

ПРАКТИЧНІ ДО ЗМІСТОВОГО МОДУЛЯ 2.
PRACTICAL LESSON 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: Kukhareno V.A. A Book of Practice in Stylistics. Vinnytsia, 2013): P.34,Ex.1; P.35,Ex.2; P.38, Ex.3; P.41, Ex.4.

PRACTICAL LESSON 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 Clagow, 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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PRACTICAL LESSON 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.)

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