

SEMINAR No 2

1. Expressive means
2. Stylistic devices
3. Realization of stylistic meaning in the texts or flow of speech

1. *Can you distinguish **neutral, formal and informal** among the following groups of words?*

A	B	C
1. currency	money	dough
2. to talk	to converse	to chat
3. to chow down	to eat	to dine
4. to start	to commence	to kick off
5. insane	nuts	mentally ill
6. spouse	hubby	husband
7. to leave	to withdraw	to shoot off
8. geezer	senior citizen	old man
9. veracious	open	sincere
10. mushy	emotional	sentimental

2. *To what stratum of vocabulary do the words in **bold type** in the following sentences belong?*

- A. I expect you've seen my hand often enough coming out with the **grab**.
- B. I must be off to my **digs**.
- C. When the old boy **popped off** he left Philbrick everything.
- D. Flossie arrived, splendidly **attired** in magenta and green.
- E. He decided that she was not appropriately dressed and must be a fool to sit downstairs in such **togs**.

3. *How does the choice of words contribute to the stylistic character of the passages? (technical, poetic, bookish, commercial, religious, elevated, colloquial)*

- A. Fo' what you go by dem, eh? W'y not keep to yo'self? Dey don' want you, dey don' care fo' you. H' ain' you got no sense?
- B. I made a check over the machine, cleaned filters, drained sumps, swept out the cabin, and refueled.
- C. We ask Thee, Lord, the old man cried, to look after the childt. The childt is Thine; he is Thy childt, Lord, what father has a man but Thee?
- D. I see, said the Doctor, I see. That's splendid. Well, will you please go into your tent, the little tent over there.
- E. The evidence is perfectly clear. The woman was unfaithful to her husband during his absence overseas and gave birth to a child out of wedlock.

F. I say, I've met an awful good chap called Miles. Regular topper. You know, pally.

4. In the following excerpts find out expressive means and stylistic devices. Explain their stylistic functions.

1. That's a pretty well kettle of fish! A fine friend you are!
2. They think we have come by this horse in some dishonest manner. (Dickens "Pickwick Papers")
3. What difference if it rained, hailed, blew, snowed, cycloned? (O'Henry)
4. "Bow to the board," said Bumble. Oliver brushed away two or three tears that were lingering in his eyes; and seen no board but the table, fortunately bowed to that. (Dickens)
5. How soon hath Time, the subtle thief of youth, Stol'n on his wing my three and twentieth year! (Milton)
6. His mind was restless, but it worked perversely and thoughts jerked through his brain like the misfirings of a defective carburettor.
7. The hall applauded.
8. ...Whether the Nymph Shall stain her Honour or her new Brocade or lose her Heart or necklace at a Ball.
9. "And what did you think of our little town?" asked Zizzbaum, with the fatuous smile of the Manhattanite. (O'Henry)
10. The leaves fell sorrowfully. Floods of tears.

SEMINAR 3

1. Tropes (lexical stylistic devices)
2. Different types of meaning
3. Set expressions (proverbs and sayings, quotations)

SEMINAR 4

1. Syntactic stylistic devices
2. Colloquial syntax
3. Graphic stylistic devices

Exercise 1 Read the following text. Define the stylistic importance of the words in *italics*, ***tropes in bold italics*** and syntactic structures in underlined sentences (or parts of the sentences).

Dinner began in silence; the women facing each other and the men. In silence the soup was finished – excellent, if a little thick; and fish was brought. In silence it was handed.

Bossiney ventured "It's the first spring day". Irene echoed softly "Yes – the first spring day".

“Spring!” said June. “There isn’t a breath of air!” No one replied.
The fish was taken away, a fine fresh sole from Dover. And Bilson brought *champagne*, a bottle swathed around the neck with white.
Soames said’ “You’ll find it dry.”
Cutlets were handed, each pink-frilled about the legs. They were refused by June and *silence fell*. (Galsworthy)

Exercise 2 Read the following text. Define the stylistic importance of the words in italics, **tropes in bold italics** and syntactic structures in underlined sentences (or parts of the sentences).

Isolde the Slender had suitors in plenty to do her slightest *hest*.
Feats of arms were done daily for her sake. To win her love suitors were willing to vow themselves to perdition. For Isolde’s sake ***Otto the Otter*** had cast himself into the sea. ***Conrad the Cocoanut*** had hurled himself from the ***highest battlement*** of the ***castle head*** first into the mud. ***Hugo the Hopeless*** had ***hung himself by the wristband*** to a hickory tree, and refused all efforts *to dislodge* him. For her sake ***Siegfried the Susceptible*** had swallowed *sulphic acid*.
But *Isolde the Slender* was heedless of the court thus paid to her.
(Leacock)

Exercise 3 Read the following text. Define the stylistic importance of the words in italics, **tropes in bold italics** and syntactic structures in underlined sentences (or parts of the sentences).

“But I want to do something with life.”
“What’s better than making a *comfy* home and brining up some cute kids and knowing nice homely people?”
It was ***an immemorial male reply*** to the restless woman. Thus to the young Sappho ***spake the melon venders***; thus captain to Zenobia; and in the damp cave over gnawed bones the hairy suitor thus protested to the woman *advocate* of *matriarchy*. In the dialect of Blodgett College but with the voice of Sappho was Carol’s answer:
“Of course. I know. I suppose that’s so. Honestly, I do love children. But there’s lots of women that can do housework, but I – well, if you **have** got a college education, you ought to use it for the world.” (Lewis)

Exercise 4 Read the following text. Define the stylistic importance of the words in italics, **tropes in bold italics** and syntactic structures in underlined sentences (or parts of the sentences).

Fur coats, fur caps, fur mittens, overshoes ***buckling*** almost to the knees, gray knitted scarves ten feet long, thick woolen socks, ***canvas jackets*** lined with fluffy yellow wool ***like the plumage of ducklings***, ***moccasins***, red flannel wristlets for the ***blazing chapped wrists*** of the boys – these ***protections*** against

winter were busily *dug out* of moth ball sprinkled drawers and tar-bags in closets, and all over town small boys were *squealing*, “Oh, there’s my mittens!” or “Look at shoe-packs!” There is so sharp a distinction between *the panting summer* and *the stinging winter* of the Northern plains, that they *rediscovered* with surprise and the feeling of heroism this *armour* of an Arctic explorer. (Lewis)

Exercise 5 Read the following text. Define the stylistic importance of the words in italics, **tropes in bold italics** and syntactic structures in underlined sentences (or parts of the sentences).

Tick, tick, tick, tick. Tick, tick, tick, tick. Tock. It sounded like *a clock gently misfiring, time entering a delirium*. This might have been appropriate, the Colonel reflected, but it wasn’t the case. It was important to stick to what you knew, right to the end, especially at the end. He knew it wasn’t the case. It wasn’t even the time, it wasn’t even a distant clock.

Colonel Fergusson lay in the cold square bedroom of his cold square house, three miles outside Dublin and listened to the tickling overhead. It was one o’clock in the morning on a windless November night of 1837. His daughter Amanda sat at his beside in stiff, pout-lipped profile, reading some piece of religious *mumbo-jumbo*. At her elbow the candle burned with a steady flame, which was more than that *perspiring* fool of a doctor with letters after his name had been able to say about the Colonel’s heart.

It was a provocation, that’s what it was, thought the Colonel. Here he was on his deathbed, preparing for oblivion, and she sits over there reading Parson Noah’s latest pamphlet. Actively disagreeing right to the end, Colonel Fergusson had long since given up trying to understand the business. How could the child he loved most have failed to inherit his instincts or the opinions he had with such difficulty acquired? It was *vexing*. If he hadn’t adored her he would have treated her as a *credulous imbecile*. And still, despite this living, *fleshly rebuttal*, he believed in the world’s ability to progress, in the man’s *ascent*, in the defeat of superstition. It was all finally very puzzling.

Exercise 6 Read the following text. Define the stylistic importance of the words in italics, **tropes in bold italics** and syntactic structures in underlined sentences (or parts of the sentences).

What made me take this trip to Africa? There is no quick explanation. Things got worse and worse and pretty soon they were too complicated.

When I think of my condition at the age of fifty-five when I bought the ticket, all is grief. The *facts begin to crowd* me and soon I *get a pressure in the chest*. A discovery rush begins – my parents, my wives, my girls, my children, my farm, my animals, and my habits, my money, my music lessons, my drunkenness, my prejudices, my brutality, my teeth, my face, my soul! I have to cry, “No, no, get back, curse you, let me alone!” But how can they let me alone? They belong to me. They are mine. And they pile into me from all sides. It turns into *chaos*. (Bellow)

Exercise 7 Read the following text. Define the stylistic importance of the words in italics, **tropes in bold italics** and syntactic structures in underlined sentences (or parts of the sentences).

Will Brangwen had some weeks of holiday after his marriage, so the two **took their honeymoon in full hands**, alone in their cottage together.

And to him, as the days went by, it was **as if the heavens had fallen**, and he were sitting with her among the ruins, in a new world, everybody else buried, themselves two **blissful survivors**, with everything to squander as they would. At first, he could not *get rid of* a *culpable* sense of licence on his part. Wasn't there some duty outside, calling him and he did not come?

It was all very well at night, when the doors were locked and **the darkness drawn** round two of them. Then they were the only *inhabitants* of the visible earth, the rest *were under the flood*. And being alone in the world, they were a law *unto* themselves, they could enjoy and *squander and waste like conscienceless gods*.

But in the morning, as the carts clanked by, and children shouted down the lane; as the hucksters came calling their wares, and the church clock struck eleven, and he and she had not got up yet, even to breakfast, he could not help feeling guilty, **as if he were committing a breach of the law** – ashamed that he was not up and doing.

“Doing what?” she asked. “What is there to do? You will only lounge about.”

Still, even lounging about was respectable. One was at least in connection with the world, then. Whereas now, lying so still and peacefully, while the **daylight came obscurely** through the drawn blind, **one was severed from the world**, one shut oneself off in **tacit denial** of the world. And he was troubled.

Exercise 8 Read the following text. Define the stylistic importance of the words in italics, **tropes in bold italics** and syntactic structures in underlined sentences (or parts of the sentences).

“Down with the English anyhow. That’s certain. *Clear out*, you fellows, double quick, I say. We may hate one another, but we hate you most. If I don’t make you go, Ahmed will, Karim will, if it’s fifty-five hundred years we shall *get rid of* you, yes, we shall drive every **blasted Englishman** into the sea, and then” – he rode against him furiously – “and then,” he concluded, half kissing him “you and I shall be friends.”

“Why can’t we be friends now?” said the other, holding him affectionately. “It’s what I want. It’s what you want.”

But the horses didn’t want it – they swerved apart; the earth didn’t want it, sending up rocks through which riders must pass single file; the temples, the tanks, the jail, the palace, the birds, the carrion, the Guest house, that came into view as they issued from the gap and saw Mau beneath; they didn’t want it, they

said in their hundred voices, “No, not yet,” and the sky said “No, not there.”
(Forster)

Exercise 9 Read the following text. Define the stylistic importance of the words in italics, **tropes in bold italics** and syntactic structures in underlined sentences (or parts of the sentences).

A **squat grey building** of only thirty four stories. Over the main entrance the words, CENTRAL LONDON HATCHERY AND CONDITIONING CENTRE, and, in a field, the World’s State’s motto, COMMUNITY, IDENTITY, STABILITY.

The enormous room on the ground floor faced towards the north. Cold for all the summer beyond the panes, for all the tropical heat of the room itself, a harsh thin light glared through the windows, **hungrily seeking** some draped lay figure, some **pallid shape** of **academic goose-flesh**, but finding only the glass and nickel and **bleakly shining porcelain** of the laboratory. **Wintriness** responded to **wintriness**. The overalls of the workers were white, their hands gloved with a **pale corpse-coloured rubber**. The light was frozen, dead, a ghost. Only from the yellow barrels of the *microscopes* did **it borrow a certain rich and living substance**, lying along the polished tubes **like butter**, streak after **luscious streak** in **long recession** down the work tables. (Huxsley)

Exercise 10 Read the following text. Define the stylistic importance of the words in italics, **tropes in bold italics** and syntactic structures in underlined sentences (or parts of the sentences).

“Yes, of course, if it’s fine tomorrow,” said Mrs. Ramsay. “But you’ll have **to be up with the lark**,” she added.

“But,” said his father, stopping in front of the drawing room window, “it won’t be fine.”

Had there been an axe handy, or a poker, any weapon that would have gashed a hole in his father’s breast and killed him, there and then, James would have seized it. Such were the extremes of emotion that Mr. Ramsay excited in his children’s breasts by his mere presence; standing, as now, **lean as a knife, narrow as a blade of one**, grinning sarcastically, not only with pleasure of disillusioning his son and **casting ridicule upon his wife**, who was ten times better in every way that he was (James thought), but also with some secret conceit at his own accuracy of judgment. What he said was true. He was incapable of untruth; never tampered with a fact; never altered a disagreeable word to suit the pleasure or convenience of any **mortal being**, least of all of his own children, who, **sprung from his loins**, should be aware from childhood that life is difficult; facts uncompromising; and **the passage to that fabled land where our brightest hopes are extinguished, our frail barks founder in darkness** (here Mr. Ramsay would straighten his back and narrow his little blue eyes upon the horizon), one that needs, above all, courage, truth, and the power to endure.