

**Практичні до змістового модуля 1**  
**PRACTICAL LESSON 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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**PRACTICAL LESSON 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-1-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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