

**ЗАКЛАД ВИЩОЇ ОСВІТИ “УНІВЕРСИТЕТ КОРОЛЯ ДАНИЛА”
Факультет суспільних і прикладних наук**

Кафедра іноземної філології та бізнес-комунікацій

МЕТОДИЧНІ РЕКОМЕНДАЦІЇ

для самостійної роботи з курсу

«Порівняльна стилістика. Аналіз тексту»

для здобувачів ступеня вищої освіти «Бакалавр»

**студентів III курсу зі спеціальності «035 – Філологія»
ОПП «Англійська мова (переклад)»**

для здобувачів ступеня вищої освіти «Магістр»

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ЗАГАЛЬНІ ПОЛОЖЕННЯ

Мета дисципліни: ознайомлення студентів із стилістичними системами англійської й української мов у порівняльному аспекті, їхнім функціонуванням, основними категоріями та поняттями, а також принципами й методами стилістичного аналізу текстів художнього стилю.

Основні завданнями вивчення навчальної дисципліни є такі:

1) надати студентам систематичні знання про стилістику як науку та її місце серед інших філологічних наук, схарактеризувати сучасний стан стилістичних системи мов (англійської та української) у порівнянні, а також визначити міждисциплінарні зв'язки порівняльної стилістики з іншими лінгвістичними науками;

2) виробити у студентів вміння розрізняти традиційні функціональні стилі, їхні характеристики й особливості відповідно до комунікативної сфери застосування, а також аналізувати лінгвокультурологічні складові основних стилів мовлення;

3) сприяти розумінню специфіки використання мовних реєстрів, визначати їхню ситуативну зумовленість, ступінь формальності та основні фактори формування;

4) ознайомити студентів з основним понятійним апаратом стилістики як науки, провідними концепціями у працях видатних українських та зарубіжних лінгвістів;

5) навчити студентів ідентифікувати експресивні та стилістичні засоби мови й стилістичні прийоми, а також визначати їхні функції у текстах різних стилів;

6) навчити практичному використанню стилістичних категорій у процесі інтерпретації художнього тексту, а також офіційних документів, розвинути навички й уміння здійснення стилістичного аналізу тексту;

7) розвинути у студентів навички критичного мислення, вміння розуміти сутність стилістичних проблем та самостійно здійснювати аналіз використання стилістичних засобів у текстах.

В результаті вивчення навчальної дисципліни студент повинен **знати**:

- ✓ об'єкт, предмет і завдання стилістики англійської мови, основні поняття стилістики; зв'язок стилістики з фонетикою, морфологією, лексикологією, синтаксисом та семасіологією як міждисциплінарною наукою;
- ✓ специфіку стилістичної диференціації англійської мови: класифікації функціональних стилів англійської мови; аналізувати лінгвокультурологічну складову стилю;
- ✓ класифікації мовних реєстрів; функціонал та особливості формування кожного реєстру;
- ✓ основні терміни стилістичної фонетики: алітерація, асонанс, ономотопія, милозвучність, поняття рими (її основні види) та ритму;
- ✓ стилістичні прийоми використання морфологічних категорій різних частин мови (іменників, прикметників, займенників, дієприкметників, дієслів);
- ✓ стилістичну диференціацію словникового складу сучасної англійської мови: спеціальний літературний словник - терміни, поетичні слова, архаїзми, варваризми, неологізми, сленг, жаргонізми, професійні слова, діалектні слова, вульгаризми;
- ✓ денотативне та конотативне значення слова;
- ✓ основи стилістичної семасіології: фігури заміщення (тропи); фігури кількості (гіпербола, мейоз); фігури якості (метонімія, синекдоха, перифраза, евфемизм); метафора (антономазія, персоніфікація, алегорія, епітет); іронія;

- ✓ графічні засоби стилістики (моделі сегментації тексту; особливі випадки графічної організації тексту);
- ✓ засоби синтаксису (що базуються на редукції вихідної моделі речення, на її експансії та зміні порядку основних компонентів);
- ✓ стилістичні прийоми синтаксису (що базуються на взаємодії синтаксичних структур у контексті, на трансформації значення синтаксичних структур та на трансформації способів синтаксичного зв'язку);
- ✓ основні елементи художнього аналізу тексту.

В результаті вивчення дисципліни студент повинен **вміти**:

- ✓ дати визначення стилістики як науки, її завдань у сучасному лінгвістичному просторі;
- ✓ формулювати поняття функціонального стилю, дати його традиційну видову класифікацію, знати про специфіку вокабуляру відповідно до конкретного функціонального стилю;
- ✓ уміти розповісти про зв'язок стилістики з іншими лінгвістичними науками (зокрема фонетикою, лексикологією, граматиною), розуміти завдання новоутворених міждисциплінарних наук;
- ✓ розрізняти різновиди мови та їх особливості;
- ✓ визначати і розмежовувати стилістичні прийоми та експресивні засоби мови;
- ✓ правильно класифікувати експресивні засоби мови та стилістичні прийоми на різних рівнях мови (фонетичному, морфологічному, лексичному, синтаксичному), виділяти функції стилістичних прийомів.
- ✓

Компетентності та результати навчання, котрі набувають здобувачі освіти внаслідок вивчення навчальної дисципліни (шифри та зміст компетентностей та програмних результатів навчання вказано відповідно до ОПП/ОНП «Англійська мова (переклад)» (2025-2026).

Шифр та назва компетентності	Шифр та назва програмних результатів навчання
ЗК 10. Здатність до абстрактного мислення, аналізу та синтезу	<p>ПРН 2. Ефективно працювати з інформацією: добирати необхідну інформацію з різних джерел, зокрема з фахової літератури та електронних баз, критично аналізувати й інтерпретувати її, впорядковувати, класифікувати й систематизувати.</p> <p>ПРН 7. Розуміти основні проблеми філології та підходи до їх розв'язання із застосуванням доцільних методів та інноваційних підходів.</p> <p>ПРН 9. Характеризувати діалектні та соціальні різновиди мов, що вивчаються, описувати соціолінгвальну ситуацію.</p> <p>ПРН 10. Знати норми літературної мови та вміти їх застосовувати у практичній діяльності.</p> <p>ПРН 11. Знати принципи, технології і прийоми створення усних і письмових текстів різних жанрів і стилів державною та іноземною (іноземними) мовами.</p>
ЗК 13. Здатність проведення досліджень на належному рівні.	ПРН 16. Знати й розуміти основні поняття, теорії та концепції обраної філологічної спеціалізації, уміти застосовувати їх у професійній діяльності.
СК1.Усвідомлення структури	ПРН 8. Знати й розуміти систему

<p>філологічної науки та її теоретичних основ.</p>	<p>мови, загальні властивості літератури як мистецтва слова, історію мови (мов) і літератури (літератур), що вивчаються, і вміти застосовувати ці знання у професійній діяльності.</p> <p>ПРН 13. Аналізувати й інтерпретувати твори української та зарубіжної художньої літератури й усної народної творчості, визначати їхню специфіку й місце в літературному процесі (відповідно до обраної спеціалізації).</p> <p>ПРН 15. Здійснювати лінгвістичний, літературознавчий та спеціальний філологічний аналіз текстів різних стилів і жанрів.</p>
<p>СК 3. Здатність використовувати в професійній діяльності знання з теорії та історії мов, що вивчаються.</p>	<p>ПРН 12. Аналізувати мовні одиниці, визначати їхню взаємодію та характеризувати мовні явища і процеси, що їх зумовлюють.</p>

СТРУКТУРА МЕТОДИЧНИХ РЕКОМЕНДАЦІЙ

Методичка складається із загальних положень про дисципліну «Порівняльна стилістика», опису цілей та завдань методичних рекомендацій, коротких нотаток лекційного матеріалу дисципліни, плану та теоретико-практичних завдань для опанування експресивними та стилістичними засобами сучасної англійської мови (у порівнянні з українською мовою); покликаннями на відеоматеріали (створеними носіями мови) для полегшення розуміння основних стилістичних дефініцій та їхнього практичного використання у текстах; прикладами тестових завдань з «Порівняльної стилістики»; прикладами текстів для стилістичного аналізу; глосарію основних стилістичних термінів та їхніх дефініцій та списку використаних та рекомендованих джерел.

Рекомендації є не лише важливим джерелом теоретичних знань, а й практичним інструментом для закріплення навичок пошуку, аналізу та застосування експресивних і стилістичних засобів у процесі аналізу речень, словосполучень та художніх текстів. Використання методичних рекомендацій сприятиме підвищенню загальної мовної компетентності студентів та їхньої здатності не тільки вільно спілкуватися англійською мовою, але й здійснювати адекватний переклад текстів різних стилів та реєстрів, особливо художнього спрямування.

**ПЕРЕЛІК ТЕМ ЛЕКЦІЙНОГО МАТЕРІАЛУ. КОРОТКІ НОТАТКИ.
ПЛАН ТА ПРАКТИЧНІ ЗАВДАННЯ ДО СЕМІНАРІВ. ЗАВДАННЯ ДЛЯ
САМОСТІЙНОЇ РОБОТИ**

LECTURE 1

Generalities of Stylistics. The notion of Stylistics. Types of Stylistics.

Connection of stylistics with other branches of linguistics

1. **Stylistics** begins with broad observations. *What exactly is meant by stylistics?* Different forms show up across study areas. One branch ties closely to grammar, another leans on context. Sometimes it links tightly with phonetics, at other times drifts toward meaning analysis. Approaches shift depending on focus. Each version reveals patterns in how language bends to purpose.

One way to look at it – *stylistics studies how language expresses ideas through different tones and forms. It's part of linguistics focused on flair and function in speech or writing.*

2. Oddly enough, "*stylistics*" didn't show up in the Oxford English Dictionary until 1882, labeled as the science of written style, an examination of stylistic traits. Yet people were already puzzling over style long before that. Ancient thinkers had begun mulling such questions ages ago. Fancy word patterns? That study dives into how speech flavors shift across situations. Sometimes it's about flair, sometimes clarity – depends on the words picked. A closer look shows language

can twist meaning in quiet ways. Each choice nudges tone without shouting. What sticks out is how structure shapes impact behind the scenes.

Communicative (decoding) stylistic describes expressive peculiarities of certain messages (texts).

Coding stylistics (literary stylistics) deals with individual styles of authors.

Contrastive stylistics investigates stylistic systems of two or more languages in comparison.

3. Connection of stylistics with other branches of linguistics. From sounds to whole texts, every part of language gets its own look.

Phonetics takes up speech sounds, while word forms fall under morphology.

Lexicology handles vocabulary, syntax deals with sentence structure instead.

Text linguistics examines how pieces connect beyond single sentences now.

Stylistics splits along these lines too, forming distinct areas of study. Each branch focuses on just one layer, clear in its purpose. So it goes – specialized sections covering their own ground. No overlap, just separate paths tracking different features. One follows another, built around specific concerns naturally. These divisions shape how analysis unfolds across levels steadily. Sound choices that shape how words feel come alive through patterned voice details.

Expressive speech gets its rhythm from careful sound shaping across phrases. Voice textures build meaning when arranged with purposeful flow. How sounds connect can shift a message's weight without changing any words. Funny how grammar shapes up in different ways across speaking styles. A twist here, a bend there – each form carries flavor unique to its setting. Meaning shifts slightly when structure plays around like that. Turns out, small changes speak volumes depending on where they show up. Fancy talk isn't needed here: words carry weight beyond their meaning. Some punch harder because they're fresh, others feel stale on arrival. Think slang that hits like a shout, or terms so old they echo. New ones pop up fast, while outdated bits linger like static. Each type lives its own life in speech – rough around the edges or polished by time. Meaning shifts when flavor kicks in. Not just how words are picked matters, yet how they're arranged

shapes expression too. What stands out begins not at the start, but when pieces link in surprising ways. Patterns in sentence flow reveal more than isolated choices ever could. Sound rhythms carry weight, even if listeners do not name them outright. Old terms, new slang, harsh tones – each leaves a mark beyond meaning alone. Structure whispers intent before the message fully lands. Grouped correctly, phrases build texture without shouting emphasis. Meaning shifts depending on order, pause, repetition, silence between lines. Fields once separate now overlap where voice meets form. Word class behavior alters under pressure of artistic aim. Tone emerges from buildup, never one single cause. Hidden designs surface when grammar bends toward effect. Emphasis hides in placement, rarely in volume or bold claims. How things connect often outweighs what was said directly. Even endings play roles larger than closure - they echo forward.

Questions for self-check

1. Comment on the word “stylistics” and its origin. 2. Describe the establishment of stylistics as a branch of linguistics. 3. Analyze the domain of stylistic phonetics, stylistic morphology, stylistic lexicology, and stylistic syntax. 4. What does contrastive stylistics investigate?

SEMINAR 1

Plan and tasks

Questions for discussion:

1. What is stylistics?
2. Tell about the origin of the term.
3. When and where did the word firstly appeared in the dictionary?
4. When was stylistics formed as a separate linguistic discipline?
5. What are the types of stylistics? What does each type describe?
6. Name the branches of linguistics stylistics is connected with. (Stylistics as well as ... studies...)

7. What are the branches stylistics is subdivided into? What does each branch touch upon?
8. Name the interdisciplinary sciences connected with stylistics. What does each science study?

INDIVIDUAL WORK 1

Task: *study the following information. Talk about the methods of stylistics. Which method is used when dealing with comparative stylistics?*

Methods of stylistics

One way people have long studied style in writing begins with looking closely at word meanings. It tries to show how certain ways of speaking link up with what someone wants to express - thoughts, feelings, or beauty in language. These choices in words connect to the message being shared. The approach watches how tools in language shape what gets understood.

What lies at the heart of stylistic analysis? The answer often points to the *comparative method*. Speakers shape their impact by choosing certain forms when synonyms exist. Instead of just picking one, they weigh options against each other. Only through contrast does a particular choice stand out as vivid. Otherwise flat or dull alternatives highlight its strength. Without such a backdrop, expressiveness might go unnoticed.

One way to explore style involves swapping a writer's phrases or structures with different versions, aiming for specific effects (*The method of stylistic experiment*). Through such changes, it becomes clear how certain choices shape the character of their writing. Instead of keeping original forms fixed, alternatives reveal hidden strengths in expression. These shifts show what works best in tone or rhythm. By testing options, patterns emerge that highlight unique features. The process uncovers potential within wordings otherwise overlooked. What results is a clearer picture of individuality in phrasing.

Figuring out numbers (*the quantitative method*) tied to how language works marks the start of this approach. Through measurements combined with math tools, patterns emerge – ways words behave in certain contexts stand out clearly. Such findings help tell apart unique voices or purposes behind different writings. Numbers pulled from texts shape these insights. Objectivity anchors each result, making interpretation more grounded than guesswork ever could.

LECTURE 2

The notion of functional style. Style in context

Speaking can show more than just words. A person’s background often slips through their way of talking. How someone was raised or taught affects how they speak. *Mood* colors what comes out of a mouth. *Tone* might hint at frustration or joy without naming it. *Purpose* shapes phrasing, whether urgent or casual. Even *silence* between lines holds meaning. *Education* shows up in word choice and rhythm. *Culture* lives inside expressions people pick. *Feelings* travel along with sentences, quietly. *Intentions* peek out in timing and stress.

The most traditionally accepted functional styles are:

- ✓ the style of official and business communication,
- ✓ the style of scientific prose,
- ✓ the newspaper style,
- ✓ the publicistic style,
- ✓ the belletristic style,
- ✓ the conversational (conversational) style.

Functional styles, their means and examples

<p>1. Official and Business Style: <i>Legal documents</i> <i>Diplomatic communication</i> <i>Business correspondence</i> <i>Administrative documents</i></p>	<p>4. Publicistic Style: <i>Speeches</i> <i>Essays</i> <i>Political writings</i> <i>Opinion pieces (авторська)</i></p>
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<p><i>Official reports and instructions</i></p> <p>The means of the style are:</p> <ul style="list-style-type: none"> - This vocabulary is conservative; - Legal documents contain a large proportion of formal and archaic words used in their dictionary meaning; - In diplomatic and legal documents many words have Latin and French origin; - There are a lot of abbreviations and conventional symbols. 	<p><i>статья,)</i> <i>Reviews (оглядовий матеріал)</i></p> <p>The means of the style are:</p> <ul style="list-style-type: none"> - a logically precise clear cut syntax; - a carefully and thoroughly thought out selection of words; - the use of sd and em; - careful paragraphing; - intonation full of conviction and persistence; - consistency.
<p>2. Scientific Prose Style</p> <p><i>Research articles</i> <i>Theses and dissertations</i> <i>Textbooks and manuals</i> <i>Conference papers</i> <i>Scientific reports</i></p> <p>The means of the style are:</p> <p>Vocabulary: - the use of terms and words used to express a specialized concept in a given branch of science. Terms are not necessary. They may be borrowed from ordinary language but are given a new meaning.</p> <ul style="list-style-type: none"> - use of quotations and references; - use of foot-notes helps to preserve the logical coherence of ideas. 	<p>5. Belletristic (Fiction) Style</p> <p><i>Novels</i> <i>Short stories</i> <i>Poetry</i> <i>Drama</i> <i>Literary essays</i></p> <p>The means of the style are:</p> <ul style="list-style-type: none"> - genuine imaginative means and SDs; - the use of words in its contextual meaning; - the individual choice of vocabulary which reflects the author's personal evaluation; - a peculiar individual selection of syntax; - the introduction of elements of other style.

<p>3. Newspaper Style <i>News reports</i> <i>Editorials (редакторські статті)</i> <i>Articles and features (публікація)</i> <i>Headlines and leads (передовиця)</i> <i>Advertisements</i></p> <p>The means of the style are:</p> <ul style="list-style-type: none"> - special political and economic terms (<i>e.g. gross output, president</i>); - non-term political vocabulary (<i>e.g. public, progressive</i>); - newspaper clichés (<i>e.g. vital issue</i>); - abbreviations (<i>e.g. UNO, NATO</i>); - neologisms. <p>Grammatical peculiarities:</p> <ul style="list-style-type: none"> - Complex sentences with a developed system of clauses; - Verbal constructions (infinitive, gerundial, participial); - Passive Voice; - Syntactical complexes; - Specific word-order 	<p>6. Conversational (Colloquial) Style <i>Everyday dialogues</i> <i>Informal letters</i> <i>Chats and social media posts</i> <i>Personal narratives</i> <i>Slang and idiomatic expressions</i></p>
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SEMINAR 2
Questions and practical tasks

1. What is a functional style?
2. Which styles are used in the linguistics today? What does each style depend on?
3. Why is it important to choose an appropriate style in the linguistics?
4. The style is appropriate to the context in which it occurs. What can happen if it is not appropriate?
5. Characterize the given passage according to the model and the additional information given to you:

MODEL: The following extract is from “The Highway Code”:

When approaching a roundabout, watch out for traffic already on it. Take special care to look out for cyclists or motorcyclists ahead or to the side. Give way to traffic on your right unless road markings indicate otherwise; but keep moving if the way is clear (<https://www.gov.uk/guidance/the-highway-code>)

- ✓ This is writing which makes its points as simply and as clearly as possible.
- ✓ The vocabulary is that of everyday life, and in manner it is speaking to a general reader without trying to make an impression or draw attention to itself in any way.
- ✓ This writing is entirely free of literary effects or decoration.

Practical task 1

Read and translate the passage. Define its style. Explain your reasons.

The New-York Times

Joyce Dopkeen, Barrier-Breaking News Photographer, Dies at 80

In 1973, she was the first woman hired by The New York Times to be a full-time staff photographer.

By Sam Roberts

Feb. 2, 2023

Joyce Dopkeen, who in 1973 became the first woman to be hired by The New York Times as a full-time staff photographer, beginning a 35-year career with the newspaper, died on Tuesday in Rockville, Md. She was 80.

Her death, in a hospital, was caused by heart failure, her brother, Jonathan Dopkeen, said.

Ms. Dopkeen roamed widely with her camera for The Times, whether capturing Muhammad Ali squaring off against Joe Frazier, female prison inmates training puppies to be service dogs, exuberant children enjoying summers in urban parks, or the aerialist Philippe Petit pausing during an eight-and-a-half minute tiptoe across the Great Falls gorge in Paterson, N.J., before 30,000 gaping spectators (<https://www.nytimes.com/2023/02/02/business/media/joyce-dopkeen-dead.html>)

Practical task 2

Read and translate the passage. Define its style. Explain your reasons.

BENVOLIO Good-morrow, cousin.

ROMEO Is the day so young?

BENVOLIO But new struck nine.

ROMEO Ay me! sad hours seem long. Was that my father that went hence so fast?

BENVOLIO It was. What sadness lengthens Romeo's hours?

ROMEO Not having that, which, having, makes them short.

BENVOLIO In love?

ROMEO Out--

BENVOLIO Of love?

ROMEO Out of her favour, where I am in love.

BENVOLIO Alas, that love, so gentle in his view, Should be so tyrannous and rough in proof!

(Shakespeare, W. (2008). *Romeo and Juliet*. Oxford University Press. (Original work published 1597)

Practical task 3

Watch and translate the passage. Define its style. Explain your reasons.

Link: https://www.youtube.com/watch?v=p_GhqmwY5s4

INDIVIDUAL WORK 2

Task: *study the following information. Define the terms from general notions of stylistics. Why the term “style” is important for the translators?*

General notions of stylistics: styles.

What someone writes often shows who they are. A time in history shapes how words feel. Tone might shift with fashion or belief. How people speak leaks into their sentences. Schools of thought leave marks on phrasing. Periods stamp rhythms onto lines. Genre sets loose rules for structure. Expression carries fingerprints of its moment. Outlook guides choices without saying so.

A single writer's voice stands out because of choices – word by word, phrase by phrase – that feel familiar over time. What they pick, how they arrange it, gives their lines a rhythm only they own. Patterns emerge not through rules but habit, repetition,

quiet decisions made on the page. These habits let you spot them fast, even without a name attached. Distinctive turns of speech act like fingerprints across sentences.

A way of using words can have a clear purpose when people talk. This kind is built from choices that fit together. Each part connects somehow to work toward something real. The tools used – how sentences form, how words sound – all link on purpose. Their job? To reach one goal in sharing meaning.

Words can shout without sound. *Through sounds, shapes, ways words join, build, shift, stretch – language pushes thought harder, feeling deeper. Forms* already inside the system sharpen what we say. *Emphasis* hides in how letters move, how parts stick together, which phrases linger. *Structure* does more than hold meaning – it drives it. *Intensity* lives in patterns waiting to be used.

LECTURE 3

Classification of functional varieties (registers) of English

A way of speaking that fits a given moment – like class time, prayer, marriage rites, or seeing a physician – is what people mean by "register." Such ways aren't separate languages but choices made based on context. How one talks shifts depending on setting. These variations show up in word choice, rhythm, even how long sentences get. One scholar, J. Leach, took many such patterns noticed over time and sorted them into three main kinds:

1. The relationship between speakers. One way people talk depends on how many are involved, whether they know each other well, and if one holds more status than the other – this shapes how relaxed, distant, or informal the exchange feels. When strangers speak, tone shifts differently compared to friends who share history. A boss speaking to an employee sounds unlike coworkers chatting during lunch. Familiarity often softens word choice, while power gaps tighten it. The number of voices in a conversation alters rhythm too – small groups flow easier than large ones. Tone adapts, never fixed, always bending under context's weight.

2. Means of communication. A message moves from sender to receiver using different paths. One way happens when words appear on paper, like in magazines or books. Spoken talks carry ideas too, such as speeches or conversations. Some methods rely on technology, like radio or video broadcasts. Each path shapes how clearly the idea lands with those who get it.
3. Social function. A word on its own can do things in society – like saying hello or offering sympathy. Instead of just sharing facts, it might tell someone what to do. Messages appear everywhere people interact, showing up in books or news stories. Legal papers carry them too, shaping rules through speech acts. Even science relies on language that serves a purpose beyond explanation. Each time words get used socially, they take on a task. Whether personal or official, these uses reflect how talk shapes life together.

Classifications of functional varieties (styles) of English were later built on a similar three-component model:

- 1) in accordance with the attitude of the speaker to the listener or the writer to the reader: Rigid (суворо-офіційний) – formal (офіційний) - neutral/normal (нейтральний) – informal (неофіційний) – familiar (фамільярний);
- 2) in accordance with means of expression (medium): colloquial and book versions;
- 3) in accordance with subject matter (тематика повідомлення): the language of scientific and technical literature, the language of legal documents literature, the language of legal documents, the language of newspaper reports, etc.

Frozen register in place, this form stays fixed through time – stiff bonds, serious moments that matter deeply within a group. Think public rituals or formal gatherings where words repeat like echoes. Structure leans heavy, built on long patterns nobody changes. Phrases come back again and again, worn smooth by years of use. Predictable flow marks every line, each phrase shaped by habit more than choice.

Formal register. Official settings shape how people talk in serious scenarios. When details matter most, exact words become necessary. Think research papers, academic books, or classroom materials. Heavy moments call for cautious language choices. These contexts demand clarity above all else. Precision steps forward where guessing fades out. Such environments favor structure over casual flow.

Consultative register. Most day-to-day talks at work fit here. These are regular exchanges, nothing out of the ordinary. Communication happens naturally, without hidden messages. Think emails about meeting times or quick chats by the printer. The words used are plain, meant to get things done. No formality needed, just clarity. Moments like these repeat often across jobs. They build up how people interact every single day

Casual register. Folks chat like this when they're kicking back on holiday, hanging out with buddies, sharing laughs at a show, catching up with family, or diving into hobbies after school

Intimate register. Folks lean close when talking at home, voices soft between family or those they hold dear. Conversation flows differently here – slower, warmer, shaped by shared moments over years. Bonds tighten through small words spoken often, not grand speeches saved for events. Trust builds in how questions are asked, not just what's revealed. This way of speaking grows roots in routine gestures, quiet understandings, half-finished sentences that still make sense. Tone carries more weight than grammar ever could.

SEMINAR 3

Questions and practical tasks

1. What does the term “register” mean? Define it.
2. Which criteria are used to characterize each register?
3. What is the difference between the formal and informal registers?
4. Name the main registers in English.

5. Identify the registers of the passages given below.
6. provide some more examples of each register

Practical task 1: *Characterize the passage given below. Define its register. Explain your reasons.*

During the spring of 1776, colonies, localities, and groups of ordinary Americans – including New York mechanics, Pennsylvania militiamen, and South Carolina grand juries – adopted resolutions endorsing independence. These resolutions encouraged the Continental Congress to appoint a five-member committee to draft a formal declaration of independence. Thomas Jefferson wrote the initial draft of this document, which was then edited by other members of the committee and by Congress as a whole. The most radical idea advanced by the American revolutionaries was the proposition set forth in the Declaration of Independence that “all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the pursuit of Happiness.” In 1776, Peter Timothy of Charleston printed this copy of the Declaration of Independence and brought the news of independence to South Carolina. In doing so, he risked his life. The son of French Huguenots who arrived in 1731, Timothy inherited the press after the death of his father. In 1738, he became publisher of the *Gazette* of South Carolina.

(Gilder Lehrman Institute of American History. (n.d.). Declaration of Independence, 1776)

Practical task 2

Characterize the passage given below. Define its register. Explain your reasons.

O heavenly Father, you have filled the world with beauty: Open our eyes to behold your gracious hand in all your works; that, rejoicing in your whole creation, we may learn to serve you with gladness; for the sake of him through whom all things were made, your Son Jesus Christ our Lord. Amen.

(Church Publishing. (1979). The Book of Common Prayer. Church Publishing.)

Practical task 3

Characterize the passage given below. Define its register. Explain your reasons.

How to Use a Handheld Can Opener

1. “Place the can on a flat countertop”
2. “Spread the arms of the can opener”
3. “Line up the two wheels”
4. “Squeeze the arms together”
5. “Turn the knob clockwise”
6. “Safely pry off the lid”

(Food Network Kitchen. (n.d.). How to use a can opener. Food Network.)

Practical task 4

Watch the video. Define its register. Explain your reasons. Link:

<https://galty.if.ua/video/yakym-bude-berezen-u-2023>

INDIVIDUAL WORK 3

Task: *study the following information. Name the registers where you can come across the given words. why is it important for a translator to know about the neologisms and slang words in English?*

1. Neologisms

Word/ Слово	Definition/ Тлумачення	Example/ Приклад	Переклад/ Тлумачення
body mullet	What most people wear on Zoom calls: a nice top and, below the waist, underwear or less.	Business up top, party down below – that’s what body <i>mullet</i> means.	комплект одягу, який використовується виключно для Zoom-конференції. Зазвичай це щось гарне зверху, а

			нижче — білизна.
clofficewear	<i>clothes that can be worn both at home and at work.</i>	As we move into January, many of us will continue to work from home (WFH) or part-time from the office. So, 'clofficewear' will still be a popular word in 2022.	Одяг, який можна носити як вдома, так і на роботі
<u>gig worker</u>	a person who works temporary jobs typically in the service sector as an independent contractor or freelancer	<i>Gig workers</i> have freedoms that most full-timers only dream of: setting their own hours, working from home, being their own bosses.	Фрілансер, тимчасовий робітник
infomania	<u>Impairment of concentration</u> caused by frequent response to <u>text messages</u> , <u>e-mails</u> , and other forms of <u>digital communication</u> .	The problem of <i>infomania</i> involves more than just the willingness, or lack thereof, to embrace online information and digital technologies.	постійний перегляд новин, особливо на мобільних пристроях
nomophobia	<i>Fear or worry at the idea of being without your phone or unable to use it.</i>	You know that nervy anxious feeling you get when you can't find your phone? It turns out we're all addicts, and there's a name for it. We might be suffering from <u>nomophobia</u> .	Номофобія — почуття страху і занепокоєння у людини через відсутність її <u>пристрою мобільного зв'язку</u> .
screenager	a <u>teenager</u> who is <u>fully conversant</u> with and <u>skilled</u> in the use of	<i>Screenager</i> culture, he goes on, is based on living in	Підліток, який багато часу проводить

	computers and other electronic devices	the moment, in going with the flow and rolling with the punches.	перед комп'ютером або іншими пристроями, а відтак володіє певними навичками використання інформаційних технологій.
zoombombing	refers to the unwanted, disruptive intrusion, generally by <u>Internet trolls</u> , into a <u>video-conference</u> call.	One of the biggest security issues facing Zoom is the surge in "Zoombombing," when uninvited attendees break into and disrupt your meeting.	Втручання непрошених людей, які викладають порнографічні зображення або використовують нецензурну лайку на цифровій платформі ZOOM під час онлайн зустрічей

2. Slang words

1. **And I oop** — surprise, shock or embarrassment
2. **CEO of [something]** — someone is the best at something
3. **Gucci** — fashionable or cool
4. **Meal** — someone who looks attractive and appealing
5. **Salty** — to be bitter or irritated about something
6. **Snack** — an attractive person
7. **TT2T** — too tired to talk
8. **WYD** — what (are) you doing?
9. **YK** – you're kidding
10. **Trash** — something that is bad or unacceptable

LECTURE 4

Difference Between Emotional Means and Stylistic Devices

Both **Emotional Means (EM)** and **Stylistic Devices (SD)** contribute to expressiveness in language, but they serve different functions.

Emotional Means

Definition: Feeling lives inside certain parts of speech, showing up on its own. Words like sighs or shouts pop into sentences when emotion runs high. Structures built into grammar carry mood without extra effort. These pieces do not need decoration to show joy or pain. Instead they arrive already charged – ready to speak what's felt.

Characteristics:

- Starting mid-thought, these moments just happen without planning. Rarely needing clever tricks or polished styles, they unfold as they are. Without warning, simplicity carries them forward. Built on impulse, not structure, they exist outside strict rules. Usually, effort stays hidden beneath the surface.
- Surprise shows up fast, like a shout in a quiet room. Joy jumps into the moment without warning. Anger builds behind the eyes, sharp and sudden. Excitement hums under the skin, restless and loud.
- Include interjections, exclamatory sentences, and emotionally charged words.

Examples:

Surprise shows up fast. *Oh, look* – feelings jump out loud. Too bad sometimes it stumbles through the door.

Wow, what a gorgeous morning! That kind of sky really lifts your mood. Sunshine like that tends to spark joy. Bright light fills the air, making everything feel alive. Such moments grab your attention without trying.

Words like *disaster* or *fantastic* hit hard. *Terrible* things stick in your mind more easily. A *favorite* thing might be called beloved by some. *Horrible* carries a heavy charge every time it shows up.

Stylistic Devices Figures of Speech

Definition:

A single word choice can shift how a message lands. Because creativity shapes expression, certain methods appear again in stories, speeches, even headlines. These choices take work – crafted on purpose to make language stand out. Not every phrase aims for flair; only some twist meaning with intent.

Characteristics:

- For look, impact, or effect – chosen on purpose. Sometimes it shapes how words land. Other times it pulls attention where needed. It can echo a mood. Or simply fit the rhythm of what's being said. Used because it works that way.
- Figurative expressions pop up regularly, alongside likenesses drawn between things. Repetition shows itself in patterns that repeat on purpose. Comparisons slip in where they're least expected. Structure finds a way through repeated turns of phrase.
- Moods aren't always felt straight away, yet they seep through quietly. They sit behind scenes without announcing themselves. A shift might come slow, almost unnoticed until it's already there. Sometimes a quiet pause does more than a loud moment ever could. What seems neutral on the surface may still pull something up from below.

Examples:

Metaphor: *Beyond sharp, his words cut both ways without warning.* A single phrase could lift then wound, often at once. Not meant to harm, yet they left marks just the same. Like holding something bright that burns the hand. They gave strength even while taking it away.

Personification: *A hush slipped between the branches as if the breeze had secrets to share. Trees stood like listeners caught mid-thought.* Air moved without

hurry, brushing leaves into soft murmurs. What seemed silent was actually speaking in tones too low to name. Each rustle felt like a confession passed hand to hand.

Hyperbole: "*I have a million things to do!*" (exaggeration for emphasis).

Parallelism: "*I came, I saw, I conquered.*" (creates rhythm and impact).

SEMINAR 4

Questions and practical tasks:

1. Define Emotional Means.
2. Define Stylistic Devices.
3. Discuss the difference between EM and SD.
4. Provide examples of EM. Which effect they produce?
5. Provide examples of SD. Which effect they produce?

Practical task 1

Characterize EM and SD below. What effect do they produce according to the context?

1. "His words were a double-edged sword."
2. "The wind whispered through the trees."
3. "I can't believe this!" "What a mess!"
4. "I have a million things to do!"
5. "Oh, dear! Oh, dear! I shall be late!"
(Lewis Carroll, "Alice's Adventures in Wonderland")
6. "The city never sleeps."
7. "This meeting is dragging on forever!"
8. "She is as fierce as a lion in the courtroom."

INDIVIDUAL WORK 4

TASK 1: watch the presentation and be ready to discuss expressive means and stylistic devices.

Link:

1. <https://en.ppt-online.org/492554>

LECTURE 5

Phonetic means of stylistics: English instrumentation and English versification

Phoneme. A single sound can tell one word apart from another. That role belongs to the smallest piece in how speech works. Unlike parts of grammar or meaning, this bit shows up just in sound form. It does not carry a separate idea along with it. One part exists without its partner showing at all.

Sound patterns sort themselves like this:

a) *versification*,

b) *instrumentation*

Few ways exist to organize sound when instruments play together. One method layers tones by stacking them one after another. Another spreads notes out so each instrument has its own space. A third groups players into sections that shift like puzzle pieces

–*alliteration*;

–*assonance*;

–*onomatopoeia*.

Alliteration is a deliberate reiterated repetition (багаторазове повторення) of the same (or acoustically similar) sounds (consonants) and sound combinations. It is one of the most ancient SD of English poetry

Examples:

- *No sweet without some sweat.*
- *One swallow doesn't make a summer.*

Assonance is a deliberate reiterated repetition of the same (or acoustically similar) vowels in close succession aimed at creating a specific sound and contential effect.

Examples:

- *Twinkle, twinkle, little star, How I wonder what you are. Up above the world so high, Like a diamond in the sky. (Children's Rhymes)*

We also observe the phenomenon of assonance in English proverbs and sayings, *examples:*

- A friend in need is a friend indeed.
- Good health is above wealth.
- Money lent, money spent.

Onomatopoeia is a combination of speech sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc.) by things (machines or tools, etc.) by people (singing, laughter) and animals.

Direct onomatopoeia is contained in words that imitate natural sounds, as *ding-dong*, *burr*, *bang*, *cuckoo*. These words have different degrees of imitative quality.

some more examples:

Indirect onomatopoeia demands some mention of what makes the sound, as rustling of curtains in the following line:

Example: And the silken, sad, uncertain rustling of each purple curtain.

Rhyme is the repetition of identical or similar terminal sound combination of words. With regards to the similarity of sounds **rhymes can be:**

Full rhymes presupposes identity of the vowel sound and the following consonant sounds in a stressed syllable, including the initial consonant of the second syllable (in polysyllabic words), we have exact or identical rhymes (*tenderly – slenderly*)

Eye - rhyme, where the letters and not the sounds are identical, as in *love - prove*, *flood - brood*, *have - grave*. Eye - rhyme can only be perceived in the written verse.

With the regard to the *structure:*

Masculine (singular) – the similarity of one stressed final syllable: *plain-rain*.

Feminine (double) – the similarity of one stressed syllable followed by one unstressed syllable: *daughter – water*.

Triple – the similarity of one stressed syllable followed by two unstressed syllables: magnanimity (великодушність) – sublimity (піднесеність).

Full-double (broken) – made by separate words: *bound me – around me.*

Rhythm is a regular alternation of similar or equal units of speech. Typical of prose and poetry.

There are the following rhythmic patterns of verse:

- iambus,
- dactyl,
- amphibrach,
- anapaest.

SEMINAR 5

Questions and practical tasks:

1. What do phonetic means of stylistics deal with?
2. What is a phoneme?
3. What is alliteration?
4. What is assonance?
5. What is onomatopoeia?
6. What do you know about rhyme?
7. What do you know about rhythm?

Practical task 1

Characterize phonetic EM and SD below. What effect do they produce according to the context?

1. Watch video about **alliteration** https://www.youtube.com/watch?v=y-koivS_ah0 and comment on the examples provided
2. Watch video 2 about **assonance** <https://www.youtube.com/watch?v=cF0IUuDCtwMand> and comment on the examples

3. Watch video 3 and comment on the examples

<https://www.youtube.com/watch?v=JBqMepAc0WQ>

Practical task 2

Analyze the following passages as for the phonetic means of stylistics:

a) He clasps the crag with crooked hands;

Close to the sun in lonely lands,

Ringed with the azure world, he stands.

The wrinkled sea beneath him crawls;

He watches from his mountain walls,

And like a thunderbolt he falls.

(Tennyson, A. L. (1851). *The Eagle*.)

b) I wakened on my hot, hard bed,

Upon the pillow lay my head;

Beneath the pillow I could hear

My little watch was ticking clear.

I thought the throbbing of it went

Like my continual discontent.

I thought it said in every tick:

I am so sick, so sick, so sick.

O death, come quick, come quick,

come quick, come quick,

Come quick, come quick,

come quick, come quick!

(Rossetti, C. (1862). *The Sick Child*. In *Goblin Market and Other Poems*.)

INDIVIDUAL WORK 5

Task 1

Study the following information. Compare the Devices in both languages. provide your own examples.

1. Animal Sounds

- **Няв-няв** – sound of a cat (*meow*)
- **Гав-гав** – sound of a dog (*woof*)
- **Му-му** – sound of a cow (*moo*)
- **І-го-го** – sound of a horse (*neigh*)
- **Хрю-хрю** – sound of a pig (*oink*)

2. Human Sounds

- **Апчихи** – sound of sneezing (*achoo*)
- **Ги-ги** – sound of giggling (*giggle*)
- **Кхе-кхе** – sound of coughing (*cough*)
- **Цьом** – sound of a kiss

3. Nature Sounds

- **Шурхіт** – rustling of leaves (*rustle*)
- **Буль-буль** – sound of bubbling water (*gurgle*)
- **Гуркіт** – sound of thunder (*rumble*)
- **Дзвін** – sound of a bell ringing

4. Mechanical and Impact Sounds

- **Гуп-гуп** – sound of knocking (*thud*)
- **Цок-цок** – sound of high heels (*click-clack*)
- **Бах** – sound of an explosion (*bang*)
- **Шелесть** – sound of paper or fabric rustling

Task 2

Rhyme contributes to better memorization of folklore that has long existed exclusively in oral form. For example, English proverbs and sayings are usually rhymed. Provide their Ukrainian translation and see whether they also have rhymes.

- A friend in need is a friend indeed.
- A stitch in time saves nine.
- A little pot is soon hot.
- He that mischief hatches, mischief catches.
- Man proposes, God disposes.

LECTURE 6

Stylistic Semasiology. Lexico-Semantic Stylistic Devices. Figures of Substitution.

Figures of Combination

Starting off differently each time, meaning shifts when words meet new settings. Words take on subtle differences based on how they're shaped by speech or writing. A single term might carry distinct flavors across varied tones. Context reshapes what gets understood beyond dictionary definitions. Tone adjusts perception without changing spelling or form. Style influences interpretation more than structure sometimes does. Every situation adds layers not found in grammar rules alone. *Stylistic semasiology examines meaning use in language.*

1. Lexical Meaning with Stylistic Nuance. A single term can carry more than just its dictionary definition. Yet it might hint at attitude or setting through subtle flavor. Take "child" – it sits plainly in the middle, neither warm nor cold. Although "kid" leans casual, almost like conversation among friends. Instead, "infant" sounds clinical, precise, maybe even distant. These shades reveal how speakers feel, judge, or position themselves socially. Meaning shifts not by what is said, but how it lands.

2. Figurative Meaning. Figurative shifts in words fall under Stylistic Semasiology's scope. Meaning stretches when expressions take on new shapes. Through time, phrases grow beyond their roots. Images twist what words first meant. Language bends, shaped by creative use. What begins literal often ends suggestive. This field watches such movement closely.

- **Metaphor** (e.g., *time is money*)
- **Metonymy** such as *the white house announcing*
- **Irony.** Funny how words can mean the opposite of what they sound – like *calling a downpour perfect weather.*

3. Polysemy and Contextual Meaning. Starts with a single word holding many roles, where setting shapes how it lands. Think of cold – it might paint winter air, a sharp stare, or silence between people, each coloring speech differently.

4. Synonymic Choice. Choosing words that mean similar things changes based on how you're speaking or writing. Take this case:

Bold start here. Off we go, marked by a steady opening move. Get things rolling in everyday talk. A quiet launch sets the scene.

A fresh word pick can shift how something feels. Tone bends depending on which synonym steps in. Meaning stays close, yet the vibe changes shape. Small swaps leave big traces behind. One term slips into place instead of another. The result? A different echo lingers after reading.

5. *Emotive and Evaluative Meaning.* Feelings and Judgments Behind Words. *Slender* feels different than *bony* – one warms, the other stings. Attitude shifts when you call someone resolute instead of pigheaded. These tiny weights tip how a message lands. Tone hides in choices most overlook.

6. *Stylistic Semasiology in use*

Literary analysis. Starting with words that paint pictures, readers notice how writers shape feelings through crafted phrases. Not just meaning, but mood matters when sentences stretch beyond facts. Through metaphors or vivid details, tone takes form slowly. Instead of plain speech, imagination rises in careful word choices. Style shows up where emotion meets structure, often without saying it outright.

Translation studies. Working with translation means keeping the style intact when moving from one language to another.

Language teaching helping learners understand differences between neutral, formal, and informal vocabulary.

Discourse and media studies. Words in news stories often carry hidden tones. Yet ads shape feelings without saying much at all. Political talk twists phrases to fit agendas. Meaning hides between lines more than it sits on them. What gets said matters less sometimes than how it sounds.

REMINDER!

1. Emotional Means are **inherent features of language** that naturally express emotions without requiring additional stylistic modifications. These are words, interjections, and grammatical structures that directly convey feelings.

Characteristics:

- Often spontaneous and do not require special literary techniques.
- Express direct emotional states (joy, surprise, anger, excitement).
- Include *interjections*, *exclamatory sentences*, and *emotionally charged words*.

Examples: *Interjections:* *Wow! Oh! Alas!* (express emotions directly); *Exclamatory Sentences:* *"What dreadful weather!"* (shows excitement); *Emotionally Loaded Words:* *"incident," "marvelous"* (carry strong emotional weight)

2. Stylistic Devices (Figures of Speech)

Definition:

Stylistic devices are **deliberate literary techniques** used to enhance the expressiveness and impact of speech or writing. They require **artistic effort** and are often found in literature, rhetoric, and media.

Characteristics:

- Used intentionally for aesthetic, persuasive, or rhetorical effects.
- Often involve figurative language, comparisons, and structured repetition.
- Do not always carry direct emotions but can evoke them indirectly.

Examples: *Metaphor:* *"Time is money."* (implies meaning time wasted is lost income or opportunity); *Personification:* *"The sun kissed my cheeks."* (gives human-like qualities to objects); *Hyperbole:* *"I can eat a horse!"* (exaggeration for emphasis); *Parallelism:* *"He likes swimming, running and cycling."* (creates rhythm and impact)

3. Figures of Substitution

Figures of substitution are stylistic devices in which *one linguistic unit is replaced by another* that is closely related in meaning or association. This substitution creates expressive, imaginative, or figurative effects in speech and writing. Instead of naming an object or concept directly, a speaker or writer refers to it *indirectly*, inviting the reader to interpret the implied meaning.

Main Types Of Figures Of Substitution

- Metaphor,
- Metonymy,
- Synecdoche,
- Periphrasis (or Circumlocution),
- Euphemism,
- Antonomasia,
- Irony,
- Hyperbole,
- Litotes,
- Allegory

3.1 A metaphor paints something not by its real traits, yet still shows meaning clearly. It speaks of actions or things as if they were another, though it's not fact. This form of expression links concepts through imaginative likening. Instead of stating facts directly, it suggests similarities subtly. Not literal at all –yet sharpens understanding just the same. Here are the basics: *A thing becomes something else when we speak in metaphor. It links unlike ideas without saying they're similar. Instead of using words such as "like," it declares identity outright. A comparison hides beneath the surface, not spelled out.* This differs from phrases where resemblance is named directly. Besides appearing alike, they're linked just to make a point through contrast. Not really identical, yet treated that way to highlight meaning. One stands in for the other, though only on purpose, never by nature. A literal take on metaphor often ends up sounding odd – imagine asking if real sheep, dark-coated or not, roam among your relatives. When words paint pictures, that happens in poems or stories – or just when folks spice up how they talk.

Now think about how people talk when school gets tough. Picture late December, everyone tired, voices low. Someone walks out of an exam room, shakes their head, says: *"That test killed me."* Of course they are breathing. No ambulance needed. But something felt heavy, draining, maybe even brutal. That kind of

expression isn't meant to be taken straight. Instead, it paints a feeling using stronger colors. Words stretch beyond facts to show emotion. You hear these twists all the time without noticing. A phrase jumps out – not literal, just vivid. Like *calling stress a storm or calling boredom a prison*. The mind grabs images to explain inner states. So when words shift into symbols, meaning hides behind pictures. Truth slips into disguise, yet still shows through.

Lifeless words sometimes wake up through comparison. Picture one thing as another, suddenly it feels familiar, less tangled. A sudden image helps thoughts land without extra weight. Found in stories, on screens, within serious addresses or catchy lines - these twists show up where you least expect. Spotting them is easy when they stick like glue to memory.

To sum it up, Metaphors show up in literature, poetry, music, and writing, but also in speech. If you hear someone say “metaphorically speaking,” it probably means that you shouldn't take what they said as the truth, but as more of an idea.

3.2 Metonymy. A name standing in for something nearby in thought. One thing pointing to another it's tied to. Not what it seems, yet clear enough. A hint instead of the whole picture. Something known through its neighbor. Picture this – metonymy works by tapping into links like location, moment, or context, unlike metaphor which draws on resemblance. It points to something tied indirectly, say an idea linked through circumstance. Though it feels close, the stand-in isn't literally a piece of what it represents. Think of it as borrowing meaning from surroundings without claiming ownership. What matters is connection, just not one made of parts.

Examples:

- *The White House Says*
- *The ground is held by royalty.*
- *Ownership rests with the monarch.*
- *The soil answers to the throne.*

- *This territory falls under royal control.*
- *Authority over it lies with the crown*
- *Pockets with nothing inside never stop a person. What blocks them is a mind without thoughts, a heart without feeling. (Norman Vincent Peale).*
Pockets with nothing inside show a lack of money. When the mind holds almost nothing, it reflects unawareness or slow thinking. A heart that feels little reveals distance, not warmth. What one lacks often mirrors what others cannot see

There are four major types of metonymy:

- spatial (the connection is that of space). *Out there, a vessel stays awake. Space links things together like that. Inside such distance, sleep doesn't land on decks.*
- temporal (the connection is that of time). *A moment ago might mean something different now – time links what we say, like calling our era harsh. Moments tie together when one reflects on how things shift across years. The cruelty spoken of sticks not just to people but stretches into how decades feel. When someone labels the age unkind, they pull seconds into a longer story.*
 - causal (the connection is that of cause and effect): *A twist unfolds when one thing directly shapes another, like saying she'll bring you down. What happens here links straight to what came before – no detours. Picture a result hanging on a single choice, sharp and clear. That moment someone speaks, and everything shifts because of it.*

3.3 Synecdoche – a piece stands for the entire thing, sometimes it works the opposite way. Part for whole, or whole naming a part – that happens often. A feature might represent the full object, just like one element can mean the complete set. Whole things refer to their pieces too, not only parts standing in for wholes. One detail speaks for everything, even when it's smaller than what it means

1. Part used instead of the whole, example:

Facing the task of swinging the long boat around that final morning took everyone there. Each person had a role when the time came to shift direction. The group moved together as the moment demanded full attention. What looked simple needed every single one present. Adjusting course before departure pulled effort from all sides.

2. Used entire thing rather than just one piece, example:

Troopshalt the drivers (troops = soldiers)

3. Specific term used instead of a general one, example:

Kashmir holds the same place in their hearts as Maui does for others, yet it carries the chill of Aspen too, while wrapping itself in the quiet luxury once found only in Palm Springs.

Picture this: when folks in the US hear a location, it brings up images – Maui means warm beaches under bright skies, Aspen calls to mind snowy slopes and cold air, while Palm Springs suggests pools, spas, and desert calm. Dropping names like these skips long explanations because most already link each spot to its well-known vibe. So saying Kashmir feels like all three at once tells you plenty without piling on words.

4. A word that stands in for something more precise: generic label swapping detail, example:

The creature edged nearer. A hush settled as it paused, eyes locked ahead. Slow steps followed, deliberate but quiet. Something shifted in its stance - curiosity maybe. Then forward again, closer now than before.

5. Material used instead of the product, example:

A thin line of metal hung close to her skin. Shiny where the light caught it. Not a bracelet. Around the throat instead. Yellow like old coins. Heavy only if you counted every link.

(REMINDER!!) *Close to: → Metonymy - figurative expression, closely associated with the subject.*

3.4 Periphrasis (also called circumlocution) – a roundabout way of speaking – that’s what periphrasis means – uses several words where one would do. Rather than naming something straight on, it paints a picture by highlighting traits or links tied to the thing itself. This indirect method slips in descriptions instead of clear labels. From Greek roots, the name hints at circling an idea: "*peri*" stands for around, while "*phrazein*" points to showing or telling. So, to talk around becomes a kind of verbal detour.

Examples;

- *The City of Lights* instead of Paris
- *The crown of night takes the place of the silver moon*
- *A man in a flowing coat stands* where a legal expert might be expected.

Periphrasis How It Works and Its Style Impact. Elevation of style. Euphemistic function. Expressive or humorous effect. Avoidance of repetition.

Style lifts when words take detours. Poets reach for roundabout phrases to shape something lofty. Fancy writing finds grace in saying things sideways. *A grander air slips* in where simple terms might fall short.

A river so wide it feels like a beginning. Its currents move slow, heavy with stories. Water stretches beyond sight, shaping the land beneath. This is where many streams meet, becoming something greater. A path carved long ago, still flowing today.

Softening harsh truths often happens through gentler words. Uncomfortable subjects slip by easier when phrased differently. Talking around something difficult sometimes helps people hear it. A lighter term might carry a heavy meaning without startling anyone. *He passed into the ranks of those gone before.*

Laughter slips in when descriptions stretch too far. Emphasis grows through roundabout ways of speaking. Irony tags along if words pile up on purpose. Extra phrases sometimes make a point sharper. Humor hides where speech takes the long way.

A drinker finds comfort in liquor like an old pal. Sometimes it sits there waiting, full of promise. Other times it whispers during quiet moments. It shows up when things tilt sideways. Not always loud, but present. Always close by, within reach.

One way to skip saying the same thing twice? Swap words out. A longer phrase steps in just so the rhythm shifts slightly. Repetition fades when different sounds fill the space. Same idea, fresh shape. Words stretch then settle elsewhere.

3.5 Euphemism. Now here's a softer way to say something rough – it slips in place of words that might sting. Often, people pick these gentle turns of phrase when honesty feels too sharp. Not quite the opposite, but dysphemism does show up nearby, choosing bluntness on purpose. Sometimes laughter hides behind the word swap; other times, it dresses harm in polite clothing. Truth bends slightly when the goal isn't clarity, but comfort – or confusion.

Examples:

- Death means *crossing over to the opposite shore*
- *Passed away* for die;
- *On the streets* for homeless;
- *Comfort woman* for prostitute;

– *Between jobs* for unemployed.

A softer word can sometimes act like a roundabout way of saying something – both work in similar fashion. Truth is, these gentle terms aren't just fancy speech tricks; they carry real expression. Many already appear in standard dictionaries, showing how common they've become. While they may sound polished, their roots lie in everyday talk more than style rules.

Around everyday topics, euphemisms often find their place by slipping in quietly. Where people avoid blunt terms, these softer words show up more often. Depending on what they're used for, patterns begin to appear. One path leads to health matters, another toward work life. Death sometimes gets wrapped in gentler phrases. Money conversations shift when polite alternatives take over. Each situation shapes how a word is softened. Grouping them reveals habits we tend not to notice.

Euphemisms may be classified according to the spheres of their application and grouped the following way:

1. Religious euphemisms: *devil* = *the dickens, the deuce, old Nick*; *God* = *Lord, Almighty, Heaven, goodness*. **Чорт** = *лукавий, нечистий, нечиста сила, нечистий дух, злий дух, лихий дух, дух тьми (пітьми), дух темноти, дух мли, лихий, чорний, чорна сила; той, що не проти ночі згадувати*; *Бог* = *Всевишній, всесильний, творець*.

2. Moral euphemisms: *to die* = *to be gone, to expire, to be no more, to depart, to debase, to go west, to join the majority, to pass away*; *dead* = *deceased, departed, late*; *a whore* = *a woman of a certain type*; *an obscenity* (непристойная брань) = *a four-letter word*. **Померти** = *упокоїтися, спочити, відійти (у кращий/потойбічний світ), преставитися, скінчитися, піти до праотців*; **мертвий** = *покійний, неживий, бездиханний*; **брехати** = *говорити неправду, вигадувати, видумувати, фантазувати, заговорюватися*; **краси** = *забирати лишки; брати те, що погано лежить*; **старий** = *людина похилого віку*; **проститутки** = *працівники сфери сексуального*

обслуговування; **горілка** = гірка, зілля, зелений змії, грішна вода, скляний бог, веселуха, живиця, сорокаградусна.

3. Medical euphemisms: *lunatic asylum* = mental hospital, madhouse; *idiots* = mentally abnormal, low, medium and high-grade mental defectives; *cripple* = invalid; *insane* = person of unsound mind. **Божевільня/психіатрична лікарня** = будинок для душевно хворих, жовтий дім; **дурень** = розумова відсталий, не сповна розуму, не всі вдома, клепки не вистачає; **тяжко хворіти** = дихати на ладан.

4. Political euphemisms: *starvation* = undernourishment; *revolt, revolution* = tension; *poor people* = less fortunate elements; *absence of wages and salaries* = delay in payment; *profit* = savings. **Страйк** = демонстрація протесту; **жебрак** = прохач; **вигнати** = вказати на двері, попросити, спроводити, вирядити; **безплатно** = за спасибі; **бідність** = нестаток, скрута.

Euphemisms have their antipodes which might be called **disphemisms**. These are conspicuously rough, rude and impolite words and word-combinations. The speaker resorts to disphemisms to express his negative emotions, such as irritation, spite, hate, scorn, mockery, animosity. Here are some of them:

- *to die* = *to kick the bucket*;
- *to urinate* = *to piss*;
- *a German soldier (W.W.II)* = *krauthead*;
- *a Negro* = *kinky-head*;
- *to treat someone badly, unfairly* = *to give someone the finger*;
- *обличчя* = *морда, рило, пика, будка*;
- *померти* = *одубіти, дуба врізати, здохнути*;
- *грубіян* = *хамло*.

3.6 Antonomasia. A name might be swapped out for a telling description – that's antonomasia. Sometimes it's playful, sometimes grand, but always swaps the real title. This word traces back to Greece, where "*antonomazein*" meant calling someone by another label. Different naming shows up everywhere, quietly reshaping how we

refer. A friend of yours cooks like a pro. You decide to reach out. Say it's been a while. Picture walking into their kitchen, smell something warm on the stove. Maybe they're stirring a pot, focused. The light hits the counter just right. Words come slow at first. Then easier. Greet them without thinking too much.

Normal sentence: "Oh, look! Sam's arrived!"

When someone says, "*Oh, look! The great chef has arrived!*" they're not talking about any famous cook. This phrase uses a special naming trick to tease a friend who loves cooking. Instead of saying their name, the title points straight to what makes them stand out. It slips in praise without spelling it out loud. A simple joke, really – calling him that tells everyone he takes pride in his meals.

A woman talks about someone special. She says he is kind, that spending time with him feels right. Maybe he could be the one she has waited for. Another way to say it – imagine calling him by a title instead of a name. Not just any partner, but something more symbolic. Like saying "*I hope he's Mr. Right*" without naming what comes next. Exactly so. Calling someone "*Mr. Right*" shows how people use *antonomasia* without thinking during regular talk.

3.7 Irony (Iponia). Sure thing happens when someone says one thing but clearly means another. Tone matters a lot here. The situation shapes how it lands. What sounds serious might actually be playful. Listeners pick up on hints beyond the words themselves. Meaning flips depending on delivery.

Examples:

- 1) Looking at a totaled car and saying: "*It's just a small scratch, it'll buff right out.*" In *The Devil Wears Prada*, Miranda Priestly saying: "*Oh, don't be silly. Everyone wants this. Everyone wants to be us.*" (While being miserable).
- 2) Looking at a totaled car and saying: "*It's just a small scratch, it'll buff right out.*"

- 3) In *The Devil Wears Prada*, Miranda Priestly saying: *"Oh, don't be silly. Everyone wants this. Everyone wants to be us."* (While being miserable).

A chuckle slips in when the words play pretend, nudging someone who spots the twist. That shared wink builds a thread between writer and reader, one that tightens if you notice what's really being said. Meaning hides behind grins, poking figures or habits without pointing fingers. The laugh carries weight, though it floats light at first glance.

3.8 Hyperbole (Γίνερόλα). A figure of speech where something is overstated on purpose, just to make a point stronger. Often it's clearly not real – just stretched to grab attention. The idea isn't to deceive but to highlight through bold size or intensity. Meaning gets amplified by going way beyond literal truth. Truth here bends, never breaks. Exaggeration wears its fiction openly, like a mask you see right through.

Examples: *"I've told you a million times to clean your room!"* *"The suitcase weighed a ton."* In sports: *"He ran faster than the speed of light to catch that ball."* *"I've told you a million times to clean your room!"*

Emotion runs deeper because of it. Picture this: wild visuals pop up, sometimes funny ones. What the person sees feels twisted by their own mind. Reality bends a little each time they speak.

3.9 Litotes (Λίτιμα). A strange kind of downplaying happens when someone says what something isn't, just to show what it really is. Instead of exaggerating, it slips in the truth by denying the opposite. Using two negatives together can actually highlight a positive idea. It feels odd at first, yet makes sense once heard aloud. This twist avoids bold claims but still gets the point across. Not bad becomes good through clever phrasing.

Examples: "*He is not the brightest bulb in the box.*" (Meaning: he is quite unintelligent). "*It was not a bad day at all.*" (Meaning: it was a very good day). One could say it stood out without trying too hard. "*He is not the brightest bulb in the box.*" (Meaning: he is quite unintelligent). "*It was not a bad day at all.*" (Meaning: it was a very good day). One could say it stood out without trying too hard. A quiet confidence shows up in how it's said. Not shouting, just suggesting. One might notice how pulling back can speak louder than pushing forward. A raised eyebrow hides more than a shout ever could. What feels understated today may be remembered longer tomorrow.

3.10 Allegory (Аллегория). A story might carry a hidden meaning, one that unfolds through people and actions rather than statements. Hidden beneath the surface, meanings grow step by step, guided by choices made in the plot. Characters can stand for beliefs, sometimes without ever naming them outright. Events move forward, yet they mirror thoughts or values just beyond view. This kind of structure turns ideas into journeys, built not with explanations but with moments. One idea flows into another, shaped by what happens on the page. Meaning builds slowly, carried along by behavior, conflict, resolution. Such storytelling stretches a single comparison across time, letting it breathe within scenes.

Examples:

- *A barn full of creatures begins the tale, yet behind hay bales and hooves lies a hidden mirror of history.* When pigs start scribbling rules on barn walls, power shifts like weather in late autumn – slow then sudden. One leader chased out, another rises quieter but sharper. Promises crumble faster than old fences under rain. What walks on four legs changes its mind, then its shape, almost without notice. The wind carries speeches that sound fair until dusk falls. By morning, some eat in chairs while others stand outside, watching through fogged glass.
- A figure carved in copper stands where ideals take shape. Not just metal but a notion wearing skin. Her torch burns though she does not move. What began as

iron bones now holds skyward light. She came from another land yet speaks here still.

- A start too fast might lose the path. Moving calm, step by step, often reaches further. One raced quick, full of pride. The other moved low, without rush. Sleep took the swift one mid-way. Quiet effort passed while it dreamed. Finish came slow –but it did come.

A story can slip past defenses, quietly carrying ideas that might otherwise face resistance. When hard truths are wrapped in fiction, they tend to stick longer. Hidden meanings travel well through characters who seem harmless at first glance. Lessons arrive softly when dressed as tales. Meaning often grows stronger once buried beneath plot and dialogue.

SEMINAR 6

Questions and practical tasks:

1. Define Stylistic Semasiology, talk about its key aspects.
2. Name the spheres Stylistic Semasiology is applied in.
3. What are Emotional Means in Stylistics? Characterize them, provide some examples.
4. Define Stylistic Devices, name their characteristic features.
5. What are Figures of Substitution? Name their main types.
6. What is Metaphor? Explain the difference between Metaphor and Simile.
7. What is Metonymy? Talk about four major types of Metonymy.
8. What is Synecdoche? Provide some examples in English and Ukrainian.
9. What is Periphrasis? Talk about the functions and stylistic effect of Periphrasis.
10. What is Euphemism? How can Euphemisms be classified? Provide some examples.
11. What is Antonomasia? Provide some examples.

12. What is Irony? Provide some examples.
13. What is Hyperbole? Provide some examples.
14. What is Litotes? Provide some examples.
15. What is Allegory? Provide some examples.

PRACTICAL TASK 1

Analyse the given cases of metaphor and personification and comment on their stylistic value:

1. If I was the earth, then Rob 1 (the car) was a huge meteorite knocking me off my axis, thus heralding in a new ice age. (M.G.)
2. During the next few years Catherine donned an armor of indifference, which she wore as a shield against the attacks of the other children. When the armor was pierced, she struck back with a trenchant, caustic wit. (S.S.)
3. He said this very slowly, and the words hung in the air. (J.G.)
4. He nodded quickly, eyes dancing in all directions. (J.G.)
5. "Shut up!" she shouted back, her anger suddenly rising to the surface. (N.S.)
6. Your eyes are the Mediterranean. Your lips ruby jewels. Your skin the smoothest velvet. (J.C.)

PRACTICAL TASK 2

Organize the following euphemisms into the groups: a) person's appearance, b) person's physical disabilities, c) addictions\occupations, d) person's social or political status:

A crook – morally (ethically) challenged; abortion – near-life experience; alcoholic – anti-sobriety activist; an immigrant – a newcomer; bald – comb-free, follically independent, follicularly challenged; blind – photonically non-receptive, visually challenged; bum – displaced homeowner, homeless person, involuntarily domicile; clumsy – uniquely coordinated; dead – actuarially mature, biologically challenged, environmentally correct human, living impaired, metabolically challenged, persons living with entropy; deaf – visually oriented; dishonest – ethically disoriented;

housewife – domestic engineer; hunter – animal assassin, bambi butcher, meat mercenary; prostitute – sex care provider; stupid – differently-brained, intellectually impaired; the elderly – senior; white American – racially challenged.

PRACTICAL TASK 3

Pick out any examples of synecdoche in the following statements.

- England lost the Ashes in 1997.
- In the estuary there appeared a fleet of fifty sail.
- The Church has declared that abortion is a sin.
- Fifty head of cattle were sold at auction yesterday.
- "You won't find any jokers in this pack."
- Everton scored in extra time to win the Cup.

INDIVIDUAL WORK 6

Study the following semantic groups of metaphors and personifications accompanied by lists of special cases of metaphors to illustrate them, suggested by George Lakoff and Mark Johnson in the book “Metaphors We Live By”

THEORIES (and ARGUMENTS) ARE BUILDINGS

Is that the foundation of your theory? The theory needs more support. The argument is shaky. We need some more facts or the argument will fall apart. The theory will stand or fall on the strength of that argument. They exploded his latest theory.

IDEAS ARE FOOD

What he said left a bad taste in my mouth. All this paper has in it are raw facts, half-baked ideas, and warmed-over theories. I just can't swallow that claim. That argument smells fishy. Now there's a theory you can really sink your teeth into. That's food for thought. We don't need to spoon-feed our students. This is the meaty part of the paper.

IDEAS ARE PLANTS

That idea died on the vine. That's a budding theory. It will take years for that idea to come to full flower. The seeds of his great ideas were planted in his youth. She has a fertile imagination. Here's an idea that I'd like to plant in your mind. He has a barren mind.

(<https://books.google.de/books?id=r6nOYYtxzUoC>)

LECTURE 7

Figures of Combination in Stylistics

Figures of Combination are stylistic devices that *depend on the arrangement, interaction, or combination of words, phrases, or ideas* within a sentence or text. Unlike figures of substitution, which replace one element with another, figures of combination create stylistic effect through *how linguistic elements are joined or contrasted*. They often reveal relationships between ideas, intensify emotion, or make speech more expressive and memorable.

Main Types of Figures of Combination

7.1 A simile works by drawing a clear link between two different things. Think of it as showing how one thing resembles another. This kind of expression uses words such as “like” or “as” to make the connection obvious. For instance, saying something looks like something else brings the image into focus. The structure usually follows a simple pattern: A mirrors B in some visible way. Possibilities include things like these:

- A isn't similar to B;
- B ends up smaller compared to A;
- A resembles B in every way when it comes to that trait;
- A looks a lot like B, though not quite the same;
- B looks like A, just as you'd expect once you see them together;

- B moves the same way A does, just like that. When one acts, the other follows without delay.

Examples:

- *A human's character acts like scent does for petals. (Charles Schwab)*
- *A person I know acts with quiet honesty.*
- *Fierce in battle, he moves with the wild energy of a lion.*
- *Faster than most expect, he moves through water like a creature born to it.*
- *–"My dad was a mechanic by trade when he was in the Army, When he got the tools out, he was like a surgeon."*

7.2 Oxymoron. A single oxymoron pairs words that clash in meaning. When more than one appear, people say either oxymorons or oxymora. Clashing ideas sit side by side within each phrase. These odd couples of language make contradiction feel natural. Sometimes they startle, sometimes they stick.

Examples:

A heavy silence sometimes works just like that. Take quiet noise, for example – odd but clear once you hear it. *Sharp dullness* fits too, if you think about edges that do not cut. Even *frozen fire slips* into place when flames seem stuck. *Bitter sweetness?* Sure, when joy tastes like tears.

- *Dark light*
- *Deafening silence*
- *Living dead*
- *Open secret*
- *Virtual reality*

Not every oxymoron sticks to adjectives and nouns – sometimes it's a noun that meets a verb instead: *The silence whistles.*

7.3 Antithesis is a figure of speech which presents **a contrast of ideas** in parallel structures.

Example: *It was the best of times, it was the worst of times.* Something builds step by step when each part grows heavier than the last. Take a line where weight climbs - not fast but slow - each piece tugging more than before. One thought drags another forward until the air feels thick. Words stack like stones piling on silence. The last word lands hardest after everything else has pulled it along.

7.4 Climax (Gradation). *"It was a lovely city, a beautiful city, a fair city, a veritable gem (справжня перлина) of a city"*. A peak built on logic comes from how much weight each piece carries, seen through the ideas they hold. **Emotional climax** is based on the relative emotional tension produced by words with emotive meaning, as in the first example with the words 'lovely', 'beautiful', 'fair': "It was a lovely city, a beautiful city, a fair city, a veritable gem (справжня перлина) of a city"

The order in which things appear reflects what matters most. Take the passage from Dickens's "Christmas Carol" – the way details unfold tells you what he values more. Each element steps forward not just by chance, but by meaning. What stands last often weighs heaviest. Importance shapes sequence here, quietly guiding the reader deeper. Here we talk about **logical climax**.

Nobody ever stopped him in the street to say, with gladsome looks, 'My dear Scrooge, how are you? When will you come to see me?' No beggars inquired him to bestow a trifle, no children asked Jim what it -was o'clock, no man or woman ever once in all his life inquired the way to such and such a	Ніхто ніколи не зупиняв його на вулиці, щоб сказати з радісним виглядом: "Мій любий Скрудж, як справи? Коли ти прийдеш до мене в гості? Жоден жебрак не просив у нього дрібнички, жодна дитина не питала Джіма, котра година, жоден чоловік чи жінка жодного разу в житті не поцікавився дорогою до
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place, of Scrooge. Even the blind men's dogs appeared to know him, and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails, as though they said, 'No eye at all is better than an evil eye, dark master!'"	такого-то місця, до Скруджа. Навіть собаки сліпців, здавалося, знали його і, побачивши, що він наближається, тягнули своїх господарів до дверей і на подвір'я, а потім виляли хвостами, ніби кажучи: "Нема ока кращого, ніж лихе око, темний господарю!"
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Climax builds thoughts step by step, each stronger than the last. One idea leads into a more powerful one, then another even weightier. Stronger points follow weaker ones, moving upward like steps on a path. The force grows as it goes, never dropping back. Each part pushes further, gaining strength toward the end.

Out of nowhere, he arrived. Then eyes locked on the scene. Victory followed close behind.

Snowballing over time adds weight to how things feel or sound. What starts small grows stronger by simply lasting longer. Feeling builds not in one hit but through steady repetition. Slow layers do more than sudden spikes ever could. The opposition emphasizes difference and creates rhythm and balance.

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

"They looked at hundreds of houses; they climbed thousands of stairs; they inspected innumerable kitchens." (Maugham)

Here the climax is achieved by simple numerical increase. In the following example climax is materialized by setting side by side concepts of measure and time:

"Little by little, bit by bit, and day by day, and 'year by year the baron got the worst of some disputed question." (Dickens). *"A smile would come into Mr. Pickwick's face:*

the smile extended into a laugh: the laugh into a roar, and the roar became general”. (Dickens)

7.5 Anticlimax – a drop in intensity marks what happens when things wind down instead of building up. Each part that follows feels smaller than the one before it. Momentum slips as weight fades through the sequence. What seemed urgent now trails into quiet moments. Importance drains step by step without warning. The structure leans on letting go rather than holding tight. Tension dissolves because attention shrinks across phrases.

Examples: *What hurts about growing older isn't the years showing. It's carrying the weight of dreams still chasing you like they did at twenty.*

A letdown happens when the last part feels less intense or important than what came before – often it just makes people laugh. Sometimes starting small builds up only to finish with something plainly smaller. The drop in scale stands out, especially if earlier parts seemed serious. What matters most is how sudden the shift feels, like stepping down a stair that isn't there. It works best when expectations quietly collapse instead of ending strong

Examples: *“Melody stirs something deep, like longing; irritation even, though that might just be love in disguise now”.* (O. Wilde)

“Doolittle speaks up. A mind at work defines him, drawn to politics, maybe faith, perhaps changing how folks behave – just another pastime, really”. (B. Shaw)

7.6 Zeugma and Pun. A twist in how words connect can surprise readers. One term fits two roles, yet shifts meaning for each. This structure goes by several names – zeugma stands out among them. It pairs with different sentence elements while changing its sense accordingly. Meaning bends depending on what it joins nearby.

Examples: *A brim pulled low, then silence filled the room as he stepped out into the gray afternoon.*

Into pieces went his car – then his heart followed. Not together, but close enough. One piece at a time, really. After that day, things just didn't fit right anymore.

Those examples follow grammar rules. *Took fits well with hat*, also pairs naturally with *leave*. *Broke works* smoothly alongside *car*, just as it does *with heart*. Yet these structures feel oddly wrong at first because they play with how one word can wear many meanings. Still, that stumble is exactly where their rhythm takes shape. Word tricks twist meanings or echoes between terms, bringing humor through clever slips. Sounds bounce off each other while sense splits – laughter hides in that gap.

Example: *A boiled egg stands tough to top.*

SEMINAR 7

Figures of Combination in Stylistics, questions and practical tasks:

1. What are Figures of Combination in Stylistics? Name their main types.
2. What is Simile? Provide some examples.
3. What is Oxymoron? Provide some examples.
4. What is Antithesis? Provide some examples.
5. What is Climax (gradation)? Provide some examples, name its main types.
6. What is Anticlimax? Provide some examples.
7. Compare Zeugma and Pun. What is the main difference between them?

INDIVIDUAL WORK 7

Task: Match column A with column B

1) hyperbole	a) a stylistic figure which reveals a quite unexpected substitution of one word for another, or one concept for another on the ground of some kind of association
2) understatement	b) an utterance which formally shows a positive or neutral attitude of the speaker

	to the object of conversation but in fact expresses a negative evaluation of it
3) litotes	c) a variety of periphrasis which is used to replace an unpleasant word or expression by a conventionally more acceptable one
4) metonymy	d) a deliberate underestimation for emphasis
5) synecdoche	e) an expressive renaming based on likeness, similarity or affinity (real or imaginary) of some features of two different objects
6) periphrasis	f) the use of a proper name for a common noun; the use of common nouns or their parts as proper names
7) euphemism	g) ascribing some features and characteristics of a person to lifeless objects
8) metaphor	h) a statement in the form of negation used to weaken positive characteristics of a thing or person; to convey the speaker's doubts as to the exact value or significance of the object of speech
9) antonomasia	i) a roundabout way of speaking or writing
10) personification	j) expressing abstract ideas through concrete pictures
11) allegory	k) a purposeful overstatement or exaggeration for emphasis
12) allusion	l) an attributive word, phrase or even sentence employed to characterise an object by giving it subjective evaluation
13) epithet	m) a variety of metonymy in which the part stands for the whole, or the genus – the species, and vice versa

14) irony	n) an implied or indirect reference to a person, event, or thing or to a part of another text
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LECTURE 8

STYLISTIC SYNTAX

1. *Stylistic Syntax* is a branch of stylistics that studies the expressive and emotive **functions of sentence structures**. It investigates how the **arrangement, omission, addition, and repetition** of syntactic units (words, phrases, and clauses) can convey more than just their literal meaning. Unlike "Normative Syntax," which asks: "*Is this sentence correct?*", Stylistic Syntax asks:

- "Why is this word at the beginning instead of the end?"
- "What is the emotional effect of this sudden pause?"
- "How does this rhythm influence the reader's subconscious?"

2.1 Stylistic Devices Based on Repetition and Structural Identity or the redundancy of sentence structure

2.1.1 Repetition is the reiteration or recurrence of the word or phrase to identify specific parts of the sentence. It concerns not only the meaning of the **recurrent pattern** but also an abstract syntactical position.

It may be of different structural types: ordinary, framing, catch, and chain repetition (*може бути різних структурних типів: звичайне, обрамлення, підхоплення, ланцюгове повторення*). Repetition contributes to rendering modal meanings and human emotions, such as certainty, doubt, delight, worry, impatience, request, invitation, gratefulness, horror, irritation, etc. For example:

*Дерева мене чекають,
і падає листя на стежку,
І падають зорі в долоні,*

I надає сон у траву. (Іван Драч).

Classification. There are such structural types of repetition as:

1. **Consecutive contact repetition** of sentence parts and separate sentences, ex.:

– *I am wearv. weary, wean of the whole thing!*

Never take the rifle again.

Put it back! Put it back! Put it back!

– *Голова на соломѹ хилитьсѹ, хилитьсѹ, хилитьсѹ...*

2. **Anaphora:** The repetition of a word or phrase at the **beginning** of successive clauses, sentences, or verses. Scheme: (a ..., a ..., a ...).

Examples:

- **Winston Churchill:** *"We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields..."*
- **Martin Luther King Jr.:** *"I have a dream that one day... I have a dream that my four little children..."*

Stylistic Effect of Anaphora: it creates a **strong rhythmic pulse** and a sense of "growing momentum". In political oratory, it makes the message memorable and emotionally overwhelming.

3. **Epiphora** is the opposite of anaphora. It is the repetition of a word or phrase at the **end** of successive clauses or sentences. Scheme: (... a, ... a, ... a)

Examples:

1. *"The government of **the people**, by **the people**, for **the people**, shall not perish from the earth."* (Abraham Lincoln).
2. *"When I was a child, I spoke **as a child**, I understood **as a child**, I thought **as a child**."*

Stylistic Effect of Epiphora: it places extreme **emphasis on the final word**, making the conclusion feel inevitable and heavy. It leaves the listener with one specific "key idea" ringing in their ears.

4. *Framing or ring repetition is the kind of repetition* when the initial part of a language unit is repeated at the end of this unit. Scheme: (a ..., ... a), for example:

- *Poor Mary. How much Jack loved her! What will he do now? I wish it hadn't happened. Poor Mary.*
- *Я так і знав, що ви забудете принести книгу. Я так і знав!*

5. *Linking or reduplication* (or anadiplosis or catch) repetition is when the final component of a syntactic structure is repeated at the beginning of a sequential syntactic structure. Scheme: (...a, a ...), for example:

- *It was because of that dreadful occurrence. That dreadful occurrence had changed it all.*
- *Семен шубовснув у воду, і вода широкими кружками побігла від нього назустріч хвилям.*

Stylistic functions of repetition are various. Besides emphasizing the most important part of the utterance, rendering the emotions of the speaker or showing his **emotive attitude towards the object described**, it may play a minor stylistic role, showing the durability of action, and to a lesser degree the emotions following it.

Repetition, deliberately used by the author to better emphasize his sentiments, should not be mixed with pleonasm – an excessive, uneconomic usage of unnecessary, extra words, which shows the inability of the writer to express his ideas in a precise and clear manner. (*Pleonasm is derived from a Greek word that means “excess.” It is a rhetorical device that can be defined as the use of two or more words (a phrase) to express an idea. These words are redundant, such as in these examples of pleonasm* “burning fire,” and “black darkness.” Sometimes, pleonasm is called “tautology,” which is the repetition of words).

Morphological repetition, that is the repetition of a morpheme, is to be included into the stylistic means, for example, *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.

2.1.2 Enumeration is a variety of repetition. It is a repetition of **homogeneous parts** of the sentence used to raise the expressiveness and informativeness of speech. Violation of enumeration norms may lead to comic effect,

- e.g. Наш синьо-жовтий прапор, який передавали як естафету з рук до рук кияни й львів'яни, кримчани й харків'яни, побував на Монблані, Ельбрусі, Манаслу. Хіба це не доказ нашої єдності?
- e.g.: He had come near quietly, and he leaned over the wire fence that protected her flower garden from cattle and dogs and chickens (J. Steinbeck).

2.1.3 Polysyndeton (much compounded) is opposite to asyndeton and means a repetition of conjunctions in close succession which are used to connect sentences, clauses, or words and make the utterance more rhythmical. In most cases the conjunction **and** is repeated, as in:

The horizon narrowed and widened, and dipped and rose, and at all times its edge was jagged with waves that seemed thrust up in points like rocks (S. Crane).

2.1.4 Parenthetical clauses - Parenthesis (from Greek «put in beside») is a word, phrase or clause put into a sentence which is grammatically complete without the insertion. The functions of parenthesis are those of exemplification, deliberation, or reference. Look at these examples of parenthetical expressions:

- Some foods, **sugar for example**, are not good for us.
- Timothy, **who lives near Stonehenge**, goes to church regularly.
- Tara, **although she comes from a hot climate**, hates hot weather.
- Anthony, **however**, decided not to go.

- The planet closest to the sun (**ie Mercury**) has the most extreme temperature variations.
- The 70th anniversary of the D-Day landings (**6 June 1944**) was attended by many world leaders.
- The cheetah—**the world's fastest land animal**—is native to Africa.
- If they didn't understand you—a **qualified teacher**—how will they ever understand me?

2.2 Stylistic Devices Based on the reduction of the sentence structure

Devices Based on Omission. These devices create a sense of speed, urgency, or informal "closeness." They force the reader to fill in the gaps mentally.

2.2.1 Ellipsis is the intentional omission of one or more words that are nevertheless understood from the context. Usually, the subject or the predicate is missing.

Elliptical sentences are used to reproduce direct speech of characters or make them informative, unofficial, to impart brevity, fast tempo, sometimes **emotional tension**. They may imitate life speech spontaneity, emphasize some texts, and reveal such speakers' emotions like **anxiety**, **perplexity**, **delight**, **impatience**, and **vigorousness**. Ellipses are an effective means of **portraying the protagonist**.

Examples:

- *Where did you go? - To the disco.*
- *Hullo! Who are you?*
- *The staff.*
- *Where are the others?*
- *At the front.*
- *"Water?"* (instead of "Would you like some water?")
- *"In the office, silence. In the street, chaos."* (omitting "there is")
- From *My Fair Lady*: *"Not a brass farthing!"* (omitting "I won't give you...")

Stylistic Effect: It imitates **natural speech**, adds **dynamism**, and focuses the reader's attention on the most important "info-carrying" words.

It is essential to differentiate between elliptical sentences and one-member structures. The problem is that they may look completely homonymous out of context. For example, the isolated sentence "Dark night" can be treated both as one-member (non-elliptical) or two-member elliptical structure. What is what becomes clear only in speech. If a text begins with the sequence of sentences "Dark night. Strong wind. Loneliness", they are obviously one-member, having neither subject nor predicate. But if the implied subject and predicate can be easily and **unambiguously** restored in context, we deal with a two-member elliptical sentence. Thus, in the example

–*Where are the others?*

- *At the front.*

the sentence "At the front" of the above given example is two-member, elliptical, and extended, its subject **they** and its predicate **are** being implied.

2.2.2 A Nominative sentence is a variant of one-member structures: it has neither subject nor predicate. It is called nominative or nominal because its basic (head) component is a noun or a noun-like element (gerund, numeral). It is a simple statement of fact or phenomenon. As in the stylistic load is similar in Ukrainian and English languages constructions only have in fiction. They create static descriptions.

Classification. There are such structural types of nominative sentences as:

1. Unextended nominative sentences consisting of a single element:

Morning. April. Problems.

2. Extended nominative sentences consisting of the basic component and one or more words modifying it:

Nice morning. Late April. Horribly great problems.

3. Multicomponent nominative sentences containing two or more basic elements:

Late April and horribly great problems

Безмежний простір, безкінечні небеса, виспів птаства, дзюркіт струмочків, пречиста весняна зелень, перші квіти.

Communicative functions. A sequence of nominative sentences makes for dynamic description of events. Sets of nominative sentences are used to expressively depict the time of the action, the place of the action, the attendant circumstances of the action, the participants of the action.

Stylistic assignment of nominative sentences:

a) to create a descriptive contextual introduction in prose works;

b) in the notes of dramatic, dramaturgical works:

«Провесна. На узліссі і на галявині зеленіє перший лист, проліски та сон-трава» (Л. Українка)

c) for increasing the dynamism and tension of the situation:

But if they should! If they should guess! The horror! The flight! The exposure! The police! (Th. Drieser);

г) в українській мові для створення ефекту масовості:

Кров, пожари, Всі зла на світі, війни, чвари, Пекельних мук безкрайї ряд... І повен Рим байстрот! (Т Шевченко);

e) creating a rhythm, a kind of movement, both figurative and phonetic:

Рубіжне... знову путь... Володіне... Кабанне... Нарешті Сватове, і крикнув потяг «Стій!» (В. Сосюра)

2.2.3 Aposiopesis is a break in speech while the thought is not completed, caused by the speaker's inability or unwillingness to speak to finish the utterance (...)

Aposiopesis type: audience-respecting.

This type of aposiopesis does not include details or thoughts which may be **offensive** or unpleasant to readers or listeners.

Aposiopesis type: surprising.

This type of aposiopesis does not give information that the audience wants or expects to receive. This gains the audience's interest in the information that will later be revealed.

Aposiopesis type: emotional.

Similar to emphatic aposiopesis, emotive aposiopesis does not finish a sentence due to an emotional outburst. This type of aposiopesis does not finish an idea in order to express that it is beyond description.

Aposiopesis type: transition.

Used mostly in speech-making, the transition aposiopesis (or transitio-aposiopesis) is used to make a transition from one subject to another. *And, in conclusion... Well, enough of that. Let's move on to the next point.*

2.2.4 Asyndeton is a literary device that excludes conjunctions (and, or, but, for, nor, so, yet) to add emphasis) “*Veni, Vidi, Vici*” or “*I came, I saw, I conquered.*” Asyndeton makes speech dynamic and expressive. Sometimes it implies the speaker's haste, nervousness and impatience.

According to the type of transformation of the unmarked syntactical pattern, the expressive means in English fall into several groups, one of them – from the point of view of quantitative characteristics of the syntactic structure: we talk about redundancy/extension of the initial pattern (**repetition, enumeration, tautology, polysyndeton, parenthetical clauses**).

2.3 Stylistic Devices Based on violation of the grammatically fixed word order within a sentence

2.3.1 Inversion is a deliberate reversal of the standard word order in a sentence. Instead of Subject-Verb-Object, we might see Object-Subject-Verb or Verb-Subject.

Examples:

1. “*Down dropped the breeze, the sails dropped down.*” (Coleridge).
2. “*Talent, Mr. Micawber has; capital, Mr. Micawber has not.*” (Dickens).
3. “*In a hole in the ground there lived a hobbit.*” (Tolkien).

Word order is a crucial syntactical problem in many languages. In English it has peculiarities which have been caused by the concrete and specific way the language has developed. O. Jespersen states that the English language "...has developed a tolerably fixed word order which in the great majority of cases shows without fail what is the Subject of the sentence." This "tolerably fixed word order" is Subject— Verb (Predicate) — Object (S — P — O).

Stylistic inversion in Modern English should not be regarded as a violation of the norms of standard English. It is only the practical realization of what is potential in the language itself.

The following patterns of stylistic inversion are most frequently met in both English prose and English poetry.

1. **The object is placed at the beginning of the sentence**
2. **The attribute is placed after the word it modifies** (postposition of the attribute).

This model is often used when there is more than one attribute, for example:

"With fingers *weary and worn*..." (Thomas Hood)

"Once upon a midnight *dreary*..." (E. A. Poe)

3. a) **The predicative is placed before the subject** as in "A *good generous prayer* it was." (Mark Twain)

or b) the predicative stands before the link verb and both are placed before the subject as in

"*Rude am I* in my speech..." (Shakespeare)

4. **The adverbial modifier is placed at the beginning of the sentence**, as -in

"*Eagerly I* wished the morrow." (Poe)

"My dearest daughter, *at your feet* I fall." (Dryden)

"*A lone of most extraordinary comparison* Miss Tox said it in'. (Dickens)

5. **Both modifier and predicate stand before the subject**, as in

"*In went* Mr. Pickwick." (Dickens)

"*Down dropped* the breeze..." (Coleridge)

These five models comprise the most common **and recognized** models of inversion.

Stylistic Effect: It creates **emphasis** on the first word of the sentence. It often lends a **poetic, archaic, or formal tone** to the text, making it stand out from everyday "flat" prose.

2. **Detachment (Відокремлення)** is **placing a secondary part of the sentence (usually an adjective or an adverbial phrase) in a position where it seems "torn away" from the word it modifies, often set off by commas or dashes.** When placed in a certain syntactic position, a detached sentence component may seem formally independent of the words it refers to, though the word order may not be violated and semantic connections between the elements remain strong:

- *He had been nearly killed, ingloriously, in a jeep accident (I. Show).*
- *I have to beg you for money. Daily (S. Lewis).*
- *There was a world of anticipation in her voice and of confidence too, as she walked past me on to the terrace (D. du Maurier).*
- *Горіли свічки, сяяли в рушниках ікони...Але це відійшло, розтануло разом з ладаними димами, зостався...лише цей довершений архітектурний витвір, оця симфонія пластики (О. Гончар).*
- *"Beautiful, she was." (Instead of "She was beautiful").*
- *"He walked slowly, **tired and defeated**, towards the house."*
- *"I saw him, **broken**."*

Stylistic Effect: It creates a **logical and emotional pause**. The detached word gains independent weight, forcing the reader to dwell on that specific quality or state.

2.4 Stylistic Devices Based on the shifts in syntactic meaning

2.4.1 A rhetorical question is an inquiry that ends in a question mark but is asked for effect rather than to elicit an answer. It's often used in persuasive writing but is also common in everyday conversation. Depending on the context of the rhetorical question, its purpose may be to emphasize a point, prompt the audience

to consider a topic, or lend intrigue to an argument. The answer to a rhetorical question is usually very obvious *or* the opposite, meaning it can't be easily discerned.

Rhetorical questions are broken down into different types that are used to gain specific outcomes. The different types of rhetorical questions include *anthypophora*, *epiPLEXis*, and *erotesis*.

Anthypophora, also known as **hypophora**, involves asking a question in order to answer it immediately. As a rhetorical question, it allows one to promptly answer a question that the audience or speaker wants addressed without giving others an opportunity to develop a different response or voice opposition.

- *Who is impacted by pollution? Everyone.*
- *What are the signs of spring? New growth, pollen, and rain.*
- *Why should you believe in me? I'll give you three good reasons . . .*

EpiPLEXis (*епіплексія*) is a rhetorical device in which one asks a question in order to admonish (докоряти) rather than receive an answer. This figure of speech is meant to chide (картати, докоряти) and convert those who either hold an opposing or neutral perspective on a point.

- *Who wouldn't want to save the whales?*
- *Can't you see what's happening?*
- *How could you do that?*

Erotesis (*епомезис*) positions the question in a way that provokes a strong reaction, either in agreement or rejection. However, this type of rhetorical question typically provokes a negative response.

- *Are you against freedom?*
- *Am I my brother's keeper?*
- *Do you want to lose?*

Rhetorical questions are used in various forms of writing and rhetoric. They can be found in literature and are often used **in persuasive writing, like essays, debates, and speeches** of all kinds, whether political or a commencement

speech.(вступна промова). They're also common **in everyday conversation** as figures of speech and in marketing advertisements.

Rhetorical question examples:

Literature:

In William Shakespeare's *Romeo and Juliet*, Juliet's soliloquy, in which she reflects on discovering Romeo's family name, includes two rhetorical questions:

<p>'Tis but thy name that is my enemy. Thou art thyself, though not a Montague. What's Montague? It is nor hand, nor foot, Nor arm, nor face, nor any other part Belonging to a man. O, be some other name! What's in a name? That which we call a rose By any other name would smell as sweet. So Romeo would, were he not Romeo call'd Retain that dear perfection which he owes Without that title. Romeo, doff thy name. And for that name, which is no part of thee Take all myself.</p>	<p>"Лише твоє ім'я є моїм ворогом. Ти сам, хоч і не Монтегю. Що таке Монтегю? Це не рука, не нога, ні рука, ні обличчя, ні будь-яка інша частина що належить людині. О, будь якимось іншим ім'ям! Що в імені? Те, що ми називаємо трояндою. Під будь-яким іншим ім'ям пахла б так само солодко. Так і Ромео, якби його не звали Ромео. Зберіг би досконалість, що йому належить. Без цього імені. Ромео, скинь своє ім'я. І за ім'я, що не є частиною тебе. Віддай всього себе.</p>
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Juliet uses anhypophora as a rhetorical device when she answers her own question, *What is Montague?* with a response describing what Montague is not.

Speeches:

In his 1980 speech, President Ronald Reagan strategically used stacked, rhetorical epiplexis to amplify (посилити) his opinion of the prior administration's results:

“Can anyone look at the record of this administration and say, “Well done”? Can anyone compare the state of our economy when the Carter administration took office

with where we are today and say, “Keep up the good work”? Can anyone look at our reduced standing in the world today say, “Let’s have four more years of this”?

Everyday communication:

- *Why not?*
- *Who’s to say?*
- *How should I know?*
- *Who knows?*
- *What’s not to like?*

2.5 Stylistic Devices based on peculiar arrangement of syntactical constructions in a sentence

2.5.1 Parallelism - successive clauses or sentences are similarly structured. This similarity makes it easier for the reader / listener to concentrate on the message.

Example:

- *We are bound by ideals that move us beyond our backgrounds, lift us above our interest, and teach us what it means to be citizens.* ⁽²⁾
- *The mediocre teacher tells, The good teacher explains. The superior teacher demonstrates. The great teacher inspires. (William A. Ward)*
- *The mistakes of the fool are known to the world, but not to himself. The mistakes of the wise man are known to himself, but not to the world. (Charles Caleb Colton)*
- *Tell me and I forget. Teach me and I may remember. Involve me and I will learn. (Benjamin Franklin)*

Parallelism is a device which can be encountered not so much in the sentence as in macro-structures, i.e. SPU =supra [‘sju:pr] phrasal units (units larger than a sentence) and the paragraph. The necessary condition in parallel construction is identical, or similar syntactical structure in 2 or more sentences or parts of a sentence in close succession.

- e.g. *There were, ... , real silver spoons to stir the tea with, and real china cups to drink it out of, and plates of the same to hold the cakes and toast in.*
(Dickens)

Parallel constructions are often backed by repetition of words (lexical repetition) and conjunctions and prepositions (polysyndeton). Thus producing a very strong effect, enhancing the logical, rhythmic, emotive and expressive aspects of the utterance. Pure parallel construction, however, does not depend on any other kind of repetition but the repetition of the syntactical design of the sentence.

Parallel constructions can be **partial** and **complete**. Partial parallel arrangement is the repetition of some parts of successive sentences or clauses. Complete parallel arrangement (also called balance) maintains the principle of identical structures throughout the corresponding sentences, as in:

e.g. *"The seeds ye sow –another reaps,
The robes ye weave –another wears,
The arms ye forge –another bears"* (P.B. Shelley)

Наприклад: *"Насіння, яке ви сієте, інший пожинає,
Одяг, який ти тчеш, інший носить,
Зброю куєш - інший носить"*.

Parallel construction is most frequently used in enumeration.

Parallel construction is used in different styles of writing with slightly different functions. In the belles-lettres style it carries an emotive function. In the following example parallelism is backed up by repetition and alliteration making the whole sentence almost epigrammatical (a witty, often paradoxical remark, concisely expressed)

*"And so, from hour to hour, we ripe and ripe,
And then, from hour to hour we rot and rot."* (Shakespeare)

Parallelism always generates rhythm. Hence it is frequently used in poetry.

Note: When writing, parallelism is a useful device for instructions. Due to the parallel structure, the reader can concentrate on the message and will immediately know what to do (see examples below).

Example 1 (no parallelism):

- Open the book first.
- You must read the text now.
- There are pictures in the book—Look at them.
- The questions must be answered.

Example 2 (parallelism):

- Open the book.
- Read the text.
- Look at the pictures.
- Answer the questions.

You surely agree that the second instruction is easier to follow (and to remember) than the first one. The change of structure in the first example is confusing and distracts the reader from the actual message. It might be okay with simple messages like the ones we used here. But following more complex instructions is really hard if they are not in parallel structure.

2.5.2 Chiasmus is a structural figure in which the second half of a statement reverses the order of the terms in the first half. It is often referred to as “reversed parallelism.” It is the repetition of a grammatical structure or lexical terms in an inverted or criss-cross order (A-B structure followed by B-A), i.e. a noun or concept is followed by a verb or modifier, and then the reverse order is used in the subsequent clause. *It creates a neat, aesthetically pleasing sense of closure and structural balance.* The reversal forces the reader to pause and consider the relationship between the two parts, often leading to a profound or witty insight. It is highly effective in political speeches and philosophical statements due to its memorable and authoritative nature.

Example: “Ask not what your country can do for you—ask what you can do for your country.”

In such syntactic structures there is a cross order of repeated language units:

The jail might have been the infirmary, the infirmary might have been the jail.

Люди існують в часі, а час існує в людях.

3. Stylistic Syntax: Sphere of Application

Stylistic syntax is not used everywhere; its application depends heavily on the **Functional Style** of the discourse.

1. *Public Speaking & Oratory*: This is the primary "battleground" for stylistic syntax.

Application: Using *Anaphora*, *Parallelism*, and *Chiasmus* to make speeches memorable and persuasive. Examples: In the speeches of Volodymyr Zelenskyy, the use of Parallelism creates a sense of national unity and historical inevitability:

"We did not betray Ukraine then. We will not betray it now."

2. *Belles-Lettres / Fiction*: Authors use syntax to build atmosphere and characterize the narrator, example: *A sudden Ellipsis (omission) can signal that a character is breathless, dying, or too shocked to speak.*

3. *Advertising & Media*: In the age of TikTok and Instagram, syntax must be "punchy."

Application: *Asyndeton* (omitting conjunctions) and *Syntactic Brevity* are used to grab attention quickly, example: Nike's "Just Do It"— *a perfect example of imperative brevity that bypasses logic and speaks directly to action.*

4. *Translation & Localization (Перекладознавство)*: translators must decide whether to keep the "syntax" of the original or adapt it to the target culture.

Application: When translating *Old Hollywood* films, a translator might use *Inversion* to keep a character sounding "noble" or "old-fashioned" in Ukrainian.

SEMINAR 8

STYLISTIC SYNTAX

PLAN

1. Theoretical part:

1) Talk briefly about:

- Stylistic Syntax– definition;
- sphere of its application;
- 2) Name and characterize *Devices Based on Repetition and Structural Identity*.
- 3) Name and characterize *Devices Based on Omission and Addition*.
- 4) Name and characterize *Devices Based on Arrangement and Contrast*.
- 5) Define and characterize **Syntactic Stylistic Devices**, describe what effect each produces (watch videos or read the textbooks).
- 6) Text Analysis of **Syntactic Stylistic Devices**: this step examines structural manipulation – how the arrangement of words, phrases, and clauses creates rhythm, emphasis, or contrast.
- 7) Identify Core figures: Systematically scan your story to locate the following devices, for example: *Anaphora: Repetition at the beginning of clauses. Function: To create rhetorical momentum and emphasis.*

When analyzing the story, try to answer the question: Which structural devices are used to highlight the story's thematic climax or the protagonist's emotional state?

1. Practical task: name the stylistic device and comment on its function in the sentences

- 1) It was the season of light, it was the season of darkness.
- 2) I had walked into that reading-room a happy, healthy man. I crawled out a decrepit wreck.
- 3) Gilbert wears fine clothes while I go in rags.
- 4) While I am weak from hunger.
- 5) Denis suffers from overeating.
- 6) А далі пішли інші дні, зі своїми клопатами, турбаціями, зі своїми тіннями й провітками, зі щирим словом і дрібнотою доносів на тому ж папері, в який можна вписати незрівнянний образ і жало гадюки.
- 7) Янгольський голосок, та чортова думка.
- 8) Yes, I came face to face with a lion once. To make things worse, I was alone and weaponless. First, I tried to hypnotize him looking straight into his

eyeballs. But it was useless. He kept on crawling towards me. Then I thought of plunging my arm down his throat, grabbing him by the tail from the inside and turning him inside out, but it seemed too dangerous. And he kept on creeping towards me, growling in anticipation. I had to think fast. Meanwhile, the situation got more and more monotonous with every coming second. And you know how I escaped the situation. When I became bored enough with the lion's muzzle, I just left him and went to the other cages.

INDIVIDUAL WORK 8

Task: identify the stylistic device:

1. People sang. People cried. People fought. People loved. People hated. Others were sad. Others gay. Others with friends. Others lonely. Some died. Some were born. Richard said that he would work his fingers to the bone for Ada, and Ada said that she would work her fingers to the bone for Richard.

2. I wake up and I'm alone, and I walk round the town and I'm alone, and I talk with people and I'm alone and I look at his face when I'm home and I'm dead.

3. "Where mama?" - "She home".

4. And Fleur ~ charming in her jade-green wrapper - tucked a corner of her lip behind a tooth, and went back to her room.

5. A dark gentleman... A very bad manner. In the last degree constrained, reserved, diffident, troubled.

6. Why do we need refreshment, my friends? Because we are but mortal, because we are but sinful, because we are but of the earth, because we are not of the air? Can we fly, my friends? We can not.

7. How have I implored and begged that man to inquire into Captain's family connections; how have I urged and entreated him to take some decisive step.

Lecture 9

Approximate Scheme of Overall Stylistic Analysis of a Fiction Text

1. The text (extract, excerpt, episode, passage, piece, paragraph) under consideration (analysis) comes from
 - (indefinite) a work of literature (novel, story, short story, tale, play, fable, poem)
 - written by ... name of the author, (definite) the book (novel, story, short story, tale, play, fable, poem)
 - ... name of the work ...written by ... name of the author.
2. The author (writer, poet) is famous for (known as an) ...(a bit of information about the author and his works, style of writing).
3. The extract concerns (is devoted to, deals with) ...
4. The basic theme is ...
5. The central idea of the text is...
6. From the point of view of presentation the text is
 - -the 1st- 3rd person narrative;
 - rather a description than a narration;
 - rather a narration than a description;
 - a mixture of narration and description with some a) insertions of direct/ interior/ represented speech; b) lyrical/ critical/ philosophical digression/ retardation/ foreshadowing/ flashbacks to the past.
7. The plot is simple/ complex/ intricate. It centres around ...
8. The setting of the events is realistic/ historical/ fantastic/ exotic/ rural.
9. The span of time the extract covers is (obviously) ...
10. The narrative flow is straight/ complex/ circular/ frame-like.
11. The climax of the plot development is presented in ...
12. The sentence structure is (predominantly)
 - a) simple;

b) composite;

c) complicated by the following predicative complexes ...; homogeneous/heterogeneous enumeration of ... It is aimed at exciting (evoking) a feeling/ an emotion/ a state of mind/ the sense of being a witness of a particular logical (complex, confused) philosophical (moral, social) consideration (observation).

13. The text segmentation is realized by the following graphic means: ...

14. The tone of the piece of literature is formal/ semiformal/ informal/ conversational/ casual/ sympathetic/ cheerful/ vigorous/ serious/ humorous/ mock-serious/ lyrical/ dramatic/ excited/ agitated/ passionate/ impassive/ detached/ matter-of-fact/ dry/ impartial/ melancholy/ moralizing/ unemotional/ pathetic/ sarcastic/ ironical/ sneering/ bitter/ reproachful, etc. It becomes obvious owing to:

a) such cases of morphemic foregrounding as repetition of the root.../ the prefix.. ./the suffix.. ./the inflexion

b) the morphological transposition of...;

c) the following phonetic stylistic phenomenon/ -na:...

15. The direct/ indirect characterization of the person-image/ landscape-image/ animal-image/ object-image ...mention the person/non-person image.. ... is achieved with a number of stylistic devices.

Thus, thanks to the - associated (unassociated) epithet(s) ...

- metaphor ..., etc. we may perceive the optimistic/ involved/ critical/ contemptuous/ ironical/ cynical, etc. attitude of the narrator/;
- A deliberate exaggeration .../
- an unexpected comparison (simile) .../
- round-about metonymic (metaphoric) way of portraying (exposing, revealing, enforcing, rendering, bringing out, ridiculing, etc) the positive (negative, contradictory, complex/ well-rounded) character of... produces the effect of...

16. THE AUTHOR USES THIS STYLISTIC DEVICE

- to stimulate/ stir imagination (to arouse warmth/ affection/ compassion/ delight/ admiration/ dislike/ disgust/ aversion/ resentment/ antipathy, etc.);
- to increase the credibility of the plot;

- to stimulate the reader to make his own judgement;
- to increase the immediacy and freshness of the impression, etc.
- the author makes use of ... name the stylistic phenomenon {phenomena), etc.

SEMINAR 9

Stylistic Analysis of a Fiction Text

TASK: analyse the 2 passages of the texts in English and Ukrainian (official translation), pay special attention to the underlined phrases and sentences as well as words in bold.

English version:

There was *not a breath* of air moving, *nor a sound* but that of the surf booming half a mile away along the beaches and against the rocks outside. A peculiar stagnant smell hung over the anchorage - a smell of *sodden leaves* and *rotting tree trunks*. I observed the doctor *sniffing and sniffing, like someone tasting a bad egg*. "I don't know about treasure," he said, "but **I'll stake my wig** there's fever here." If the conduct of the men had been alarming in the boat, it became truly threatening when they had come aboard. They lay about the deck growling together in talk. The slightest order was received with *a black look*, and grudgingly and carelessly obeyed. Even *the honest hands* must have caught the infection, for there was not one man aboard to mend another. Mutiny, it was plain, *hung over us like a thunder-cloud*.

R. L. Stevenson, «Treasure Island»

Ukrainian version:

Жоден звук, *жоден* подув вітерця не порушували *мертвої тиші*. Тільки здалеку, з іншого кінця острова, сюди долинав глухий шум прибою, що розбивався об скелі. У повітрі чувся якийсь особливий, гнилий запах – запах прілого листя і трухлого дерева. Я помітив, що лікар все *принюхується і принюхується, неначе перед ним було тухле яйце*.

- Не знаю, чи є тут скарб, - пробурмотів він, - але ручуся своєю перукою, що пропасниця є.

Поведінка команди, *що непокоїла мене на шлюпці*, стала прямо-таки *загрозлива*, коли ми повернулися на корабель. Матроси вешталися по палубі і про щось тихо перемовлялися. Кожен наказ зустрічали незадоволено і виконували неохоче. Навіть найнадійніші матроси *заразилися цим настроєм*, і нікому було закликати їх до порядку. Назривав бунт і ця загроза нависала над нами, *наче розова хмара*.

Переклад Юрія Корецького

INDIVIDUAL WORK 8

Task: Look at the text analyses below (O.Henry. The Last Leaf), assess them according to the Scheme of Overall Stylistic Analysis of a Fiction Text. Which information would you add to the second analysis? Which information is incorrect? Continue the first analysis (The first analysis was provided with the help of AI, the second one – by the student).

Analysis 1

1. The main events in the author`s life that influenced his artist career, his way of thinking and his style. The story is written by O. Henry. The author is a famous American writer. He was a popular short story writer during the early twentieth century. He lived a varied life throughout the South, Honduras, and New York City. Born during the Civil War, O. Henry faced significant hardships throughout his early life, including the death of his mother and struggles with his father's alcoholism. His literary career began in earnest while he was imprisoned for embezzlement, where he found the time to write prolifically, crafting tales that often reflected the human experience in urban settings. O. Henry wrote numerous short stories while in prison. O. Henry received widespread acclaim because of his trademark tales of gentle, warm-hearted characters and ironic plot twists at the end of the story. These iconic plot transitions were soon referred to as "O. Henry Endings."

While living in New York, O. Henry was finally free to experience the urban lifestyle and write about his time in North Carolina, Texas, and his new life in the city.

2. Content of the story

The story describes a young, hard working poor woman, Miss Leeson, she was a typist and her stay at one of Mrs. Parker's parlours. She rent the cheapest and the smallest room. The room is located on the top floor and has a skylight. Guests of the parlor often gathered together in the evenings to chat. One evening, Miss Leeson, points out a star in the sky and declares she has named it Billy Jackson. Later in the story the reader finds Miss Leeson in hard times and unable to pay for both rent and food She returns home to the parlor one day after searching for work. She is weak from lack of food, which she cannot afford. One of the guests offers to marry her, but Miss Leeson declines the offer of rescue, staying true to herself. During her stay, Miss Leeson experiences hard times and is later rescued by a star. An ambulance is called and a physician whisks Miss Leeson away to the hospital. The reader then discovers that the physician was able to save Miss Leeson. The basic idea of the story is exploring despair and hope including poverty, inequality, idealism, and deliverance. The story highlights the disparity between Miss Leeson's imaginative fantasies and the reality of her everyday life.

3. The general character of the text is a narration. The manner of presentation is objective. From the point of view of the presentation, the text is the 3rd person narrative. General slant of the text - ironic. In case of description - its close up view, because there is no wide social or historical overview of society and main events took place in the boarding house.

4. Characterization of the scene and the time and the protagonist and the antagonist. The events in the analyzed story happen in New York City, inside a boarding house. The setting of the events in the given extract is realistic. The story takes place in the early 20th century, during O. Henry's time. The main scene is the

skylight room, a small, attic room with a view of the sky. It is presented in a general way. It provides a background for a historical and cultural context that contributes to our understanding of the characters and embodies the theme and symbolizes the emotional state of the characters. The room reflects poverty, loneliness, and simplicity, emphasizing the struggles of a young working woman. The boarding house is described with humor and irony, especially through Mrs. Parker's exaggerated pride in her rooms. The characters we meet in the story under analysis are Mrs. Parker and Mrs. Leeson - the protagonist and the antagonist.

- Miss Leeson is young, poor, but optimistic and proud. Determined to live independently and pursue her life despite hardships. She represents struggling urban youth.
- Mrs. Parker is the landlady of the boarding house and serves as a minor antagonist in "The Skylight Room". She is characterized primarily by her snobbery, greed, and obsession with social class.

4. Style and registers. The story has features of **belletristic (fiction) style** that is used in fiction. It is highly expressive, imaginative, and often employs stylistic devices like metaphors, epithets, and symbolism. There are consultative and casual registers in the story. **Consultative register** is used while talking in routine business relationships. Everyday, routine situations of written and spoken language that do not have special symbolic meaning. **Casual register** - private, friendly relations on vacation, in entertainment, among friends and relatives, and in extracurricular activities. The roomers use a **casual register** when they talk about stars.

5. Parts of Speech Analysis: nouns, verbs, adjectives, pronouns, adverbs, numerals, articles, interjections, their types and the stylistic effects they produce on the reader.

Nouns

1. winters - concrete, countable, common noun

2. scorn – abstract noun, uncountable, common noun. Scorn often appears highlighting the contrast between characters’ attitudes and reality.

3. room-hunter – is a compound word, made by combining two free morphemes, -er suffix (someone looking for a room to rent.), concrete, countable, common noun. It shows the reader the person’s purpose and how people like Miss Leeson hunt for an affordable room.

...

Verbs

1. Gasp – is a dynamic action verb showing a sudden, strong reaction.

2. Honk – is a dynamic, onomatopoeic verb that imitates sound; it adds realism, liveliness, and sometimes humor to the scene.

3. Sighed – dynamic and expressive, that conveys emotional state of the character – disappointment and fatigue. Adds psychological depth and makes the narration more intimate and empathetic.

...

Adjectives

1. hideous, culpable – evaluative adjectives that express strong negative connotation blame to poverty.

2. dark, bare, little – express the poverty, emotional connotation - negative, they evoke sadness, loneliness.

3. half-contemptuous – evaluative adjectives (a compound formed by the prefix + adjective), contemptuous (root adjective) – from contempt + suffix -uous, meaning disdainful, it expresses partial feeling and the speaker’s attitude to the Mrs main character, it helps to depict a detailed picture of the mood or atmosphere

...

Adverbs

1. then, afterward, suddenly – indicate sequence of events, helping readers follow the plot clearly.

2. hoarsely, loudly – adverbs of manner. They convey physical or emotional strain. Adds realism to the characters. They also draw attention to speech.

3. very - intensifies an adjective. It helps convey emotional intensity.

...

Pronoun

1. You (in the beginning of the text) is used as a generalized (impersonal) pronoun, not addressing a specific person. It creates reader involvement, as if the reader experiences the situation personally.

2. her (“her fragile body, her heavy eyelid”) - emphasizes physical weakness of Mrs. Leeson.

3. who - relative clauses that give more information about a person. It adds detail and characterization without repeating nouns.

...

Articles

1. the Skylight room - emphasizes importance or focus of a certain place, contributes to irony describing Miss Leeson’s modest living conditions.

2. She was a very little girl” - helps the reader see Miss Leeson as one of many possible working girls rather than a unique symbol at that moment.

...

Interjection

Then - oh, then - this is an interjection used by the narrator to express hesitation and emphasis as he describes the situation of the room-hunter.

6. Graphic expressive means as visual or typographical devices used to intensify meaning, emotion, or tone in the story, ex: punctuation, capitalization, italics, spacing, paragraphing, repetition, and graphical arrangement.

Dots... Millions of miles. . . . Good-bye, Billy Jackson. - slows the speech, emphasizing her exhaustion and the emotional weight of her farewell. Fading Voice: It indicates her voice is trailing off, becoming weaker as she sinks into unconsciousness.

...

7. SEMASIOLOGICAL MEANS

Repetition

1 Well, really - adds humor or irony, highlights the character's personality - for example, someone fussy, proper, or easily shocked.

Metaphors

1. You looked up as from a well said Miss Leeson - Poverty and confinement – shows that the small skylight room is dark and cramped. The metaphor emphasizes how depressing the room feels and reflects Miss Leeson's emotional state—lonely, trapped, and struggling. It also creates a strong visual image and adds emotional depth. Helps the reader feel sympathy for the character.
2. ...

Metonymy

1. Chorus - a single performer or a group that comments on the main action. This metonymy provides background information, expresses collective emotions, or offers moral commentary to the audience, separate from the main characters'; dialogue.
2. ...

Euphemism

1. The coloured maid - instead of black women.
2. ...

Synechode

1. The state of Miss Leeson's purse - the condition of her purse (the part) stands in for her entire economic situation.
2. ...

Periphrasis

1. A dark goblin (Mrs. Parker) - is used to satirize the landlady's formidable appearance and her focus on securing rent, even for her worst accommodation.
2. ...

Antomasia

Miss Leeson gives the proper name ‘Billy Jackson’ to a specific star she sees from her window, treating an impersonal celestial body as a personal acquaintance.

...

8. Syntactic Stylistic Devices

Anaphora

1. Especially Mr. Skidder, who had cast her in his mind for the star part in a private, romantic (unspoken) drama in real life. And especially Mr. Hoover, who was forty-five, fat, flush and foolish. And especially very young Mr. Evans, who set up a... – creates a clear rhythmic pattern and places emphasis on the specific tenants who held private interests in Miss Leeson.

2. ...

Parallelism

And when she went out in the morning, instead of working, she went from office to office and let her heart melt away in the drip of cold refusals transmitted through insolent office boys. This went on – it creates a sharp, immediate contrast between ‘working’ (the expected, desired activity) and the fruitless ‘going from office to office’ (the reality of job searching). Her daily routine is a cycle of exhausting, unrewarding effort.

...

Asyndeton

1. Tune the pipes to the tragedy of tallow, the bane of bulk, the calamity of corpulence. Tried out, Falstaff might – this is an example of asyndeton, as the author omits the expected conjunction ‘and’ between the three parallel noun phrases. It gives equal weight to all three concepts – tallow, bulk, and corpulence. It also makes the satirical description of Mr. Hoover sound more dramatic and judgmental.

2. ...

Antithesis

1. The capable young medico, in his white linen coat, ready, active, confident, with his smooth face half debonair, half grim, danced up the steps. “елегантний, і похмурий водночас” – it simplifies complex ideas by presenting them as polar opposites. This contrast instantly establishes the complexity of the doctor’s character, showing he possesses both the professional confidence and the serious gravity required for an emergency.
2. ...

The thematic climax is reached when: Miss Leeson is lying weak and helpless in the cold skylight room. She believes she has been completely forgotten. Her loneliness, poverty, and despair reach their highest intensity.

9. Summing up the analysis, one should say that the writer O. Henry brilliantly uses contrast, symbolism, and expressive syntactic devices such as repetition, parallelism, metaphors, to convey Miss Leeson’s emotional exhaustion and loneliness, thus revealing her vulnerable and sensitive nature.

Analysis 2

АНАЛІЗ ТЕКСТУ НА ПРИКЛАДІ ІСТОРІЇ «ОСТАННІЙ ЛИСТ» О.ГЕНРІ

(Студентки 1 курсу магістратури спеціальності Б11 Філологія «Англійська мова та бізнес-комунікації» Лабаз Анастасії)

Stylistic analysis of O. Henry's ‘The last leaf’

The author of this story is O. Henry (William Sydney Porter). He was born in North California and raised by his aunt who passed to him her knack for writing and drawing. He's the famous American short story writer, significantly appreciated for his ironic, witty, surprising and epiphanic endings, that created the term «O. Henry Endings». The protagonists are common people from urban places with their personal struggles, ups and downs that usually need someone's assistance to overcome

challenges. O. Henry uses his prose to build sympathy for his characters, portraying them from different sides, as passions, fears and dreams. His stories combine serious thoughts with a masterful representation of painful reality with the need of hope and willpower to stand strong.

The extract is called «The last leaf».

The title shows the main mystery of the text and the symbolism of the story, referring to hope, sacrifice and internal fight for life against the short-longing one. This story belongs to a genre of a short story with some elements of psychological plot which serves to depict the appreciation of your close surroundings, power of love and the gift of life itself.

O. Henry is a third-person omniscient narrator, which allows him to reveal the thoughts and feelings of all the characters, main and background information.

The speech of the characters is devoid of high-flown words, which adds more realism to the story. The story is built in a descriptive manner using some neutral word choice, dialogues, particularly between Sue and Johnsy. It is told in simple, colloquial language and the whole text doesn't seem to be difficult. But the story is especially marked by colourful descriptions, particularly of the cold, the ivy vine, pneumonia, and Behrman's particular way of speaking.

The extract is written in a subjective form of presentation with direct speech, third-person narration and close-up plane. The message is sentimental and ironic.

The main idea of the text is to not give up on your life and always fight for what matters to you. It suggests that sometimes, simply believing there is a reason to live is enough to make a difference.

The motivation to write the short story was a pneumonia epidemic in the 20th century. In general, the author lost many family members due to illnesses that also could have a deep effect on his perception of recovery. In the story the friendship and devotion play a significant part for Johnsy, as for him in reality. When Porter

struggled with accusations and imprisonment, his friends were his only salvation and hope for bright times.

The short story is written in a *belletristic style, in prose*. The author combines it with the colloquial style to create realistic dialogue with more relaxed structure. O'Henry uses the intimate register to demonstrate close domestic relationships between characters, the care and devotion to their friends by usage of 'dear', such phrases as 'I'd rather be here with you', 'You are just like a woman!' that defines the well-acquaintance of each character and their free form of communication.

The scene takes place in Washington district, Greenwich Village, New York City, a quaint neighborhood known for its artistic community in the early 20th century in November. It covers two days.

The story is about a young artist named Johnsy who is fighting a life-threatening pneumonia and relying her longevity of life on the last leaf seen from her window.

The main characters of this story are Johnsy, Sue, and Mr. Behrman, where Johnsy and Sue are friends, and Mr. Behrman is considered to be «the failure in art». As a friend, Sue hopes that everything will work out and her companion will live, whereas Behrman takes the fate in his hands and saves the life of a young girl.

Johnsy is shown as an initially hopeful young artist whose optimism is crushed by illness. She is a prime example of someone who intertwines inner qualities with nature, psychological turmoils with the psychical ones. Her character is a brilliant example of the psychic impact of illness and despair, boredom and unenthusiasm.

Sue, Johnsy's roommate, is portrayed as a loyal and caring friend. She is practical, a hard worker, and desperately tries to keep Johnsy's spirits up. She doesn't help with words but actions, she's rather practical.

Behrman is the most complex character. He is described as a failure in art and a drunkard, but his grumpy exterior hides a deeply compassionate and selfless heart.

He is a brilliant example of self-sacrifice and the power of love. The writer describes Behrman as someone having a "Satanic" beard and a gruff demeanor, but this is a facade that hides his immense capacity for kindness. He saw the protection of those two young artists as his job and realization of vocation. He might have been taken as a failure in art but his painting saved someone's life.

The plot of this story is as vivid and interesting as the main characters.

The exposition introduces the quaint Greenwich Village and dark times of striking pneumonia, and the struggling lives of Sue and Johnsy as young artists.

The plot of the story develops gradually. The complication is the arrival of the "strange, invisible stranger" of pneumonia, which infects Johnsy. This event leads to her conviction that she will die with the last leaf.

The climax of the action is the moment when Johnsy looks out the window, counts the falling leaves, realizing there's still one left, which motivates her to leave the thought of dying behind.

The denouement reveals the heartbreaking truth about Behrman's sacrifice and his last piece of art, explained by Sue.

Henry's style in "The Last Leaf" ***blends different types of vocabulary*** to create a uniquely realistic tone, characterization, and setting. His writing is noted for its simplicity and use of common language, balanced by literary devices for effect.

Neutral vocabulary prevails and disposes strong emotional color or stylistic elevation. This vocabulary forms the bulk of the narrative and dialogue, making the story easy to read, relatable and clear. ***Examples***: words like street, house, sick, doctor, leaf, paint, window, friend, girl.

O. Henry frequently ***juxtaposes formal and informal language***:

Colloquial vocabulary consists of informal words, phrases, and expressions used in ordinary conversation, including American slang common at the time the story was written, which is a key feature of O. Henry's style, lending his story to have

a humorous, accessible, and realistic effect, making characters' interactions feel genuine. **Examples:** "bosh!" (an exclamation of contempt or nonsense, used by the doctor), informal dialogue elements, and the general simplicity of the characters' speech.

Literary vocabulary includes words and phrases typically reserved for formal writing, or words used for stylistic effect, often creating imagery or an elevated tone. **Examples:** The author's use of figurative language, such as personification, often falls into this category, as well as descriptive adjectives. Referring to the disease as "Mr. Pneumonia" and describing him as a "red-fisted, short-breathed old duffer" or "not a chivalric old gentleman" uses literary personification to describe a clinical term.

Terms and Jargon are specialized vocabulary related to a specific profession, group, or field of study. The story centers on artists, so it naturally includes terms related to their profession: paints, paper, painter, studio, canvas, masterpiece, model, art, Bay of Naples (the subject of a desired painting), and painting materials. Likewise, the central conflict involves an illness, requiring the use of one key medical term: Pneumonia, pharmacopoeia, or clinical thermometer.

O. Henry often incorporates **idioms, collocations, or colloquial phrases** to reflect natural, conversational speech and to inject humor or emotion. Phrases reflecting the everyday struggle and emotional stakes: Johnsy's belief that she is "counting the clock" (implying waiting for death). Colloquial expressions or brief, fixed phrases within the dialogue to express feeling, like "All right, dear" or the doctor's dismissive "Paint?—bosh!"

The short story is rich with different parts of speech that create a vivid mind picture of the author's vision. For instance, he uses mostly neutral vocabulary to demonstrate age and social class of the characters, and for this matter, he prefers using simple structure, pretty common choice of the words and parts of speech to create a real image.

Nouns: chicory salad, bishop sleeves, studio, Pneumonia, East Side, ravager, maze, 'places', gentleman, duffer, efforts, weakness, voice, chance, power, ragtime, question, lady, bedstead, funeral procession, patient, workroom, a pulp, side, house, a ripple, a window, doctor, a man, Sue, Johnsy, Bay of Naples

Verbs: resulted, called, stalked, strode, filter through, can accomplish, worth, stopped, lay, smote, had gone, went into, whistling, invited, looking through

Adjectives: congenial, joint, cold, unseen, icy finger – metaphor, narrow and moss-grown, chivalric, old, red-fisted, short-breathed, a Shaggy, grey eyebrow, a jew's-sharp twang, Curative, blank, brick

Pronouns: I, she, he, his, her, your, it, you, my, this, nothing

Adverbs: slowly, scarcely, boldly,

Numerals : one out of 10, twice, 50 per cent, one in five chances, one in ten

Connectors: for instance, but, well, so far as, after, then.

Specific combinations of sounds create different speech effects.

Alliteration: something to tell, you white mouse, she said; **Mr. Behrman died** of pneumonia **today** in hospital.

Assonance: I have something to tell you, white mouse,' she said. Mr.

Behrman died of pneumonia today in hospital. He was ill **only** two days. The janitor found **him** on the morning of the **first** day in **his** room downstairs helpless with pain. His shoes and **clothing** were **wet** through and **icy cold**. They couldn't imagine where **he** had been on such a dreadful night. **And then they** found a **lantern, still** lighted, and a **ladder that had** been **dragged** from its **place, and** some **scattered** brushes, and a **palette** with green **and** yellow colours mixed on it, and - look out the window, dear, at the **last** ivy **leaf** on the **wall**. Didn't you **wonder why it** never **fluttered** or moved **when the wind** blew? Ah, darling, it's **Behrman's masterpiece** - he painted it **there the night that the last leaf** fell?

The interesting thing is that the author demonstrates the defect of Behrman's speech with the help of phonetic misspellings: 'Vass! Is dere people in de world mit der foolishness to die because leafs dey drop off from a confounded vine? I haf not heard of such a thing. Vy do you allow dot silly pusiness to come in der prain of her?'

Graphic stylistic devices make the text more expressive and dynamic, often reflecting spoken intonation and emotional nuance in written form. The author doesn't use many of them but he creates a rhythm and a tone of the text by creating short sentences and a particular choice of stylistic devices.

O. Henry's figures of speech add depth, emotion, and impact to his writing, creating vivid imagery, engaging readers, building tone, emphasizing ideas and symbolic means, and subtly guiding perception.

Personification: The streets have run crazy and broken themselves into small stripes called "places", Mr.Pneumonia

Metaphor: unseen stranger, called pneumonia, stalked about the colony, touching one here and there with his icy finger. This ravager strode boldly, smiting his victims by score. (+personification). The ties that bound her to friendship and to earth were loosed.

Irony: is the man worth-but, no, doctor, there is the nothing of this kind. If you will get her to ask one question about the new winter sleeves, I will promise you a one-in five chances for her, instead of one in ten.

Simile: that's almost as good as the chances we had in NY. I want to go sailing down, down like one of those poor, tired leaves. Light and fragile as a leaf herself.

Oxymoron: she ordered, in whisper.

Antithesis: for the rest, he was a fierce little old man who scoffed terribly at softness in anyone, and who regarded himself as a special mastiff-in-waiting to protect the two young artists in the studio above (+the day wore away). It made my head hurt to count them. But now it's easy.

Climax (Gradation) (video): I'm tired of waiting. I'm Tired of thinking. I want to lose hold on everything, and go sailing down, down, just like one of those poor little leaves.

Anticlimax: She can sell the editor man with it, and buy port wine for her sick child, and pork chops for her greedy self.

Zeugma and Pun : put one arm around her, pillows and all.

Parallelism: I'm tired of waiting. I'm tired of thinking.

Polysyndeton: twelve, she said, and a little later 11, and then 10, and 9, and then 8, and 7 almost together.

Asyndeton: five what? Leaves. On the ivy vine. When the last one go, i must go too. I've known that for three days.

Euphemism: go on this mysterious far journey.

Hyperbole: Mr.Berhman, with his red eyes streaming, shouted his condemn and derision for such idiotic imaginings.

Sarcasm: you're like all women.

Anaphora: I'm tired of waiting. I'm tired of thinking. I want to turn loose my hold on everything..." The repetition of "I'm tired of..." emphasizes her profound, self-pitying exhaustion.

Epistrophe: When the last one falls, I must go, too," or the general idea that she will die when the leaf falls). The repetition of the word or the idea of the fall reinforces her morbid fixation.

Ellipsis: Leaves. On the ivy vine.

Paraphrasis: when the last one falls, I must go too. I've known that for 3 days.

All in all, stylistic devices and figures of combination create the rhythm, emotional force and emphasis on the important parts of the text.

In conclusion, O. Henry is a brilliant author who portrays a real life with its mayhem, turmoils, falls, loss of hope and need of other people who help you rise up again, fight with your demons and problems. He uses a range of stylistic devices and figures of combination to depict a real life of his protagonists, create a true-to-life atmosphere for the readers that can commiserate over their pain and fear, and become the part of the story. The concoction of neutral vocabulary, metaphorical and symbolic means of communication intertwine into the situation which feels common, familiar and cannot leave no one unfazed, making others rethink their life and death stance.

VOCABULARY FROM THE TEXT

Chicory – цикорій

Bishop sleeves – full sleeves on a garment, gathered at the shoulder and then cuffed at the wrist, рукава єпископа (рукава-ліхтарики)

Congenial – pleasant or agreeable because of a similar personality, tastes, or interests; suited to one's needs or nature.

Ravager – a person or thing that causes extensive damage, destruction, or ruin.

Smite by scores – to strike or afflict with great force and in large numbers, знищувати десятками (сотнями), вражати масово

A mite – крихта, дрібниця, кліщ (як комаха)

Pharmacopoeia – an official publication containing a list of medicinal drugs with their effects and directions for their use, фармакопєя

A pulp – a soft, wet, shapeless mass of material, мякоть, кашка, целлюлоза

Ripple – a small wave or series of waves on the surface of water, caused by an object or the wind, брижі, хвилястий рух

A ragtime melody is played with accents on beats that are not typically accented. It was primarily written for the piano, with a steady, march-like rhythm in the left hand and a lively, syncopated melody in the right hand.

Imp – a mischievous devil or sprite; a mischievous child, чортеня, бісеня, пустун

Daub – to smear or spread a substance messily onto a surface, мазюкати, ліпити (з глини)

Den – the lair or resting place of a wild animal; a small, comfortable room in a house used for relaxing, лігво, барліг, нора; кабінет, затишна кімната

Ivy vine – плющ

Prowl /'praʊl/ – крастися

Gable – шпиль

Pewter /'pjʊ:tə/ – олово

Chafe – розтирати rub (a part of the body) to restore warmth or sensation

Squatty /'skwɑ:.ti/ – short and thick

Ravager – руйнівник

Moss – мох

Smite – вдарити, be strongly attracted to someone or something (with)

Zephyrs 'zɛfə' – west wind, a gentle breeze

Duffer – an incompetent or clumsy person

Shaggy – кошлатий

Mercury – ртуть

Twang – a noise like that of a tight string being quickly pulled and released

A pulp – a soft, wet, shapeless mass of material

A monocle – a single eyeglass, kept in position by the muscles around the eye

Gnarl – a rough or twisted lump on a tree or piece of wood

Decay at the roots – гнити з коріння

Crumbling bricks – usually the result of water damage

Goosey – easily upset by a sudden, playful prod in the backside

Broth – a thin soup, often with vegetables or rice in it

Mastiff – мастиф

Juniper berries – ялівець

Confounded – confused, perplexed

Pose – to cause something, especially a problem or difficulty

TEXTS FOR STYLISTIC ANALYSIS

BLOCK OF UKRAINIAN TEXTS

TEXT 1

The sea was one of Conrad's perpetual obsessions – a living, breathing creature that neither forgave nor forgot. That evening, it lay stretched like a sheet of hammered silver beneath a sky bruised purple and gold, the horizon a thin, trembling wound between two eternities. The wind, warm and insistent as a whispered secret, carried the smell of brine and distance, of storms brewing somewhere beyond the edge of the known world.

Waves gathered themselves slowly, with the patient deliberation of ancient thoughts, before crashing against the hull in bursts of cold, white fury. The ship groaned under their assault – an old, tired giant bracing itself against the merciless indifference of the ocean. Every timber shuddered, every rope sang a mournful, tuneless lament that rose and fell with the rolling darkness.

And yet there was beauty in it – terrible, magnificent beauty. The kind that does not comfort but overwhelms, that does not invite but commands. The sea cared nothing for the men who sailed it; it was sublime precisely because it was pitiless, majestic because it was mute.

(Joseph Conrad. “The Nigger of the ‘Narcissus’”)

[BOOK](#)

TEXT 2

The forest at dusk was a cathedral of shadows and sighs, where the great oaks stood like ancient priests wrapped in robes of lichen and moss. Light fell in thin, golden daggers through the canopy – luminous and short-lived, drowning in the soft green darkness below. The air was thick with the perfume of decay and renewal, that curious marriage of death and life that only wild, untouched places know.

Twigs snapped underfoot with brittle confessions. Somewhere above, an unseen bird released a long, melancholy note – a sound so pure it seemed almost to hurt, to press against the ribs and hollow out a space inside the chest. The trees leaned together overhead, their branches intertwined like clasped hands, conspiring in the language of the very old.

To walk in such a forest was to feel simultaneously tiny and eternal – a fleeting shadow crossing ground that had outlasted empires. The darkness was not threatening but solemn, draped over everything like a benediction, as though the trees themselves were conferring a quiet blessing on the small, bewildered creatures passing through.

(Thomas Hardy. “The Woodlanders”)

[BOOK](#)

TEXT 3

She moved through rooms the way music moves through air – effortlessly, filling every corner without seeming to try. Her face was one of those rare faces that cannot be possessed by a single expression; it shifted constantly, like water catching different lights, now melancholy, now amused, now radiant with a joy so fragile it seemed it might shatter at any moment. There was something about her that made men forget what they had been about to say.

Her voice was the strangest thing – low and unhurried, carrying within it the promise of things left unspoken. When she laughed, the sound curled through the room like cigarette smoke in still air, intimate and vanishing all at once. She wore happiness the way some women wear perfume: lightly, a suggestion rather than a declaration, something you noticed only after she had already left.

And yet beneath the brilliance there was a sadness she kept polished and hidden, like a mirror turned to face the wall. She was one of those dazzling people who are, at their core, quietly, magnificently alone – beautiful in the way a lighthouse is beautiful, casting light for others while remaining fixed in its own darkness.

(F. Scott Fitzgerald. “The Great Gatsby”)

[BOOK](#)

TEXT 4

The storm descended on the moors without apology or warning – a sudden and absolute sovereign claiming dominion over the grey, shivering land. Lightning split the sky in two with the violence of a mind breaking, and the thunder that followed was not a sound so much as a presence, a vast, invisible force pressing down on everything below. The heather bent and writhed in the wind like something in pain.

Rain came not in drops but in torrents, solid and merciless, hammering the earth as though it bore some ancient grudge against it. Rivulets became streams, streams became furious brown rivers, and the whole moor turned liquid and treacherous beneath the assault of the sky. Every hollow filled, every path dissolved, and the world contracted to the space between two heartbeats.

And through it all, the moors endured – sullen, dark, magnificent in their suffering. There was something almost human about them in moments like this, something that suggested they welcomed the storm, that the violence was not an imposition but a homecoming. As if the land and the sky, in their fury, were finally speaking the same language.

(Emily Brontë. “Wuthering Heights”)

TEXT 5

London at midnight was a living creature that had turned its back on the sun and learned to breathe fog. The gas lamps burned with a feverish, yellowish light that illuminated nothing so much as the swirling darkness around them, casting grotesque shadows on the cobblestones below. The Thames was a black mirror, broken and restless, carrying the reflected lights of the city downstream like burning debris.

In the narrow streets, the city exhaled the accumulated breath of a million lives – coal smoke and river mud, roasting chestnuts and unwashed wool, the sharp iron tang of poverty sharpened against the sweeter corruption of wealth. Footsteps echoed between the close-pressed buildings, muffled and distorted, so that a single walker sounded like a procession, a procession like an army.

And yet, even in this grimy, magnificent darkness, there was something that could only be called life – insistent, irrepressible, refusing to be extinguished. A child's laugh from an upper window. The golden rectangle of a tavern door swinging open to release warmth and noise into the cold. London was ugly and wondrous, brutal and tender, a contradiction that somehow resolved itself into something unmistakably, overwhelmingly alive.

(Charles Dickens. "Bleak House")

TEXT 6

The garden in October had taken on that peculiar beauty which belongs entirely to things in the act of fading – the roses, blowsy and unashamed in their over-ripeness, scattered petals that lay on the damp earth like discarded letters. The dahlias burned their last, defiant colours against the thinning air, and the apple trees, half-stripped by wind and gravity, held their remaining fruit like thoughts a mind is reluctant to release.

Light came horizontally now, the sun having lost its ambition for height, and everything it touched was gilded at the edges – the dew on cobwebs, the yellowing leaves, the cats sleeping in patches of warmth that shrank and moved as the hours passed. The smell of the season was complicated: woodsmoke and rot and chrysanthemums, the cold sweetness of windfalls lying forgotten in long grass.

To sit in such a garden was to be returned, briefly and without ceremony, to something essential and wordless. Time moved differently here – slower, or perhaps simply more honestly, measured not in minutes but in the angle of the light, in the gradual, inevitable journey from bud to blossom to bright, oblivious decay.

(Virginia Woolf. “To the Lighthouse”)

[BOOK](#)

TEXT 7

Everything about him was old except his eyes, and they were the same colour as the sea – clear and undefeated, carrying in their depths the particular brightness of a man who has looked at hard things for a long time and has not looked away. His hands were like maps of a country that had known great weather: the knuckles scarred and swollen, the skin brown and cracked as old leather left too long in the sun.

He moved slowly now, with the deliberate economy of someone who has learned that strength is finite and must be spent wisely. But in that slowness there was a kind of dignity – the unhurried confidence of a man who has made his terms with time and accepted them without bitterness. He was tired in the way that mountains are tired: deeply, grandly, without any desire to be otherwise.

When he smiled, the network of lines in his face rearranged themselves into an expression of such uncomplicated warmth that it seemed impossible he had ever known cruelty. He was one of those rare people whose age read not as diminishment but as accumulation – each year added to him rather than taken away, so that what remained was not less but more: distilled, concentrated, essential.

(Ernest Hemingway. “The Old Man and the Sea”)

[BOOK](#)

TEXT 8

The Mississippi in summer was a mile-wide world unto itself – brown and slow and impossibly vast, carrying in its indifferent current the silt of a thousand storms, the debris of a hundred towns, the secrets of the whole long country it drained. It did not hurry. It had nowhere to be and all the time there was to get there, and it moved with the serene self-possession of something that has outlasted everything that has tried to stop it.

At dusk, the river turned molten – copper and rose and deep orange – as though the sun were dissolving into it rather than setting behind it. Herons stood at the margins like patient philosophers, and the surface dimpled constantly with the attentions of unseen fish. Now and then a flatboat or a steamer would pass, its wake spreading outward in slow, deliberate V’s until it reached the banks and died in silence.

To float upon it was to be free of everything that kept a person small and worried on the solid shore. The river had no opinions about who you were or where you came from. It only asked that you trust the current and watch for snags, and in return it offered you the whole enormous sky and the sound of water speaking to itself in a language older than words.

(Mark Twain. “Adventures of Huckleberry Finn”)

[BOOK](#)

TEXT 9

Snow was general all over Ireland. It was falling softly upon the dark mutinous Shannon waves and, farther westward, softly falling into the dark mutinous Shannon waves and, farther westward, softly falling into the dark mutinous Shannon waves. It was falling too upon every part of the lonely churchyard where Michael Furey lay

buried. It lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns.

His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead. The air of the room chilled his shoulders. He stretched himself cautiously along under the sheets and lay down beside his wife. One by one, they were all becoming shades.

Better pass boldly into that other world, in the full glory of some passion, than fade and wither dismally with age. The snow lay over everything – white and still and absolute – a vast, impartial shroud that made no distinction between the quick and the dead, between the remembered and the forgotten, between love requited and love that had burned itself out unrequited in the darkness.

(James Joyce. “The Dead”)

[BOOK](#)

TEXT 10

The desert is not a landscape – it is a state of mind. Here, beneath a sky so blue it seems almost aggressive in its intensity, the eye is offered everything and nothing: dunes that roll like frozen waves toward a horizon that recedes forever, the pale gold of sand that shifts and whispers under a wind that carries no moisture and no mercy. The silence is not an absence but a presence – thick, inhabited, ancient.

At noon, the sun does not illuminate but interrogates, stripping away shadow and pretence alike, revealing the essential bones of the land. Rocks that have stood since before memory cast shadows sharp as accusations. The heat rises in visible waves, bending light, making the distant shimmer and dissolve, so that mirages bloom and fade like thoughts the mind refuses to hold. Everything that is not necessary has been burned away.

And yet, at night, the desert reveals its hidden tenderness. The stars appear in numbers the city sky never allows – not scattered but crowded, luminous and close, breathing overhead with something that resembles warmth. The cold arrives swiftly,

implacably, and in it there is a clarity that feels like honesty – as though the desert, having spent the day in its merciless truth-telling, offers the night as a kind of consolation.

(Antoine de Saint-Exupéry. “Wind, Sand and Stars”)

[BOOK](#)

TEXT 11

The mountain had no patience for sentimentality. It rose from the valley floor in a series of brutal, magnificent gestures – granite faces scarred by ice and time, snowfields that blinded in the morning sun and turned to grey iron at dusk. The wind at altitude was not a wind but a force, a constant, purposeful pressure that leaned against everything vertical and would not relent. Even the trees, twisted and flattened by decades of this argument, had lost the argument and grown horizontal, as though bowing to an authority they could not resist.

To climb it was to learn, slowly and painfully, what the body was and was not. Each step at altitude cost twice what it cost below – the lungs laboured for air that kept retreating, the muscles burned with a cold, specific fire, and the mind, stripped of its usual comforts, became stripped also of its usual pretensions. The mountain reduced everything to the necessary: the next step, the next breath, the next metre of vertical.

At the summit, if you were lucky enough and strong enough to reach it, the world spread out beneath you in a panorama so vast it silenced every ambition and answered every question with another question. You were nowhere and everywhere – a single, temporary point on a turning earth, alive for a moment in an immensity that would continue, magnificently indifferent, long after you had descended back into the warmth and smallness of your ordinary life.

(Jack London. “The Call of the Wild”)

[BOOK](#)

TEXT 12

The morning arrived with the tentative hopefulness of something newly born – pale, uncertain, trembling at its own edges. Mist lay in the hollows of the fields like the slow exhalation of a sleeping earth, and through it, the new grass burned with an almost aggressive greenness, that particular green which belongs only to April, which is almost too alive, too insistent, to be looked at directly.

Birds had been singing since before light, tuning the world back into itself after the long silence of winter. Their voices were extravagant and various – a cascade of sound that seemed to have no ceiling, pouring upward into a sky that was lightening from grey to rose to the pure, reckless blue of a day that intended to be splendid. Somewhere a cuckoo called, and the sound fell through the morning air like a coin dropped into still water.

To be outside in it was to feel the season working on you from the inside – something loosening, unlocking, some stiffness in the spirit that winter had laid there beginning to relent. The air smelled of wet earth and blossom, of things growing toward the light with a determination that was almost moral, a refusal to remain buried that felt, in the softness and brightness of that particular morning, like the most important lesson the world had ever offered.

(D.H. Lawrence. "Sons and Lovers")

[BOOK](#)

TEXT 13

The child moved through the adult world with the particular confidence of those who have not yet been taught to doubt themselves – quick and certain, carrying about them that atmosphere of absolute present-tense living that grown people spend the rest of their lives trying to recover. His eyes were everything: enormous, dark, absorbing each new thing with a completeness and an intensity that made ordinary looking seem like a kind of failure by comparison.

He laughed without reservation, with the whole instrument of his body, and when he was sad it was with the same completeness – a grief that had no sense of proportion because proportion is a learned thing, a diminishment, and he had not yet learned it. His sadness passed as quickly and absolutely as his joy, the sky of his moods clearing in an instant, leaving no trace, the way summer storms leave the air washed and brilliant and new.

To watch him was to be reminded of what living was before it became complicated – before the accumulation of caution and disappointment had begun to thin the colours and muffle the sounds. He was astonishingly, exhaustingly alive, burning at a frequency that adults had long since dimmed in themselves, that bright, extravagant, beautiful waste of energy that is called childhood, and which is not wasted at all.

(Charles Dickens. "David Copperfield")

[BOOK](#)

TEXT 14

There is, one knows not what sweet mystery about this sea, whose gently awful stirrings seem to speak of some hidden soul beneath; like those fabled undulations of the Ephesian sod over the buried Evangelist St. John. And meet it is, that over these sea-pastures, wide-rolling watery prairies and Potters' Fields of all four continents, the waves should rise and fall, and ebb and flow unceasingly; for here, millions of mixed shades and shadows, drowned dreams, somnambulisms, reveries; all that we call lives and souls, lie dreaming.

At dawn the ocean was possessed by a grey, provisional light – the light of a world not yet committed to the day, still wavering between night and what would come after. The swells moved with the slow authority of things that need not hurry, their surfaces catching the first frail light and returning it changed – softened, dispersed, scattered into a thousand brief illuminations that rose and fell and rose again.

And above it all, the first birds appeared – distant, purposeful, crossing the enormous empty ceiling of the sky on errands that the ocean below seemed to know and approve of. The world was beginning again, as it always did, with the same indifferent magnificence, the same slow gathering of light from the east, the same promise, never quite kept and never quite abandoned, of a day that might be different from all the days that had come before.

(Herman Melville. "Moby-Dick")

[BOOK](#)

TEXT 15

The Salinas Valley in autumn gave up its pretense of green and revealed its true colour – gold and amber and the deep, honest brown of turned earth, the colours of a landscape that has done its work and is resting without apology. The hills that flanked the valley had gone tawny and dry, their grasses bent by a wind that came from the north carrying the first rumours of cold, and in the morning the valley floor held a mist that burned off slowly as the sun climbed.

The oaks stood in the middle distance like dark, satisfied thoughts, their shade pools of a deeper autumn, and where streams had run in spring there were now only pale gravel beds, sun-bleached and still, recording the memory of water in the articulation of their curves. Crows gathered in the stubble fields, black and purposeful and making their harsh, irreverent commentary on the season's change.

There was a melancholy in it that was not quite sadness – something richer and more complex, a beauty that contained its own ending, that was beautiful precisely because it was in the act of becoming something else. Autumn was the season that told the truth most clearly, that made no promises and offered no consolations, but that gave you, instead, the honest, sufficient gift of the world exactly as it was.

(John Steinbeck. "East of Eden")

[BOOK](#)

TEXT 16

The station at midnight was a cathedral of iron and steam, vast and indifferent, its vaulted ceiling lost somewhere above in a perpetual fog of coal smoke and condensation that dripped back down upon the platforms like the slow, cold tears of some enormous, sorrowful machine. Gas lamps burned at intervals along the platform - each one a small, brave, entirely futile protest against the darkness that pressed in from every side, turning the faces of the waiting passengers yellow and hollow, making them look like illustrations from a book about unhappy people.

The old man sat alone on the furthest bench, his coat too thin for the season, his hat pulled down against a cold that was not merely physical. He had been sitting there for a very long time. A porter, passing with a trolley that groaned under the weight of someone else's luggage, paused and regarded him with that mixture of professional suspicion and human sympathy that is the particular achievement of those who spend their lives among strangers.

“You’ve missed the last one, father”, the porter said, setting down his trolley with a sound like a small avalanche. “The nine-forty was the last to Manchester tonight”. The old man looked up. His eyes, in that terrible gaslight, were the colour of water that has been standing too long in a copper vessel – greenish, still, and somehow very deep. “I know,” he said quietly. “I was not going to Manchester”.

The porter waited, but no further explanation came. He picked up his trolley and moved on, his footsteps echoing down the empty platform until even the echo gave up and was swallowed by the dark. The old man turned back to watch the empty tracks – two bright, cold lines of steel that ran away from him into the nothing, perfectly parallel, perfectly certain of where they were going, and utterly, magnificently indifferent to whether anyone followed.

(Charles Dickens. “Dombey and Son”)

[BOOK](#)

TEXT 17

The moor in August was neither kind nor cruel – it simply was, in the way that ancient, indifferent things simply are, without reference to the small warm creatures that moved across its surface and imagined themselves significant. The heather had come into its purple, that shocking, almost violent purple that has no equivalent in the tame gardens of the valley, and the air above it hummed with bees so numerous their collective drone was less a sound than a condition of the atmosphere, something you breathed rather than heard.

She was walking fast, too fast for the terrain, her boots already dark with the water that lay hidden in every hollow of the peat. She knew this moor the way she knew her own name – not as information learned but as something felt in the body, absorbed through years of crossing and recrossing these same paths. And yet today the moor felt different. Or perhaps she was different. Either possibility was equally unbearable.

“You came back, then,” said a voice from the direction of the great boulder that marked the edge of Earnshaw land. She did not start; she had known he was there before she heard him speak, had known it in the way the body knows things it refuses to admit to the mind. “I went away,” she said, not turning. “That is not the same as leaving.” A long silence followed, filled only with wind and the bright, merciless calling of a curlew somewhere above.

“It is exactly the same thing,” he said at last. His voice was low and carried in it something that had been weathered into flatness – not calm, but the place you arrive at after exhausting every other option. She turned then. He was leaning against the boulder with his arms crossed, his face in shadow despite the August sun that flooded everything else with an almost aggressive brightness. They stood looking at each other across ten feet of heather and ten years of everything that had happened, and neither spoke, because they had arrived, as they always arrived, at the place where language simply was not large enough.

TEXT 18

We pushed off just before first light, when the river was still more dark than light and the far bank was a smudge of black against a sky that hadn't made up its mind yet whether to be night or morning. The water was cold – you could feel it through the bottom of the raft, coming up through the boards – and very still, the way it gets just before a day begins, as though the river itself is holding its breath. Mist lay on the surface in long white patches that drifted slow and silent, like the ghosts of things that had drowned there and couldn't quite remember how to move on.

Jim sat at the back with the steering oar and I lay on my back up front and watched the stars going out one by one, and the silence was so deep and so comfortable that it seemed almost wrong to break it. But presently a heron rose from the shallows on our left with a great beating of wings and a cry that tore the morning open like a knife, and the spell broke, and we were just two people on a raft again, and the river was just a river.

“You reckon they're lookin' for us?” Jim said, not loud – he never spoke loud on the water, none of us did, as if we all understood that the river had its own conversations going and we were guests in the middle of them. I turned my head and looked back upstream. Nothing. Just the mist and the grey light coming on and the water sliding past dark and indifferent. “Maybe,” I said. “Probably.” Another silence. “Does it matter?” Jim said finally, and there was something in his voice – quiet, and certain, and free – that I couldn't argue with and didn't try to.

The sun came up enormous and red over the treeline, and the river turned from black to bronze to gold in about three minutes, and the mist burned off the surface like something evaporating that had no business being there in daylight. Everything was suddenly bright and sharp-edged and very specific. A kingfisher darted past, a

blue-green impossibility, gone before you could be sure you'd seen it. Jim laughed – low and easy, a sound like water over smooth stones – and pushed on the oar, and the raft turned a little, and the current took us, and we went.

(Mark Twain. "Adventures of Huckleberry Finn")

[BOOK](#)

TEXT 19

The greenhouse in January was the only warm place left in the world, or so it seemed to her, stepping in out of the iron cold of the garden – the sudden tropical embrace of it, the dense, complicated smell of earth and roots and something green and insistently alive, forcing itself upward through the dark season with a stubbornness that was, she thought, either heroic or absurd, she could never quite decide which. Glass walls. Glass ceiling. Outside, the frost had painted every surface white and hard and final. In here: this green, breathing other world.

Her mother was at the far end, bending over a flat of seedlings with the total, oblivious concentration she brought to every living thing except people. She did not look up. The sound of her daughter's boots on the slate floor – that particular sound, known and specific as a name – seemed to reach her from a very great distance.

"You should wear more than that in this weather," her mother said, still not looking up, touching a seedling with one careful finger as though testing a pulse. Her hands in the soil were extraordinary – decisive, knowing, certain of what they were doing in a way the rest of her never quite managed to be. "The cold doesn't bother me," said the daughter, knowing this was not what either of them was talking about. A long pause. The seedlings between them, silent witnesses. "It should," said her mother. "It should bother everyone. That's rather the point of it."

She stayed longer than she had intended. She always did, in this place, in this warmth that was borrowed from somewhere else and would not last. They did not speak again of anything consequential – they moved around each other in the careful,

practised choreography of two people who have said the important things and found them insufficient, and have since made a kind of peace with the insufficiency, and tend now to the plants, and to the small manageable tasks, and to the winter, which waits outside the glass with all the patience of something that knows it will eventually get in.

(Virginia Woolf. "Mrs Dalloway")

[BOOK](#)

TEXT 20

He was sitting outside the café when I found him, in the last of the afternoon light that came at a low angle across the square and made everything look older than it was. He was drinking wine, the cheap local red that tasted of the earth here – heavy and dry with an aftertaste of iron, like the country itself. He had been sitting there long enough that the light had moved and he had moved with it, shifting his chair without apparently thinking about it, the way old soldiers adjust to conditions.

The town square was quiet at this hour. A dog slept in the middle of the road. Pigeons worked the cobblestones with their mechanical precision. Somewhere a woman was calling a name from an upstairs window, over and over, without urgency, in the way people call names they know will eventually be answered. He watched all of it without expression. He had learned to watch things without his face giving anything away. That takes a long time to learn and you never entirely want to know what it costs.

“You look like hell,” I said, sitting down across from him. He looked at me with those pale eyes that had seen too many things and had gone very quiet about it. “You look fine,” he said. “Have some wine.” I poured from the bottle on the table. It was almost empty. We drank. The light kept moving. “How long have you been here?” I asked. He thought about this as though it were a genuinely difficult question. “Since before the good light,” he said. “Since the bad light.”

We finished the wine and he ordered another bottle without asking me and the waiter brought it and we drank that too, slowly, in the blue falling dark of the evening. He did not talk about the things I had come to ask him about and I did not ask. There is a kind of silence between men who have been in the same places that is its own language – complete, precise, and requiring nothing. The dog in the road woke up, stretched, and moved to a better spot. The woman stopped calling. The square fills slowly with evening and the particular kind of quiet that follows when all the day's things have been said and it is no longer necessary to say anything at all.

(Ernest Hemingway. "A Farewell to Arms")

[BOOK](#)

BLOCK OF UKRAINIAN TEXTS

Text 1

Степ лежав безмежний і розпечений, як розгорнута долоня велетня, що давно вже забув, для чого простягав руку. Сонце стояло в зеніті – не світило, а палило, не гріло, а карало, перетворюючи кожна травинку на маленький золотий лезо, що різало очі. Повітря тремтіло над землею, і в тому тремтінні народжувалися й помирили примарні міста, озера, обрії – все те, чого не існувало і що здавалося найреальнішим у світі.

Вдалечині, там, де небо торкалося землі з лінивою ніжністю байдужого поцілунку, маячили темні плями – чи то хмари, чи то курява від табунів, чи то просто обман зору, якому більше нікуди було подітися в цій порожнечі. Коники стрекотали невтомно, наповнюючи спеку своєю невидимою музикою – дрібною, монотонною, схожою на думку, що обертається по колу й не може вирватися.

Степ не обіцяв нічого і брехав про все. Він був водночас вільним і ув'язненим – найширший простір на світі, в якому людина почувала себе найтісніше, найсамотніше, найменше. Тільки вітер мав тут право голосу, і він говорив довго, без зупинки, мовою, якої ніхто не вчився, але яку всі колись знали.

Text 2

Руки в неї були не жіночі – великі, вузлуваті, з тріщинами, в яких засіло стільки землі, що, здавалося, вона і є тією землею, просто набула людської форми. На обличчі час намалював те, що не вміє намалювати жоден художник, – справжнє, без прикрас і поблажок, без жодного зайвого штриха. Кожна зморшка була окремою повістю, і всі разом вони склали книгу, яку можна було лише читати, але не переписати.

Вона говорила мало і повільно, вибираючи слова з такою ретельністю, ніби кожне слово коштувало їй чогось, чого вона не могла собі дозволити марнувати. Але коли говорила – люди мовчали. Не тому, що вона говорила щось особливо мудре, а тому, що в її голосі жило щось давнє, щось, що старше за всіх присутніх разом узятих.

І все ж, коли вона усміхалася – рідко, несподівано, ніби сама дивуючись із цього, – ціле її обличчя ставало іншим: молодшим, теплішим, ніби сонце зайшло за хмару і раптом вийшло знову. В тій усмішці жила інша жінка – та, якою вона була до всього, що сталося потім. Та, яке збереглося в ній попри все.

(Панас Мирний. «Хіба ревуть воли, як ясла повні?»)

Text 3

Весна прийшла у село непомітно, як завжди, ніби сором'язлива гостя, що не хоче зайвий раз нагадувати про себе. Спочатку – запах: мокрої землі й молодій траві, корів і розквітливих верб, диму з хат і чогось ще, невловного, що не має назви, але яке одразу впізнаєш і яке щороку здається новим. Потім – звуки: жайворонки над полем, що ріся вгору, як маленький шматочок радощів, відпущений на свободу.

Хати побіліли заново, ніби й собі вирішили почати спочатку. Садки стояли в цвіту – піняві, безсоромно пишні, запашні так, що аж паморочилося в голові. Діти вибігли надвір і не знали, куди подітися від надлишку світла й простору – бігали просто так, без мети, галасуючи, і в їхньому галасі відлунювало щось більше за звичайну дитячу радість.

Старі люди сиділи на призьбах і дивилися на все це з тим виразом, що буває тільки у дуже старих і дуже молодих – з виразом людей, що перебувають за межею слів. Весна поверталася. Вони знали, що вона повернеться. І все одно щоразу дивувалися – тихо, про себе, тим дивуванням, якому немає де подітися і яке залишається всередині, як тепло.

(Іван Нечуй-Левицький. «Кайдашева сім'я»)

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Text 4

Гроза підходила з заходу – темна, повна, невідворотна, як вирок. Небо спочатку почало жовтіти, потім позеленіло – той хворобливий, неприродний зелений, що буває тільки перед найсильнішими бурями і який природа, здається, використовує як останнє попередження. Птахи замовкли першими: вони завжди знають.

Блискавка розрізала небо з тою безцеремонною точністю, з якою ніж розрізає хліб, – і на мить освітила все: поле, ліс на обрії, одиноке дерево, що стояло посеред нічого, як питання, поставлене в неправильному місці. Грім прийшов після – глухий, перекаатний, що перебирається від обрію до обрію, ніби не може знайти місця.

Дощ ударив раптово й одразу – не поступово, а весь і зразу, без попередження й без вибачень. Він мав запах і смак і температуру, він мав голос – і цей голос заглушив усе. В ньому тонули думки й слова, і залишалося тільки це: дощ, земля, темне шалене небо, і маленька людська фігура посеред поля, що стоїть і дивиться вгору, ніби намагається щось розгледіти крізь воду і темряву.

Text 5

Сад цього року стомився раніше звичайного. Яблука падали самі, без вітру, з глухим, покірним стуком, що означав згоду з тим, що все минає. Листя жовтіло нерівномірно – тут золоте, там іще зелене, далі вже майже руде, – ніби кожен листочок сам вирішував, коли йому час, і не поспішав виконувати чужі розпорядки.

Павутиння плило повітрям – тонке, майже невидиме, і тільки коли воно потрапляло на обличчя, людина згадувала, що осінь уже тут, вже всередині цих днів, вже в повітрі. Сонце світило по-осінньому: охоче, але недовго, – з тою ніжною стриманістю, що буває в людини, яка знає: цього не повернути, і тому кожну мить треба давати повністю.

У саду в такі дні можна було залишатися годинами – нічого не роблячи, нікуди не поспішаючи, просто дихаючи цим повітрям, у якому було розчинено щось солодке й сумне одночасно, те невимовне, що не має назви й не потребує її, бо воно старіше за всі слова, і людина пізнає його не розумом, а тим, що глибше за розум.

(Михайло Коцюбинський. «Intermezzo»)

Text 6

Зима прийшла до гір раніше, ніж у долини, – і панувала тут із тією холодною впевненістю, що буває тільки у справжніх господарів. Сніг лежав на схилах не пухнастим килимом із казки, а важким, злежаним, сірувато-білим –

снігом, що пережив уже не одну відлигу й не одну нову хуртовину і відповідно за grubів, затвердів, набув характеру.

Смереки під снігом стояли нерухомо, стиснуті і водночас гідні, – як люди, що несуть великий тягар і не хочуть, щоб це помічали. Лише зрідка, коли вітер зачіпав верхівку, снігова лавина обсипалася з гілок з сухим шерхотом і на мить у повітрі стояло хмарка дрібного кришталевого пилу, що виблискував усіма кольорами там, де крізь хмари проривалося сонце.

Тиша тут була матеріальною. Її можна було відчутти на вагу, помацати руками. Жодного птаха, жодного вітру – тільки далекий гул лавини десь за перевалом, що котився горами і завмирав, і знову котився. Гори зимою ставали собою остаточно: без зеленої маскувальної одежі, без мальовничого осіннього збентеження – тільки кам'яні хребти, білі схили й небо, що не вибачалося за своє сіре, крижане мовчання.

(Іван Франко. «Захар Беркут»)

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Text 7

Вона стояла біля річки з тією зосередженістю, що буває у людей, які навчилися знаходити в самотності не покарання, а притулок. Вода несла перед нею листя – жовте й руде, повільне й швидке, – і кожен листочок зникав за поворотом з такою безворотністю, що за ними хотілося дивитися довго, ніби в тій безворотності крився якийсь урок.

Вітер грав їй волоссям з тією безцеремонністю, що дозволяють собі тільки вітер і час. Вона не відмахувалася, не ховалася – стояла й дивилася, і в очах у неї жило щось дуже спокійне й дуже серйозне, те, що буває в людини, яка щойно зрозуміла щось важливе і ще не знає, що з цим розумінням робити.

Потім вона обернулася – раптово, несподівано, ніби почула своє ім'я, хоча ніхто не кликав. Обличчя їй в тому повороті було відкритим, беззахисним, красивим тією красою, що не потребує нічийого підтвердження – що існує

незалежно від очей, які на неї дивляться, що є просто фактом, як річка, як осінь, як день, що минає.

(Ольга Кобилянська. «Земля»)

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Text 8

Море вранці нагадувало щось незавершене – ніби художник розпочав роботу, відклав пензель і пішов, залишивши полотно між двома намірами. Небо ще не вирішило, якого кольору буде цей день, і пробувало всі відтінки одразу: рожевий і сірий, золотий і холодно-блакитний, – і у воді все це перемішувалося, відбивалося, ставало ще складнішим, ще менш визначеним.

Хвилі приходили з глибини із тією невідворотністю, що нагадує дихання: ніколи не зупиняться, поки живе. Вони розбивалися об берег без злості й без пафосу – просто робили свою роботу, яку почали задовго до першої людини і яку продовжать, не питаючи нічийого дозволу, ще дуже довго після останньої.

Вздвж берега йшла самотня постать – маленька на тлі всього цього величезного і безперечного. Зупинилася, підняла щось із піску, роздивилася й кинула назад. Потім рушила далі, залишаючи сліди, що море, з притаманною йому ввічливою байдужістю, негайно починало стирати – не поспішаючи, але неухильно, як усе найважливіше.

(Микола Хвильовий. «Синій листопад»)

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Text 9

Хата на краю села стояла так давно, що, здавалося, уже не люди тримали її, а вона тримала людей – своїми товстими стінами, своїм низьким стелею, своїм запахом диму й трав'яних настоїв, що просочився в кожную щілину й жив тут окремо від усього іншого, пережив уже не одне покоління і переживе ще. Надвечір в такі дні, коли осінь уже зробила своє і залишила тільки голе й чесне,

вікна горіли останнім сонцем – глибоким, червоним, що не гріло вже, але ще намагалось, ніби по звичці.

Стара сиділа на лаві й дивилася на вогонь. Руки лежали на колінах – спокійні, важкі, ці руки, що зробили в своєму житті стільки роботи, що вже мали право мовчати. Онук прийшов непомітно, як завжди, – він умів ходити тихо, цей хлопець, наче знав, що тиша тут важливіша за повідомлення про свій прихід.

«Бабусю», – сказав він, зупиняючись посередині хати, – «я завтра їду». Вона не обернулася. Вогонь тріщав. Надворі вітер чіплявся до старої яблуні з тією вперто-безрезультативною завзятістю, з якою іноді чіпляються люди одне до одного. «Знаю», – сказала вона. Голос був рівний. Такий рівний, що страшно. «Давно знаю. Ще тоді, як ти перестав запитувати мене, що думаю».

Він підійшов і сів поруч. Довго мовчали. Вогонь опускався, темніло, і в тій темряві хата ставала ще меншою, ще теплішою, ще більш схожою на те, звідки неможливо піти і куди неможливо не повернутися. Нарешті вона поклала свою стару руку на його молоду й сказала – тихо, без докору, просто як правду: «Їдь. Тільки пам'ятай, що дорога додому завжди довша, ніж дорога геть. Завжди».

(Панас Мирний. «Хіба ревуть воли, як ясла повні?»)

[BOOK](#)

Text 10

Поле після битви мало свій власний голос – не крики, яких уже не було, а тишу, що прийшла їм на зміну і яка була гучніша за все, що передувало. Туман ліг низько, рівно, накривши землю білою невагомою ковдрою, під якою ховалося все, що трапилося тут, ховалося так ретельно, ніби природа вже взялась за свою головну роботу – забувати. Трава, пом'ята й темна від вологи, поволі випрямлялася. Крук на дальньому паркані дивився на все це з тим виразом, що буває тільки у птахів і дуже старих людей.

Санітар ішов між рядами, нагинаючись над кожним. Він робив цю роботу вже так довго, що руки його діяли самі – швидко, точно, без участі того, що могло б називатися серцем. Але іноді щось все ж таки проривалось – якийсь дуже молодий обличчя, якийсь стиснутий кулак із засохлою квіткою, – і тоді він зупинявся на хвилю й дивився в небо, де туман починав рватися й крізь нього проступало щось бліде й невпевнене, що може стане сонцем, а може й ні.

«Живий?» – почув він голос збоку. Молодий солдат стояв за три кроки – сам поранений, з рукою, прив'язаною до тіла, але на ногах. Він дивився на того, що лежав між ними, і в очах у нього було питання, якому він ще не навчився не задавати вголос. Санітар не відповів одразу. Він нагнувся, зробив те, що потрібно було зробити, і тільки тоді підвів голову. «Ні», – сказав він. Одне слово, що важить більше за всі інші.

Солдат кивнув. Він ще не вмів сприймати це так, як уміє санітар – як факт, як частину пейзажу. Губи його стислися, і на мить обличчя стало дуже юним, дитячим майже – таким, яким воно, мабуть, було ще рік тому, у якомусь іншому житті, де такі слова не існували. Потім він вдихнув, і щось у ньому закрилося – тихо, непомітно, як зачиняються двері, які більше не планують відчинятися. Вони пішли далі – кожен у свій бік, по цьому полі, що вже починало забувати.

(Михайло Коцюбинський. «Тіні забутих предків»)

[BOOK](#)

Text 11

Ринок у жовтні гудів, як живий, – тисячею голосів, тисячею запахів, тисячею кольорів, що зібралися сюди зі всіх кінців повіту й перемішалися в один великий строкатий клубок, із якого годі було що-небудь витягти окремо. Гарбузи лежали горами – жовті, оранжеві, деякі майже червоні – важкі й задоволені собою, як купці після вдалого торгу. Яблука на роґожах випромінювали солодкий гнилкуватий дух, що мішався з духом коней, цибулі,

свіжого хліба й людського поту в щось таке особливе, що мало навіть не назву – просто запах базарного дня, більше нічого.

Одарка з'явилася рано – раніше за всіх, як завжди, бо місце треба зайняти, поки ще є місця. Вона розклала своє - капусту, буряки, пучки сухої м'яти – з тією домовитою точністю, що виробляється за роки і вже не потребує думки: руки самі знали, що куди. Сусідка Горпина підійшла, не запитавши, і почала розкладати поруч свої горшки з такою природністю, ніби вони домовилися вчора, хоча ніхто нічого не казав.

«Почім буряки?» – спитала Горпина, не дивлячись. «А почім твої горшки?» – відповіла Одарка. Це теж не потребувало відповіді – вони вже багато років торгували поруч і розмовляли отак, питаннями на питання, і обидві знали, що це не суперечка, а просто спосіб бути поруч, не визнаючи цього відкрито. Базар шумів навколо них, як ріка навколо двох каменів, що давно притерлися одне до одного.

До обіду розпродалися майже все. Одарка перев'язала порожні кошики й сіла перепочити, і раптом відчула таку втому, що здивувалася – не тому що втома була несподівана, а тому що тільки зараз дозволила собі її відчутти. Сонце вийшло з-за хмар і ударило в очі – пізніше, осіннє, без тепла, але таке яскраве, що весь ринок на мить стало схожим на щось дуже красиве, майже нереальне. «Добрий день видався», – сказала Горпина, збираючи рештки. «Та й усі дні добрі», – відповіла Одарка, заплющуючи очі проти сонця. «Поки є».

(Іван Нечуй-Левицький. «Кайдашева сім'я»)

[BOOK](#)

Text 12

Вони приїхали після обіду – двоє, міські, з валізами, що виглядали занадто новими для цих доріг. Машина зупинилась біля хвіртки й деякий час просто стояла, ніби й сама вагалася. Надворі було вже по-осінньому різко – вітер ніс із поля запах мокрої землі й чогось паленого, далекого, і яблуня над тином

кидалась рештками листя з тою нервовою щедрістю, з якою люди іноді роздають те, що все одно вже не втримати.

Господар вийшов сам, без квапу. Він дивився на них від порогу – спокійно, як дивляться на погоду: не вороже, але й без надмірної радості. Молодший з гостей – хлопець років тридцяти, з тим виразом людини, яка звикла вирішувати питання швидко – зробив крок уперед і посміхнувся тією усмішкою, що готується задалегідь.

«Добрий день. Ми телефонували». Господар кивнув, не рушаючи з місця. «Телефонували», – погодився він. Пауза. Вітер. Яблуня. «Ми думали переговорити про землю», – сказав гість, і голос у нього став трохи тихішим, ніби він сам відчув, що слово це тут важить більше, ніж він розраховував. Господар подивився повз нього – туди, де поле починалося одразу за городом і тягнулось аж до темної лінії лісу на горизонті. «Земля не продається», – сказав він, нарешті. Не зло. Просто як щось, що не потребує пояснень, як погода, як власне ім'я.

Вони ще стояли хвилину – гості й господар, – і між ними лежало щось таке, чому не було назви на їхній мові, але що господар носив у собі все своє життя і знав на дотик. Потім молодший кивнув, сказав щось ввічливе, і вони повернулися до машини. Господар дивився, як вони від'їжджають, і не відчував ні тріумфу, ні жалю – тільки звичний важкий спокій людини, яка стоїть на своєму й не збирається нікуди йти. Яблуня скинула ще одну гілку листя. Земля прийняла їх мовчки.

(Ольга Кобилянська. «Земля»)

[BOOK](#)

TEST PRACTICE

I LEVEL

Task: choose the best variant a, b, c, d:

1. The types of stylistics are ...

- a. Stylistic semasiology, stylistic phonetics, grammatical stylistics.
- b. Stylistics and phonetics, stylistics and lexicology, stylistics and grammar.
- c. Linguo-stylistics, communicative stylistics, coding stylistics, contrastive stylistics.
- d. the official and business communication, the scientific prose, and the newspaper style.

2. Dialectal words, terms, slang, colloquial, foreign words are the subject of investigation of...

- a) lexicology and grammar
- b) lexicology and morphology
- c) grammar and morphology
- d) lexicology and stylistics

3. Define the functional style of a given passage of text:

“Intel Creative Advertisement: This is Intel Optane technology which is an all-new premium class of memory that can change the ways we build and use computers. The Intel Optane technology provides an unparalleled combination of high throughput, low latency, high quality of service and high endurance ...”

- a) publicistic style
- b) belletristic style
- c) scientific style
- d) newspaper style

4. Identify the stylistic device used in the example: I could sleep for a year.

- a) litotes
- b) antithesis
- c) metaphor
- d) hyperbole

5. Which stylistic device is used in the example: Hollywood. (For US Cinema.)

- a) ellipsis

- b) alliteration
- c) hyperbole
- d) metonymy

6. **Fill in the gap with a proper term:** The basic communicative function of the ... style is to inform people about all kinds of events and occurrences which may be of some interest to them.

- a) newspaper
- b) scientific
- c) publicistic
- d) official

7. ***The language of emotive prose is extremely diverse. Most of the books contain the authors' speech and the speech of ...***

- a) instrument
- b) headlines
- c) protagonists
- d) belletristic

8. **.. investigates stylistic systems of two or more languages in comparison.**

- a) Decoding stylistics
- b) Linguo-stylistics
- c) Coding stylistics
- d) Contrastive stylistics

9. ***Grammatical stylistics is the science of...***

- a) expressive layers of vocabulary
- b) stylistic devices or tropes on all layers
- c) expressive sound organization patterns
- d) expressive morphological and syntactic units

10. **Which stylistic device is a direct comparison?**

- a) Simile
- b) Allusion
- c) Litotes
- d) Epithet

11. An ... is a figure of speech that combines incongruous or contradictory terms.

- a) Oxymoron
- b) Metonymy
- c) Allusion
- d) Parcelling

12. Types of irony are ...

- a) comedian, protagonistic, belletristic
- b) verbal, dramatic, situational
- c) rhetorical, elliptical, climatic
- d) poetic, prosodical, dramatic

13. Identify the type of the stylistic device used in the example: Peter Piper picked a peck of pickled peppers

- a) assonance
- b) parallelism
- c) alliteration
- d) antonomasia

14. Identify the type of the stylistic device used in the example: The software included a Trojan Horse

- a) metaphor
- b) simile
- c) allusion
- d) epithet

15. Identify the type of the stylistic device used in the example: The mediocre teacher tells, the good teacher explains. The superior teacher demonstrates. The great teacher inspires

- a) inversion
- b) parenthesis
- c) parallelism
- d) antonomasia

16. Identify the type of the stylistic device used in the example: Lacy can do something about the problem, but I don't know what (she can do.)

- a) litotes

- b) rhythm
- c) ellipsis
- d) rhyme

17. Identify the type of the stylistic device according to the definition: ____ -
the repetition of the same unit at the beginning and at the end of the same sentence (a ..., ... a)

- a) making
- b) bulling
- c) framing
- d) climbing

18. Identify the type of the stylistic device according to the definition: ____ - an
attributive word, phrase or even sentence employed to characterise an object by giving it subjective evaluation

- a) irony
- b) zeugma
- c) epithet
- d) climax

19. Identify the type of the stylistic device according to the definition: ____ -
the use of a word or term that has recently been created, or has been in use for a short time

- a) metonymy
- b) oxymoron
- c) neologism
- d) archaism

20. Identify the type of the stylistic device according to the definition: ____ -
phrasing which can have two meanings

- a) neologism
- b) hyperbole
- c) ambiguity
- d) metonymy

21. Identify the type of the stylistic device used in the example: Gabriella
stepped out into the corridor on trembling legs, and turned to look at Mother Gregoria for one last time, as tears ran down her cheeks in rivers.

- a) metaphor
- b) repetition
- c) hyperbole
- d) epiplexis

22. Identify the type of the stylistic device used in the example: That's not bad instead of: That's good/great.

- a) epithet
- b) syntax
- c) litotes
- d) ellipsis

23. Identify the type of the stylistic device used in the example: Who is impacted by pollution? Everyone.

- a) antonomasia
- b) euphemism
- c) anthypophora
- d) aposiopesis

24. Identify the type of the stylistic device used in the example: "Strength leads to power. Power leads to control. Control leads to victory."

- a) tautology
- b) metonymy
- c) anadiplosis
- d) alliteration

25. Identify the type of the stylistic device used in the example: "With fingers weary and worn..."

- a) stylistic climax
- b) stylistic epiplexis
- c) stylistic inversion
- d) stylistic repetition

26. Identify the type of the stylistic device used in the example: The land belongs to the crown

- a) oxymoron
- b) allusion

- c) metonymy
- d) metaphor

27. Identify the type of the stylistic device used in the example: This is the worst day of my week, my month, my life!"

- a) syntax
- b) lototes
- c) climax
- d) ellipsis

28. Identify the type of the stylistic device according to the definition: ___ - use of understatement, usually to diminish the importance of something

- a) simile
- b) irony
- c) meiosis
- d) humour

29. Identify the type of the stylistic device used in the example: It was the best of times, it was the worst of times

- a) hyperbole
- b) parenthesis
- c) antithesis
- d) allusion

30. The most traditionally accepted functional styles are the style of official and business communication, the style of scientific prose, ...style, the publicistic style, the belletristic style, the conversational style.

- a) popular
- b) journal
- c) magazine
- d) newspaper

LEVEL II

TASK: fill in the gap with the proper term or the name of the stylistic device (figure of speech):

1. _____ is a branch of linguistics which deals with expressive resources and functional styles of a language.

2. ____ "Little by little, bit by bit, and day by day, and 'year by year the baron got the worst of some disputed question." (Dickens)
3. ____ If we had no winter, the spring would not be so pleasant; if we did not sometimes taste of adversity, prosperity would not be so welcome. (Anne Bradstreet).
4. ____ Is he working now? – No, he is between jobs
5. ____ I know a little about running a company (a successful businessman might modestly say)
6. ____ The land belongs to the crown
7. ____ I closed the door, and my stubborn car refused to open it again
8. ____ Connor, Amy's boyfriend, bought the tickets
9. ____ Pick up a Penguin
10. ____ She broke his car and his heart

LEVEL III

Task: match the terms with their definitions or proper examples:

1.

Stylistics is a branch of linguistics which deals with	expressive means, stylistic devices
Phonostylistics deals with...	expressive resources and functional styles of a language.
The field of literary stylistics is	colloquial language
A form of the spoken variety of language is called	sounds, intonation and rhythmic patterns as expressive means and stylistic devices
	mumbling language

2. Match the examples with proper stylistic devices:

Truths are first clouds, then rain, then harvest and food	Metonymy
The land belongs to the crown.	Parallelism

The mistakes of the fool are known to the world, but not to himself. The mistakes of the wise man are known to himself, but not to the world. (Charles Caleb Colton)	metaphor
	Simile

3. Match the examples with proper stylistic devices:

My friend is as good as gold	Oxymoron
I think we have slightly different opinions on this topic. (instead of: I don't agree with you at all.)	Ellipsis
Open secret	Understatement
She can help with the housework; Nancy can, too.	Simile
	metaphor

4. Match the examples with proper stylistic devices:

Passed away.	Irony
The two identical twins were arguing. One of them told the other: "You're ugly"	Personification
The flowers nodded their heads as if to greet us.	Euphemism
I'll wash my hands of it.	Hyperbole

He's filthy rich. He's got tons of money.	Allusion
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5. Match the registers with their examples:

"Sweetheart, time to wake up! Mommy made your favourite pancakes!"	Casual
a letter to a friend	Frozen
The teacher giving a lecture to the students	Intimate
Quotations from the Bible	Consultative

6. Match the examples with proper stylistic devices:

Splatter-pitter, whose-those-these, first, last or list, whose ideas were those? These are better!	Alliteration
Dad, mad and sad Set, / met and get / Pool, cool and blue / The swimming pool is cool and blue	Consonance
I cannot go to school today, / said little Peggy Ann McKay. / I have the measles and the mumps, / A gash, a rash and purple bumps	Assonance
"Deep into the darkness peering, long I stood there wondering, fearing, doubting, dreaming dreams no mortals ever dared to dream before"	End-rhyme
	Oxymoron

GLOSSARY

GENERAL TERMS

Stylistic phonetics studies the style-forming phonetic features of sounds and peculiarities of their organization in speech.

Stylistic morphology touches upon the stylistic potential of grammatical forms and grammatical meanings peculiar to particular speech types.

Stylistic syntax investigates the style-forming potential of syntactic constructions and peculiarities of their usage in different speech types.

LEXICO-SYNTACTICAL STYLISTIC DEVICES

Rhetorical question is an inquiry that ends in a question mark but is asked for effect rather than to elicit an answer, ex. *Шопена вальс... Ну хто не грав його і хто не слухав?*

Types:

1. *Anthypophora (hypophora)*, involves asking a question in order to answer it immediately.
2. *Epiplexis* is a rhetorical device in which one asks a question in order to admonish (докоряти) rather than receive an answer. This figure of speech is meant grito chide (картати, докоряти) and convert those who either hold an opposing or neutral perspective on a point.
3. *Erotesis* positions the question in a way that provokes a strong reaction, either in agreement or rejection. However, this type of rhetorical question typically provokes a negative response.

Stylistic Inversion aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance.

Repetition as a stylistic device is a direct successor of repetition as an expressive language means, which serves to emphasize certain statements of the speaker, and so possesses considerable emotive force.

Climax is an arrangement of sentences (or of the homogeneous parts of one sentence) which secures a gradual increase in significance, importance, or emotional tension in the utterance. "It was a lovely city, a beautiful city, a fair city, a veritable gem (справжня перлина) of a city".

Types:

1. **Logical climax** is based on the relative importance of the component parts looked at from the point of view of the concepts embodied in them.
2. **Emotional climax** is based on the relative emotional tension produced by words with emotive meaning. "It was a lovely city, a beautiful city, a fair city, a veritable gem (справжня перлина) of a city".
3. **Quantitative climax** is an evident increase in the volume of the corresponding concepts. "They looked at hundreds of houses; they climbed thousands of stairs; they inspected innumerable kitchens".

Anticlimax is a figure of substitution that consists in arranging the in utterance so that each subsequent component of it should decrease significance, importance or emotional tension of the narration. The tragedy of old age is not that one is old, but that one is young (Wilde).

Antithesis is a good example of a lexico-syntactical stylistic device: syntactically, antithesis is just another case of parallel constructions. But unlike parallelism the two parts of an antithesis must be semantically opposite to each other: "If we don't know who gains by his death we do know who loses by it".

PHONETIC EXPRESSIVE MEANS

Onomatopoeia is a combination of speech sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc.) by things (machines or tools, etc.), by people (singing, laughter) and animals, ex. ding-dong, burr, bang, cuckoo.

Onomatopoeia is when a word imitates the sound it represents, like "**buzz**" or "**hiss.**" It can also refer to words whose sound suggests their meaning.

For example: "The snake **hissed** as it slithered through the grass".

Rhyme is the repetition of identical or similar terminal sound combination of words. Rhyming words are generally placed at a regular distance from each other.

Types:

Full: "sky" and "high"; "skylight" and "highlight"

Incomplete: worth - forth, tale - tool, treble - trouble; flung - long.

Types:

End - rhymes, syllabic rhymes, tail rhymes, or masculine rhymes occur in poetry when the ending syllables in a word of a poem rhyme, ex. *I cannot go to school today, said little Peggy Ann McKay. I have the measles and the mumps, A gash, a rash and purple bumps. (Silverstein, S. (1974). *Sick*. In *Where the Sidewalk Ends*. Harper & Row.)*

Eye rhyme – more about the spelling of a word than the sound of it. When reading, words that look like they should rhyme but don't when spoken are eye rhymes, ex. Come and home, Loves and moves, Enemies and flies.

Triple rhyme – the similarity of one stressed syllable followed by two unstressed syllables: magnanimity – sublimity.

Full-double (broken) rhyme – made by separate words, ex. bound me – around me.

Alliteration is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the beginning of successive words, ex. "Deep into the darkness peering, long I stood there wondering, fearing, doubting, dreaming dreams no mortals ever dared to dream before" (E. A. Poe).

Assonance occurs when repeated vowel sounds are close to each other in words: ex. Dad, mad and sad.

Consonance in rhyme occurs when two or more consonants are close; instead of vowel sounds, it's consonant sounds, ex. whose-those-these.

Rhythm is a metrical movement determined by various relations of long and short (accented/unaccented) syllables. It is a measured flow of words and phrases in prose or verse.

Types:

Iambus – two-syllable foot with accent on the second syllable, ex. СаДОк
вишнЕвий кОло хАти ХрущІ над вИшНЯми гудУть.

Horey – the first syllable is stressed, ex. МАЄш крИла, МАЄш сИлу.

SYNTECTIC STYLISTIC MEANS

Ellipsis is the omission from the syntactical construction of one or both principal parts. Missing parts are in the context, and the situation may imply them.

Aposiopesis is a break in speech while the thought is not completed, caused by the speaker's inability or unwillingness to speak to finish the utterance; it shows omission or a pause in a sentence, ex. *Umm... I'm not sure.. Sam, I'm very sorry... I hope you can forgive me.*

A nominative sentence is a variant of one-member structures: it has neither subject nor predicate. It is called nominative or nominal because its basic (head) component is a noun or a noun-like element (gerund, numeral). It is a simple statement of fact or phenomenon. London, ex. *Fog everywhere.*

Asyndeton is a literary device that excludes conjunctions (and, or, but, for, nor, so, yet) to add emphasis). It's when you list things without using connecting words, making it sound faster and more intense. *“Veni, Vidi, Vici”*. *“I тільки шум далекого прибою – дерева, люди, вулиці, мости...”* *“He was a bag of bones, a floppy doll, a broken stick, a maniac.”* - Ray Bradbury, *Fahrenheit 451*. *“Work hard, play hard, live well.”*

Repetition is the reiteration of recurrence of the word or phrase to identify specific parts of the sentence. 1) **Consecutive contact repetition** of sentence parts and separate sentences *Голова на соломі хилиться, хилиться, хилиться* 2) **Anaphora** – the repeated word or word-combination is at the beginning of each consecutive syntactic structure. *Щастя не вмiщалося у серці, щастя розривало груди.* 3) **Epihora** – the

repeated unit is placed at the end of each consecutive syntactic structure. *Вона хотіла жити! Повинна була жити!*!4) **Framing or ring repetition** – the initial part of a language unit is repeated at the end of this unit *Я так і знав, що ви забудете принести книгу. Я так і знав!* 5) **Anadiplosis or Catch Repetition** – a device in which the last word or phrase of one clause, sentence, or line is repeated at the beginning of the next, or, in other words, the final component of a syntactic structure is repeated at the beginning of a sequential syntactic structure. *They laughed. They laughed because he could not find Tommy Flynn.* 6) **Chiasmus** (reversed parallel construction). In such syntactic structures there is a cross order of repeated language units. *Люди існують в часі, а час існує в людях.*

Enumeration – is a variety of repetition. It is a repetition of **homogeneous parts** of the sentence used to raise the expressiveness and informativeness of speech. *Наш синьо-жовтий прапор, який передавали як естафету з рук до рук кияни й львів'яни, кримчани й харків'яни, побував на Монблані, Ельбрусі, Манаслу. Хіба це не доказ нашої єдності?*

Tautology is a literary device used by writers to say something more than once, using the same words or synonymous words. *Меморіальна пам'ятка, Тривалість нашого навчання в університеті триває 1 гд.20 хв. Адміністративний менеджмент.*

Polysyndeton means a repetition of conjunctions in close succession which are used to connect sentences, clauses, or words and make the utterance more rhythmical. In most cases the conjunction **and** is repeated. *I know a little of the principal of design, **and** I know this thing was not arranged on any laws of radiation, **or** alternation, **or** repetition, **or** symmetry, **or** anything else that I ever heard of.* (Ch. P. Gilman).

Aposiopesis is a break in speech while the thought is not completed, caused by the speaker's inability or unwillingness to speak to finish the utterance. *My God, if the police come, find me here..*

Parcelling is a deliberate break, splitting the sentence structure into two or more isolated parts, separated by a pause and a period. *Як граю і не слухаю, виходить щось інтересне-інтересне... І красиве!*

Parenthetical clauses – Parenthesis is a word, phrase or clause put into a sentence which is grammatically complete without the insertion. *Some foods, sugar for example, are not good for us.*

STYLISTIC INVERSION

Word-order is a crucial syntactical problem in many languages.

Stylistic inversion aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance. Therefore a specific intonation pattern is the inevitable satellite of inversion.

Inversion is a literary device, referring to the reversal of the syntactically correct order of subjects, verbs, and objects in a sentence. This type of inversion is also known as **anastrophe**. *Tomorrow will come the decision.*

Detachment (відокремлення) is a stylistic device based on singling out structurally and semantically a secondary member of the sentence with the help of punctuation: dashes, commas or even a full stop. *Марта ревнувала Антона. Уперто, затаєнно, сильно, до всіх і до всього (М. Коцюбинський).*

SEMASIOLOGY

Hyperbole is the use of a word, a word-group, or a sentence that exaggerates the real degree of a quantity of the thing spoken about. *Океан горя й сліз тривалої війни.*

Understatement (meiosis) involves any minimization of something: lessening, weakening, underrating, reducing the real quantity of the object of speech. *I was half afraid you had forgotten me.*

Litotes is a specific variety of a deliberate understatement consisting in expressing the lessened degree of a thing's quantity by negating an antonym. *He is not a coward. He is brave.*

Metonymy is applying the name of an object to another object in some way connected with the first. *The kettle is boiling. The maid was cleaning silver. A fleet of 50 sails.*

Metonymy (unlike metaphor) uses figurative expressions that are closely associated with the subject in terms of place, time or background. The figurative expression is not a physical part of the subject, however.

- Examples from English Literature:

- "The crown issued a decree."
- "The White House released a statement."
- "The pen is mightier than the sword."
- "She dreamed of making it big in Hollywood."

- Examples from Ukrainian Literature:

- "Київ ухвалив новий закон."
- "Червона Рута звучить на всіх святах."
- "Галичина славиться своєю гостинністю."

Euphemism is a particular kind of periphrasis. It is a roundabout description of a thing considered too fearful, unpleasant, hush, blunt, or rude to be named. *He decided to join the majority.*

Metaphor is a transfer of the name of an object to another object based on similarity, likeness, and affinity of the two objects. *Tess at this time of her life was a vessel of emotions. Between them ran a river of indifference. He listened hungrily.*

Personification is a particular case of metaphor. It consists in attributing life and mind to inanimate things, ascribing a phenomenon qualities, feelings, and thoughts of a human being. *Slowly, silently, now the moon walks the night in her silvery shoes. Thick cunning played on her face, had no fun there and went somewhere else – a very intricate way of describing a lady.*

Epithet is an expressive means based on the interplay of emotive and logical meanings in an attributive word, phrase, or sentence. *He looked at them in animal panic. He was look-before-you-leap sort of man.*

Allusion is a brief reference to some literary, biblical, mythological, everyday facts or historical event commonly known to the reader. *The rise in poverty will unlock Pandora's box of crimes.*

Antonomasia is the use of the name of a historical, literary, mythological, or biblical personage applied to a person whose characteristic features resemble those of the well-known original. *The Byron of our days. He is the Napoleon of crime.*

Irony is a transfer based upon the opposition of the two notions: the notion named and the notion meant. *This naturally led to some pleasant chat about... fevers, chills, lung diseases, ... and bronchitis.*

Simile is an explicit statement concerning the similarity, the affinity of two different notions. *That fellow is like an old fox. She sings like a nightingale.*

Zeugma is a simultaneous realization of two meanings of a polysemantic unit. Zeugma is when a word is used to modify or connect two other words in a sentence, but applies to each of them in a different way. *Everything was short, including tobacco and people's tempers. "He packed his bags and his dreams." "She lost her dog and her patience."*

Oxymoron consists in ascribing a property to an object incompatible, inconsistent with that property. *The silence was louder than thunder.*

Oxymoron – a sentence or phrase with two opposite or contradicting words. *The chair is pretty ugly. He is seriously funny! The food was awfully good.*

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