

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ  
ДВНЗ «ДОНБАСЬКИЙ ДЕРЖАВНИЙ ПЕДАГОГІЧНИЙ  
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**МЕТОДИЧНІ РЕКОМЕНДАЦІЇ  
З НАВЧАЛЬНОЇ ДИСЦИПЛІНИ  
«ПРАКТИКА УСНОГО ТА ПИСЕМНОГО МОВЛЕННЯ  
(АНГЛІЙСЬКА)»**

*для здобувачів першого (бакалаврського) рівня вищої освіти  
спеціальності А4.021 Англійська мова та зарубіжна література*

Слов'янськ – Дніпро, 2026

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Методичні рекомендації з навчальної дисципліни «Практика усного та писемного мовлення (англійська)» для здобувачів *першого (бакалаврського) рівня вищої освіти спеціальності А4.021 Англійська мова та зарубіжна література* / ДВНЗ «Донбаський державний педагогічний університет» ; уклад. О. В. Піскунов. Слов'янськ; Дніпро, 2026. 61 с.

Методичні рекомендації призначені для здобувачів вищої освіти, що вивчають навчальну дисципліну «Практика усного та писемного мовлення (англійська)» для розвитку навичок та умінь усного та письмового англійського мовлення у галузі освіти. Зміст методичних рекомендацій забезпечує засвоєння фонових знань та знайомство з найбільш вживаною термінологією. Особливу увагу приділено знайомству з кращими зразками англійської поезії і прози, уміння вдумливо читати і розуміти художню літературу в єдності змісту і форми сприяють цілісному розвитку. У зв'язку з цим приділено велику увагу виробленню глибокого розуміння художнього твору і розвитку його самостійного аналізу.

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## HOW TO INTERPRETE A TEXT

Знайомство з кращими зразками англійської поезії і прози, вміння вдумливо читати і розуміти художню літературу в єдності змісту і форми сприяють цілісному розвитку, становленню духовного світу людини, створенню умов для формування у нього внутрішньої потреби в безперервному вдосконаленні, в реалізації своїх творчих можливостей. У зв'язку з цим потрібно приділяти велику увагу виробленню глибокого розуміння художнього твору і розвитку його самостійного аналізу. На першому етапі аналіз є організацією бесіди з питань, спрямованих на елементарне тлумачення контексту:

1. Who is the story about?
2. What do we know about the main character?
3. Do you like him (her) or not? Why?
4. Which character do you like more? Why?
5. What pictures can you imagine while reading the story? What helps you to see them?
6. Do you like the story? Why? Etc.

Пізніше аналітична бесіда складає два рівні:

- рівень значення (уміння виділяти в тексті основну думку, деталь, що ілюструє основну думку, факти, що відносяться до визначеної теми, узагальнювати викладені факти, встановлювати зв'язки між подіями);
- і рівень (уміння вивести думку на основі фактів, зробити висновки, оцінити викладені факти, зрозуміти підтекст, ідею тексту, знайти художні засоби виразності і визначити їх роль, місце в оповіданні).

Попередня бесіда є базою для основного виду діяльності на цьому етапі - переказу з елементами аналізу.

Ось схема переказу, яка використовується як основа, і поступово варіюється і ускладнюється.

### A PLAN FOR RETELLING:

1. Information about the author and the book from which the passage is taken.

Examples:

- I would like to tell you a story ... written by ... . He/she was a well-known for ... . The book is about ... who ... .
- The story I would like to speak about is written by ... . We know that the author ... . The book is devoted to ... .

- We've read a very unusual (thrilling, exaggerated, exciting, etc.) story by ... . It touches upon (deals with) the problem of ... .
- 2. General characteristics of the text (its slant, type of narration, etc.).
- 3. Introduction of the main character (appearance, characteristic features, the way he/she is presented in the text) and opening events.
- 4. Description of events as they appear in the extract. Pay attention to:

the variety of expressive means, e.g.:

- a) the narration begins with ...;
- b) draw(s) the reader's attention to ...;
- c) ... making the reader believe...;
- d) serve(s) to stress ...;
- e) prepare(s) the ground for ...;
- f) the emotional state of the character is revealed...;
- g) the author's presentation of ...; etc.;

the use of stylistic devices, e. g.:

- a) epithets;
- b) similes;
- c) metaphors;
- d) personifications;
- e) repetitions;

their role in the narration (to create the atmosphere of ...;

to convey the feelings and emotion of ...;

to give an explanation ...;

to express the idea ...;

to underline ...; etc.).

- 5. The main idea of the story.
- 6. Your attitude towards the things described.

## The Structure of the Analysis

### 1. *The author*

- This is a story  
“...” by ..., a well-known

a modern, contemporary writer, writer of yesterday
-------------------------------------------------------

a piece of fiction, a short story, a legend, a fable, a fairy-tale
--------------------------------------------------------------------------

English novelist, short-story writer, playwright & essayist  
[a poet ].

- The author wrote ..., he was also a recognized master of ... .
- The story is narrated by ... .

the present extract	is	taken from the book
the extract under consideration		devoted to / centered round
		concerned with
		deals with, touches upon
		dwells on, presents a picture of

## 2. *The title of the text*

- the title is [short] but it excites (порождает) many association
- due to the numerous meanings of the word ... we can guess...

## 3. *The type of the text*

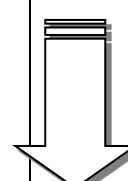
- The text under analysis belongs to the psychological type as it is concerned mainly with the mental & emotional lives of the characters.
- it's a kind of detective
- it's a combination of different types
- the text is deeply psychological and made me think of the described problem not once

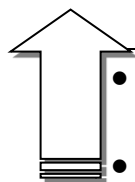
humorous, entertaining, amusing, enjoyable, lyrical, ironical, pathetic, philosophical, dramatic, sarcastic, teaching
-----------------------------------------------------------------------------------------------------------------------

## 4. *The Subject-matter*

- **The subject-matter of the story is ... .**
- **The author tries to show the reader ... .**
- **The story describes ... .**

- |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> <li>• relations between grown-ups &amp; children</li> <li>• behavior of people under some circumstances</li> <li>• existing conflicts &amp; contradictions of the society</li> <li>• our temporary shortcomings</li> <li>• personal dilemmas</li> <li>• eternal problems</li> <li>• misfortunes</li> <li>• family happiness</li> <li>• fidelity / infidelity</li> <li>• adultery</li> <li>• crime &amp; punishment [motives of crime]</li> <li>• love &amp; passion /for/</li> <li>• jealousy</li> </ul> |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|





- revenge [getting back on others] [who brakes – pays] [as you make your bed, so you must lie on it](что посеешь, то и пожнешь)
- a traditional love triangle
- lack of money

- The **problem** which is touched upon in the text

- problem of topical interest = burning problem
- the story (the text, the subject-matter) carries a deep social (psychological) message
- keeps the reader in suspense (в напряжении)

- The **author**...

- describes, shows, reflects, introduces, laughs at
- exposes some negative sides / traits of
- creates a realistic representation of
- creates a well-plotted story (a weak – слабо) which is true to life
- ridicules some faults (ignorance, showing-off (хвастовство), love for money)
- focuses the reader's attention on
- brings home (дает понять) to the reader that
- lets the reader realize
- makes the reader think (come to the conclusion that)
- uncovers the root causes of (раскрывает причину)
- looks into the heart of the matter
- makes interesting observation about (life, people)
- possesses a thorough (глубоким) knowledge of human psychology
- speaks against [smb.] ≠ in smb's favour
- is on the side of = sympathizes with

**The subject-matter  
+  
the idea  
of the text**

## 5. *Composition of the text*

- Compositionally the text falls into some logical parts ...
- The composition of the story consists of the following components ...
- Compositionally the story can be divided into the following parts: 1) the story-teller's speculations about [relations of... in general] 2) [...]

- **the exposition** (an introductory part of a story, some explanation of its background, introduction of the characters)
- **the narration (development, complication)** gives an account of events + monologues (the thoughts & feelings of a character) /interior monologue/
  - + dialogues (whose, where)
  - + descriptions (of an object, person, characters or scene)

+ digression (размышления) (the author's speculations & observations about life, people – critical, philosophical, lyrical, etc)

- **the climax** lies in...[question, monologue] (кульминация). It is followed by the denouement (развязка) which is present by [dialogue, letter] & it bring the story to its end.
- **the denouement** is (surprising, funny, sad, tragic, etc)

- We can clearly see the tone of a subjective treatment in this story as it's colored by the author's own feelings in **the narration** & in the **character drawing**.
- The tone is [ironical] & even [mocking]

## 6. *The idea of the text*

- The idea of the text can be formulated like this ...
- The story is presented from the point of view of a first-person observer.
- Besides, the author makes an interesting observation: [...]. He is right, isn't he?

- On the whole (in general)
- in conclusion
- to make a long story short
- in my opinion
- from my point of view
- as we see it
- to be greatly impressed by
- to feel sympathy for
- to regret

## 7. *The Characters*

- We learn about the characters ...

- from what the author tells about them directly
- by what they say & do (through their actions, speech & behavior)
- by what other characters say about them.

- The character is presented statically / in development
- The author created true-to-life characters.
- The author manage (удалось) to catch some typical features of a certain type of person & to create a generalized image / I consider them "overdone"
- I'd try to draw the conclusion about the characters from the first episodes of the story
- I feel the most sympathy for [character], because...

## 8. *The Language & Style of the Text*

- The author proves to be a real master of .. .
- The author employs a lot of **expressive means & stylistic devices** to make the story vivid & bright.
- The story is emotionally moving, and some details produce an emotional reaction.
- The story is written in simple [complicated, ornamental, austere] **kind of language**.
- I would comment on **the effect of the use of metaphors, similes and repetitions**.
- Lexical SDs: He uses **irony** to express his opinion of [character]
- The **metaphor** [...] is used to show that [it was...]
- A **simile** [...] is employed to show that...
- Syntactical SDs: The **gradation** [...] which also includes a **hyperbole** (which is a lexical SD) is used to show
- The author employs **parallel constructions** which include the **antithesis** to emphasize (to point out)

On the whole the text is rich in stylistic devices; they are used to reveal the characters inner world & feelings as well as the author's treatment of them & situation, his sympathy to one character & his irony concerning the other.

## INTERPRETATION OF A TEXT

1. Speak of the author in brief.
  - the facts of his biography relevant for his creative activities
  - the epoch (social and historical background)
  - the literary trend he belongs to
  - the main literary pieces (works)
2. Give a summary of the extract (story) under consideration (the gist [суть], the content of the story in a nutshell).
3. State the problem raised (tackled) by the author.
4. Formulate the main idea conveyed by the author (the main line of the thought, the author's message).
5. Give a general definition of the text under study.
  - the 3rd person narrative
  - the 1st person narrative
  - narration interlaced [переплетается] with descriptive passages and dialogues of the personages
  - narration broken by digressions [отклонение от темы] (philosophical, psychological, lyrical, etc.)
  - an account of events interwoven with a humorous (ironical, satirical) portrayal of society, or the personage, etc.

6. Define the prevailing mood (tone, slant) of the extract. It may be lyrical, dramatic, tragic, optimistic/pessimistic, melodramatic, sentimental, un/emotional, pathetic, dry and matter-of-fact, gloomy, bitter, sarcastic, cheerful, etc.
7. The composition of the story. Divide the text logically into complete parts and entitle them. If possible choose the key-sentence (the topic sentence) in each part that reveals its essence. The compositional pattern of a complete story (chapter, episode) may be as follows:
  - a. the exposition (introduction)
  - b. the development of the plot (an account of events)
  - c. the climax (the culminating point)
  - d. the denouement (the outcome of the story)
8. Give a detailed analysis of each logically complete part. Follow the formula-matter form. It implies that firstly you should dwell upon the content of the part and secondly comment upon the language means (Expressional Means and Stylistic Devices) employed by the author to achieve desired effect, to render his thoughts and feelings.

NB: Sum up your own observations and draw conclusions. Point out the author's language means which make up the essential properties of his individual style.

## **THE EVALUATION OF FICTION**

When we evaluate a story, we do two different things. First, we assess its literary quality; we make a judgment about how good it is, how successfully it realizes its intentions, how effectively it pleases us. Second, we consider the values the story endorses or refuses.

An evaluation is essentially a judgment, an opinion about a work formulated as a conclusion. We may agree or disagree with the father's forgiveness or the elder brother's complaint in "The Prodigal Son". We may confirm or deny the models of behavior illustrated in stories. However we evaluate them, though, we invariably measure the story's values against our own.

Although evaluation is partly an unconscious process, we can make it more deliberate and more fully conscious. We simply need to ask ourselves how we respond to the values a work supports, and why. In doing that we should be able to consider our own values more clearly and perhaps discuss more sensibly and fairly why we agree or disagree with the values a story displays.

When we evaluate a story, we appraise it according to our own special combination of cultural, moral, and aesthetic values. Our cultural values derive from or live as members of families and societies. These values are affected by our

race and gender and by the language we speak. Our moral values reflect our ethical norms - what we consider to be good and evil, right and wrong. These values are influenced by our religious beliefs and sometimes by our political convictions. Our aesthetic values determine what we see as beautiful or ugly, well or ill made. Over time, with education and experience, our values often change.

As our lives and outlooks change, we may change the way we view particular literary works. Just as individual tastes in literature change over time, so do collective literary tastes. Literary works, like musical compositions and political ideas go in and out of fashion.

Our evaluation may also be linked to our first experience of the story, to first impressions based on unconsidered reactions. If our initial reaction to a story or a character is unsympathetic, we may be reluctant to change our interpretation later, even if we discover convincing evidence to warrant such a change.

Of the kinds of evaluations we make in reading fiction, those about a story's aesthetic qualities are hardest to discuss. Aesthetic responses are difficult to describe because they involve our memories and sensations, our subjective impressions. They also involve our expectations, which are further affected by our prior experience of reading fiction. And they are additionally complicated by our tendency to react quickly and decisively to what we like and dislike, often without knowing why. Our preference for one kind of fiction over another complicates matters still further. When we evaluate a story, we should judge it against what it attempts to do, what it is, rather than against something it is not.

Thus, we can say that an aesthetic evaluation is no easy matter. We develop our aesthetic responses to fiction by letting the informed responses of other experienced readers enrich our own perceptions, by determining the criteria for what makes a story "good", and by gradually developing our sense of literary tact - the kind of balanced judgment that comes with experience in reading and living coupled with thoughtful reflection on both. It comes only with practice and patience. What we should strive for in evaluating fiction is to understand the different kinds of values it present and to clarify our own attitudes, dispositions, and values in responding to them.

## **FEATURES OF NARRATIVE PROSE**

Novels and short stories can use language in such a wide variety of ways that it is difficult to be specific about linguistic and stylistic features. There are, however, certain features that are worth looking out for.

### **MANNER**

The manner can be formal or informal, depending upon the relationship the author wants to create with the reader. Often the modern novel will try to re-create the

language of everyday, particularly in first person narratives (stories told from the point of view of one individual, using the first person singular pronoun **I**). Older novels tend to be more formal in their address to the reader. It is also important to decide what the author's attitude to characters and events is: irony, for instance, allows the author to write in a contradictory way - what is actually meant is contrary to what the words on the page appear to say. An author may use irony to show the difference between how things are and how they might be; to mock certain characters; to highlight a discrepancy between how characters see a situation and its true nature; or to emphasize that a reader knows more than the characters themselves.

## **POINT OF VIEW**

The point of view is central to narrative prose because the reader needs to know who is telling the story. In a first person narrative, the **I** narrator relates the events she or he experiences. This allows the reader a direct insight into the character's mind. Often the experiences are viewed retrospectively so that there is a difference between the character's mature and immature personalities (for instance, "Jane Eyre" by Charlotte Bronte; "Great Expectations" by Charles Dickens; "A Clockwork Orange" by Anthony Burgess). The choice of a first person narrator produces a personal relationship which tends to encourage the reader to sympathize with the main character. Because this approach gives only one person's view of the story, however, it can be biased, showing a limited understanding of the events and other characters. In a third person narrative the narrator is often omniscient - all-seeing and all-knowing. Such narrators tend to give an overview of the story. Because there is no **I**, the narration is presented to the reader directly without an intermediary. There are two kinds of omniscient narrator: the unintrusive and the intrusive. The unintrusive narrator allows the author to tell the story from a distance, without the reader being aware of a persona telling the story or making judgements. The action is presented without many explicit comments or judgements. Writers like Graham Green and E.M.Forster are known for their invisible narrators. The intrusive narrator, on the other hand, explicitly comments on events and characters, often pointing to the significance of what they are presenting and providing a moral interpretation. Authors like Jane Austin and George Eliot intervene in their novels, explicitly guiding and influencing the reader's judgements. Normally, third person narrators relate events and make descriptions using the declarative mood. The interrogative or imperative moods can be used to make direct addresses to the reader, inviting judgements or opinions on events and characters. Such addresses will often be marked by a change from simple past tense to simple present. Novelists are interested in more than just events. The thoughts and opinions of characters are central to the creation of a fictional world. In the nineteenth century, many novelists used interior monologues to build up the thought patterns of their characters. Although supposedly reflecting a character's thoughts, the author would order and pattern these so that they were fluent and logical. In the twentieth century, writers like James Joyce and Virginia

Woolf were some of the first to experiment with stream of consciousness writing, in which thought patterns appear on the page randomly. To show how chaotic and jumbled thoughts often are, writers can manipulate syntax and layout. This approach attempts to convey on the page the complexity of the human mind.

## **LEXIS**

The lexis can be simple or complicated, formal or colloquial, descriptive or evaluative. The choices made depend upon the author's intentions. Words may be subject specific, belonging to a particular field; they may be idiosyncratic, clearly linked to a particular character; or they may be linked to a real or imaginary dialect appropriate to the setting of the novel. The connotations of the words chosen will build up a particular viewpoint of the fictional world. Nouns may be abstract or concrete, depending upon whether the prose focuses on events or states of mind. Proper nouns may be used to give the fictional world and its inhabitants a concrete basis. The intentional omission of names may create a mysterious atmosphere. Modifiers may provide physical, psychological, emotive or visual detail. They may focus on colour, sound or noise to create the fictional world. It is through the modifiers that authors can influence the reader - they can describe or evaluate using words with positive or negative connotations which direct the reader to respond in chosen ways. Modifiers are crucial in forming a parallel world; in helping the reader to make decisions about events, characters and places; and in adding depth to any underlying message. Verbs tell the reader about the kinds of actions and processes occurring. The use of stative verbs suggests that the author's interest lies in description, whether it be of setting or states of mind; dynamic verbs place an emphasis on what is happening, implying that the author is more interested in action than in contemplation. All consideration of the lexis of fictional prose must take account of the time and place in which the novel is set. Authors' lexical choices will vary depending upon the kinds of worlds and the people they are creating.

## **SPEECH**

Writers can adopt a variety of approaches to convey the speech of their characters on the page. Direct speech is an exact copy of the precise words spoken, allowing characters to speak for themselves. This approach gives prominence to the speaker's point of view. If writers vary spelling, vocabulary, word order and so on, it is possible to produce an accurate phonological, lexical and syntactical written version of characters' accents and dialects. Indirect speech reports what someone has said, using a subordinate that clause. The person who is reporting the conversation intervenes as an interpreter by selecting the reported words. This submerges the original speaker's point of view. Free indirect speech is a form of indirect speech in which the main reporting clause (for instance, he said that ...) is omitted. This merges the approach of both direct and indirect speech. It uses the same third person pronouns and past tense as indirect speech, but reproduces the actual words spoken more accurately. It can be used to create irony because it

gives the reader the flavour of characters' words, while keeping the narrator in a position where he or she can intervene. Free direct speech can also be used to direct readers' sympathy away from certain characters or to indicate changes in the role of a character. Writers can present a character's thoughts in a similar range of ways.

## **GRAMMAR**

The grammar of narrative prose will reflect the kind of world created and the kind of viewpoint offered. In many ways, novelists are freer in their potential choices than writers are in other varieties - in fiction, non-standard grammar and lexis are acceptable because they are part of a created world and are an integral part of the characters who inhabit that world. Most of the fiction is written in the simple past tense - extensive use of other tenses or timescales is worth commenting on. The effects created by writing completely in the present tense, for instance, can be quite dramatic. Mood will vary depending upon the requirements of the author. Declarative mood is most common, but interrogatives and imperatives are used to vary the pace and change the focus. In fiction, sentence structures are often complex. When simple sentences are used, they are often emphatic or striking. Because writers can experiment, there can also be sentences that do not appear to conform to standard grammatical patterns. Writers vary the kind of sentence structure they use, to maintain readers' interest and to make their fictional world seem alive.

## **METAPHORICAL LANGUAGE**

Metaphorical language is a writer's way of personalizing the world created. Metaphors, symbolism and so on tell the reader something about an author's relationship with the fictional world. Such language usage makes the imaginary world real and guides the reader in judging the characters, setting and events.

## **RHETORICAL TECHNIQUES**

The rhetorical techniques a writer chooses persuade readers to involve themselves or distance themselves from the fictional world. Juxtapositions, listing, parallelism and so on can be used to influence the reader's perception of characters, settings and events. Patterning may be stylistic or phonological, but the end results all guide readers' responses. Marked themes, the passive voice and end focus all throw emphasis on certain elements of the text, highlighting things that the author considers to be important.

## **THE ESSENTIALS OF STYLISTICS**

**PHONETIC EXPRESSIVE MEANS AND STYLISTIC DEVICES**  
ONOMATOPOEIA is a combination of speech-sounds which aims at imitating

sounds produced in nature, by things, by people and by animals.  
*E.g.: ding-dong, buzz, bang, cuckoo, roar, ping-pong, etc.*

ALLITERATION is the repetition of similar sounds, in particular consonants, in close succession, often in the initial position.  
*E.g.: "Deep into the darkness peering, long I stood there wondering, fearing, doubting, dreaming dreams no mortal ever dared to dream before." (E. A. Poe)*

RHYME is the repetition of identical or similar terminal sound combinations of words. In verse rhyming words are usually placed at the end of the corresponding lines.

*E.g.: "I bring fresh showers for the thirsting flowers." (internal rhyme) (Shelley)*

RHYTHM is a flow, movement, procedure, etc., characterized by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different element or features.  
*E.g.: "The high-sloping roof, of a fine sooty pink was almost Danish, and two 'ducky' little windows looked out of it, giving an impression that every tall servant lived up there" (J. Galsworthy)*

## LEXICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

BATHOS means bringing together unrelated elements as they denoted things equal in rank or belonging to one class, as if they were of the same stylistic aspect. By being forcibly linked together, the elements acquire a slight modification of meaning.

*E.g.: "They grieved for those who perished with the cutter And also for the biscuit-casks and butter." (Byron)*

METAPHOR means transference of some quality from one object to another. In other words, it describes one thing in terms of another, creating an implicit comparison.

*E.g.: "In a cavern under is fettered the thunder, It struggles and howls at fits? (Shelley)*

PERSONIFICATION is a description of an object or an idea as if it were a human being.

*E.g.: The long arm of the law will catch him in the end.*

METONYMY is the term used when the name of an attribute or object is substituted for the object itself. It is based on some kind of association connecting two concepts which are represented by the dictionary and contextual meanings.  
*E.g.: the Stage = the theatrical profession; the Crown = the King or Queen; a*

hand = a worker; etc.  
 Metonymy is a transfer of the name of one object to another with which it is in some way connected.  
 E.g.: *The hall applauded.*

IRONY is a figure of speech by means of which a word or words express the direct opposite of what their primary dictionary meanings denote.  
 E.g.: *It must be delightful to find oneself in a foreign country without a penny in one pocket.*

Irony is the clash of two opposite meanings within the same context, which is sustained in oral speech by intonation. Bitter or politically aimed irony is called SARCASM.

E. g.: *Stoney smiled the sweet smile of an alligator.*

ZEUGMA is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being, on the one hand, literal and, on the other, transferred.

E.g.: *"Whether the Nymph Shall stain her Honour or her new Brocade Or lose her Heart or necklace at a Ball." (Pope)*

Zeugma - the context allows to realize two meanings of the same polysemantic word without the repetition of the word itself.

E.g.: *Mr. Stiggins ... took his hat and his leave.*

PUN is another stylistic device based on the interaction of two well-known meanings of a word or phrase, more independent than zeugma.

E.g.: *What is the difference between a schoolmaster and an engine-driver? One trains the mind and the other minds the train.*

Pun is play on words.

E.g.: *"Did you hit a woman with a child?" - "No, Sir, I hit her with a brick."*

EPITHET is usually an attributive word or phrase expressing some quality of a person, thing or phenomenon. The epithet always expresses the author's individual attitude towards what he describes, his personal appraisal of it, and is a powerful means in his hands of conveying his emotions to the reader and in this way securing the desired effect.

E.g.: *wild wind, loud ocean, heart-burning smile, slavish knees, etc.*

Epithet is a word or a group of words giving an expressive characterization of the subject described.

E.g.: *fine open-faced boy; generous and soft in heart; wavy flaxen hair.*

REVERSED EPITHET is composed of two nouns linked in an of-phrase. The subjective, evaluating, emotional element is embodied not in the noun attribute but in the noun structurally described.

E.g.: *"...a dog of a fellow" (Dickens); "a devil of a job" (Maugham); "A little*

*Flying Dutchman of a cab" (Galsworthy)*

OXYMORON is a combination of two words (mostly an adjective and a noun or an adverb with an adjective) in which the meanings of the two clash, being opposite in sense.

*E.g.: delicious poison, low skyscraper, pleasantly ugly, sweet sorrow, proud humility, 'She was a damned nice woman', etc.*

ANTONOMASIA is the interplay between the logical and nominal meanings of a word.

*E.g.: "I suspect that the Noes and Don't Knows would far outnumber the Yesses" (The Spectator)*

SIMILE is an expressed imaginative comparison based on the likeness of two objects or ideas belonging to different classes (not to be confused with comparison weighing two objects belonging to one class). Similes have formal words in their structure such as like, as, such as, as if, seem.

*E.g.: "I saw the jury return, moving like underwater swimmers..."*

Simile is a comparison of two things which are quite different, but which have one important quality in common. The purpose of the simile is to highlight this quality.

*E.g.: Andrew's face looked as if it were made of a rotten apple.*

PERIPHRAISIS (CIRCUMLOCUTION) is the use of a longer phrasing in place of a possible shorter and plainer form of expression. In other words, it is a round-about or indirect way to name a familiar object or phenomenon.

*E.g.: a gentleman of the long robe (a lawyer), the fair sex (women), a play of swords (a battle), etc.*

EUPHEISM is a word or phrase used to replace an unpleasant word or expression by a conventionally more accepted one.

*E.g.: to pass away/to join the majority (to die), a four-letter word (an obscenity), etc.*

HYPERBOLE is a deliberate overstatement or exaggeration of a feature essential (unlike periphrasis) to the object or phenomenon.

*E.g.: a thousand pardons, scared to death, 'I'd give the world to see him', 'I would give the whole world to know', etc.*

CLICHE' is an expression that has become hackneyed and trite.

*E.g.: rosy dreams of youth, to grow by leaps and bounds, the patter of rain, to withstand the test of time, etc.*

ALLUSION is an indirect reference, by word or phrase, to a historical, literary, mythological, biblical fact or to a fact of everyday life made in the course of

speaking or writing.  
E.g.: "*Pie in the sky' for Railmen*" means nothing but promises (a line from the well-known workers' song: "You'll get pie in the sky when you die").

## SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

REPRESENTED SPEECH renders the character's thoughts which were not uttered aloud. It is a purely literary phenomenon never appearing in oral speech.  
E.g.: *He looked at the distant green wall. It would be a long walk in this rain, and a muddy one ... . Anyway, what would they find? Lots of trees.*

PARALLEL CONSTRUCTION is a device in which the necessary condition is identical, or similar, syntactical structure in two 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 (or parallelism) present identical structure of two or more successive clauses or sentences.  
E.g.: *Passage after passage did he explore; room after room did he peep into.*

CHIASMUS (REVERSED PARALLEL CONSTRUCTION) is based on the repetition of a syntactical pattern, but it has a cross order of words and phrases.  
E.g.: "*Down dropped the breeze, The sails dropped down.*" (Coleridge) "*His jokes were sermons, and his sermons jokes*". (Byron)  
Chiasmus is a pattern of two steps where the second repeats the structure of the first in a reversed manner.  
E.g.: *Mr. Boffin looked full at the man, and the man looked full at Mr. Boffin.*

RHETORICAL QUESTION is a statement in the form of a question which needs no answer.  
E.g.: *Why do we need refreshment, my friends? Why can we not fly? Is it because we are calculated to walk?*

ELLIPTICAL SENTENCE is a sentence where one of the main members is omitted.  
E.g.: "*Very windy, isn't it?*" - "*Very.*" - "*But it's not raining.*" - "*Not yet.*" - "*Better than yesterday.*"

REPETITION is an expressive means of language used when the speaker is under the stress or strong emotion.  
E.g.: "*I am exactly the man to be placed in a superior position in such a case as that. I am above the rest of mankind, in such a case as that. I can act with philosophy in such case as that.*" (Dickens)  
Repetition is observed when some parts of the sentence or sentences are repeated.

It is employed as a means of emphasis.  
*E.g.: 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.*

- ANAPHORA is when the repeated word (or phrase) comes at the beginning of two or more consecutive sentences, clauses or phrases.
- EPIPHORA is when the repeated unit is placed at the end of consecutive sentences, clauses or phrases.
- ANADIPLOSIS is structured so that the last word or phrase of one part of one part of an utterance is repeated at the beginning of the next part, thus hooking the two parts together.
- FRAMING is an arrangement of repetition in which the initial parts of a syntactical unit, in most cases of a paragraph, are repeated at the end of it.

ENUMERATION is a stylistic device by which separate things, objects, phenomena, actions are named one by one so that they produce a chain, the links of which are forced to display some kind of semantic homogeneity, remote though it may seem.

*E.g.: "Scrooge was his sole executor, his sole administrator, his sole assign, his sole residuary legatee, his sole friend and his sole mourner." (Dickens)*

SUSPENSE is arranging the matter of a communication in such a way that the less important, subordinate parts are amassed at the beginning, the main idea being withheld till the end of the sentence. Thus the reader's attention is held and his interest is kept up.

*E.g.: "Mankind, says a Chinese manuscript, which my friend M. Was obliging enough to read and explain to me, for the first seventy thousand ages ate their meat raw." (Charles Lamb)*

CLIMAX (GRADATION) is an arrangement of sentences (or homogeneous parts of one sentence) which secures a gradual increase in significance, importance, or emotional tension in the utterance.

*E.g.: "Little by little, bit by bit, and day by day, and year by year the baron got the worst of some disputed question." (Dickens)*

ANTICLIMAX is an arrangement of ideas in ascending order of significance, or they may be poetical or elevated, but the final one, which the reader expects to be the culminating one, as in climax, is trifling or farcical. There is a sudden drop from the lofty or serious to the ridiculous.

*E.g.: "This war-like speech, received with many a cheer, Had filled them with desire of flame, and beer." (Byron)*

ANTITHESIS is based on relative opposition which arises out of the context through the expansion of objectively contrasting pairs.

*E.g.: "A saint abroad, and a devil at home." (Bunyan) "Better to reign in hell than serve in heaven." (Milton)*

Antithesis is a structure consisting of two steps, the lexical meanings of which are opposite to each other.

*E.g.: In marriage the upkeep of a woman is often the downfall of a man.*

ASYNDETON is a connection between parts of a sentence or between sentences without any formal sign, the connective being deliberately omitted.

*E.g.: "Soames turned away; he had an utter disinclination for talk, like one standing before an open grave, watching a coffin slowly lowered." (Galsworthy)*

POLYSYNDETON is the connection of sentences, or phrases, or syntagms, or words by using connectives (mostly conjunctions and prepositions) before each component part.

*E.g.: "The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect." (Dickens)*

ELLIPSIS imitates the common features of colloquial language, where the situation predetermines not the omission of certain members of the sentence, but their absence.

*E.g.: "Nothing so difficult as the beginning." (Byron)*

INVERSION is broken word order.

*E.g.: Into a singularly restricted and indifferent environment Ida Zobel was born.*

BREAK-IN-THE-NARRATIVE (APOSIOPESES) is a break in the narrative used for some stylistic effect.

*E.g.: "You just come home or I'll..."*

LITOTES is a peculiar use of negative constructions aimed at establishing a positive feature in a person or thing.

*E.g.: "He was not without taste ..." "It troubled him not a little ..."*

### TEXT ANNOTATION

The text is concerned with	Текст стосується
At the beginning of the text the author <ul style="list-style-type: none"> <li>• Depicts</li> <li>• Dwells on</li> <li>• Mentions</li> <li>• Reveals</li> <li>• exposes</li> </ul>	<ul style="list-style-type: none"> <li>• На початку тексту автор</li> <li>• Описує</li> <li>• Детально зупиняється</li> <li>• Згадує</li> <li>• Розкриває</li> <li>• Викриває</li> </ul>
Further on the author	Далі автор

<ul style="list-style-type: none"> <li>• points out the fact that</li> <li>• characterizes</li> <li>• makes the conclusion</li> </ul>	<ul style="list-style-type: none"> <li>• Вказує на те, що</li> <li>• Характеризує</li> <li>• Робить висновок</li> </ul>
<p>Then the author gives a detailed</p> <ul style="list-style-type: none"> <li>• analyses</li> <li>• description</li> </ul>	<p>Далі автор проводить детальний</p> <ul style="list-style-type: none"> <li>• Аналіз</li> <li>• Опис</li> </ul>
<p>Then the author</p> <ul style="list-style-type: none"> <li>• touches upon</li> <li>• explains</li> <li>• introduces</li> <li>• comments on</li> <li>• points out</li> <li>• generalizes</li> <li>• accuses</li> <li>• mocks at</li> <li>• mentions</li> </ul>	<p>Далі автор</p> <ul style="list-style-type: none"> <li>• Торкається</li> <li>• Пояснює</li> <li>• Ознайомлює</li> <li>• Коментує</li> <li>• Підкреслює</li> <li>• Узагальнює</li> <li>• Звинувачує</li> <li>• Висміює</li> <li>• Згадує</li> </ul>
<p>In conclusion the author</p> <ul style="list-style-type: none"> <li>• remarks</li> <li>• informs</li> <li>• tells us</li> <li>• underlines</li> <li>• draws a conclusion</li> </ul>	<p>У висновку автор</p> <ul style="list-style-type: none"> <li>• зазначає</li> <li>• повідомляє</li> <li>• розповідає</li> <li>• підкреслює</li> <li>• робить висновок</li> </ul>

## GLOSSARY OF LITERARY TERMS

**Act** A major division of a play.

**Affective fallacy** The fallacy of wrongly evaluating a literary work by emphasizing only its emotional impact.

**Allegory** A narrative whose characters, symbols, and situations represent elements outside the text. For example, the character Christian in the allegory *Pilgrim's Progress* represents the Everyman who is a Christian.

**Alliteration** The repetition of consonant or vowel sounds at the beginning of words.

**Allusion** An indirect reference to some literary or historical figure or event. For example, the line in T. S. Eliot's *Love Song of J. Alfred Prufrock*, "No! I am not Prince Hamlet, nor was meant to be," is an allusion.

**Ambiguity** A literary device in which an author uses words with more than one meaning, deliberately leaving the reader uncertain.

**Analogy** A comparison of two different things on the basis of their similarity.

**Anapest** A metrical foot consisting of two unaccented syllables followed by an accented one as in the phrase "on the ship."

**Antagonist** A competitor or opponent of the main character (protagonist) in a work of literature.

**Antihero** A protagonist in a modern literary work who has none of the noble qualities associated with a traditional hero.

**Antistrophe** In a Greek play, the portion of the Chorus that responds to the comments made by the first part of the Chorus, the Strophe.

**Antithesis** A phrase that contains words whose meanings harshly contrast with each other and are in rhetorical balance. For example, Alexander Pope's "Man proposes, God disposes" is an antithesis.

**Aphorism** A terse, sharp statement of a large principle or idea. Thomas Hobbes's "The life of man, solitary, poor, nasty, brutish, and short" is an aphorism.

**Apostrophe** A direct, emotional address to an absent character or quality, as if it were present.

**Archetype** An image or character representative of some greater, more common element that recurs constantly and variously in literature.

**Aside** Lines in a play that are delivered not to another character but to the audience or to the speaker himself or herself.

**Assonance** The use of similar vowel sounds in adjacent or closeby words (for example, *slide* and *mind*).

**Avant garde** A term used to describe writing that is strikingly different from the dominant writing of the age—in its form, style, content, and attitude.

**Ballad** A poem originally sung or singable, recounting some domestic or heroic story, usually within a four-line stanza alternating three-beat and four-beat lines.

**Bathos** An unsuccessful attempt to arouse great emotion, becoming not grand but absurd or silly.

**Blank verse** Unrhymed lines of iambic pentameter.

**Caesura** A pause within a line of poetry, often created through punctuation.

**Canto** A division of certain long poems, such as Dante's *Divine Comedy* and Byron's *Don Juan*.

**Carpe diem** Latin for "seize the day," used in literature to describe poetry that examines temporary human pleasures against the backdrop of eternity—as in Marvell's "To His Coy Mistress."

**Catharsis** Exhaustion and cleansing of an audience member's emotions through participation in the events of a tragedy.

**Character** A person created by an author for use in a work of fiction, poetry, or drama.

**Chorus** A group of singers or actors who comment on and respond to the action in a play of classical Greece; also, a refrain in a song or poem.

**Classicism** A term deriving from the era of the ancient Greeks and Romans, used in English literature to describe the outlook of the eighteenth century, where writers celebrated the "classical" values of restraint, order, and stylistic elegance.

**Cliché** A phrase so overused that it has lost its original punch (for example, "beating a dead horse").

**Climax** A point at which the events in a play or story reach their crisis, where the maximum emotional reaction of the reader is created.

**Closed poetry** Closed poetry possesses certain structural patterns, notably rhyme and rhythm, that are clearly discernible.

**Coda** A closing section of some literary works, occurring after the main action has been resolved.

**Colloquialism** A term used in speech but not acceptable in formal writing.

**Colloquy** A debate or conversation among characters.

**Comedy** A work of literature, often a play, whose first intention is to amuse and that ordinarily has a happy ending.

**Comic relief** A light, amusing section of a play or story that relieves tension and often comments by its humor on the surrounding serious action.

**Complication** A part of a plot in which the conflict among characters or forces is engaged.

**Conceit** A metaphor extended to great lengths in a poem (for example, Donne's "The Flea").

**Conflict** A struggle among opposing forces or characters in fiction, poetry, or drama.

**Connotation** Implications of words or sentences, beyond their literal, or denotative, meanings.

**Consonance** Repetition of consonant sounds within words.

**Couplet** Two lines of verse that have unity within themselves, often because they rhyme.

**Cue** In a play, words or action from one character that signal the start of another character's words or action.

**Dactyl** A metrical foot containing an accented syllable followed by two unaccented syllables as in the word "craziness."

**Denotation** Literal meaning of a word or of sentences.

**Denouement** The final action of a plot, in which the conflict is resolved; the outcome.

**Deus ex machina** Literally, "God from a machine"—the improbable intervention of an outside force that arbitrarily resolves a conflict.

**Dialogue** Conversation between two people in fiction, drama, or poetry.

**Diction** The use of words; good diction is accurate and appropriate to the subject.

**Dimeter** A line of poetry composed of two metrical feet.

**Dionysian** A term referring to the ancient Greek values embraced by the god Dionysius and his worshipers—faith in the irrational and in the primacy of human emotions; often a descriptive term in literature.

**Dramatic irony** A term used to describe the effect of words of a character in a play that have more significance than they appear to have.

**Dramatic monologue** A poem spoken by a character other than the author (for example, Browning's "My Last Duchess").

**Elegy** A poetic meditation on death, often occasioned by the death of a specific individual.

**End-stopped lines** Lines of poetry completed with the pause of punctuation.

**Enjambment** Lines of poetry whose sense and grammar continue without a pause from one line into the next.

**Epic** A long poem, usually narrative, recounting the trials and victories of a great hero, a hero usually important to an entire nation or people.

**Epigram** A sharp, witty saying, such as Oscar Wilde's "I can resist everything but temptation."

**Epigraph** A short inscription at the start of a literary work.

**Epilogue** A concluding portion of a literary work, occurring after the main action has been completed.

**Epithet** A descriptive word or phrase pointing out a specific quality—as when Shakespeare is referred to as "the Bard." The word is often used to describe terms of contempt.

**Epode** The third portion of the comments of the Chorus in a classical Greek play, following the strophe and the antistrophe.

**Essay** Literally, "attempt"—any short piece of nonfiction prose that makes specific points and statements about a limited topic.

**Euphemism** A word or phrase substituting indirect for direct statement (for example, "passed away" in place of "died").

**Euphony** A use of words to pleasant musical effect.

**Exposition** A portion of a narrative or dramatic work that establishes the tone; setting, and basic situation.

**Fable** A short tale that presents a specific moral and whose characters are often animals.

**Fantasy** A work that takes place in a world that does not exist.

**Farce** A broadly comic play relying for its humor on unlikely situations and characters.

**Feminine ending** An additional syllable at the end of a line that has no metrical stress.

**Figurative language** Language that deliberately departs from everyday phrasing, with dramatic and imagistic effects that move the reader into a fresh mode of perception.

**Foot** A metrical unit of a line of poetry that contains at least one stressed syllable and one or more unstressed syllables.

**Foreshadowing** In a plot, an indication of something yet to happen.

**Form** The structure and organization of a work of art; form expresses its content.

**Free verse** Poetry that relies more on rhythm than on regular meter for its effectiveness.

**Genre** A distinct kind of writing, such as mystery, gothic, farce, or black comedy.

**Gothic fiction** Novels, often historical, in which weird, grotesque activity takes place; Mary Shelley's *Frankenstein* is an example of gothic fiction.

**Haiku** A form of Japanese poetry now also practiced by Westerners, which in three lines of five, seven, and then five syllables presents a sharp picture and a corresponding emotion or insight.

**Heptameter** A line of poetry composed of seven metrical feet.

**Heroic couplet** Two lines of rhyming iambic pentameter.

**Hero (or heroine)** The central character of a literary work; he or she often has great virtues and faults, and his or her trials and successes form the main action of the plot.

**Hexameter** A line of poetry containing six metrical feet.

**Hubris** Overbearing or insolent pride; in Greek drama, the arrogance toward the gods that leads to a character's downfall.

**Humours** The four Renaissance divisions of human temperament, corresponding to the liquids of the human body—blood, yellow bile, black bile, and phlegm—which are often associated with the personalities of dramatic characters.

**Hyperbole** Deliberately overstated, exaggerated figurative language, used either for comic or great emotional effect.

**Iamb** A metrical foot composed of one unaccented syllable followed by one stressed syllable as in the word "undone."

**Iambic pentameter** A line containing five iambic feet, the most widely used meter in English-language poetry.

**Image, imagism** A concrete expression of something perceived by the senses, using simile, metaphor, and figurative language.

**Internal rhyme** Rhyme that occurs within a single line of poetry.

**Irony** An effect associated with statements or situations in which something said or done is at odds with how things truly are.

**Line** The fundamental element of a poem—a set of words that ends at a specific point on the page and has a unity independent of what goes before and after.

**Lyric** A short, personal poem marked by strong feeling, musicality, and vivid language.

**Masculine ending** The last stressed syllable in a line of poetry.

**Meditative poetry** Verse with a strong and personal expression of religious feeling, especially as practiced by John Donne and others in the seventeenth

century; also, a form of poetry in which the poet muses quietly and personally on a particular scene or emotion.

**Metafiction** A contemporary form of fiction in which an author makes the process of writing fiction part of his or her subject.

**Metaphor** An implicit comparison of an object or feeling with another unlike it, as when Eliot's "Prufrock" says, "I have measured out my life with coffee spoons."

**Metaphysical poetry** Thoughtful, often religious, intellectually vigorous poetry, as practiced by John Donne and others in the seventeenth century.

**Meter** A rhythmic pattern in a poem created by the regular alternation of stressed and unstressed syllables.

**Metonymy** A figure of speech in which an object or person is not mentioned directly but suggested by an object associated with it, as when a reference to "the White House" means "the President."

**Mock heroic** A form of long poem in which the structures and values of the epic are used to burlesque a trivial subject (for example, Pope's "The Rape of the Lock").

**Monometer** A line of poetry composed of only one metrical foot.

**Mood** The emotional tone or outlook an author brings to a subject.

**Muse** Originally any one of nine Greek goddesses presiding over the arts; "the muse" usually refers to an abstract being that inspires poets to write.

**Myth** Ancient stories of unknown origin involving the supernatural; myths have provided cultures and writers with interpretations of the world's events.

**Narrative** A story that consists of an account of a sequence of events.

**Naturalism** Literature in which the author attempts to represent the world in a realistic and often harsh and hopeless way.

**Novel** A long fictional narrative that represents human events, characters, and actions.

**Novella** A short novel or tale.

**Octameter** A line of poetry composed of eight metrical feet.

**Octave** An eight-line stanza of poetry, often part of a sonnet.

**Ode** A lyric meditation, usually in elevated figurative language, upon some specific object, event, or theme.

**Off rhyme** A form of rhyme employing not-quite-identical sounds, such as "slip" and "slap."

**Omniscient narrator** A speaker or implied speaker of a work of fiction who can tell the story, shift into the minds of one or more characters, be in various places, and comment on the meaning of what is happening in the story.

**Onomatopoeia** An effect in which a word or phrase sounds like its sense (for example, Tennyson's "murmuring of innumerable bees").

**Open poetry** Related to free verse, it is not structurally restricted by rhyme or rhythm.

**Ottava rima** An eight-line stanza whose end-words usually rhyme in an *abababcc* pattern; used by many English poets (for example, Byron in *Don Juan*).

**Pacing** Narrative or linguistic devices that keep literary works moving and interesting.

**Parable** A story illustrating a moral, in which every detail parallels the moral situation.

**Paradox** A statement that seems contradictory but actually points out a truth (for example, Wordsworth's line, "The Child is father of the Man").

**Parody** A literary work that deliberately makes fun of another literary work or of a social situation.

**Pathetic fallacy** The fallacy of attaching human feelings to nature.

**Pathos** The qualities in a work of art that arouse pity or sadness, especially the helpless feeling caused by undeserved bad luck.

**Persona** The mask through which a writer gives expression to his or her own feelings or participates in the action of a story, poem, or play.

**Personification** A literary strategy giving nonhuman things human characters or attitudes, as in Aesop's fables or Keats's poem "To Autumn."

**Plot** The sequence of events in a story, poem, or play; the events build upon each other toward a convincing conclusion.

**Poetry** A form of writing in which the author writes in lines, with either a metrical pattern or a free-verse rhythm.

**Point of view** The angle from which a writer tells a story. Point of view can be either omniscient, limited, or through the eyes of one or more characters.

**Prologue** A preface or introduction setting the scene for what is to follow.

**Prose** Any form of writing that does not have the rhythmic patterns of metrical verse or free verse. Good prose is characterized by tightness, specificity, and a sense of style.

**Protagonist** The leading character; the protagonist engages the main concern of readers or audience.

**Proverb** A statement putting forth a great truth (for example, the Biblical proverb "Go to the ant, thou sluggard; consider his ways and be wise").

**Pun** A form of word play, often serious, that relies on the double meaning of words or sounds for its effect (for example, the dying Mercutio's words to Romeo, "ask for me tomorrow and you shall find me a grave man").

**Quatrain** A four-line stanza.

**Realism** An approach to writing that emphasizes recording everyday experience.

**Refrain** A line or group of lines repeated several times in a poem.

**Resolution** The dramatic action occurring after the climax of a play, before the events themselves are played out.

**Rhetoric** The study and practice of language in action—presenting ideas and opinions in the most effective way.

**Rhyme** Similarity of sound between words.

**Rhythm** In poetry, the regular recurrence of stressed syllables; in literature in general, the overall flow of language, having a sensory effect on the reader.

**Romance** Any work of fiction that takes place in an extravagant world remote from daily life.

**Romanticism** A powerful literary movement beginning in the late eighteenth century; it shook off classical forms and attitudes, embracing instead the power, promise, and political dignity of the imaginative individual.

**Satire** A literary work using wit, irony, anger, and parody to criticize human foibles and social institutions.

**Scansion** The act of counting out the meter of a poem.

**Scene** A portion of a drama, poem, or work of fiction that occurs within one time and setting.

**Science fiction** Fantasy in which scientific facts and advances fuel the plot.

**Sestet** A six-line stanza of poetry, often part of a sonnet.

**Setting** The background of a literary work—the time, the place, the era, the geography, and the overall culture. -

**Short story** A brief fictional narrative.

**Simile** A comparison of two things via the word "like" or "as."

**Situational irony** The contrast between what a character wants and what he or she receives, arising not through the character's fault but from other circumstances.

**Soliloquy** A speech by a character who is alone on stage, talking to himself or herself or to the audience.

**Sonnet** A poem of fourteen lines using some kind of metrical form and rhyme scheme and always unified with a concentrated expression of a large subject.

**Sound** In literature, the combination of sensations perceived by the ear or the mind's ear.

**Spondee** A metrical foot containing two stressed syllables, as in the phrase "time out."

**Sprung rhythm** A form of meter defined by the poet Gerard Manley Hopkins that emphasizes only the number of stresses in a line, thus making a kind of tense meter of accentual irregularity.

**Stanza** A portion of a poem set off by blank space before and after; more formally, a stanza may have rhyme and metrical regularity matching that of stanzas before and after.

**Stereotype** Widely believed and oversimplified attitudes toward a person, an issue, a style, and so on.

**Stream of consciousness** Writing that attempts to imitate and follow a character's thought processes.

**Stress** The emphasis a syllable or word naturally receives within a line of poetry, or in human speech.

**Strophe** In an ancient Greek play, the comments of that portion of the Chorus speaking first during a scene.

**Style** The property of writing that gives form, expression, and individuality to the content.

**Subject** The person, place, idea, situation, or thing with which some piece of literature most immediately concerns itself.

**Subplot** A complication within a play or piece of fiction that is not part of the main action but often complements it.

**Subtext** Significant communication, especially in dialogue, that gives motivation for the words being said.

**Surrealism** Art that values and expresses the unconscious imagination by altering what is commonly seen as reality.

**Suspense** Those literary qualities that leave a reader breathlessly awaiting further developments with no clear idea of what those developments will be.

**Symbol** Something that represents something else, the way a flag represents a country or a rose may stand for love—implying not only another physical thing but an associated meaning.

**Synecdoche** A kind of metaphor in which the mention of a part stands for the whole (for example, "head" refers not only to the heads of cattle but to each animal as a whole).

**Synesthesia** A subjective sensation or image (as of color) that is felt in terms of another sense (as of sound).

**Synopsis** A summary of the main points of a plot.

**Syntax** The arrangement of words to form sentences.

**Tercet** A three-line stanza, often one in which each line ends with the same rhyme.

**Terza rima** A series of three-line stanzas that rhyme *aba, bcb, cdc, ded*, and so on; used by Dante in the *Divine Comedy* and by Shelley, among others.

**Tetrameter** A line of verse composed of four metrical feet.

**Theater of the absurd** Avant-garde, post-World War II drama representing the hopelessness of the human condition by abandoning realistic characters, language, and plot.

**Theme** The main idea of a literary work created by its treatment of its immediate subject.

**Tone** The expression of a writer's attitudes toward a subject; the mood the author has chosen for a piece.

**Tour de force** A display of literary skill that is very impressive, but often empty.

**Tragedy** A literary work, usually a play, where the main characters participate in events that lead to their destruction.

**Tragicomedy** A work of literature, usually a play, that deals with potentially tragic events that are finally avoided, leading to a happy ending.

**Trimeter** A line of poetry containing three metrical feet.

**Trochee** A metrical foot consisting of an accented syllable followed by an unaccented one as in the word "salty."

**Understatement** A passage that deliberately and ironically states or implies that something is less than it really is.

**Utopia** An ideal social and political state created by an author (for example, Plato, Thomas More, H. G. Wells, and Paul Goodman wrote Utopias).

**Verbal irony** The discrepancy between things as they are stated and as they really are.

**Verse** A unit of poetry, usually a line or stanza; in general, any kind of literary work written in poetic lines.

**Wit** Originally a word that meant "intelligence," "wit" now refers to a facility for quick, deft writing that usually employs humor to make its point.

## APPENDIX A

### Suggested Pattern of the Literary Text Stylistic Analysis

(1) Give a brief personality sketch of the author of the literary text under analysis. Tips: Enlarge on the innovatory aspects of the writer's literary work in the line of content (problems, characters) and form (composition, style). (*The text / excerpt / passage under review / consideration is taken from the novel / short story composed / written by...*)

(2) Define the subject-matter and the theme of the given text.

(3) Make a summary of the analyzed text. Tips: Skim the original text with a regard to its the main idea. Divide the text into sections. Write a one-sentence summary of each section choosing the words and expressions synonymous to those used by the author of the summarized text. Avoid any evaluation or comments. (*In the given extract, the author tells a story ... The gist of the story is the delineation / depiction / description / portrayal / presentation... of...*)

(4) Comment on the narrative method.

4.1. The type of narrative. Tips:

- subjectivized – in the 1st person;
- objectivized – in the 3rd person.

Tips: Explain the stylistic role and value of the chosen type of narrative for text evaluation. Supply the language material to prove your point of view. (*The ... type of narrative makes the text sound more personal; it shortens the distance between the author and the reader; it gives reliable and first-hand information; it makes the text more vivid and emotional; it creates the effect of authenticity / questions the authenticity of the events presented in the text; a reader becomes a participant of the events, etc.*).

4.2. The type of the narrator. Tips: Outline the character of the narrator. Think about the effect the author's choice of the narrator creates.

- the 1st person narrator. Decide whether the 1st person narrator is reliable or unreliable (has biases and prejudices that may influence how he tells the story).

• the 3rd person narrator. Decide whether the 3rd person narrator is omniscient (unlimited, all-knowing) or limited (concentrated). Support your opinion referring to the text. *form their own opinion about the characters and their motives)*

4.3. The form of presentation. Tips: Decide what the passage / story presents:

- direct speech;
- reported / indirect speech (the author's narrative);
- monologue (inner or unuttered, outer or uttered);
- dialogue;
- narration;
- description (static, dynamic, panoramic, general view, close-up);
- stream of consciousness.

Prove your point of view with the examples from the text. Identify the prevailing narrative form. Think what effect is created by the combination of different forms of presentation. *(In form it is a narration / description ... intermingled with reported speech...; it helps avoid monotony of the narrative; adds vividness to the excerpt; helps in character drawing)*

(5) Define the slant / stylistic tone of the text. Tips: The slant may be:

- ironical
- humorous
- tragic
- sarcastic
- lyrical
- optimistic
- pessimistic
- melodramatic
- sentimental
- emotional
- unemotional

- pathetic
- dry and matter-of-fact
- gloomy
- bitter
- sarcastic
- cheerful

*(The general slant of the narration is... The text is written in ... tone, etc.)*

(6) Dwell upon the setting of the text. Tips: Define the type of setting of the analyzed text and state its function. The setting can be:

- temporal
- geographical / local
- social
- ▶ briefly sketched
- ▶ detailed

It may function as

- a mirror
- an antagonist
- a means of reinforcing theme
- a way of revealing character

*(The setting contributes towards creating mood and atmosphere of the narration...; The setting is seen through the eyes of...)*

(7) Give an account on the plot structure of the analyzed text. Tips: Define whether the text has a straight line (chronological) or a complex narrative? The classical plot structure consists of:

- the exposition
- the complications
- the climax
- the denouement
- the closing part / ending

However, the author may employ such techniques as:

- ▶ in medias res
- ▶ flashback (to the past)
- ▶ foreshadowing (towards the future)
- ▶ retardation

The plot structure may undergo some transformations – some parts can be omitted, or repeated, or inverted. If necessary, each part should be divided into smaller logical parts or episodes. Some stories may have subplots. (*The extract may be subdivided into 2 (5, etc.) logically complete fragments ...*)

(8) Methods for conveying characters.

- direct (through the author's or another personage's description);
- indirect (through the character's speech and actions).

(9) The network of images. The text in question should be analyzed from the point of view of its slant and expressive means (EM) and stylistic devices (SD) of different language levels that are employed to create the slant. In addition to that, it is necessary to consider the system of sensory images (visual, aural, olfactory, gustatory and tactile) that imply either positive or negative emotions and symbolic images. Define the type of the symbol regarding the type of knowledge it conveys. We can distinguish archetypal (related to Jungian archetypes), stereotypical (culturally grounded), and individual (author's) symbols.

(10) Formulate the message of the analyzed text.

## **Samples of Suggested Stylistic Analysis**

### **(1) The Story of an Hour**

*by Kate Chopin*

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death. It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only

taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message. She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her. There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul. She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves. There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window. She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams. She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought. There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air. Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will – as powerless as her two white slender hands would have been. When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: "free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood

warmed and relaxed every inch of her body. She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial. She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome. There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination. And yet she had loved him – sometimes. Often she had not. What did it matter!

What could love, the unsolved mystery, count for in face of this possession of selfassertion which she suddenly recognized as the strongest impulse of her being! "Free! Body and soul free!" she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. "Louise, open the door! I beg, open the door – you will make yourself ill. What are you doing Louise? For heaven's sake open the door."

"Go away. I am not making myself ill." No; she was drinking in a very elixir of life through that open window. Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs.

Richards stood waiting for them at the bottom. Some one was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his gripsack and umbrella. He had been far from the scene of

accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife. But Richards was too late. When the doctors came they said she had died of heart disease – of joy that kills.

### **Sample Stylistic Analysis**

#### **of *The Story of an Hour* by Kate Chopin**

**The story under consideration is written** by Kate Chopin, a famous American writer of short stories and novels, who is known for addressing feminist issues. "The Story of an Hour", that **may be defined as a family drama**, focuses on a woman's reaction to the shocking news that her husband has died in a railroad accident and then her dramatic response to discovering that he is actually alive. **The action takes place** in a single hour in an American home in the last decade of the nineteenth century. **The time frame of the story** (*an hour*) is indicated already in its title (*The Story of an Hour*). Another salient position which gives the initial clue to the overall comprehension of the story is its beginning ("*Mrs. Mallard was afflicted with a heart trouble*") which foreshadows, to some extent, the ending or at least hints that Mrs. Mallard's heart condition will affect the outcome of the story. The "*heart trouble*" discussed at the beginning of the story echoes the "*heart disease*" mentioned at the end, intensifying the twist ending and bringing the story to the end. **The general slant of the text** is rather dramatic and heightened by the composition of the text as well as by its vocabulary. **The story starts with the exposition** which contains a **short presentation of place** (*her room*), **the characters of the story** (*Mrs. Mallard, her sister Josephine, her husband's friend Richard*) and introduces the reader to the event depicted in it ("*a great care was given to break her as gently as possible the news of her husband's death*"). The unexpected and abnormal way Mrs. Mallard took the news ("*She didn't hear the story as many women have heard the same, with a paralyzed inability to accept its significance*") is **highlighted by the oxymoron** "*a monstrous joy*". Only when "*the storm of grief had spent itself*", she started thinking of the

way her life would change. **The climax of the story comes** when “[...] a little whispered word escaped her slightly parted lips. She said it over and over under her breath: “Free, free, free!” **A chain of metaphors** “a little whispered word escaped her slightly parted lips”, “her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body”, “a long procession of years to come that would belong to her absolutely” as well as **the repetition** “Free, free, free!”, “Free! Body and soul free!” and the hope “she would live for herself” reveal Mrs. Mallard's unconscious dream to be free. We can guess that she was unhappy in her family life, her husband “never looked save with love upon her” **This idea is also intensified by the epithet** “bitter” in the expression “bitter moment”. **The antithesis in the sentence** “And yet she had loved him – sometimes. Often she had not.” makes the reader arrive at a conclusion that all her love towards her husband was just an illusion. Syntactically **it is marked by the detachment** “sometimes” and **the inversion** “Often she had not”. In addition, Mrs. Mallard's unnatural behaviour is **intensified by the metaphor** “she was drinking in a very elixir of life through that open window”, the climax “spring days and summer days and all sorts of days”, and **the epithet** “feverish” in the expression “feverish triumph in her eyes”. **The unexpected denouement** (“she died of heart disease”) is rendered by the **personification** “the joy that kills” **based on a paradox**. **The use of the omniscient third-person narrator enables** the reader to see the story which is not limited to **the protagonist's point of view** and **makes the narrative objective and trustworthy**.

The author **reveals Louise indirectly** mainly through her behaviour and words. Mrs. Mallard turns out to be a highly emotional woman who experiences rather controversial emotions after her sister informed her of her husband's death. Louise's both physical and emotional “heart trouble” is made obvious through a physical exhaustion **verbalized by the metaphor** “pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul”, **the simile** “a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dream”; **the epithet** “paralyzed” in “a paralyzed inability”; a

strong heart beating (*"the pulses beat fast"*) and a feeling of warm manifested by the metaphor *"the coursing blood warmed"*. Her future is represented as something fearful (*"There was something coming to her and she was waiting for her, fearfully"*), unknown and even mysterious (*"What was it? She did not know; it was too subtle and elusive to name"*).

**The syntax, too, imparts expressivity to the given story. The text abounds in emphatic constructions** (*"It was her sister Josephine who told her [...]; It was he who had been in the newspaper office [...]; It was Brently Mallard who entered [...]"*); conversion (*"There stood, facing the open window, a comfortable, roomy armchair. Into this she sank [...]"*); different kinds of repetition: 1) separate words, e.g. *open, free*; 2) phrases and sentences, e.g. *"She breathed a quick prayer that life might be long. It was only yesterday that she had thought with a shudder that life might be long."*

**A special emphasis in the story is given to use of the symbolic images.** For example, springtime may parallel the new exciting life that Mrs. Mallard anticipates; patches of blue sky – the emergence of her new life; the open window from which Louise gazes may represent the freedom and opportunities that await her after her husband's death. **To sum it up**, the system of symbols, expressive language and syntax, compressed composition create a sensual independent image of the main character who died overwhelmed by elation at her new-found independence and the opportunities of a new life.

## **(2) Lust for Life**

*by I. Stone*

He didn't know that Mauve was undergoing the metamorphosis of the creative artist. He began a canvas lethargically, working almost without interest. Slowly his energy would pick up as ideas began to creep into his mind and become formulated. He would work a little longer, a little harder each day. As object appears clearly on the canvas, his demands upon himself became more exiting. His

mind would flee from his family, from his friends and other interests. His appetite would desert him and he would lie awake nights thinking of things to be done. As his strength went down his excitement went up. Soon he would be living on nervous energy. His body would shrink on its ample frame and the sentimental eyes become lost in a hazy mist. The more he became fatigued, the more desperately he worked. The nervous passion which possessed him would rise higher and higher. In his mind he knew how long it would take him to finish; he set his will to last until that very day. He was like a man ridden by thousand demons; he had years in which to complete the canvas, but something forced him to lacerate himself every hour of the twenty-four.

### **Sample Stylistic Analysis of *Lust for Life* by I. Stone**

**The excerpt from “*Lust for Life*” by I. Stone is a masterly portrayal of the emotional state of the painter while he goes through the stages of creation. The artist is shown through the prism of his view on painting. Right from the beginning of his creation process he is not enthusiastic about his work (*lethargically, without interest*), then, slowly, he became inspired and even taken by creation. His noticeable uneasiness is rendered by the metaphor (*lost in a hazy mist*) as well as by the comparative constructions (“*The more he became fatigued, the more desperately he worked*”; “*would rise higher and higher*”). The simile “*he was like a man ridden by thousand demons*” reveals the demonical nature of creation. In addition, the idea of the destructive effect of painting upon the artist is manifested verbally by the metaphor “*but something forced him to lacerate himself*”. The image of creation as an uncontrollable phenomenon, which has a power over the painter, is strengthened by the metaphor “*the nervous passion which possessed him*”.**

### **(3) ‘Tender is the Night’**

*by F.S. Fitzgerald*

On the shore of the French Riviera, about half-way between Marseilles and the Italian border, stood a large, proud, rose-coloured hotel. Deferential palms cooled its flushed façade, and before it stretched a short dazzling beach. Now it has become a summer resort of notable and fashionable people; in 1925 it was almost deserted after its English clientele went north in April; only the cupolas of a dozen old villas rotted like water lilies among the massed pines between Gausse's Hotel des Étrangers and Cannes, five miles away.

The hotel and its bright tan prayer rug of a beach were one. In the early morning the distant image of Cannes, the pink and cream old fortifications, the purple Alp that bounded Italy, were cast across the water and lay quavering in the ripples and rings sent up by sea-plants through the clear shallows.

### **Sample Stylistic Analysis**

#### **of *Tender is the Night* by F.S. Fitzgerald**

**The excerpt is taken from the novel *Tender is the Night* by F.S. Fitzgerald. It presents a description** of a plush hotel situated on the shore. The vivid depiction of the hotel and scenery is created via numerous expressive means and stylistic devices among which are: **the epithets** "*rose-coloured*", "*flushed*" *dazzling*", "*deserted*" and the **metaphoric epithet** "*proud*". **The latter underlies the idea** that the building looks great and imposing. **The simile** "*villas rotted like water lilies*" **can be interpreted** in two ways: on the one hand, a negatively charged adjective *rotted* **stresses a contrast** between the beautiful hotel and the putrefied lilies; on the other hand, the comparison with water lilies may hint at the fact that there was something beautiful about these building.

**The syntax also adds to the expressiveness** of the description. **The complete inversion** in the opening sentence (which serves as a salient position in the text) allows to put off the most important information ("*stood a large, proud, rosecoloured hotel*") thus highlighting the object in focus in the given passage. **The use of the antithesis** in the third sentence helps to get a clear picture of the hotel condition in many other occasions. The contrast works in favour of modern

condition, underlying the growing significance and popularity of the building. **The enumeration** (*"the distant image of Cannes, the pink and cream old fortifications, the purple Alp that bounded Italy"*) points to the peculiarities of the setting. **Connected asyndetically** these homogeneous parts of the sentence make the description panoramic. **Numerous references to colours** (*"rose-coloured hotel", "the pink and cream old fortifications", "the purple Alp"*) contribute to the pleasant and versatile portrayal of the hotel, which can be perceived as a symbol of luxury and upscale life of wealthy people staying there.

**(4) E-books will never be our friends. Traditional books are here to stay. Some things are worth cutting down a tree for**

*by Ben Macintyre*

On my bookshelves sits a rare first edition. At ten years old it is already an antique, but it is in excellent condition for it has hardly been read. It is a lump of moulded plastic, one of the first attempts to replicate the reading experience on a handheld screen. Back in 1998, on this page, I predicted that this little machine would become the most revolutionary concept in publishing since the invention of the massmarket paperback in 1936. The e-book, I prophesied, would change the way we read for ever. Having written those words, I put my e-book away, and never turned it on again. The death of the traditional book has been predicted, wrongly, from the very start of the digital revolution. This week, as British publishers announced the further digitisation of their lists, the demise of the book was announced yet again. The electronic book would replace the paper variety, many of us believed, as surely as the grey squirrel has driven out the red. Yet this has not happened: the printed book is the same object, in essence, that it always was. Music, film and television have all transferred rapidly to digital format; reading in short form - blogs, journalism, e-mail - has thrived on the web since its inception. But long-form literature has proved stubbornly resistant. Alongside those of us writing premature obituaries for the paper book were the traditionalists, insisting that the act of reading is so sacred that no machine could replicate it. In 1994, the

novelist Annie Proulx declared: Nobody is going to sit down and read a novel on a twitchy little screen. Ever. In fact, both sides of that debate were wrong. The electronic book will soon be a fact of culture. It took roughly five and a half centuries to perfect the paper book; the perfect electronic book should arrive in about a year. But it will never kill off the traditional book. Indeed, the two sorts of book may turn not to be rivals, but symbiotic species, sharing the same territory in amicable co-existence. The problem with early e-books was technological and aesthetic. I never read my lump flickering plastic again because it made my eyes water; the battery tended to run out on the edge of a cliff-hanger moment; many books were then unavailable in digital format, and the object itself was remarkably unlovely. Book lovers argue that the tactile experience of reading can never be reproduced by a bleeping gadget – the gentle musty smell, the heft in the hand, the possibility of dropping it in the bath. They are right, but those physical factors are secondary. Books work because, at their best, we forget they are there. The physical book magically disappears, leaving the reader to enter another world. The e-book, by contrast, with its buttons and hard plastic, tended to intrude on the consciousness, standing between the reader and the words. It was hard to get lost in an electronic book, because one keeping tripping over signposts. The new e-readers have addresses many of those problem. Some come bound in leather, and all are designed to look not like zigmos, but like books. The print, thanks to the invention of E Ink, which uses chemical beneath the screen to define each letter, is now is clear as any printed book. Increasingly, books can be downloaded from anywhere and carried around in their hundreds, in a pocket. Permanently linked to the internet, the book becomes a way of discovering new books. Electronic books may even fuel a new boom in literacy, for in the new electronic bookshop nothing need go out of print, and buying a new book is cheap, easy and instantaneous. But as soon as one problem is solved, e-books have another on their hands. Whatever the potential of digital books, the issue of copyright remains crucial and unresolved. Unless copyright in the written word is defended with equal vigour on paper and in digital form, then the very technology that may revitalize publishing

could also inflict huge damage. The costly and unnecessary Hollywood writer's strike, now ended after more than three months, is a stark warning of what can happen when potential profits from technological change are not fully understood nor fairly distributed. Sorting out the copyright issue is vital, because even farther into the future, the acts of writing and reading may become complementary, even mutually reinforcing. Just as readers of newspapers react and comment on live news and opinion, so books may become less the product of one individual writing in lonely isolation, and more of a collaborative effort. Naturally, this is more applicable to non-fiction writing: Zadie Smith is unlikely to react well to having readers peering over her shoulder. Already several books have been published as a result of reader feedback from ideas that began as blogs. None of this, however, spells doom to the physical book. A reader who falls in love with a book, even if first read in electronic form, will still want to own it. Books do more than furnish a room: they are our intellectual companions. Some books are worth sacrificing a tree to make; others are not, and that is the distinction that the electronic book offers. Ruskin once observed that literature is "divisible into two classes, the books of the hour, and the books of all time". The books of all time will remain on paper, but those of the hour will increasingly be digital: the airport novel, the reference book, the celebrity memoir. A personal library will no longer be the repository of unread paperbacks, but a genuine index to individuality, as it was in the days when books were rare precious. Annie Proulx was wrong: people will read novels, including hers, on a screen, but whatever they then decide to own the book, and keep it as a reflection of who they are, will depend on how much they love her writing.

### **Sample Stylistic Analysis**

***of E-books will never be our friends* by Ben Macintyre**

**The article under review** appeared in a renowned British quality newspaper *The Times*. **This is an analytical article** which focuses on the status of traditional books and e-books in the age of a large-scale digitization. **The author discusses**

two conflicting views on the problem and tries to reconcile them by dwelling upon the advantages and disadvantages of the books. **It adds plausibility** to the author's contemplation and shows his personal concern of a matter under discussion. Ben Macintyre begins with the prediction that e-books will replace the paper books. He mentions that e-books win over traditional ones as they are simply downloaded from anywhere and carried around in their hundreds in a pocket. Moreover, linked to the Internet, the book becomes a way of finding new books. Finally, e-books are cheap, easy and quick to buy. The enormous potential of e-books for promoting reading **is rendered by the metaphor** "*may fuel a new boom in literacy*". Yet, the unsolved problem with ebooks is an undefended copyright. Traditionalists, on the contrary, persists in claiming that no e-book can recreate the special atmosphere and tactile experience of reading printed books. **Thus, the article is aimed at** drawing the reader's attention to the problem of amicable coexistence of two types of books, which, according to the author, '*are not rivals, but symbiotic species*'. **The article structurally consists of the headline, lead, and the main body. The headline is concise and directly introduces the subject matter** of the article as well as the author's viewpoint. The lead restates the main idea of the article by arguing that "*Traditional books are here to stay. Some things are worth cutting down a tree for*" thus highlighting the conflict. **Throughout the article the author discusses** the fate of two books using **figurative language** of life (*thrive on, remain*) and death (*kill off, demise, drive out, obituary, spell doom, disappear*). **The article, in general, is built on the personification** regarding a book as a human being. The personification starts from the very headline where the books are called friends ("*E-books will never be our friends*"). Although Ben Macintyre tries to sound objective and balance his opinion, nevertheless, he constantly expresses his negative attitude to e-books. **His skepticism is conveyed by the following periphrases:** "*a lump of moulded plastic, my lump of flickering plastic, blipping gadget*". The difference between two types of books is presented as a contrast between two types of literature. **This contrast is intensified verbally by means of the antithesis** "*the book of the hour and the book of all time*" which

shows the superiority of printed books over e-books. The author's belief is jokily **expressed by the simile** *"the electronic book will replace the paper variety as surely as the grey squirrel has driven out the red"* that sounds memorable. **It is worth mentioning** that such syntactical peculiarities of the article as **parenthetical words** and clauses, **detachments**, **participial constructions** reveal a deliberative manner of writing and the author's desire to reconcile alternative viewpoints. Ben Macintyre **concludes** that *"people will read novels [...], but whether they decide to own the book [...] will depend on how much they love her writing."* Thus, he places the responsibility for the survival of printed books on the authors.

*William Shakespeare*

**LET ME NOT TO THE MARRIAGE OF TRUE MINDS**

Let me not to the marriage of true minds  
 Admit impediments. Love is not love  
 Which alters when it alteration finds,  
 Or bends with the remover to remove:  
 O, no; it is an ever-fixed mark, 5  
 That looks on tempests and is never shaken:  
 It is my star to every wandering bark,  
 Whose worth's unknown, although his height be taken.  
 Love's not Time's fool, though rosy lips and cheeks  
 Within his bending sickle's compass come; 10  
 Love alters not with his brief hours and weeks,  
 But bears it out even to the edge of doom.  
 If this be error and upon me proved,  
 I never writ, nor no man ever loved.

**QUESTIONS**

1. What familiar part of the standard Christian marriage ceremony does Shakespeare's first sentence echo? Why does Shakespeare use "marriage" as a word at the outset of the poem?

2. A sonnet is based on certain poetic conventions. One key convention of a Shakespearean sonnet is the division of the fourteen lines of the poem into four groups: lines 1-4, 5-8, 9-12, and 13-14. Analyze the organization of the poem

according to these divisions, showing the way that Shakespeare advances his theme from stage to stage.

3. What two comparisons does Shakespeare draw in lines 5—8? What is the connection between "mark" and "star"? Explain the meaning of the eighth line. How does Shakespeare establish the conflict between love and time in lines 9-12?

4. What is the meaning and the tone of the last two rhymed lines? State the general theme that emerges from the poem.

**Andrew Marvell**

**TO HIS COY MISTRESS**

Had we but world enough, and time,  
This coyness, lady, were no crime.  
We would sit down, and think which way  
To walk, and pass our long love's day.  
Thou by the Indian Ganges' side 5  
Should'st rubies find: I by the tide  
Of Humber would complain. I would  
Love you ten years before the Flood,  
And you should, if you please, refuse  
Till the conversion of the Jews, 10  
My vegetable love should grow  
Vaster than empires, and more slow,  
An hundred years should go to praise  
Thine eyes, and on thy forehead gaze:  
Two hundred to adore each breast: 15  
But thirty thousand to the rest;  
An age at least to every part,  
And the last age should show your heart.  
For, lady, you deserve this state,  
Nor would I love at lower rate. 20  
But at my back I always hear  
Time's winged chariot hurrying near;  
And yonder all before us lie  
Deserts of vast eternity.  
Thy beauty shall no more be found, 25  
Nor in thy marble vault shall sound  
My echoing song; then worms shall try  
That long preserved virginity,  
And your quaint honor turn to dust,

And into ashes all my lust. 30  
     The grave's a fine and private place,  
     But none, I think, do there embrace.  
 Now therefore, while the youthful hue  
     Sits on thy skin like morning dew,  
 And while thy willing soul transpires 35  
     At every pore with instant fires,  
     Now let us sport us while we may;  
     And now, like am'rous birds of prey,  
     Rather at once our time devour,  
 Than languish in his slow-chapped power. 40  
     Let us roll all our strength, and all  
     Our sweetness, up into one ball;  
     And tear our pleasures with rough strife  
     Thorough the iron gates of life.  
 Thus, though we cannot make our sun 45  
     Stand still, yet we will make him run.

### *QUESTIONS*

1. Marvell builds a cogent argument to persuade his love in this poem, employing in the first two stanzas what debaters call a *straw man* (that is, an idea that is easy to knock down). What idea does he advance and then demolish in the first stanza? What related idea does he present and then destroy in the second stanza? With these possible objections to his argument eliminated, what is led for the lady to accept in the third stanza?

2. Many critics state that "To His Coy Mistress" is in the *carpe diem* tradition, in which the poet states that we should "seize the day," or do things immediately rather than postpone them. Here, Marvell relates the *carpe diem* motif to the need to enjoy love while one is still young. Evaluate the importance of this concept to your understanding of the poem.

3. The imagery, or vivid description, is very effective in this poem. Examine each stanza and explain the types or patterns of description that you detect. How does the description contribute to Marvell's argument?

4. How skillful is Marvell's argument? Is the poet interested only in seducing a woman, or are deeper ideas involved? For example, why does he refer to time and death?

**ROBERT FROST**

THE KITCHEN CHIMNEY

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.  
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.  
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.  
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.  
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.

**Assignments for Stylistic Analysis**

1. Pick out cases in which Frost gives concrete descriptions of building the kitchen chimney.
2. Comment on the poet's address to the builder that opens the first stanza and speak on the peculiar use of the words "*please*" in this stanza.
3. Say why it is important to "*build the chimney clear from the ground*". Note the implication in the third stanza "*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. Comment on the poet's dread of "*the ominous stain of tar*" (the fourth stanza) and say what may be implied in the lines: "*And the smell of fire drowned in rain that there always is when the chimney's false*".

5. Speak on the meaning of the expression "*to build castles in the air*" and say why the poet alludes to this expression in the conclusion of his poem.

6. Comment on the conversational tone Frost builds into his verse. Speak on the EMs and SDs that show, "*Frost's poems are people talking*" as one of his critics maintained.

7. Discuss the form of the poem, its rhythm and rhyme.

8. Summing up the analysis speak about the message of the poem and the main SDs employed by the poet.

**WILLIAM THACKERAY**  
**VANITY FAIR *Part I. Chapter IX***  
**FAMILY PORTRAITS**

This passage describes the family of the rich, ignorant and rude landlord Sir Pitt Crawley in whose house Becky Sharp finds herself as a governess.

Sir Pitt Crawley was a philosopher with a taste for what is called low life. His first marriage with the daughter of the noble Binkie had been made under the auspices of his parents; and as he often told Lady Crawley in her life time she was such a confounded quarrelsome highbred jade that when she died he was hanged if he would eve take another of her sort, at her ladyship's demise he kept his promise, and selected for a second wife Miss Rose Dawson, daughter of Mr. John Thomas Dawson, ironmonger, of Mudbury. What a happy woman was Rose to be my Lady Crawley!

Let us set down the items of her happiness. In the first place, she gave up Peter Butt, a young man who kept company with her, and in consequence of his disappointment in love took to smuggling, poaching, and a thousand other bad courses. Then she quarrelled, as in duty bound with all the friends and intimates of her youth, who, of cause, could not be received by my Lady at Queen's

Crawley — nor did she find in her new rank and abode any persons who were willing to welcome her. Who ever did? Sir Huddleston Fuddlestone had three daughters who all hoped to be Lady Crawley. Sir Giles Wapshot's family were insulted that one of the Wapshot girls had not the preference in the marriage, and the remaining baronets of the county were indignant at their comrade's misalliance. Never mind the commoners, whom we will leave to grumble anonymously.

Sir Pitt did not care, as he said, a brass harden for any one of them. He had his pretty Rose, and what more need a man require than to please himself? So he used to get drunk every night; to beat his pretty Rose sometimes; to leave her in Hampshire when he went to London for the parliamentary session, without a single friend in the wide world. Even Mrs. Bute Crawley, the rector's wife, refused to visit her, as she said she would never give *the pas* to a tradesman's daughter.

As the only endowments with which Nature had gifted Lady Crawley were those of pink cheeks and a white skin, and as she had no sort of character, nor talents, nor opinions, nor occupations, nor amusements, nor that vigour of soul and ferocity of temper which often falls to the lot of entirely foolish women, her hold upon Sir Pitt's affections was not very great. Her roses faded out of her cheeks, and the pretty freshness left her figure after the birth of a couple of children, and she became a mere machine in her husband's house of no more use than the late Lady Crawley's grand piano. Being a light-complexioned woman, she wore light clothes, as most blondes will, and appeared, in preference, in draggled sea green or slatternly sky-blue. She worked that worsted day and night, or other pieces like it. She had counterpanes in the course of a few years to all the beds in Crawley. She had a small flower-garden, for which she had rather an affection; but beyond this no other like or disliking. When her husband was rude to her she was apathetic; whenever he struck her she cried. She had not character enough to take to drinking, and moaned about, slipshod and in curl-papers all day. O Vanity Fair! Vanity Fair! This might have been, but for you, a 'cheery"! ass – Peter Butt and Rose a happy man and wife, in a snug farm, with a hearty family; and an honest

portion of pleasures, cares, hopes, and struggles. But a title and a coach and four are toys more precious than happiness in Vanity Fair; and if Harry the Eighth or Bluebeard were alive now, and wanted a tenth wife, do you suppose he could not get the prettiest girl that shall be presented this season?

The languid dullness of their mamma did not, as it may be supposed, awaken much affection in her little daughters, but they were very happy in the servants' hall and in the stables; and the Scotch gardener having luckily a good wife and some good children, they got a little wholesome society and instruction in his lodge, which was the only education bestowed upon them until Miss Sharp came.

Vanity Fair! Vanity Fair! Here was a man, who could not spell, and did not care to read — who had the habits and the cunning of a boor; whose aim in life was pettifogging; who never had a taste, or emotion, or enjoyment, but what was sordid and foul; and yet he had rank, and honours, and power, somehow; and was a dignitary of the land, and a pillar of the state. Fie was high sheriff, and rode in a golden coach. Great ministers and statesmen courted him; and in Vanity Fair he had a higher place than the most brilliant genius of spotless virtue.

### **Assignments for Stylistic Analysis**

1. What characters of the novel are described in the passage and what does the reader learn about them?
2. What does the word "philosopher" suggest in this context? Identify the SD.
3. How do you account for the sudden transmission from literary vocabulary mostly used by the author ("under the auspices", etc.) to the colloquial words ("a confounded quarrelsome highbred jade")? What stylistic effect is achieved by this device?
4. Comment on the exclamatory sentence "what a happy woman was Rose to be my Lady Crawley!" and say what is the main SD used to characterize "the items of her happiness".

5. Comment on the stylistic effect of the rhetorical question: "He had his pretty Rose, and what more need a man require than to please himself?"

6. Analyse the manner the author describes "the endowments with which Nature had gifted Lady Crawley". What EMs and SDs stress the emptiness of Lady Crawley's life?

7. Pick out the SDs used to characterise Lady Crawley's position in her husband's house.

8. Comment on the two passages beginning with the rhetorical exclamation "O Vanity Fair! Vanity Fair!..." and speak on the author's attitude towards the society he describes. Pay attention to the EMs and SDs employed by the author (note the vocabulary of the passage, metaphors, metonymies, allusions, rhetorical questions and their stylistic function).

9. Summing up the analysis of the chapter pick out all passages where the author's ironic or sarcastic attitude towards high society and its corrupt morality is acutely felt and analyse the main SDs used to achieve this effect.

## **ALDOUS HUXLEY**

### **POINT COUNTER POINT *Chapter XIX***

The chapter deals with the description of a small boy, Phil, and his governess, Miss Fulkes who is responsible for the child in his parents' absence.

Little Phil was lying on his bed. The room was in an orange twilight. A thin needle of sunshine came probing in between the drawn curtains. Phil was more than usually restless-

"What's the time?" he shouted at last, though he had shouted before and been told to keep quiet.

"Not time for you to get up," Miss Fulkes called back from across the passage. Her voice came muffled, for she was half-way into her blue frock, her head involved in silken darkness, her arms struggling blindly to find the entrance to their respective sleeves. Phil's parents were arriving to-day; they would be at Gattenden for lunch. Miss Fulkes's blue best was imperatively called for.

"But what's the *time*?" the child shouted back angrily. "On your watch, I mean."

Miss Fulkes's head came through into the light. "Twenty to one," she called back. "You must be quiet."

"Why isn't it one?"

"Because it isn't. Now I shan't answer you any more. And if you shout again I shall tell your mother how naughty you've been."

"Naughty!" Phil retorted, putting a tearful fury into his voice — but so softly that Miss Fulkes hardly heard him. "I hate you!" He didn't, of course. But he had made his protest; honour was saved.

Miss Fulkes went on with her toilet. She felt agitated, afraid, painfully excited. What would they think of Phil — *her* Phil, the Phil she had made. "I hope he'll be good," she thought. "I hope he'll be good." He could be an angel, so enchanting when he chose. And when he wasn't an angel, there was always a reason; but one had to know him, one had to understand him in order to see the reason. Probably they wouldn't be able to see the reason. They had been away so long; they might have forgotten what he was like. And in any case, they couldn't know what he was like now, what he had grown into during these last months. She alone knew *that* Phil. Knew him and loved him — so much, so much. She alone. And one day she would have to leave him. She had no rights over him, no claim to him; she only loved him. They could take him away from her whenever they wanted. The image of herself in the glass wavered and was lost in a rainbow fog, and suddenly the tears overflowed onto her cheeks.

Miss Fulkes and little Phil were waiting on the steps. "I believe I hear the car," said Miss Fulkes. Her rather lumpy face was very pale; her heart was beating with more than ordinary force, "No," she added, after a moment of intent Sam in her provocation and her pettiness; never giving him the sanity of easy words, of gentle habit, of physical cooperation. She had contributed so much to the spectacle of Sam as he was that Roy could hardly separate the two, except that Sam was now worn out and hardly ever spoke to his wife, whereas Ruth was still exercising her talents for viciousness. Poor old Sam, Roy thought. All he had ever needed was a calm woman who would keep him at peace and give him respect. All he had achieved was an animal who would keep him at bay, a woman who would hunt for every word to catch and twist in vulgar dispute. More than anything else, her primeval vulgarity had degraded Sam to his present state.

### **Assignments for Stylistic Analysis**

1. Speak on the scene and the characters introduced in the excerpt and SDs used to describe them.

2. Analyse direct speech and speak on its peculiarities.

3. Find various forms of repetition in the author's narration: the repetition of a sound (alliteration); of a conjunction (polysyndeton); of a notional word; of a syntactical pattern (parallelism) and speak on the role of repetition in the structure of a paragraph.

4. Analyse the SD of repetition from the point of view of its compositional design (anaphora, anadiplosis etc.); note what kind of repetition prevails in the excerpt; speak on the stylistic functions of repetition.

5. Take the last paragraph for rigorous analysis; in doing so dwell on the following points: 1) the main thought of the paragraph and the way it is developed; 2) the SD of polysyndeton; 3) the metaphor, the way it is prolonged and the stylistic effect achieved; 4) represented speech, its type and stylistic function; 5) antithesis as the culmination point of the paragraph.

6. Summing up the analysis of the passage speak on various SDs used to describe Sam's state of hopelessness and frustration.

WILLIAM SHAKESPEARE

MUCH ADO ABOUT NOTHING *Act II, Scene I*

*A hall in Leonato's house. Enter Leonato, Antonio, Hero, Beatrice, and others.*

L e o n a t o: Was not Count John here at supper? Antonio: I saw him not.

Beatrice: How tartly that gentleman looks! I never can see him but I am heart-burned an hour after. H e r o: He is of a very melancholy disposition.

Beatrice: He were an excellent man that were made just in the midway between him and Benedick: the one is too like an image and says nothing; and the other too like my lady's eldest son, evermore tattling.

L e o n a t o: Then half Signior Benedick's tongue in Count John's mouth, and half Count John's melancholy in Signior Benedick's face,—

Beatrice: With a good leg and a good foot, uncle, and money enough in his purse, such a man would win any woman in the world, if a'could get her good will

L e o n a t o: By my troth niece, thou wilt never get thee a husband, if thou be so shrewd of thy tongue.

Antonio: In faith, she's too curst.

Beatrice: Too curst is more than curst: I shall lessen God's sending that way; for it is said, 'God sends a curst cow short horns'; but to a cow too curst he sends none.

L e o n a t o: So, by being too curst, God will send you no horns.

Beatrice: Just, if he send me no husband; for the which blessing I am at him upon my knees every morning and evening. Lord, I could not endure a husband with a beard on his face: I had rather lie in the woollen.

L e o n a t o: You may light on a husband that hath no beard.

Beatrice: What should I do with him? Dress him in my apparel, and make him my waiting-gentlewoman? He that hath a beard is more than a youth; and he that hath no beard is less than a man; and he that is more than a youth is not for me; and he that is less than a man, I am not for him: therefore I will even take sixpence

in earnest of the bearward, and lead his apes into hell.

L e o n a t o: Well, then, go you into hell?

Beatrice: No, but to the gate; and there will the devil meet me, like an old cuckold, with horns on his head, and say, 'Get you to heaven, Beatrice, get you to heaven; here's no place for you maids': so deliver I up my apes, and away to Saint Peter for the heavens; he shows me where the bachelors sit, and there live we as merry as the day is long.

Antonio [*To Hero*]: Well, niece, I trust you will be ruled by your father.

Beatrice: Yes, faith; it is my cousin's duty to make curtesy, and say, 'Father, as it please you'. But yet for all that, cousin, let him be a handsome fellow, or else make another curtesy, and say, 'Father, as it please me'.

L e o n a t o: Well, niece, I hope to see you one clay fitted with a husband.

Beatrice: Not till God make men of some other metal than earth. Would it not grieve a woman to be overmastered with a piece of valiant dust to make an account of her life to a clod of wayward marl? No, uncle, I'll none: Adam's sons are my brethren; and, truly, I hold it a sin to match in my kindred.

L e o n a t o: Daughter, remember what I told you: if the prince do solicit you in that kind, you know your answer.

Beatrice: The fault will be in the music, cousin, if you be not wooed in good time: if the prince be too important, tell him there is measure in every thing, and so dance out the answer. For, hear me, Hero: wooing, wedding, and repenting, is as a Scotch jig, a measure, and a cinque pace: the first suit is hot and hasty, like a Scotch jig, and full as fantastical; the wedding, mannerly-modest, as a measure, full of state and ancientry; and then comes repentance, and with his bad legs, falls into the cinque pace faster and faster, till he sink into his grave.

### **Assignments for Stylistic Analysis**

1. What impression do you get from Beatrice?
2. Comment on Leonato's words: "By my troth, niece, thou wilt never get thee a husband, if thou be so shrewd of thy tongue".
3. Discuss the meaning of the saying: "God sends a curst cow short horns" and comment on its stylistic peculiarity. Say why Beatrice uses it.
4. Speak on the way Leonato interprets the above mentioned saying. What SD is

used by him?

5. Find cases of periphrasis in Beatrice's speech and speak of their function.

6. Discuss Beatrice's attitude towards marriage, comment on lexical and phonetic EMs and SDs used in her speech and speak of the effect achieved through the use of these devices.

7. Comment on the different ways Shakespeare manipulates with the remarks of the characters.

8. Summing up your analysis of the extract, discuss the character of Beatrice and her views as they are revealed through her speech.

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