

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ХАРКІВСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ
імені В. Н. КАРАЗІНА

Дудоладова О. В.

**СТИЛІСТИКА
АНГЛІЙСЬКОЇ МОВИ**

Навчально-методичний посібник

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Д 81 **Дудоладова О. В.** Стилїстика англїйської мови: Навчально-методичний посїбник. – Х.: ХНУ іменї В.Н. Каразіна, 2010. – 40 с.

Даний посїбник призначено для студентів VI курсу заочного віддїлення. Побудований на автентичному матерїалї, посїбник має на метї формування у студентів вмінь і навичок аналізу текстів різноманїтного стилєвого та жанрового напрямку.

Матерїал, викладений у посїбнику, охоплює практичний курс зі стилїстики англїйської мови та призначений для семїнарських занятї і самостїйної роботи студентів старших рокїв навчання на факультетї іноземних мов.

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ВСТУП

Навчально-методичний посібник призначений для аудиторної та самостійної роботи студентів шостого курсу факультету іноземних мов (заочна форма навчання) і відповідає навчальному плану кафедри методики та практики англійської мови.

Матеріал, викладений у посібнику, охоплює практичний курс зі стилістики англійської мови та призначений для семінарських занять зі стилістики.

Посібник складається зі вступу, де описаний предмет та мета курсу, і основної частини, де наводяться перелік основних понять стилістики та мовний матеріал для стилістичного аналізу. Наприкінці посібника наведені питання та тестові завдання для перевірки знань студентів, а також перелік рекомендованої літератури.

Структурована подача матеріалу, а також запропоновані питання для самоконтролю дозволять студентам ефективно засвоїти та перевірити отримані знання у цій галузі лінгвістики.

Посібник може бути корисний для студентів мовних вищих навчальних закладів денної, заочної та дистанційної форм навчання, які за програмою вивчають стилістику англійської мови.

Даний посібник зі стилістики англійської мови розрахований на 6 годин аудиторної і 24 години самостійної роботи студентів.

Семінар 1

Денотативне і конотативне значення. Синоніми

1. Проаналізуйте значення слів: *baby, chick, to swim, kid, guy, dog, tart, politician*.

Визначте їхню стилістичну маркованість.

2. Визначте стилістичну маркованість наступних слів:

- ✓ *Affright – alarm – terror*
- ✓ *Adore – to worship as a deity*
- ✓ *Casque – helmet*
- ✓ *Currency – money – dough*
- ✓ *Deception – humbug – jiggery – chicanery*
- ✓ *To make profits – to coin cash*
- ✓ *To talk – to converse – to chat*
- ✓ *To chow down – to eat – to dine*
- ✓ *To start – to commence – to kick off*
- ✓ *Insane – nuts – mentally ill*
- ✓ *Spouse – hubby – husband*
- ✓ *To leave – to withdraw – to shoot off*
- ✓ *Geezer – senior citizen – old man*

3. Визначте стилістичну маркованість виділених слів:

1. *I must be off to my digs.*
2. *She betrayed some embarrassment when she handed Paul the tickets, and the hauteur which made her feel very foolish.*
3. *When the old boy popped off he left Philbrick everything, except a few books to Grace.*
4. *Silence was broken by the arrival of Flossie, splendidly attired in magenta.*
5. *He looked her over and decided that she was not appropriately dressed.*

4. Проаналізуйте денотативне значення та елементи конотативного значення наступних слів. Обміркуйте свої варіанти їхнього перекладу.

А) недоумок, міндальничати, пасіонарний, олігарх (в Росії), викривати, кинути к.-н.

Б) misguided, to dismay, to empower, a sucker, to blight, misgivings, a mogul, trivia, a dude.

5. Визначте види синонімів:

- a) frighten – scare – terrify
- b) amazing – magnificent - superb
- c) careful – economical -prudent
- d) equipment – facilities - installation
- e) dreary – dull - lifeless
- f) contract – employ -hire
- g) augment – expand - increase
- h) cheat – con -mislead
- i) copy – emulate -mimic

Семінар 2

Проблеми класифікації функціональних стилів

1. Критерії виокремлення функціональних стилів.
2. Інвентар функціональних стилів сучасної англійської мови (у різних авторів).
3. Основні характеристики функціональних стилів.
4. Особливості усного та письмового мовлення. Різниця і схожість усної та письмової форм спілкування.
5. Функціональні стилі усного мовлення у сучасній англійській мові.

Рекомендована література:

Основна література:

1. Арнольд И.В. Стилистика. Современный английский язык. Учебник для вузов. – М.: Флинта, Наука, 2002. – 384 с.

2. Знаменская Т.А. Стилистика английского языка. Основы курса / Stylistics of the English Language. Fundamentals of the Course. – М.: Едиториал УРСС, 2002. – 208 с.

Додаткова література:

1. Гальперин И.Р. Стилистика. – М.: ВШ, 1977. – 324 с.

2. Разинкина Н.М. Функциональная стилистика: На материале английского и русского языков. – М.: ВШ, 2004. – 188 с.

3. Ярцева В.Н. Развитие национального литературного английского языка / АН СССР. Ин-т языкознания. – М.: Наука, 1969. – 286 с.

ЗАВДАННЯ ДЛЯ САМОСТІЙНОЇ РОБОТИ

1. Визначте приналежність наступних уривків до того чи іншого функціонального стилю. Аргументуйте своє рішення.

1) The hottest day of the summer so far was drawing to a close and a drowsy silence lay over the large, square houses of Privet Drive. Cars that were usually gleaming stood dusty in their drives and lawns that were once emerald green lay parched and yellowing -for the use of hosepipes had been banned due to drought. Deprived of their usual car-washing and lawn-mowing pursuits, the inhabitants of Privet Drive had retreated into the shade of their cool houses, windows thrown wide in the hope of tempting in a nonexistent breeze. The only person left outdoors was a teenage boy who was lying flat on his back in a flowerbed outside number four.

He was a skinny, black-haired, bespectacled boy who had the pinched, slightly unhealthy look of someone who has grown a lot in a short space of time. His jeans were torn and dirty, his T-shirt baggy and faded, and the soles of his trainers were peeling away from the uppers. Harry Potter's appearance did not endear him to the neighbours, who were the sort of people who thought scruffiness ought to be punishable by law, but as he had hidden himself behind a large hydrangea bush this evening he was quite invisible to passers-by. In fact, the only way he would be spotted was if his Uncle Vernon or Aunt Petunia stuck their heads out of the living-room window and looked straight down into the flowerbed below.

On the whole, Harry thought he was to be congratulated on his idea of hiding here. He was not, perhaps, very comfortable lying on the hot, hard earth but, on the other hand, nobody was glaring at him, grinding their teeth so loudly that he could not hear the news, or shooting nasty questions at him, as had happened every time he had tried sitting down in the living room to watch television with his aunt and uncle.

Almost as though this thought had fluttered through the open window, Vernon Dursley, Harry's uncle, suddenly spoke.

'Glad to see the boy's stopped trying to butt in. Where is he, anyway?'

'I don't know,' said Aunt Petunia, unconcerned. 'Not in the house.'

2) Thank you all. Chief Justice Rehnquist, President Carter, President Bush, President Clinton, distinguished guests and my fellow citizens. The peaceful transfer of authority is rare in history, yet common in our country. With a simple oath, we affirm old traditions and make new beginnings. As I begin, I thank President Clinton for his service to our nation. And I thank Vice President Gore for a contest conducted with spirit and ended with grace.

I am honored and humbled to stand here, where so many of America's leaders have come before me, and so many will follow.

We have a place, all of us, in a long story, a story we continue, but whose end we will not see. It is the story of a new world that became a friend and liberator of the old. The story of a slave-holding society that became a servant of freedom. The story of a power that went into the world to protect but not possess, to defend but not to conquer. It is the American story, a story of flawed and fallible people, united across the generations by grand and enduring ideals.

The grandest of these ideals is an unfolding American promise: that everyone belongs, that everyone deserves a chance, that no insignificant person was ever born. Americans are called to enact this promise in our lives and in our laws. And though our nation has sometimes halted, and sometimes delayed, we must follow no other course.

3)

Dear Sirs,

I have recently read *The Subversive Stitch* written by Rozsika Parker and found it very impressive. I would also be interested in reading Parker's book *Old Mistresses*.

However, I could not find the book anywhere in Finland. I am presently studying Textile Design at the University of Art and Design in Helsinki. This book would be very useful for my study project in textile history. Would it be possible to receive a copy of the book (ISBN 0-7043-3883-1)? If not, could you please tell me how I could go about getting a copy for my project?

Thank you for your help and I look forward to hearing from you soon.

Yours faithfully,

Max Tannen

4) On Wednesday, Israel offered to pull back to the margins of Nablus and permit the Palestinian Authority free rein to move against militants there, Israeli officials said. But Palestinian officials apparently rejected that offer in a rare joint security meeting with Israelis on Wednesday night. Palestinian officials have repeatedly demanded that Israel withdraw from all Palestinian-controlled territory.

On Dec. 5, one Palestinian was killed when Hamas supporters rioted here after the Palestinian Authority attempted to place the founder and spiritual leader of the group, Sheik Ahmed Yassin, under house arrest. Sheik Yassin, who is a paraplegic, ultimately agreed to a voluntary house arrest.

In his speech Sunday, Mr. Arafat declared that he would "allow only one authority" in Palestinian territory — his own. Since then, Palestinian officials said, more than 30 offices of Hamas in the Gaza Strip have been closed.

In red paint, policemen have scrawled, "Closed by order of the Palestinian Authority." In one case, someone had added to the official message these words: "and the Israeli authority."

5) For all its ups and downs in the studio, Pearl Jam is a potent live band, so much so that many of the group's concerts have been recorded and turned into bootleg albums, something the band has allowed since 1995, when it first began letting fans bring small recording devices to concerts. In an unprecedented move last September, and perhaps to deter sales of overpriced bootlegs, the group released 25 double-disc live albums, one from each stop of its 2000 European tour.

Now the quintet is putting out authorized two-CD sets of every concert from its 2000 North American tour, beginning with 23 that correspond with the first leg of that jaunt. (The remaining 24, from the second leg, come out on March 27.) It's overkill, for sure, but like much of what gets offered for sale these days, the main value is in the dazzling array of choices. Did you go see the Tampa show? Now you can shell out some dough and take home a two-disc souvenir! Want to hear PJ cover The Who's "Baba O'Riley" or Neil Young's "Rockin' in the Free World"? Make sure you buy the CD from the right concert, or you'll be hurtin'.

6) Iraqi Official Says Female Inmate to Be Released

By EDWARD WONG 9:27 AM ET

An official with the Justice Ministry today said a female scientist being held prisoner will be freed on bail, as a militant group claimed it beheaded an American hostage.

7) For sociolinguists the whole notion of linguistic prescriptivism is anathema. For them, colloquial, vernacular usage, far from being something to be eliminated, is the main focus of interest. Variation in language, instead of being an accidental, dysfunctional element which impedes efficient communication, and which should be suppressed, is crucial to the effective functioning of a language. Three features of language variation are taken as axiomatic:

(1) Variability is inherent in language and central to its social role. Without it we would be incapable of communicating all manner of nuances in our everyday use of language, in particular, vital information about our personal identity (along the social

axis of variation) and about our relationship with the addressee (along the stylistic axis).

(2) There are no natural breaks between language varieties, no pure homogeneous styles and dialects, no neat word boxes, only gradations along social and stylistic continua. These fluid categories are susceptible to quantificational analysis.

(3) Language variation is emphatically not "free". In other words, it is not randomly occurring or linguistically redundant and cannot be idealized away from the linguist's central concern. In fact, it correlates in a complex but nevertheless structured way with factors outside language, speaker variables like age, sex, social class, etc., and situational variables like the degree of formality, the relationship with the addressee and the like. However, these non-linguistic correlates need to be analyzed rigourously and not left to the impressionism of traditional social stereotypes.

8) In order to obtain a Boolean algebra, it is not necessary to consider all subsets of a set. A collection T of the subsets of a set H is said to be an algebra of sets, if the addition can be always carried out in it, if H itself belongs to T and for a set A its complementary set $\bar{A} = H - A$ belongs to T as well; i.e. if the following conditions are satisfied:

1. $H \in T$.
2. $A \in T, B \in T$ implies $A + B \in T$.
3. $A \in T$ implies $\bar{A} \in T$.

The collection of all subjects of a set H is said to be a complete algebra of sets. A complete algebra of sets is always a Boolean algebra. Indeed, it is easy to see that the validity of $AB \in T$ follows from $A \in T$ and $B \in T$ by the conditions 1, 2 and 3, since $AB = \bar{A} + B$. the above 14 axioms are evidently fulfilled.

9) FADE IN:

Through the window of a moving vehicle, we see a series of small, middle-class houses. This could be any suburban street in America.

INT. CITY BUS - DAY

A boy is seated near the back of a moving bus. This is TODD BOWDEN, 15, as All-American as they come. He stares out at the other passengers indifferently. Then something catches his eye.

EXT. RESIDENTIAL STREET - SANTO DONATO - DAY

TITLE: SANTO DONATO, CA FEBRUARY 1984

Todd pedals his bike down a quiet street and pulls up to an unassuming bungalow set far back on its lot. This is the kind of house one would hardly notice driving through the peaceful suburban community of Santo Donato. Todd gets off his bike and heads up the front steps. On the way, he bends down to pick up the L.A. Times.

Two signs, in laminated plastic, are secured neatly above the door bell. The first reads: "ARTHUR DENKER". The second reads: "NO SOLICITORS, NO PEDDLERS, NO SALESMEN".

Todd RINGS the bell. Nothing. He looks at his watch. It is twelve past ten. He RINGS again, this time longer. Still nothing. Finally, Todd leans on the tiny button, staring at his watch as he does so. After more than a minute of SOLID RINGING, a voice is heard from within.

DUSSANDER (O.S.)

All right. All right. I'm coming. Let it go!

Todd lets go as a chain behind the heavy door starts to rattle. Then it opens. An old man stands behind the screen. He is KURT DUSSANDER, a.k.a. Arthur Denker. Mid-seventies. Standing there in his bathrobe and slippers, a cigarette smashed in his mouth, he looks like a cross between Boris Karloff and Albert Einstein. Dussander stares at Todd, who tries to speak, but suddenly cannot.

DUSSANDER

(continuing)

A boy. I don't need anything, boy. Can't you read? I thought all American boys could read. Don't be a nuisance, now. Good day.

The door begins to close. Todd waits till the last moment before speaking.

TODD

Don't forget your paper, Mr. Dussander.

The door stops. Dussander opens it slowly. He unlatches the screen and slips his fingers around the paper. Todd does not let go.

DUSSANDER

Give me my newspaper.

TODD

Sure thing, Mr. Dussander.

10) DR. JAFFE

Uh, but you have no actual medical training?

ERIN

(off)

No. I have kids. Learned a lot right there. I've seen nurses give my son a throat culture. I mean what is it – you stick a giant Q-tip down their throat and wait. Or a urine analysis, with that dipstick that tells you whether or not the white count is high...

DR. JAFFE

Yes, I understand.

ERIN

(off)

And, I mean, I'm great with people. Of course, you'd have to observe me to know for sure, but trust me on that one. I'm extremely fast learner. I mean, you show me what to do in a lab once, and I've got it down.

2. Підготуйте та принесіть на заняття приклади англійських текстів 5 різних функціональних стилів. Аргументуйте їхню приналежність до того чи іншого стилю.

Семінар 3

Характерні особливості різних функціональних стилів сучасної англійської мови. Жанри функціональних стилів

1. Особливості стилю художньої прози.
2. Особливості газетно-публіцистичного стилю.
3. Особливості стилю наукового викладення.
4. Особливості офіційно-ділового стилю.
5. Поняття стилеутворюючих чинників. Подальше членування функціональних стилів (підстили, реєстри, жанри).

Рекомендована література:

Основна література:

1. Арнольд И.В. Стилистика. Современный английский язык. Учебник для вузов. – М.: Флинта, Наука, 2002. – 384 с.
2. Знаменская Т.А. Стилистика английского языка. Основы курса / Stylistics of the English Language. Fundamentals of the Course. – М.: Едиториал УРСС, 2002. – 208 с.

Додаткова література:

1. Гальперин И.Р. Стилистика. – М.: ВШ, 1977. – 324 с.
2. Разинкина Н.М. Функциональная стилистика: На материале английского и русского языков. М.: Высшая школа, 2004. – 188 с.
3. Arnold I.V. The English Word. – М: Vyssaya Skola, 1986. – 184 с.
4. Бельчиков Ю.А. О культурном коннотативном компоненте лексики // Язык: система и функционирование: сборник научных трудов. – М.: Наука, 1988. – С. 30-35.
5. Никитина С.Е., Васильева Н.В. Экспериментальный системный толковый словарь стилистических терминов: Принципы сост. и избр. словар. ст. – М.: РАН. Ин-т языкознания, 1996. – 172 с.

ЗАВДАННЯ ДЛЯ САМОСТІЙНОЇ РОБОТИ

1. Визначте до якого підстилю (термінологія І.Р. Гальперина) відносяться запропоновані до вашої уваги уривки. Аргументуйте свої висновки.

1) The Six-Quart Basket

The six-quart basket
one side gone
half the handle torn off
sits in the centre of the lawn
and slowly fills up
with the white fruits of the snow

(Raymond Souster)

2) I shall always remember the morning he came. It so happened that the night before I had been present at a rather cheery little supper, and I was feeling pretty rocky. On top of this I was trying to read a book Florence Craye had given me. She had been one of the house-party at Easeby, and two or three days before I left we had got engaged. I was due back at the end of the week, and I knew she would expect me to have finished the book by then. You see, she was particularly keen on boosting me up a bit nearer her own plane of intellect. She was a girl with a wonderful profile, but steeped to the gills in serious purpose. I can't give you a better idea of the way things stood than by telling you that the book she'd given me to read was called 'Types of Ethical Theory', and that when I opened it at random I struck a page beginning:

“The postulate or common understanding involved in speech is certainly co-extensive, in the obligation it carries, with the social organism of which language is the instrument, and the ends of which it is an effort to subserve.”

All perfectly true, no doubt; but not the sort of thing to spring on a lad with a morning head.

I was doing my best to skim through this bright little volume when the bell rang. I crawled off the sofa and opened the door. A kind of darkish sort of respectful Johnnie stood without.

'I was sent by the agency, sir,' he said. 'I was given to understand that you required a valet.'

I'd have preferred an undertaker; but I told him to stagger in, and he floated noiselessly through the doorway like a healing zephyr. That impressed me from the start. Meadows had had flat feet and used to clump. This fellow didn't seem to have any feet at all. He just streamed in. He had a grave, sympathetic face, as if he, too, knew what it was to sup with the lads.

'Excuse me, sir,' he said gently.

Then he seemed to flicker, and wasn't there any longer. I heard him moving about in the kitchen, and presently he came back with a glass on a tray.

'If you would drink this, sir,' he said, with a kind of bedside manner, rather like the royal doctor shooting the bracer into the sick prince. 'It is a little preparation of my own invention. It is the Worcester Sauce that gives it its colour. The raw egg makes it nutritious. The red pepper gives it its bite. Gentlemen have told me they have found it extremely invigorating after a late evening.'

I would have clutched at anything that looked like a lifeline that morning. I swallowed the stuff. For a moment I felt as if somebody had touched off a bomb inside the old bean and was strolling down my throat with a lighted torch, and then everything seemed suddenly to get all right. The sun shone in through the window; birds twittered in the tree-tops; and, generally speaking, hope dawned once more.

'You're engaged!' I said, as soon as I could say anything.

3) A MAN'S VOICE [in the darkness, subduedly, but threateningly] Sh--sh! Dont call out; or you'll be shot. Be good; and no harm will happen to you. [She is heard leaving her bed, and making for the door]. Take care: it's no use trying to run away. Remember: if you raise your voice my revolver will go off. [Commandingly]. Strike a light and let me see you. Do you hear. [Another moment of silence and darkness as she retreats to the dressing-table. Then she lights a candle; and the mystery is at an end. He is a man of about 35, in a deplorable plight, bespattered with mud and blood and snow, his belt and the strap of his revolver-case keeping together

the torn ruins of the blue tunic of a Servian artillery officer. All that the candlelight and his unwashed unkempt condition make it possible to discern is that he is of middling stature and undistinguished appearance, with strong neck and shoulders, a roundish obstinate looking head covered with short, crisp bronze curls; clear quick blue eyes and good brows and mouth, a hopelessly prosaic nose like that of a strong minded baby, trim soldierlike carriage and energetic manner, and with all his wits about him in spite of his desperate predicament: even with a sense of the humor of it, without, however, the least intention of trifling with it or throwing away a chance. He reckons up what he can guess about Raina--her age, her social position, her character, the extent to which she is frightened,--at a glance, and continues, more politely but still most determinedly] Excuse my disturbing you; but you recognize my uniform--Servian! If I'm caught I shall be killed. [Menacingly] Do you understand that?

RAINA. Yes.

MAN. Well, I don't intend to get killed if I can help it. [Still more formidably] Do you understand that? [He locks the door with a snap].

RAINA [disdainfully] I suppose not. [She draws herself up superbly, and looks him straight in the face, saying, with cutting emphasis] Some soldiers, I know, are afraid of death.

MAN [with grim good humor] All of them, dear lady, all of them, believe me. It is our duty to live as long as we can. Now, if you raise an alarm--

RAINA [cutting him short] You will shoot me. How do you know that I am afraid to die?

MAN [cunningly] Ah; but suppose I don't shoot you, what will happen then? A lot of your cavalry--the greatest blackguards in your army--will burst into this pretty room of yours and slaughter me here like a pig; for I'll fight like a demon: they shan't get me into the street to amuse themselves with: I know what they are. Are you prepared to receive that sort of company in your present undress? [Raina, suddenly conscious of her nightgown, instinctively shrinks, and gathers it more closely about her neck. He watches her, and adds, pitilessly] Hardly presentable, eh? [She turns to the

ottoman. He raises his pistol instantly, and cries] Stop! [She stops]. Where are you going?

RAINA [with dignified patience] Only to get my cloak.

MAN [crossing swiftly to the ottoman and snatching the cloak] A good idea! I'll keep the cloak; and you'll take care that nobody comes in and sees you without it. This is a better weapon than the revolver: eh? [He throws the pistol down on the ottoman].

4) Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war testing whether that nation or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate – we can not consecrate – we can not hallow – this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us – that from these honored dead we take increased devotion – that we here highly resolve that these dead shall not have died in vain – that this nation, under God, shall have a new birth of freedom – and that government of the people, by the people, for the people, shall not perish from the earth.

5) Marine Parks

The issue of whether we should allow marine parks to stay open has been widely debated in our community recently. It is an important issue because it concerns fundamental moral and economic questions about the way we use our native wildlife. A variety of different arguments have been put forward about this issue. This essay

will consider arguments for having marine parks and point to some of the problems with these views. It will then put forward reasons for the introduction of laws which prohibit these unnecessary and cruel institutions.

It has been argued that dolphin parks provide the only opportunity for much of the public to see marine mammals (Smith, 1992). Most Australians, so this argument goes, live in cities and never get to see these animals. It is claimed that marine parks allow the average Australian to appreciate our marine wildlife. However, as Smith states, dolphins, whales and seals can be viewed in the wild at a number of places on the Australian coast. In fact, there are more places where they can be seen in the wild than places where they can be seen in captivity. Moreover, most Australians would have to travel less to get to these locations than they would to get to the marine parks on the Gold Coast. In addition, places where there are wild marine mammals do not charge an exorbitant entry fee - they are free.

Dr Alison Lane, the director of the Cairns Marine Science Institute, contends that we need marine parks for scientific research (The Age, 19.2.93). She argues that much of our knowledge of marine mammals comes from studies which were undertaken at marine parks. The knowledge which is obtained at marine parks, so this argument goes, can be useful for planning for the conservation of marine mammal species. However, as Jones (1991) explains, park research is only useful for understanding captive animals and is not useful for learning about animals in the wild. Dolphin and whale biology changes in marine park conditions. Their diets are different, they have significantly lower life spans and they are more prone to disease. In addition, marine mammals in dolphin parks are trained and this means that their patterns of social behaviour are changed. Therefore research undertaken at marine parks is generally not reliable.

It is the contention of the Marine Park Owners Association that marine parks attract a lot of foreign tourists (The Sun-Herald 12.4.93). This position goes on to assert that these tourists spend a lot of money, increasing our foreign exchange earnings and assisting our national balance of payments. However, foreign tourists would still come to Australia if the parks were closed down. Indeed, surveys of

overseas tourists show that they come here for a variety of other reasons and not to visit places like Seaworld (The Age, Good Weekend 16.8.93). Tourists come here to see our native wildlife in its natural environment and not to see it in cages and cement pools. They can see animals in those conditions in their own countries Furthermore, we should be promoting our beautiful natural environment to tourists and not the ugly concrete marine park venues.

Dolphin parks are unnecessary and cruel. The dolphins and whales in these parks are kept in very small, cramped ponds, whereas in the wild they are used to roaming long distances across the seas. Furthermore, the concrete walls of the pools interfere with the animals' sonar systems of communication. In addition, keeping them in pools is a terrible restriction of the freedom of fellow creatures who may have very high levels of intelligence and a sophisticated language ability. Moreover, there are many documented cases of marine mammals helping humans who are in danger at sea or helping fisherman with their work.

In conclusion, these parks should be closed, or at the very least, no new animals should be captured for marine parks in the future. Our society is no longer prepared to tolerate unnecessary cruelty to animals for science and entertainment. If we continue with our past crimes against these creatures we will be remembered as cruel and inhuman by the generations of the future.

6) Iraq: From Gunboat Diplomacy To Gunpoint Democracy

By Congressman Jesse L. Jackson, Jr. Friday 28 March 2003 "Exporting democracy" is as American as apple pie. President George W. Bush feels divinely "called" to convert other countries' governments from oppressive regimes to democratically free governments. He is freeing Iraq through "gunboat diplomacy," then proposes to govern it with gunpoint democracy. But what kind of democracy is Bush proposing to export?

After World War II, America maintained and increased its military strength fearing communism. President Reagan epitomized this fear. He called the Soviet Union "an evil empire...behind all the trouble spots in the world." Reagan's world was

a chess board where moves and countermoves with the Soviet Union in Africa, South and Central America, the Caribbean, and elsewhere constituted his foreign policy.

This Reagan doctrine - a vastly expanded version of Theodore Roosevelt's gunboat diplomacy - constituted a commitment to intervene against any government or frustrate any movement Reagan disapproved of. Inevitably, the Reagan doctrine led to contempt for international law. For example, Mr. Reagan withdrew the U.S. from the World Court after we unilaterally mined the harbors of Nicaragua - spurning world opinion and our allies objections. The Reagan administration was shrouded in secrecy and deception to minimize resistance from the American people or constraints from Congress. Bush's government and foreign policy are modeled after Reagan's.

7) NON DISCLOSURE AGREEMENT

This agreement, having an effective date of

_____ (Effective date)

is made and entered into by and between

TwinHan Technology Co., Ltd.

13F-6, No. 79, Sec. 1, Hsin-Tai Wu Rd., Hsi-Chih 221, Taipei Hsien, R.O.C.
(hereinafter **TwinHan**)

and

Company:

Address:

(hereinafter “ ”)

PREAMBLE

TwinHan and _____ (hereinafter “the Parties”) agree to the following terms and conditions to cover the disclosure and receipt of Confidential Information described below:

1. The confidential information disclosed under this Agreement (“Confidential Information”) by the Parties is described as follows:

TwinHan Confidential Information:

The software, drivers and circuit of DST Card, including, without limitation, computer programs, technical drawings, know-how, formula, processes, ideas, inventions (whether patent or not), product development plans, forecasts, strategies and information.

2. The Party receiving Confidential Information (hereinafter “Recipient”) from the other party (hereinafter “Discloser”) will use such Confidential Information only for the following purpose:

Co-operation for implementation and marketing of on TwinHan’s DST Card.

8) House Ethics Panel Says DeLay Tried to Trade Favor for a Vote

Dozens Killed in U.S. Offensive in Iraq

Another Comeback Victory, Another Division Title for Yankees

A Widely Used Arthritis Drug Is Withdrawn

Standing Firm for 90 Minutes

Bush Sees a Safer America, While Kerry Sees a 'Colossal Error'

On Television: Candidates Most Telling When They Aren't Talking

Hurricane in Miami

Clinton Raises His Eyebrows

U.S. – Russian TV Exchanges

9) Dozens Killed in U.S. Offensive in Iraq

By THE ASSOCIATED PRESS

U.S. and Iraqi forces launched a major assault Friday to regain control of the insurgent stronghold of Samarra, and hospital officials said at least 80 people were killed.

10) To Tahiti without Leaving your Couch

Road-ready Offers. 2005 A4 1,8T Quattro. \$349 month / 42 months. Call for details on extraordinary Audi offers.

11) Much of the work done on interpersonal communication in the last twenty years, whether under the heading of Discourse Analysis (for example, Coulthard

1985) or within the area of post-Gricean pragmatic treatment of cooperation in any of its aspects, (for instance, Sperber and Wilson 1986), proceeds on the assumption that there is a sincere Hearer (or Reader) who genuinely tries to interpret what an equally sincere Speaker (or Writer) means when he or she says (or writes) something in a specific context. Some authorities in the field (such as Tannen 1981) seem to assume that this approach to an understanding of how communication functions corresponds fairly closely to what actually happens in real life, whereas others (perhaps Grice 1975) simply use the assumption as a hypothesis, basis or norm on, or around, which to construct a theory to explain both genuine, innocent, cooperation and its opposite.

2. В якому стилі скоріше за все можна зустріти наступні слова і фрагменти тексту?

- Drill adapter,
- bank-administered trust fund,
- curve analyzer,
- to kick the bucket,
- the darkness was so thick you could cut it with a knife,
- Say, boy-ain't that a piece of work?
- Iraqis Launch Urban Fightback in Baghdad,
- information Minister Mohammed Saeed al-Sahaf told reporters,
- To register the exhibition participation a preliminary application should be filed as a standard fax-coupon from the invitation by the ORGANIZER, or as the filled in application form in the Internet on the ORGANIZER's server, or as a letter printed on the organization letterhead;
- this approach is essentially correct, this view markedly advances our understanding of...,
- this scheme is broadly consistent with physiological evidence,
- I am basically in disagreement with this view.
- This perception unfortunately ignores the diversity of the phenomena
- The principle can be stated more briefly still.

Семінар 4

Фігури мовлення

1. Співвіднесіть назви стилістичних прийомів з наведеними визначеннями:

1.	<i>Alliteration</i>	a) leaving out words rather than repeating them unnecessarily
2.	<i>Anadiplosis</i>	something asked in order to make a statement rather than to get an answer.
3.	<i>Anaphora</i>	the repetition of a word at the end of successive clauses or sentences
4.	<i>Antithesis</i>	the minimization of importance.
5.	<i>Antonomasia</i>	an adjective or phrase expressing a quality characteristic of the person or thing mentioned
6.	<i>Aposiopesis</i>	is the use in speech or writing of several words close together which all begin with the same letter or sound.
7.	<i>Chiasmus</i>	separating sentences, to make an image or characteristics more expressive.
8.	<i>Detachment</i>	a rhetorical or literary figure in which words, grammatical constructions, or concepts are repeated in reverse order
9.	<i>Ellipsi</i>	the device of suddenly breaking off in speech
10.	<i>Emphatic inversion</i>	repetition in the 1st part of one clauses of an important word or part.
11.	<i>Epiphora</i>	word or phrase in an unusual position in the sentence
12.	<i>Epithet</i>	the use of inoffensive expression instead of offensive
13.	<i>Euphemism</i>	humour which involves saying things that you do not mean.
14.	<i>Framing</i>	ironical understatement in which an affirmative is expressed by the negative meaning
15.	<i>Hyperbole</i>	a figure of speech in which apparently contradictory terms appear in conjunction
16.	<i>Irony</i>	the use of a proper name to express a general idea
17.	<i>Litotes</i>	the action of repeating something that has already been said

		or written
18.	<i>Meiosis</i>	denotes a direct contrast between original preposition.
19.	<i>Onomatopoeia</i>	repetition at a regular intervals, of the same sounds, combination of words.
20.	<i>Oxymoron</i>	a deliberate exagegeration for emotional effect.
21.	<i>Parallelism</i>	imitation of a natural sound.
22.	<i>Repetition</i>	a repetition in which the opening word or phrase is repeatedat the end of the sentence.
23.	<i>Rhetorical question</i>	the use of a word referring to or replacing a word used earlier in a sentence, to avoid repetition
24.	<i>Rhyme</i>	specific similarity between two sentences, which are parallel, but may be with different meanings.

2. Поміркуйте та визначте, що означають наступні фрази:

- “pancake”, “ball” (for the “sky”), “silver dust”, “sequins” (for “stars”).
- “face of London”, “the pain of the ocean”.
- Through the open window the dust danced and was golden.
- a flight of fancy, floods of tears.
- Mr. Pickwick bottled up his vengeance and corked it down.
- His pen is rather sharp.
- He drank one more cup.
- .:" to earn one's bread", "to keep one's mouth shut".
- He looked at them in animal panic.
- apple - faced man;
- It is his do - it - yourself attitude.
- "a shadow of a smile";
- smiling sun, voiceless sounds.
- e. g. speaking silence, cold fire, living death.
- War is peace. The worse - the better.

- I agree with you Mr. Logic,
- The fair sex.
- My better half.
- Instrument of destruction, the object of administration.
- To tie a knot - to get married; in disgrace of fortune - bad luck.
- A thousand pardons, scared to death, immensely obliged.
- My Dear Simplicity.
- Her husband is an Othello.
- Dora, plunging at once into privileged intimacy and into the middle of the room.
- - Did you miss my lecture? - Not at all.
- Nice weather, isn't it? (on a rainy day).
- "Have you been seeing any spirits?" "Or taking any?"
- "He took his hat and his leave".
- "A Governess wanted. Must possess knowledge of Rumanian, Italian, Spanish, German, Music and Mining Engineering".
- She turned with the sweet smile of an alligator.
- "He took little satisfaction in telling each Mary, something..."
- Mr.Snake or Mr.Backbite
- "Dr.Fresh Air" or "Mr.Whats-his-name".
- swift-footed Achilles
- the smiling sun", "the frowning cloud",
- his triumphant look
- You, ostrich!"
- "Richard of the Lion Heart".
- "shutters-coming-off-the-shops early morning".
- "I have told it to you a thousand times".
- "cold fire", "brawling love".
- to shout mutely

- to cry silently
- “the street was damaged by improvements”, “silence was louder than thunder”.
- And the silken, sad, uncertain rustling of each purple curtain"
- " The possessive instinct never stands still"
- "Deep into the darkness peering, long I stood there wondering, fearing, doubting, dreaming dreams no mortals ever dared to dream before"
- She is sly like a fox
- Thirsty wind.
- the cloudy lifeage of the sky

3. У поданих нижче уривках знайдіть усі присутні стилістичні засоби лексичного рівня:

- I’ve fought through a bitter life since I last heard your voice; and you must forgive me, for I struggled only for you.”
- “You will have to be everywhere on time, looking perfect, with a happy-to-be-there attitude.”
- “Do you reflect that all those words will be branded in my memory, and eating deeper eternally after you have left me?”
- “The light struggled through the cream-coloured silk blinds.”
- “Liberace once revealed that his gift was to play Tchaikovsky by leaving out the boring bits.”
- “Salvador Dali is what every woman needs to be adorable and cherished.”
- “My love for Linton is like a foliage in the woods: time will change it, I’m well aware, as winter changes the trees.”
- “His eye alone, which glistened like a fiery star amid lowering clouds, was to be seen in its state of native wilderness.”
- “Bright lights, tall buildings, shiny sequins, and crowds of familiar faces.”
- “He possessed enough money to buy Switzerland”

- k) "He began to pace the room, muttering terrible things to himself, till I was inclined to believe, as he said Joseph did, that conscience had turned his heart to an earthly hell."
- l) "Do you remember the bed that sagged like a hammock, the room in Antwerp next to the toilets, the Irish bedroom thick with agonizing saints?"
- m) Could you ever expect him to be such a Scrooge?
- n) The litter drifted round the playground like tattered butterflies lost in flight.
- o) Is there such a thing as evil in the human child?
- p) The coals settled comfortably in the fireplace.
- q) bitter sweet; love hate; bitter laughter.
- r) splash! bang! splinter! whoosh!
- s) The man was a mountain. The wind was a knife, cutting through outer garments to attack the defenceless body.
- a) In the middle of a furious argument, a third party might enter and say, "Did I detect a slight difference of opinion here?"
- b) Spoken by a dying man who is unaware of his condition; "I think the future is a bright and beautiful time which I shall enter into with all my energies."
- c) He was a so-called member of the "ruling classes".
- d) In her excited state she imagined she heard thousands of fans beating on the doors, ready to die if they did not set eyes on their idol.
- e) Finally she yelled at him: "Do that!"
- f) The old man passed away.
- g) " The Queen stepped graciously out of her gleaming limousine, walked up the red carpet in suitably regal style--then gave a huge yawn, bored with the day's proceedings."
- h) The silken ship sailed silently through the sea.

4. У поданих нижче прикладах знайдіть усі присутні стилістичні засоби синтаксичного рівня:

- With fingers weary and worn.
- A good generous prayer it was.
- My dearest daughter, at your feet I fall.
- In went Mr. Pickwick.
- She was gone. For good.
- She was a good sport about all this, but so was he.
- Every racing car, every racer, every mechanic, every ice - cream van was also plastered with advertising.
- They speak like saints and act like devils.
- She wasn't sure of anything and more, of him, herself, their friends, her work, her future.
- He couldn't go abroad alone, the sea upset his liver, he hated hotels.
- The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect.
- She and that fellow ought to be the sufferers, and they were in I tally.
- You feel all right? Anything wrong or what?
- On the hall table there were a couple of letters addressed to her. One was the bill. The other...
- For what is left the poet here? For Greeks a blush - for Greece a tear.
- It's not a bad thing - It's a good thing.
- He is no coward. He is a brave man.
- He was not without taste.
- What was the good of discontented people who fitted in nowhere?

5. Проаналізуйте наведені уривки текстів та знайдіть усі стилістичні засоби:

THE MAN OF PROPERTY IRENE'S RETURN

The passage deals with Irene's return home after Bosinney's death.

On reaching home, and entering the little lighted hall with his latchkey, the first thing that caught his eye was his wife's gold-mounted umbrella lying on the rug chest. Flinging off his fur coat, he hurried to the drawing-room.

The curtains were drawn for the night, a bright fire of cedar logs burned in the grate, and by its light he saw Irene sitting in her usual corner on the sofa. He shut the door softly, and went towards her. She did not move, and did not seem to see him.

"So you've come back?" he said. "Why are you sitting here in the dark?"

Then he caught sight of her face, so white and motionless that it seemed as though the blood must have stopped flowing in her veins; and her eyes, that looked enormous, like the great, wide, startled brown eyes of an owl.

Huddled in her grey fur against the sofa cushions, she had a strange resemblance to a captive owl, bunched in its soft feathers against the wires of a cage. The supple erectness of her figure was gone, as though she had been broken by cruel exercise; as though there were no longer any reason for being beautiful, and supple, and erect.

"So you've come back," he repeated.

She never looked up, and never spoke, the firelight playing over her motionless figure.

Suddenly she tried to rise, but he prevented her; it was then that he understood.

She had come back like an animal wounded to death, not knowing where to turn, not knowing what she was doing. The sight of her figure, huddled in the fur, was enough. He knew then for certain that Bosinney had been her lover; knew that she had seen the report of his death — perhaps, like himself, had bought a paper at the draughty corner of a street, and read it.

She had come back then of her own accord, to the cage she had pined to be free of - and taking in all the tremendous significance of this, he

longed to cry: Take your hated body, that I love, out of my house! Take away that pitiful white face, so cruel and soft- before I crush it. Get out of my sight; never let me see you again!"

And, at those unspoken words, he seemed to see her rise and move away, like a woman in a terrible dream, from which she was fighting to awake - rise and go out

into the lark and cold, without a thought of him, without so much as the knowledge of his presence.

Then he cried, contradicting what he had not yet spoken, "No; stay there!" And turning away from her, he sat down in his accustomed chair on the other side of the hearth.

They sat in silence.

And Soames thought: "Why is all this? Why should I suffer so? What have I done? It is not my fault!"

Again he looked at her, huddled like a bird that is shot and dying, whose poor breast you see panting as the air is taken from it, whose poor eyes look at you who have shot it, with a slow, soft, unseeing look, taking farewell of all that is good — of the sun, and the air, and its mate.

So they sat, by the firelight, in the silence, one on each side of the hearth.

And the fume of the burning cedar logs, that he loved so well, seemed to grip Soames by the throat till he could bear it no longer. And going out into the hall he flung the door wide, to gulp down the cold air that came in; then without hat or overcoat went out into the Square.

Along the garden rails a half-starved cat came rubbing her way towards him, and Soames thought: "Suffering! when will it cease, my suffering?"

At a front door across the way was a man of his acquaintance named Rutter, scraping his boots, with an air of "I am master here". And Soames walked on.

From far in the clear air the bells of the church where he and Irene had been married were pealing in "practice" for the advent of Christ, the chimes ringing out above the sound of traffic. He felt a craving for strong drink, to lull him to indifference, or rouse him to fury. If only he could burst out of himself, out of this web that for the first time in his life he felt around him. If only he could surrender to the thought: "Divorce her - turn her out! She has forgotten you. Forget her!"

If only he could surrender to the thought: "Let her go - she has suffered enough!"

If only he could surrender to the desire: "Make a slave of her- she is in your power!"

If only even he could surrender to the sudden vision: "What does it all matter?" Forget himself for a minute, forget that it mattered what he did, forget that whatever he did he must sacrifice something.

If only he could add on an impulse!

He could forget nothing; surrender to no thought, vision, or desire; it was all too serious; too close around him, an unbreakable cage.

On the far side of the Square newspaper boys were calling their evening wares, and the ghoulish cries mingled and jangled with the sound of those church bells.

Soames covered his ears. The thought flashed across him that but for a chance, he himself, and not Bosinney, might be lying dead, and she, instead of crouching there like a shot bird with those dying eyes.

F. SCOTT FITZGERALD

THE GREAT GATSBY

The passage deals with the description of the major character of the novel and American society after World War I.

He did extraordinarily well in the war. He was a captain before he went to the front, and following the Argonne battles he got his majority and the command of the divisional machine-guns. After the Armistice he tried frantically to get home, but some complication or misunderstanding sent him to Oxford instead. He was worried now - there was a quality of nervous despair in Daisy's letters. She didn't see why he couldn't come. She was feeling the pressure of the world outside, and she wanted to see him and feel his presence beside her and be reassured that she was doing the right thing after all.

For Daisy was young and her artificial world was redolent of orchids and pleasant, cheerful snobbery and orchestras which set the rhythm of the year, summing up the sadness and suggestiveness of life in new tunes. All night the saxophones wailed the hopeless comment of the "Beale Street Blues" while a hundred pairs of golden and silver slippers shuffled the shining dust. At the gray tea hour there were always rooms

that throbbed incessantly with this low, sweet fever, while fresh faces drifted here and there like rose petals blown by the sad horns around the floor.

Through this twilight universe Daisy began to move again with the season; suddenly she was again keeping half a dozen dates a day with half a dozen men, and drowsing asleep at dawn with the beads and chiffon of an evening dress tangled among dying orchids on the floor beside her bed. And all the time something within her was crying for a decision. She wanted her life shaped now, immediately- and the decision must be made by some force - of love, of money, of unquestionable practicality - that was close at hand.

That force took shape in the middle of spring with the arrival of Tom Buchanan. There was a wholesome bulkiness about his person and his position, and Daisy was flattered. Doubtless there was a certain struggle and a certain relief. The letter reached Gatsby while he was still at Oxford.

OSCAR WILDE «AN IDEAL HUSBAND»

Act I

Mrs. Chiveley, a cunning adventuress, comes to sir Robert Chiltem - a prominent public figure with the purpose of backmailing him. Mrs.Cheveley: Sir Robert, I will be quite frank with you. I want you to withdraw the report that you had intended to lay before the House, on the ground that you have reasons to believe that the Commissioners have been prejudiced or misinformed, or something. Then I want you to say a few words to the effect that the Government is going to reconsider the question, and that you have reason to believe that the Canal, if completed, will be of great international value. You know the sort of things ministers say in cases of this kind. A few ordinary platitudes will do. In modern life nothing produces such an effect as a good platitude. It makes the whole world kin. Will you do that for me?

Sir. Robert Chiltern: Mrs. Cheveley you cannot be serious in making me such a proposition!

Mrs. Cheveley: I am quite serious.

Sir Robert Chiltern (coldly): Fray allow me to believe that you are not.

Mrs. Cheveley (speaking with great deliberation and emphasis): Ah! but I am. And if you do what I ask you, I... will pay you very handsomely!

Sir Robert Chiltern: Pay me!

Mrs. Cheveley: Yes.

Sir Robert Chiltern: I am afraid I don't quite understand what you mean.

Mrs. Cheveley (leaning back on the sofa and looking at him): How very disappointing! And I have come all the way from Vienna in order that you should thoroughly understand me.

Sir Robert Chiltern: I fear I don't.

Mrs. Cheveley (in her most nonchalant manner): My dear Sir Robert, you are a man of the world, and you have your price, I suppose. Everybody has nowadays. The drawback is that most people are so dreadfully expensive. I know I am. I hope you will be more reasonable in your terms.

Sir Robert Chiltern (rises indignantly): If you will allow me, I will call your carriage for you. You have lived so long abroad, Mrs. Cheveley, that you seem to be unable to realize that you are talking to an English gentleman.

Mrs. Cheveley (detains him by touching his arm with her fan, and keeping it there while she is talking): I realize that I am talking to a man who laid the foundation of his fortune by selling to a Stock Exchange speculator a Cabinet secret.

Sir Robert Chiltern (biting his lip): What do you mean?

Mrs. Cheveley (rising and facing him): I mean that I know the real origin of your wealth and your career, and I have got your letter, too.

Sir Robert Chiltern: What letter?

Mrs. Cheveley (contemptuously): The letter you wrote to Baron Amheim, when you were Lord Radley's secretary, telling the Baron to buy Suez Canal shares — a letter written three days before the Government announced its own purchase.

Sir Robert Chiltern (hoarsely): It is not true.

Mrs. Cheveley: You thought that letter had been destroyed. How foolish of you! It is in my possession.

Sir Robert Chiltern: The affair to which you allude was no more than a speculation. The House of Commons had not yet passed the bill; it might have been rejected.

Mrs. Cheveley: It was a swindle. Sir Robert. Let us call things by their proper names. It makes everything simpler. And now I am going to sell you that letter, and the price I ask for it is your public support of the Argentine scheme. You made your own fortune out of one canal. You must help me and my friends to make our fortunes out of another!

Sir Robert Chiltern: It is infamous, what you propose - infamous!

Mrs. Cheveley: Oh, no! This is the game of life as we all have to play it. Sir Robert, sooner or later!

Sir Robert Chiltern: I cannot do what you ask me.

Mrs. Cheveley: You mean you cannot help doing it. "You know you are standing on the edge of a precipice. And it is not for you to make terms. It is for you to accept them. Supposing you refuse -

Sir Robert Chiltern: What then?

Mrs. Cheveley: My dear Sir Robert, what then? You are ruined, that is all! Remember to what a point your Puritanism in England has brought you. In old days nobody pretended to be a bit better than his neighbors. In fact, to be a bit better than one's neighbour was considered excessively vulgar and middle-class. Nowadays, with our modern mania for morality, every one has to pose 'a paragon of purity, incorruptibility, and all the other seven deadly virtues - and what is the result? You all go over like nine pins - one after the other. Not a year passes in England without somebody disappearing. Scandals used to lend charm, or at least interest, to a man - now they crush him. And yours is a very nasty scandal. You couldn't survive it. If it were known that as a young man, secretary to a great and important minister, you sold a Cabinet secret for a large sum of money, and that was the origin of your wealth and career, you would be hounded out of public life, you would disappear completely. And after all, Sir Robert, why should you sacrifice your entire future rather than deal diplomatically with your enemy? For the moment I am your enemy I admit it! And I am much stronger than you are. The big battalions are on my side. You have a

splendid position, but it is your splendid position that makes you so vulnerable. You can't defend it! And I am in attack. Of course I have not talked morality to you. You must admit in fairness that I have spared you that. Years ago you did a clever, unscrupulous thing; it turned out a great success. You owe to it your fortune and position. And now you have got to pay for it. Sooner or later we have all to pay for what we do. You have to pay now: Before I leave you to-night, you have got to promise me to suppress your report, and to speak in the House in favour of this scheme.

Sir Robert Chilter: What you ask is impossible.

Mrs. Cheveley: You must make it possible. You are going to make it possible. Sir Robert, you know what your English newspapers are like. Suppose that when I leave this house I drive down to some newspaper office, and give them this scandal and the proofs of it! Think of their loathsome joy, of the delight they would have in dragging you down, of the mud and mire they would plunge you in. Think of the hypocrite with his greasy smile penning his leading article, and arranging the foulness of the public placard.

Sir Robert Chiltern: Stop! You want me to withdraw the report and to make a short speech stating that I believe there are possibilities in the scheme?

Mrs. Cheveley (sifting down on the sofa): Those are my terms.

Sir Robert Chiltern (in a low voice): I will give you any sum of money you want.

Mrs. Cheveley: Even you are not rich enough. Sir Robert, to buy back your past. No man is.

ROBERT FROST (THE KITCHEN CHIMNEY)

1. Builder, in building the little house,
In every way you may please yourself;
But please please me in the kitchen chimney:
Don't build me a chimney upon a shelf.

2. However far you must go for bricks.
Whatever they cost a-piece or a pound,
Buy me enough for a full-length chimney
And build the chimney clear from the ground.

3. It's not that I am greatly afraid of fire,
But I never heard of a house that throve
(And I know of one that didn't thrive)
Where the chimney started above the stove.

4. And I dread the ominous stain of tar
That there always is on the papered walls,
And the smell of fire drowned in rain
That there always is when the chimney's false.

5. A shelf's for a clock or vase or picture.
But I don't see why it should have to bear
A chimney that only would serve to remind me
Of castles I used to build in air.

WILLIAM SHAKESPEARE (SONNET 116)

1. Let me not to the marriage of true minds.
2. Admit impediments. Love is not love.
3. Which alters when it alteration finds.
4. Or bends with the remover to remove.
5. O, no! it is an ever-fixed mark.
6. That looks on tempests, and is never shaken.
7. It is the star to every wandering bark.
8. Whose worth's unknown, although his height be taken.
9. Love's not Time's fool, though rosy lips and cheeks.

10. Within his bending sickle's compass come.
11. Love alters not with his brief hours and weeks.
12. But bears it out even to the edge of doom.
13. If this be error and upon me proved.
14. I never writ, nor man ever loved.

WILLIAM WORDSWORTH (THE DAFFODILS)

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils.
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the Milky Way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance
Tossing their heads in sprightly dance.

The waves beside them danced, but they
Out-did the sparkling waves in glee:
A poet could not but be gay
In such a jocund company!
I gazed - and gazed - but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye

Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

WILLIAM SHAKESPEARE (SONNET 73)

That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruin'd choirs, where late the sweet birds sang.
In me thou see'st the twilight of such day
As after sunset fadeth in the west,
Which by and by black night doth take away,
Death's second self, that seals up all in rest.

Зразок тестових завдань зі стилістики англійської мови

1. Give definitions to the following notions:
 - style;
 - language;
 - figures of speech;
 - metaphore;
 - parenthesis.
2. State the layers of vocabulary to which the following words belong:
 - Currency – money – dough
 - To talk – to converse – to chat
 - To chow down – to eat – to dine
 - To start – to commence – to kick off
 - Insane – nuts – mentally ill
 - Spouse – hubby – husband
 - To leave – to withdraw – to shoot off
3. Find all stylistically coloured language units in the following text:

The hottest day of the summer so far was drawing to a close and a drowsy silence lay over the large, square houses of Privet Drive. Cars that were usually gleaming stood dusty in their drives and lawns that were once emerald green lay parched and yellowing -for the use of hosepipes had been banned due to drought. Deprived of their usual car-washing and lawn-mowing pursuits, the inhabitants of Privet Drive had retreated into the shade of their cool houses, windows thrown wide in the hope of tempting in a nonexistent breeze. The only person left outdoors was a teenage boy who was lying flat on his back in a flowerbed outside number four.

He was a skinny, bespectacled boy who had the pinched, slightly unhealthy look of someone who has grown a lot in a short space of time. His jeans were torn and dirty, his T-shirt baggy and faded, and the soles of his trainers were peeling away from the uppers.

Harry Potter's appearance did not endear him to the neighbours, who were the sort of people who thought scruffiness ought to be punishable by law, but as he had hidden himself behind a large hydrangea bush this evening he was quite invisible to passers-by.

Навчальне видання

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