by a «butterfly throttle», which is a flap that can be opened and closed by operating the accelerator pedal in the car. Pressing the accelerator opens the throttle. This lets in more air which in turn sucks more petrol vapour through the main jet. The mixture passes into the cylinders making the engine run faster.

(3) *A commercial letter:*

September 16, 1998

FRAMES-BY-YOU

126 Walnut Street

Philadelphia, PA 17503

ATTENTION: MS. CYBEL MEGAN

Dear Sirs:

We are pleased to have received your order of September 15 and would like to welcome you as a new customer of Payton's Plastics.

Your order (No. 62997) for one dozen 4"x 5" sheets of 1/8" Lucite is being processed and will be ready for shipment on September 21. It will be delivered to your workshop by our own van, and payment will be c.o.d. (our policy for all orders under \$100).

We are sure you will appreciate the clear finish and tensile strength of our entire line of plastics. Ms. Julie Methel, your sales representative, will call on you soon with a catalog and samples.

Cordially,

PAYTON'S PLASTICS, INC. Howard Roberts Customer relations

(4) *An extract from a contract for sale/purchase of goods:*

The Supplier guarantees that the goods are in all respects in accordance with the description, technical conditions and specifications of the order, that they are free from defects in material, design and workmanship and they conform to the Supplier's highest standards. Should the goods prove defective during the period of 12 months from the date of putting the machine, equipment or instruments into operation but not more than 18 months from the date of shipment, the Supplier undertakes to remedy the defects or to replace the faulty goods delivering them c.i.f. Baltic or Black Sea port at the Buyer's option, free of charge, or to refund the value of the goods paid by the Buyer.

(5) *A newspaper article:*

Ageism Factor

I blame Prince Philip, rather than the Queen, for the extraordinarily silly decision to support Jeffrey Archer's private bill which will allow a female child of the monarch to inherit the crown if she is born before her brothers. Although it may seem vaguely progressive and modern, even

feminist, the truth is that it will do nothing for women's dismal role within the reproductive system which is the basis of all disadvantages.

If the monarchy is seen as a prize which anyone would want, then it might make some sort of sense to open it up further to women, but in those circumstances, the proposal emphasizes another injustice. If the former arrangement was sexist, the new one is unacceptably ageist. Why should one child be preferred to another just because it is older?

In the new spirit of the age, we have to accept that the younger our leaders or rulers, the better their image. That is why the Conservatives are now led by exciting, 36-year old William Hague. Some of us might be regretting the choice. Most, I think, would agree he made a mistake in allowing his spin-doctors to persuade him to adopt the accents of Wallace, the television entertainer of Wallace and Gromit fame, to promote his «young» image.

Even so, the superiority of youth is now unassailable. Before too long, when the monarchy falls vacant, it will go to the youngest child of either sex... are we soon to be told that the Queen will become such a law? We rather look to the monarchy to protect us from such nonsense. In point of fact, as I said, I suspect that Prince Philip is to blame for this latest bit of mischief. He and Jeffrey Archer are simply sending rude messages to their sons. Lord Archer is a Life Peer, so his opinions are not of the slightest interest on this or any other subject, but Prince Philip deserves a small rap on the knuckles. Some things are too important to joke about.

(The Daily Telegraph, March 2, 1998)

(6) *A news item:*

Standard Investor Seeking to Sell Stake

Standard Chartered is expected to be back in the bid limelight today after reports that its biggest shareholder is looking to sell his 15pc stake.

Malaysian businessman Tan Sri Khoo is said to have been attempting to find a buyer through a third party, with Barclays Bank one of the prime targets. The stake is believed to have figured in the short-lived and tentative negotiations over a Barclays bid for Standard.

Banking sources said yesterday there were two approaches involving Barclays and Standard. But Standard sources disputed suggestions that Malcolm Williamson, chief executive, was the driving force behind one of them despite a meeting with Martin Taylor, Barclays chief executive.

Mr. Khoo has maintained «close and friendly» links with Standard since helping the bank beat off an unwelcome bid from Lloyds more than a decade ago.

Banking sources say that he is unlikely to make any move without consulting Patrick Gillam, Standard chairman, or seeking his approval.

One said: «He wouldn't want to do anything which would upset Standard but it would be surprising if he hadn't been approached about selling his stake. He's been tremendously supportive over the years».

(The Daily Telegraph, March 2, 1998)

(7) *A classified advertisement:*

Companies for Sale

POLLUTION CONTROL. Company located West Midlands. Having own modern facility in pleasant rural area with easy access to motorway network. Company formed in 1980. Current turnover approx 750K. Profitable. Trading in UK and internationally. Designs, supplies, installs water and wastewater treatment plant specializing in industrial treatment schemes.

(The Daily Telegraph, March 2, 1998)

(8) *From «Hexameters» by S. T. Coleridge:*

William, my teacher, my friend! dear William
and dear Dorothea!

Smooth out the folds of my letter, and place
it on desk or on table;

Place it on table or desk; and your right hands
loosely half-closing,

Gently sustain them in air, and extending

the digit didactic,
Rest it a moment on each of the forks
of the five-forked left hand,
Twice on the breadth of the thumb, and once
on the tip of each finger;
Read with a nod of the head in a humouring
recitativo;
And, as I live, you will see my hexameters
hopping before you.
This is a galloping measure; a hop, and a trot,
and a gallop!