

Рівненський державний гуманітарний університет

**АКТУАЛЬНІ ПРОБЛЕМИ СУЧАСНОЇ
ФІЛОЛОГІЇ. ІНОЗЕМНІ МОВИ**

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Резюме. В статье рассматривается проблема сленга в Великобритании, состояние проблемы формирования британского студенческого сленга как разновидности специального сленга, который вносит весомый вклад в творческое развитие языка. В статье охарактеризованы работы учёных, лингвистов, которые рассматривают явления сленга в языке, проанализированы тенденции формирования, функционирования и употребления сленга, а именно студенческого сленга.

Ключевые слова: студенческий сленг, общий сленг, специальный сленг, лингвистическое явление, „многокультурный английский язык”, словообразование, сокращенные слова, многозначные слова, риторические фигуры, рифмованный сленг, акронимы, образование новых слов, слова-гибриды.

The summary. The article is devoted to the problem of slang in the UK, to the problem of the formation of a British student slang as a kind of a special slang, which makes a significant contribution to the creative development of language. The article described the work of scientists, linguists, who considered the phenomenon of slang in the language, analyzed the tendencies of formation, functioning and usage of slang, namely student slang.

Key words: student slang, general slang, special slang, linguistic phenomena, „multicultural English”, word formation, shortened words, lengthened words, figures of speech, rhyming slang, acronyms, coinages, blends.

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THE BASIC PROCEDURES OF STYLISTIC ANALYSIS, THEIR CHARACTERISTICS

Резюме. В статті запропоновано загальну характеристику стилю та стилістиці. Описано процедури стилістичного аналізу тексту. Запропоновано власне схему стилістичного аналізу тексту та описано деякі приклади такого аналізу на уривках текстів з художньої літератури.

Ключові слова: загальна характеристика стилю, загальна характеристика стилістики, процедури стилістичного аналізу тексту, схема стилістичного аналізу, приклади стилістичного аналізу англійських текстів.

First of all we've to study and dismantle two main conceptions: style and stylistics. Stylistics, sometimes called linguo-stylistics, is a branch of general linguistics. Now it has been more or less definitely outlined. It deals mainly with two interdependent tasks: 1) to investigate the inventory of special language media which by their ontological features secures the desirable effect of the utterance and 2) to analyze certain types of texts which due to the choice and arrangement of language means; these types are distinguished by so called pragmatic aspect of the communication. The two objectives of stylistics are clearly discernible as two separate fields of the investigation.

The basic aim of this lecture is to explain the ways in which stylistic analysis takes place, to determine this point and other groups of analysis (taxonomic, content-grasping, semantic, functional) which are closely connected with stylistic analysis.

This brief outline of the most important characteristic features of language styles and their variants will show that out of the number of features which are easily discernible in each of the styles, some should be considered primary and others – secondary; some obligatory, others – optional; some constant, others – transitory. The necessary data can be obtained by means of an objective statistical count based on a large number of texts, but this task cannot be satisfactorily completed without the use of computers.

Another problem facing the stylistics is whether or not there are separate styles within the spoken variety of the language, and how to do the analysis of these styles if it can be proved that there are any of them. So far we are of the opinion that styles of the language can only be singled out in the written variety. This can be explained by the fact that any style is the result of a deliberate, careful selection of language means which in their correlation constitute this style. This can scarcely be attained in the oral variety of the language which by its very nature will not lend itself to the procedure of careful selection.

However, there is folklore, which originated as an oral form of communication, and which may perhaps be classified as a style of the language with its own structural and semantic laws.

The survey of different functional styles will not be completed without at least a cursory look into what constitutes the very notion of the text as a production of man's creative activity in the realm of the language.

The word "text", which has imperceptibly crept into common use, has never been linguistically ascertained. It is so broad in its application that it can refer to a span of utterance consisting of two lines, on the one hand, and to the whole novel, on the other. Therefore the word needs specification in order to make clear what particular kind of the language product has the right to be termed as the "text". Studying functional styles we undoubtedly benefit by looking at the text from an angle of different forms which the author has been used. Analyzing the linguistic nature of a text it is necessary to keep in our mind the concept of permanence as the set against ephemerality. The text, being a result of the language activity, enjoys permanence inasmuch as it belongs to the written variety of the language [1, 3–5].

The text can be what it claims to be only if it possesses the quality of integrity, i.e. wholeness characterized by its gestalt. In other words, any text must enjoy a kind of the independent existence; it must be an entity in itself.

The integrity of the text presupposes the subordination of certain parts to one particular part which reveals the main idea and the purport of the writer. It has already been stated that a text consists of units which we called supra-phrasal. These units are not equal in their significance: some of them bear reference to the main idea, others only back up the purport of the author. It follows then that supra-phrasal units can be classified as predicative and relative. The interrelation between these will show what kind of information the author attaches to one or other part of the utterance.

The theory of communication has brought about new concepts regarding the information imparted by different texts. It will be used to distinguish between the following terms: meaning, sense and content. We shall reserve the term "meaning" for semantics of a morpheme, a word or a word-combination. The term "signification" is here suggested to refer only to the sentence and supra-phrasal units. The term "content" should be reserved for the information imparted by the whole text [2].

It follows then that the information contained in a text is its content. However, the content is not a mechanical summing up of the significations of the sentences and the supra-phrasal units. Likewise, the signification of a sentence or a supra-phrasal unit is not a mechanical summary of meanings of the constituents, i.e. of words or word-combinations. The integrating power of the text greatly influences the sense of the sentences, depriving them of the independence they would enjoy in isolation. The same can be observed in the sentence, where the words to a greater or lesser degree lose their independence and are subjected to sometimes almost imperceptible semantic modifications. To phrase the issue differently, the content of the text modifies the significations of sentences and meanings of words and phrases. The integrating power of the text is considerable and requires careful observation.

The information conveyed by a text may be of different kinds; in particular, two kinds of information might be singled out, content-conceptual and content-factual [5, 6].

Content-conceptual information is that which reveals the formation of notions, ideas or concepts. This kind of information is not confined to merely imparting intelligence, facts (real or imaginary), descriptions, events, proceedings, etc. It is much more complicated. Content-conceptual information is not always easily discernible. It is something that may not lie on the surface of its verbal exposition. It can only be grasped after a minute examination of the constituents of the text provided that the reader has acquired the skill of supralinear analysis. Moreover, it may have various interpretations and not infrequently reveals divergent views as to its purport.

It follows then that content-conceptual information is mainly found in the belles-lettres language style. Here it reigns supreme although it may also be encountered in some other functional styles and particularly in diplomatic texts.

Content-factual information is that contained in what we have already named matter-of-fact styles, i.e. in newspaper style, in the texts of official documents and in some others [7].

The classification of information into content-conceptual and content-factual should not lead to the conclusion that texts of a scientific nature, for example, are deprived of concepts. The word "conceptual" has multi-dimensional parameters, i.e. it can be applied to different phenomena. Scientific treatises and monographs are undoubtedly characterized by original concepts, i.e. theories, hypotheses, propositions. But these concepts are explicitly formulated and need no special stylistic inventory to decode them. Whereas the concepts contained in works of art (to which the functional style of belles-lettres belongs) are to be derived from the gestalt of the work. Taken by itself, such a division of information may appear unconvincing, inasmuch as too many interpretations of the word "conceptual" can be suggested. But its aim, if it is repeated, the word emphasizes the crucial difference between what is more or less clearly stated in verbal chains and what is only suggested and therefore needs mental effort to get at what is said by sublinear or hidden information. In conclusion we suggest the following procedures in stylistic analysis which will facilitate the process of disclosing the kind of information contained in the given text.

The first procedure is to ascertain the kind of the text being dealt with. This procedure may be called the taxonomic stage of the analysis. Taxonomy is the science of classification. It states the principles according to which objects are classified. There is an immediate need to get a clear idea as to what functional style this or that text belongs. Furthermore, the taxonomical analysis will bring to our mind a definite model of the text in this or that style. Sometimes it is not enough to state that the text belongs to, let me say, the style of official documents. It is necessary to specify what kind of the document is being analyzed. Thus, it is very important to find out whether the text is a memorandum, or a note, or a pact, etc. If the text is one that belongs to the belles-lettres style, it is necessary to point out what kind of a text it is, i.e. a poem (what type), a story, a novel and further, within it, a description, a portrait, a conversation (dialogue), the author's narrative, his speculations, etc.

The second procedure, which may be called the content-grasping stage, aims at the approximate understanding of the content of the given text. It does not claim to be a complete penetration into the hidden purport of the author. The conceptual information will be disclosed at later stages in the analysis.

However, this superficial grasping of the general content is an important stage, it should stand out against a deeper understanding of the information of the text contains in the broad meaning of the term.

The third procedure, which might be called semantic, has as its purpose the close observation of the meanings of separate words and word combinations as well as of the significations of the various sentences and supra-phrasal units. This stage of the analysis predetermines the lines of further analysis which will reveal the deeper information. In maintaining this procedure it is vitally important not to lose the sight of the fact that, as has been pointed out before, the meanings of words and the significations of the sentences and supra-segmental units (SPUs) are liable to modifications under the integrating power of the whole text, thus its gestalt. It is advisable at this stage of the analysis to consult dictionaries inasmuch as dictionaries will show the polysemy of words, thus enabling the student to distinguish a simultaneous realization of two or more meanings of the word in the sentence.

The fourth procedure, which should be called the stylistic stage, aims at finding out what additional information might be imparted by the author's use of various stylistic devices, by the juxtaposition of sentences within a larger frame of utterance, that is, in the SPUs, and also by the interdependence of predicative and relative SPUs.

The fifth procedure, which conventionally might be called the functional stage, brings us back to the second one, i.e. the content-grasping stage. This analysis sets the task of investigating the conceptual information contained in the whole text. In maintaining this stage of analysis we should assemble the previously acquired data and make a kind of synthesis of all the procedures.

There is no hierarchy in maintaining analysis procedures but the suggested sequence has proved to be the most efficient in getting deeper insight into what constitutes the notion text [8].

In order to show how these procedures work, each procedure separately and all of them together, it is advisable to subject the given below text to a scrupulous stylistic analysis. This, as has been described above, aims at disclosing the content-conceptual information contained in the text. But in order to achieve this aim, i.e. to get a clear idea of what the content-conceptual information consists of, it is necessary to come to the understanding of the order in which the factual information of the text is arranged.

In prose the factual information is more or less coherently exposed, although there are certain kinds of prose where the factual information does not follow the principle of coherence. Moreover, there are kinds of prose in which the thread of factual information is broken and a mental effort on the part of the reader is required to assemble the separate parts in their correct relation one to another. Also, apart from the two kinds of information mentioned, there exists a third one which is called sublinear information. This is sometimes referred to as the hidden information in the text [9].

As it is necessary to reveal how the different procedures aim at disclosing the conceptual information (it would be, in fact, impossible to do so in a brief outline of the way the procedures work), a very short passage has been chosen – the first two stanzas of the poem "The Raven" by E.A. Poe.

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore.
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping – rapping at my chamber door.
"This some visitor" I muttered, "tapping at my chamber door
Only this and nothing more".
Ah, distinctly I remember, it was in the bleak December,
And each separate dying ember wrought its ghost upon the floor,
Eagerly I wished the morrow; – vainly I had sought to borrow
From my books surcease of sorrow – sorrow for the lost Lenore –
Nameless here for evermore.

According to the schedule given above we can find in these two stanzas almost everything that can be subjected to all procedures, i.e. to the taxonomic, content-grasping, semantic and stylistic stages of the analysis. The only procedure which cannot be maintained is the functional stage because, as has been mentioned, this stage brings us back to the second of indicated positions of the analysis, requires a retrospective study of the conceptual information of the whole text. Here, however, we deal with two stanzas only, hence we can but guess at the further factual information the text contains. And so it will hardly be possible to achieve a synthesis of all the procedures.

The taxonomic procedure ascertains that the excerpt under analysis is poetry. This is due to the arrangement of the sentences and phrases, the combinations of the words, the rhyming scheme and the rhythm which we can quite easily discern from reading. These and some other features of poetry are described in the body of the book where we deal with the style of poetry.

We give only the most general description of the taxonomic aspect of given above stanzas. It ought to be deeper because this stage of the analysis manifests itself in various forms, varied compositional designs and in many pragmatic functions.

There are various compositional designs of stanzas, metres, lines. In the poem chosen for analysis the lines are almost all equal in length and present a definite scheme that can easily be drawn by scanning. Thus we state that in each

line there are 16 syllables and in each line the stress is placed on the first, the third, the fifth syllable and so on, i.e. on the odd one. The even syllables are unstressed, for example: "Once upon a midnight dreary..." So this is trochaic octometer with a peculiar rhyming scheme: in the first line, "Once upon a midnight dreary when I pondered weak and weary..." – there is inner rhyme. Inner rhyme again appears in the third line. This system of rhyming becomes particularly clear a little further.

As to the second procedure, named the content-grasping stage, it aims at disclosing the factual information contained in the stanzas. The content may be given in a few words: a sad melancholy man is sitting alone in his chamber reading and thinking of his lost beloved, vainly trying to find consolation in books. This is clear even from a cursory reading. That is all we can infer from this stage of the analysis.

The most relevant procedure of the investigation, which discloses the inner relations between the facts expressed and the content – conceptual information, is the semantic stage. It presupposes the detailed analysis of the meaning of words, word-combinations, sentences, and even of larger units such as the whole stanzas. To show how this may be done, we must analyze nearly every word separately. For instance, if we take the first two lines: "Once upon a midnight dreary, while I pondered, weak and weary," – we observe that the word "pondered" catches our attention. If we look it up in the Concise Oxford Dictionary we will find the nuances of meaning of this word: "weigh mentally; muse over". These definitions reveal specific shades of meaning when compared to the word "think". Contextually, "to ponder" denotes meditative thinking, deep emotional involvement in the subject. The semantic analysis of the words "weak" and "weary" in the same lines shows us that the man is not only tired but also unable to solve the problems he sets before himself. It might be mentioned here that the use of these two alliterate words, which are paired synonyms, deepens the meaning contained in each word separately and thus new nuances of meaning are added to each word thus making them one semantic unit.

In the third line: "Over many a quaint and curious volume of forgotten lore" – the semantic analysis reveals what is meant by "forgotten lore". By leaping a little ahead the reader may draw the conclusion that "forgotten lore" is magic, and "many a volume" are books in which the man has been seeking ways to meet his beloved in the other world. If we subject each word of the poem to such a detailed semantic analysis we shall be able to get a clear idea of the author's thoughts and feelings.

It must be noted that the semantic procedure should not be solely confined to the analysis of words; it should also embrace the syntactic and compositional arrangement of the text. Thus in the given excerpt the transfer from the first stanza to the second can be described as a deviation from the main topic that is dealt with the second stanza, which is a lyrical digression, a kind of "discontinue".

The structural design of the sentences within the two stanzas should also be taken into consideration. There are parallel constructions, anadiplosis along with other syntactic features. It is understandably impossible to bring out all the peculiarities of the syntactic arrangement of the sentences in the above two stanzas, but those we have mentioned what is meant by the semantic investigation of the structure of the poem.

As to stylistic analysis, we should single out repetition as the key device expressed at all levels (phonetic, lexical, syntactical). It is necessary to take into account cases of direct repetition: "rapping – rapping", "sorrow – sorrow", and paired synonymous repetitions reinforced by alliteration: "weak and weary", "quaint and curious". Stylistically relevant are instances of inversion: "Eagerly I wished the morrow-vainly. I had sought to borrow..." – the words "eagerly" and "vainly" are used to intensify the meaning. The effect is further strengthened by the parallel constructions formed by the above-mentioned words.

The analysis of we might call it, the "vertical" line of words used, particularly adjectives, reveals the general gloomy atmosphere in which the mood of the poet is characterized. If we bring together such epithets as "dreary", "weary", "bleak", "dying (ember)", "lost (Lenore)" as well as the nouns "midnight", "sorrow", "ghost", "December" we can see that these words by realizing their dictionary and acquired additional contextual meanings contribute to the description of the depressed state of mind of the poet.

We can propose the scheme of stylistic analysis of English texts.

The Scheme of Stylistic Analysis

- I. 1) Author's life and background.
- 2) General summary of the extract.
- 3) The type of narration of the given extract.
- 4) The analysis of the vocabulary (if necessary).
- II. 1) Compositional division of the extract.
- 2) Graphic and phonetic peculiarities (if necessary).
- 3) Lexico-stylistic peculiarities of the extract.
- 4) Syntactical peculiarities of the extract:
 - a) syntactical means based on reduction (ellipsis, aposiopesis, nominative sentences, asyndeton);
 - b) syntactical means based on word-order (inversion, distancing, detachment);
 - c) syntactical means based on expansion (repetition, enumeration, polysyndeton, emphatic sentences, parenthetic sentences);
 - d) syntactical devices: parallelism, chiasmus, anaphora, epiphora, rhetoric questions, parcellation.
- 5) Semaciological peculiarities:
 - a) Figures of substitution:

- figures of quantity (hyperbole, meiosis, litote);
- figures of quality:
- metonymy (synecdoche, periphrasis, euphemism);
- metaphor (antonomasia, personification, allegory);
- irony.
- b) Figures of combination:
 - figures of identity: simile;
 - figures of opposition: antithesis, oxymoron;
 - figures of inequality: gradation, anticlimax, pun, zugma.

III. Doing stylistic analysis you also have to analyze:

Components of the analysis	Some expressions to be used while rendering
1. Speak of the author in brief: - the facts of his biography; - the epoch; - the literary trend he belongs to; - the main literary pieces.	
2. Introduction of the book: - title; - type of book (thriller, mystery, romance, science fiction, love story, fantasy, historical); - when is it published? - is it popular/well-known?	The book I have read is calledwas written by ... in ... It is published in ... It is based on....
3. A brief account of the plot: - where/when does the story take place? - who are the main characters? - what are they like? - what has happened? - what problem is raised? - what is the main idea? - what adjectives author uses to describe the characters	The book examines the themes of... Set incentury, the book tells the story of... The main events of the novel happen... The author of the book deals with... The book touches upon... Let's begin with ... To start with, I should say that... The main character of the novel is... The writer portrays him as... The author points out (stresses, thinks, states) that... Take, for example... Firstly... Secondly... Further the author says that... You'll never guess what happened next. I could only guess what... I must admit that... To get back to the story... Finally... In the end... To cut a long story short...
4. The prevailing mood of the extract (lyrical, dramatic, tragic, optimistic/pessimistic, sentimental, emotional, dry, sarcastic, bitter, cheerful, etc.)	The passage opens with the atmosphere of growing excitement, ...
5. Personal opinion of the book: - what do critics say about the book? Do you share their points of view? - what general impression has the book made on you? - what are the characters? - what is the plot? - what is the manner of writing? - what is the message of the book?	If you ask me... Personally I think that... As I see it... I found the plot rather...(predictable/absurd/of no value/too hard to understand/dull). The novelist has succeeded in creating complex/entirely believable/life-like characters. The characters are completely ... and the dialogue is witty/natural/artificial. What impressed me most was... The author has convinced me through... What I did not like is... I won't deny that... This is my way of looking at it.

Now we'd like to give some samples of Stylistic Analysis of English texts.

1. My dad had a small insurance agency in Newport. He had moved there because his sister had married old Newport money and was a big wheel in the Preservation Society. At fifteen I'm an orphan, and Vic moves in. "From now on you'll do as I tell you," he says. It impressed me. Vic had never really shown any muscle before (H.Stezar).

The first person singular pronouns indicate that we deal either with the entrusted narrative or with the personage's uttered monologue.

The communicative situation is highly informal. The vocabulary includes not only standart colloquial words and expressions such as "dad", "to show muscle"(which is based on metonymy), the intensifying, "really", but also the substandart metaphor "a big wheel". The latter also indicates the lack of respect of the speaker towards his aunt, which is further sustained by his metonymical qualification of her husband ("old Newport money").

The syntax, too, participates in conveying the atmosphere of colloquial informality – sentences are predominantly short. Structures are either simple or, even consisting of two clauses, offer the least complicated cases of subordination.

The change of tenses registers changes in the chronology of narrated events. Especially conspicuous is the introduction of Present Indefinite (Simple) Tense, which creates the effect of immediacy and nearness of some particular moment, which, in its turn, signifies the importance of this event, thus foregrounding it, bringing it into the limelight and making it the logical and emotional center of the discourse.

2. He had heard everything the Boy said however was waiting for the right moment to wrap up his silence, roll it into a weapon and hit Mutty over the head with it. He did so now (W.Golding).

In this short extract from W.Golding's "Darkness" it is visible the appearance of a person who was an unnoticed witness to a conversation is described. The unexpectedness of his emergence is identified with the blow in the sustained metaphor which consists of three individual verb metaphors showing stages of an aggressive action.

The abrupt change of sentence length and structure contributes to the expressiveness of the passage.

3. And out of the quiet it came to Abramovici that the battle was over, it had left him alive; it had been a battle-a battle! You know where people go out and push little buttons and pull little triggers and figure out targets and aim with the intention to kill, to tear your guts, to blow out your brains, to put great ragged holes in the body you've been taking care of and feeding and washing all your life, holes out of which your blood comes pouring, more blood than you ever could wash off, hold back, stop with all the bandages in the world! (C. Holmes)

Here we deal with the change of the type of narration: from the author's narrative, starting the paragraph, to represented inner speech of the character. The transition tells on the vocabulary which becomes more colloquial (i.e. "guts") and more emotional (i.e. the hyperbole "all the bandages in the world"); on the syntax brimming with parallelisms; on the punctuation passing on to the emphatic points of exclamation and dashes; on the morphology. "Naive" periphrases are used to describe the act of firing and its deadly effect. Third person pronouns give way to the second person ("you", "your") embracing both communicants – the personage (author) and the reader, establishing close links between them, involving the reader into the feelings and sentiments of the character.

Repetition is very important. Besides syntactical repetition (parallelism) mentioned above, pay attention to the repetition of "battle", because it is the word which on the one hand, actually marks the shift from one type of narration to another (the first "battle" bringing in the author's voice, the last two – That of Abramovici). On the other hand, the repetition creates continuity and cohesion and allows the two voices merge, making the transition smooth and almost imperceptible.

4. "This is Willie Stark, gents. From up home at Mason City. Me and Willie was in school together. Yeah, and Willie, he was a bookworm, and he was teacher's pet. Wuzn't you, Willie?" And Alex nudged the teacher's pet in the ribs (D.Carter).

Alex's little speech gives a fair characteristic of a speaker. The substandard "gents", colloquial "me", irregularities of grammar ("me and Willie was"), pronunciation (graphon "wuzn't"), syntax ("Willie, he was"), abundance of set phrases ("he was a bookworm", "he was a teacher's pet", "from up home") – all this shows the low educational and cultural level of the speaker.

It is very important that such a man introduces the beginning politician to his future voters and followers. In this way R.P.Warren stresses the gap between the aspiring and ambitious, but very common and run-of-the-mill young man starting on his political career, and the false and ruthless experienced politician in the end of this road.

Note the author's sympathy towards the young Stark who is seen from the periphrastic nomination of the protagonist ("teacher's pet") in the author's final remark.

5. From that day on, thundering trains loomed in his dreams-hurling, sleek, black monsters whose stack pipes belched gobs of serpentine smoke, whose seething fireboxes coughed out clouds of pink sparks, whose pushing pistons sprayed jets of hissing steam-panting trains that roared yammeringly over far flung, gleaming rails only to come to limp and convulsive halts-long, fearful trains that were hauled brutally forward by red-eyed locomotives that you loved watching as they (and you trembling) crashed past (and you longing to run but finding your feet strangely glued to the ground) (H.G. Wells).

This paragraph from Richard Wright is a description into which the character's voice is gradually introduced first through the second person pronoun "you", later also graphically and syntactically-through the so-called embedded sentences, which explicitly describe the personage's emotions.

The paragraph is dominated by the sustained metaphor "trains" – "monsters". Each clause of this long (the length of this one sentence, constituting a whole paragraph, is over 90 words) structure contains its own verb-metaphor – "belched",

“coughed out”, “sprayed”, etc., metaphorical epithets contributing to the image of the monster – “thundering”, “hurtling”, “seething”, “pushing”, “hissing”, etc. Their participial form also helps to convey the effect of dynamic motion. The latter is inseparable from the deafening noise, and besides “roared”, “thundering”, “hissing”, there is onomatopoeic “yammeringly”.

The paragraph abounds in epithets-single (e.g. “serpentine smoke”), pairs (e.g. “farflung, gleaming rails”), strings (“hurtling, sleek, black monsters”), expressed not only by the traditional adjectives and participles but also by qualitative adverbs (“brutally”, “yammeringly”). Many epithets, as it was mentioned before, are metaphorical, included into the formation of the sustained metaphor. The latter besides the developed central image of the monstrous train, consists of at least two minor ones – “red-eyed locomotives”, “limp and convulsive halts”.

The syntax of the sentence-paragraph shows several groups of parallel constructions, reinforced by various types of repetitions (morphological – of the -ing-suffix, caused by the use of eleven participles; anaphoric-of “whose”; thematic-of the word “train”). All the parallelisms and repetitions create a definitely perceived rhythm of the passage which adds to the general effect of dynamic motion.

Taken together, the abundance of verbs and verbals denoting fast and noisy action, having a negative connotation, of onomatopoeic words, of repetitions-all of these phonetic, morphological, lexical and syntactical means create a threatening and formidable image of the description, which both frightens and fascinates the protagonist.

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Резюме. В статті дана загальна характеристика стилю і стилістики. Описана процедура стилістического аналізу тексту. Предложена схема стилістического аналізу тексту і описані деякі приклади такого аналізу з використанням уривків художественних текстів.

Ключевые слова: загальна характеристика стилю, загальна характеристика стилістики, процедури стилістического аналізу тексту, схема стилістического аналізу, приклади стилістического аналізу англійських текстів.

The summary. In this article general notes on style and stylistics were given. Some procedures of stylistic analysis were described. The scheme of stylistic analysis of English texts was determined and some samples of analysis were presented.

Key words: general notes on style, general notes on stylistics, procedures of stylistic analysis, the scheme of stylistic analysis, samples of stylistic analysis of English texts.

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