

**Навчально-методичні рекомендації
до вивчення навчальної дисципліни
«Стилістика англійської мови»
для студентів заочної форми навчання**

Метою викладання дисципліни є оволодіння студентом діловою мовою. Дана навчальна дисципліна є теоретичною та практичною основою сукупності знань та вмінь, що формують профіль фахівця в галузі філології.

Метою викладання навчальної дисципліни «Стилістика англійської мови» є розкриття сучасних наукових концепцій, понять і методів стилістики як науки, аналіз і порівняння експресивних стилістичних засобів, а також функціональних стилів англійської мови.

Завдання вивчення навчальної дисципліни – ознайомити студентів із теоретичними та практичними положеннями наукознавства:

- ознайомити студентів з різними теоретичними підходами до стилістики як науки, а також з різними методологіями вирішення сучасних проблем стилістики;
- навчити студентів вільно оперувати основними термінами і положеннями стилістики англійської мови;
- сформувати у студентів вміння застосовувати дослідження з теорії стилістики до вирішення сучасних лінгвістичних проблем;
- навчити студентів розрізняти основні функціональні стилі англійської мови;
- навчити студентів здійснювати стилістичний аналіз тексту.

В результаті вивчення навчальної дисципліни студент повинен набути такі **компетентності**:

- усвідомлення структури філологічної науки та її теоретичних основ;
- здатність використовувати в професійній діяльності знання про мову як особливу знакову систему, її природу, функції, рівні;
- здатність використовувати в професійній діяльності знання з теорії та історії мови, що вивчається;
- усвідомлення засад і технологій створення текстів різних жанрів і стилів державною та іноземними мовами;
- здатність до збирання й аналізу, систематизації та інтерпретації мовних, літературних фактів, філологічного аналізу.

Навчальна дисципліна «Стилістика англійської мови» базується на знаннях таких дисциплін як «Вступ до мовознавства», «Українська мова», «Теоретична фонетика англійської мови», «Порівняльна лексикологія англійської та української мов», доповнює дисципліни «Порівняльна граматики англійської та української мов», «Основи ділової комунікації», «Основи професійної діяльності перекладача» та є базою для вивчення таких дисциплін, як: «Основи теорії міжкультурної комунікації», «Теорія перекладу».

Студенти мають самостійно опрацювати та засвоїти матеріал навчального модуля, опанувати навички виконання лінгвостилістичної інтерпретації тексту, а також бути готовими до написання семестрової залікової роботи.

Модуль 1. Базові поняття стилістики англійської мови та основи лінгвостилістичного аналізу тексту.

Тема 1. Загальнонаукові засади стилістики.

Об'єкт та предмет стилістики. Типи та види стилістики. Загальнонаукове підґрунтя стилістики. Експресивні засоби та стилістичні прийоми..

Тема 2. Поняття експресивності й емотивності. Виразальні засоби.

Стилістичне забарвлення. Експресивність стилістичного прийому. Виразальні засоби стилістики. Стилістичні прийоми. Способи створення стилістичних прийомів. Синтагматичні відношення: детермінація (визначення), інтердепенденція (взаємозв'язок), констеляція.

Тема 3. Фоностилістика.

Фонетичні засоби стилістики. Графічна фонеміка: графіко-фонетичні засоби. Графіка: графічні засоби.

Тема 4. Фонографічні засоби стилістики.

Алітерація, асонанс, звуконаслідування. Графон. Інші фонографічні засоби та їх імплікації.

Тема 5. Стилістична лексикологія.

Стилістична диференціація мови. Слова, що мають лексико-стилістичну парадигму та слова, що не мають лексико-стилістичної парадигми. Стилістична функція фразеології.

Тема 6. Стилістична диференціація словникового складу англійської мови.

Співвідношення між нейтральною, книжною і розмовною лексикою. Слова високого стилістичного тону – терміни, архаїзми, варваризми, іноземні слова та їх використання. Слова зниженого стилістичного тону – сленг, жаргонізми, професіоналізми, діалектизми, вульгаризми та їх функції.

Тема 7. Стилістична семасіологія.

Загальна характеристика семасіологічних засобів стилістики. Когніція і вторинна номінація. Фігури заміщення як експресивні засоби стилістики. Фігури поєднання як стилістичні засоби стилістики.

Тема 8. Лексичні засоби стилістики.

Метафора, персоніфікація, алегорія. Метонімія, її типи. Синекдоха. Гра слів, її типи. Іронія та способи її створення.

Тема 9. Лексичні засоби стилістики.

Антономасія, її різновиди. Епітет, його структура і семантика. Гіпербола та зменшення. Оксиморон, його функції.

Тема 10. Стилістичний синтаксис.

Поняття експресивних засобів та прийомів на синтаксичному рівні. Стилістично забарвлені моделі речень як експресивні засоби синтаксису. Синтаксичні стилістичні прийоми: еліпс, його види і функції; розрив та створювана ним додаткова інформація; асиндетон і полісиндетон; номінативні і односкладні речення, їх функції у тексті. Повтор.

Тема 11. Синтаксичні засоби стилістики.

Інверсія, її різновиди і функції. Відокремлені та вставні речення. Паралельні конструкції, їх функції в різних стилях. Парцеляція та її стилістична значимість. Риторичне питання, його функції.

Тема 12. Лексико-синтаксичні засоби стилістики.

Антитеза, її створення та імплікація. Градація і розв'язка, їх функції. Порівняння, його відмінності від метафори. Літота і перифраз, їх стилістичне значення.

Тема 13. Функціональні стилі.

Функціональні та нефункціональні варіанти мови. Стилістика мови. Стилістика мовленнєвої діяльності. Функціональні стилі мовлення. Стилістика мовлення. Жанри та типи текстів. Поняття «контекст» та його види. Значення. Образ. Поняття норми. Стиль. Ідіостиль.

Тема 14. Загальна характеристика лінгвостилістичного аналізу тексту.

Художній та нехудожній дискурс. Значення та сенс тексту. Поняття лінгвостилістики, лінгвістики тексту, інтерпретації тексту. Схема аналізу.

Тема 15. Аналіз стилістичних прийомів на рівні речення та фрагментів тексту.

Додаткова стилістична інформація, стилістичні особливості окремих фрагментів тексту. Розподіл тексту на композиційні частини. Виявлення стилістично забарвлених елементів. Розрізнення конотативного і денотативного значення слова.

Тема 16. Аналіз прагматичного впливу стилістичних прийомів на рівні фрагментів тексту.

Засоби досягнення прагматичного впливу на читача/реципієнта.

Тема 17. Інтерпретація тексту.

Основні підходи до інтерпретації тексту. Інтерпретація та надінтерпретація. Основні поняття інтерпретації тексту.

Опрацювавши матеріал, студенти повинні вміти виконувати завдання, основані на матеріалі, засвоєному у ході вивчення курсу, та вміти виконати контрольну роботу:

Контрольна робота №1

Task 1. Choose the correct answer:

1. Contextual meaning is the meaning created by:
 - a) context
 - b) author
 - c) particular reader
2. Literary stylistics is focused on:
 - a) stylistic means and devices
 - b) various literary genres or the writer's outlook
 - c) linguistic meaning
3. The use of a combination of words with loud, harsh sounds is called:
 - a) Euphony
 - b) Alliteration
 - c) Cacophony
4. Asyndeton is
 - a) the avoidance of conjunctions
 - b) a syntactical structure without being grammatically connected
 - c) the violation of word order
5. Figure opposite to hyperbole; a deliberate understatement or underestimation
 - a) oxymoron
 - b) Meiosis
 - c) simile
6. Direct onomatopoeia is contained:
 - a) in words that imitate natural sounds
 - b) in words that imitate exclamations only
 - c) in words that imitate human sounds
7. Syntactical tautology is
 - a) the repetition of grammatically identical words or phrases
 - b) the repetition of semantically identical words or phrases
 - c) the repetition of morphologically identical words or phrases
8. A variety of periphrasis in which the unpleasant word or expression is replaced by a neutral or positive one
 - a) Euphemism
 - b) Euphony
 - c) Periphrasis
9. Use of existing words or word combinations for denoting new or existing and cognized concepts.
 - a) Secondary nomination
 - b) Primary nomination
 - c) Basic nomination
10. Units of secondary nomination, which exist in the language or are formed on the basis of regular patterns.
 - a) Figures of opposition
 - b) Figures of substitution
 - c) Figures of quantity
11. Comparison of two objects having some quantitative similarities
 - a) Figures of quantity
 - b) Figures of opposition
 - c) Figures of substitution
12. Linguistic context deals with:
 - a) the meaning of a linguistic unit
 - b) stylistic meaning
 - c) lexicological meaning
13. Opposition of two or more words or word-combinations the meanings of which are quite opposite within one specific context.
 - a) Figures of opposition
 - b) Figures of identity
 - c) Figures of quantity
14. Separation is
 - a) splitting of the noun phrase by the preposition
 - b) splitting of the noun phrase by the adverb
 - c) splitting of the noun phrase by the attribute

15. Extralinguistic (situational) context deals with:
- atmosphere in the text
 - plot of the text
 - general environment in which the communication is held
16. Stylistic devices realized in context on the basis of identification of similar or synonymous units that refer to one and the same object, phenomenon, action
- Figures of identity
 - Figures of opposition
 - Figures of substitution
17. A combination of words and such an arrangement of utterance which produces a pleasing acoustic effect is called:
- Epiphora
 - Euphony*
 - Anaphora
18. The repetition of identical or similar terminal sound combination of words is called:
- Rhyme
 - Rhythm
 - Repetition
19. Foregrounding refers to:
- the range of stylistic effects at different levels
 - the range of stylistic effects at the grammatical level
 - the range of stylistic effects at the semantic level
20. Stylistic phonetics has another name:
- Phonostylistics
 - Phonetics
 - Phonology
21. A combination of speech-sounds which aims at imitating sounds is called:
- Anaphora
 - Epiphora
 - Onomatopoeia
22. The repetition of similar consonant in close succession, particularly at the beginning of successive words is called:
- Assonance
 - Alliteration
 - Cacophony
23. Chiasmus is
- Type of inversion
 - reversed parallelism
 - prepositional phrase
24. An understatement based on the use of words with negative meanings
- meiosis
 - Litotes
 - Hyperbole
25. Recurrence of the same word, word combination, phrase for two or more times at the end of successive sentences (clauses) is called:
- Epiphora
 - Anaphora
 - Onomatopoeia
26. Stylistic devices or stylistically significant ways of fusing different lexical units of one level, including expressive means, within a higher level
- Figures of combination
 - Figures of identity
 - Figures of substitution
27. Idiolect refers to:
- Ideological meaning
 - Individual speech
 - Readers thoughts
28. What is stylistic function of detachment?
- To make a pause
 - to emphasize the separated part
 - to make the sentence rhythmic
29. Anaphora is
- the repetition of the initial elements
 - the repetition of the initial and final elements
 - the repetition of the final elements
30. Discordance between the positive form and negative meaning
- Irony
 - Pun
 - Zeugma
31. Ellipsis is
- the omission of words
 - the repetition of conjunctions
 - the violation of word order
32. Epiphora is
- the repetition of the initial elements
 - the repetition of the initial and final elements
 - the repetition of the final elements
33. Enumeration is
- the repetition of homogeneous parts
 - the repetition of non-homogeneous parts
 - the repetition of synonyms
34. Aposiopesis is
- the separation of secondary parts of sentence
 - the repetition of conjunctions
 - a break in speech
35. Stylistic semasiology investigates:
- fictional and non-fictional texts
36. Which is NOT true: extralinguistic context can be

- | | |
|-----------------------------|------------------|
| b) fictional texts only | a) situational |
| c) non-fictional texts only | b) morphological |
| | c) historical |
37. Recurrence of the same word, word combination, phrase for two or more times is called:
- | | |
|---------------|--|
| a) Rhyme | 38. A phonetic stylistic device referred to the agreement of vowel sounds is called: |
| b) Rhythm | a) Assonance |
| c) Repetition | b) Alliteration |
| | c) Euphony |
39. Linguostylistics is focused on
- | | |
|--------------------------------|--|
| a) morphological peculiarities | 40. The repetition of one or more initial words of several succeeding sentences is called: |
| b) pronunciation | a) Epiphora |
| c) functional styles | b) Anaphora |
| | c) Onomatopoeia |

Task 2: Define EMs and SDs in the following sentences:

1. Dorothy, at my statement, had clapped her hand over mouth to hold down laughter and chewing gum. _____
2. A bulldog two years old for sale. Will eat anything. Very fond of children.

3. Welcome to Reno- the biggest little town in the world. _____
4. He got an inheritance and got into troubles. _____
5. Huck Finn is a good bad boy of the American literature. _____
6. She set eyes on him and the letter on fire. _____
7. What is the difference between a school master and an engine driver? One trains the mind, and the other minds a train. _____
8. He saved her life and three dollars in her pocket. _____
9. Now - one good turn deserves another - come to my house for dinner.

10. 'Don't know... Might be anything... Couldn't come any sooner. Been on my feet since six o'clock this morning.' _____
11. His eyes were no warmer than an iceberg. _____
12. "You heard what the guy said: get out or else..." _____
13. A silence. The bar changed. Another silence. The sound of a distant bell. _____
14. And Captain Trevelyan was not overpleased about it.

15. And only one thing really troubled him, sitting there- the melancholy craving in his heart- because the sun was like enchantment on his face and on the clouds and the golden birch leaves, and the wind's rustle was so gentle, and the yew-tree green so dark, and the sickle of the moon pale in the sky. _____
16. Fleur felt the first shock of reality. Was Wilfrid going to be unmanageable? A taxicab ground up; Michael beckoned; Fleur stepped in. _____
17. Have I not had to wrestle with my lot? Have I not suffered things to be forgiven? _____
18. He was no gentle lamb _____
19. I stood in the position of one without a resource, without a friend, without a coin. I must do something. What? I must apply somewhere. Where? _____
20. 'I' always been a good girl; and I never offered to say a word to him; and I don't owe him nothing; and I don't care; and I won't be put down; and I have my feelings the same as anyone else.'

21. It was not Capetown, where people only frowned when they saw a black boy and a white girl. But here... And he loved her. _____
22. Party Pig people called him and not entirely with affection either. _____
23. Scrooge knew he was dead? Of course he did. How could it be otherwise? Scrooge and he were partners for I don't know how many years. _____
24. She had endured the warm understanding looks and the little attentions as though everything was what they thought it was. Had smiled and talked and turned to Lanny cheerfully as they expected her to do. Miserable and unhappy. Weighed down with pain and longing and fear. _____
25. 'You come home late and I'll...' _____

Task 3: Make linguostylistic analysis of the suggested text:

TEXT

From: TO KILL A MOCKINGBIRD

By Harper Lee

Harper Lee was born in 1926 in the state of Alabama. In 1945-1949 she studied law at the University of Alabama. "To Kill a Mockingbird" is her first novel. It received almost unanimous critical acclaim and several awards, the Pulitzer Prize among them (1961). A screen play adaptation of the novel was filmed in 1962.

This book is a magnificent, powerful novel in which the author paints a true and lively picture of a quiet Southern town in Alabama rocked by a young girl's accusation of criminal assault.

Tom Robinson, a Negro, who was charged with raping a white girl, old Bob Swell's daughter, could have a court-appointed defence. When Judge Taylor appointed Atticus Finch, an experienced smart lawyer and a very clever man, he was sure that Atticus would do his best. At least Atticus was the only man in those parts who could keep a jury¹ out so long in a case bite that. Atticus was eager to take up this case in spite of the threats of the Ku-Klux-Klan.²

He, too, was sure he would not win, because as he explained it to his son afterwards: "In our courts, when it is a white man's word against a black triad's, the white man always wins. The one place, where a man ought to get a "square deal is in a court-room, be he any color* of the rainbow, but people a way of carrying their resentments right into the jury box. As you grow older, you'll see white men cheat black men every day of your life, but let me tell you something and don't you forget it — whenever a white man does that to a black man, no matter who he is, how rich he is, or how fine a family he comes from, that white man is trash..."

There is nothing more sickening to me than a low-grade white man who'll take advantage of a Negro's ignorance. Don't fool yourselves — it's all adding up and one of these days we're going to pay the bill for it".

Atticus's son Jem aged thirteen and his daughter Jean Louise, nicknamed Scout, aged seven were present at the trial and it is Jean Louise, who describes it...

Atticus was half-way through his speech to fee jury. He had evidently pulled some papers from his briefcase feat rested beside his chair, because they were on his table. Tom Robinson was toying wife them. "

"...absence of any corroborative evidence, this man was indicted on a capital charge and is now on trial for his life..."

I punched Jem. "How long's he been at it?"

"He's just gone over fee evidence," Jem whispered... We looked down again. Atticus was speaking easily, wife the kind of detachment he used when he dictated a letter. He walked slowly up and down in front of fee jury, and fee jury seemed to be attentive: their heads were up, and they followed Atticus's route with what seemed to be appreciation. I guess it was because Atticus wasn't a thunderer.

Atticus paused, then he did something he didn't ordinarily do. He unhitched his watch and chain and placed them on fee table, saying, "With the court's permission —"

Judge Taylor nodded, and then Atticus did something I never saw him do before or since, in public or in private: he unbuttoned his vest, unbuttoned his collar, loosened his tie, and took off his coat. He never loosened a scrap of his clothing until he undressed at bedtime, and to Jem and me, this was fee equivalent of him standing before us stark naked. We exchanged horrified glances.

Atticus put his hands in his pockets, and as he returned to the jury, I saw his gold-collar button and the tips of his pen and pencil winking in fee light.

"Gentlemen," he said. Jem and I again looked at each other: Atticus might have said "Scout". His voice had lost its aridity, its detachment, and he was talking to fee jury as if they were folks on fee post office corner.

"Gentlemen," he was saying. "I shall be brief, but I would like to use my remaining time with you to remind you that this case is not a difficult one, it requires no minute sifting of complicated facts, but it does require you to be sure beyond all reasonable doubt as to the guilt of the defendant. To begin with, this case should never have come to trial. This case is as simple as black and white.

"The state has not produced one iota of medical evidence to the effect that the crime Tom Robinson is charged with ever took place. It has relied instead upon the testimony of two witnesses whose evidence has not only been called into serious question on cross-examination, but has been flatly contradicted by the defendant. The defendant is not guilty, but somebody in this court is.

"I have nothing but pity in my heart for the chief witness for the state, but my pity does not extend so far as to her putting a man's life at stake, which she had done in an effort to get rid of her own guilt.

"I say guilt, gentlemen, because it was guilt that motivated her. She has committed no crime, she has merely broken a rigid and time-honored code of, our society, a code so severe that whoever breaks it is hounded from our midst as unfit to live with. She is the victim of cruel poverty and ignorance, but I cannot pity her: she is white. She knew full well the enormity of her offense, but because her desires were stronger than the code she was breaking, she persisted in breaking it. She persisted, and her subsequent reaction is something that all of us have known at one time or another. She did something every child has done — she tried to put the evidence of her offense away from her. But in this case she was no child hiding stolen contraband: she struck out at her victim — of necessity she must put him away from her — he must be removed from her presence, from this world. She must destroy the evidence of her offense.

"What was the evidence of her offense? Tom Robinson, a human being. She must put Tom Robinson away from her. Tom Robinson was her daily reminder of what she did. What did she do? She tempted a Negro.

"She was white, and she tempted a Negro. She did something that in our society is unspeakable: she kissed a black man. Not an old Uncle, but a strong young Negro man. No code mattered to her before she broke it, but it came crashing down on her afterwards.

"Her father saw it, and the defendant has testified as to his remarks. What did her father do? We don't know, but there is circumstantial evidence to indicate that Mayella Ewell was beaten savagely by someone who led almost exclusively with his left. We do know in part what Mr Ewell did: he did what any God-fearing, persevering, respectable white man would do under the circumstances — he swore out a warrant, no doubt signing it with his left hand, and Tom Robinson now sits before you, having taken the oath with the only good hand he possesses — his right hand.

"And so a quiet, respectable, humble Negro who had the unmitigated temerity to 'feel sorry' for a white woman has had to put his word against two white people's. I need not remind you of their appearance and conduct on the stand — you saw them for yourselves. The witness for the state, with the exception of the sheriff of Maycomb County, have presented themselves to you, gentlemen, to this court, in the cynical confidence that their testimony would not be doubted, confident that you, gentlemen, would go along with them on the assumption — the evil assumption — that all Negroes lie, that all Negroes are basically immoral beings, that all Negro men are not to be trusted around our women, an assumption one associates with minds of their caliber.

"Which, gentlemen, we know is in itself a lie as black as Tom Robinson's skin, a lie I do not have to point out to you. You know the truth, and the truth is this: some Negroes lie, some Negroes

are immoral, some Negro men are not to be trusted around women — black or white. But this is a truth that applies to the human race and to no particular race of men. There is not a person in this court-room who has never told a lie, who has never done an immoral thing, and there is no man living who has never looked upon a woman without desire."

Atticus paused and took out his handkerchief. Then he took off his glasses and wiped them, and we saw another "first": we had never seen him sweat — he was one of those men whose face! never perspired, but now it was shining tan.

"One more thing, gentlemen, before I quit. Thomas Jefferson³ once said that all men are created equal, a phrase that the Yankees⁴ and the distaff side⁵ of the Executive branch in Washington are fond of hurling at us. There is a tendency in this year of grace, 1935, for certain people to use this phrase out of context, to satisfy all conditions. The most ridiculous

example I can think of is that the people who run public education promote the stupid and idle along with the industrious — because all men are created equal, educators will gravely tell you, the children left behind suffer terrible feelings of inferiority. We know all men are not created equal in the sense some people would have us believe — some people are, smarter than others, some people have more opportunity because they're born with it, some men make more money than others, some ladies make better cakes than others — some people are born gifted beyond the normal scope of most men.

"But there is one way in this country in which all men are created equal — there is one human institution that makes a pauper the equal of a Rockefeller, the stupid man the equal of an Einstein, and the ignorant man the equal of any college president. That institution, gentlemen, is a court. It can be the Supreme Court of the United States or the humblest J.P. court in the land, or this honorable court which you serve. Our courts, have their faults, as does any human institution, but in this country our courts are the great levellers, and in our courts all men are created equal.

"I'm no idealist to believe firmly in the integrity of our courts and in the jury system. Gentlemen, a court is no better than each man of you sitting before me on this jury. A court is only as sound as its jury, and a jury is only as sound as the men who make it up. I am confident that you, gentlemen, will review without passion the evidence you have heard, come to a decision, and restore this defendant to his family. In the name of God, do your duty."

Atticus's voice had dropped, and as he turned away from the jury he said something I did not catch. He said it more to himself than to the court. I punched Jem.

"What'd he say?"

"In the name of God, believe him, I think that's what he said."...

What happened after that had a dreamlike quality: in a dream I saw the jury return, moving like underwater swimmers, and Judge Taylor's voice came from far away and was tiny. I saw something only a lawyer's child could be expected to see, could be expected to watch for, and it was like watching Atticus walk into the street, raise a rifle to his shoulder and pull the trigger, but watching all the time knowing that the gun was empty.

A jury never looks at a defendant it has convicted, and when this jury came in, not one of them looked at Tom Robinson. The foreman handed a piece of paper to Mr Tate who handed it to the clerk who handed it to the judge. ...

I shut my eyes. Judge Taylor was polling the jury: "Guilty ... guilty ... guilty ... guilty..." I peeked at Jem: his hands were white from gripping the balcony rail, and his shoulders jerked as if each "guilty" was a separate stab between them.

Judge Taylor was saying, something. His gavel was in his fist, but he wasn't using it. Dimly, I saw Atticus pushing papers from the table into his briefcase. He snapped it shut; went to the court reporter and said something, nodded to Mr Gilmer, and then went to Tom Robinson and whispered something to him. Atticus put his hand on Tom's shoulder as he whispered. Atticus took his coat off the back of his chair and pulled it over his shoulder. Then he left the court-room, but not by his usual exit. He must have wanted to go home the short way, because he walked quickly down the middle aisle toward the south exit. I followed the top of his head as he made his way to the door. He did not look up.

Someone was punching me, but I was reluctant to take my eyes from the people below us, and from the image of Atticus's lonely walk down the aisle.

"Miss Jean Louise?"

I looked around. They were standing. All around us and in the balcony on the opposite wall, the Negroes were getting to their feet. Reverend Sykes's voice was as distant as Judge Taylor's: "Miss Jean Louise, stand up. Your father's passing."

Commentary

1. **a jury**: a body of persons, in the USA and Great Britain, 12 in number, who have to decide the truth of a case tried before a judge. The jury brings in a verdict of guilty (not guilty). The verdict is valid only if the decision of the jurors is unanimous. If not, the jury is dismissed and a new jury is made up. That procedure may be repeated several times until the jury comes to the unanimous decision.

2. **Ku-Klux-Klan**: a reactionary organization, was formed by Southern planters when slavery was prohibited throughout the United States by the thirteenth (1865) amendment to the Constitution of the USA (which was ratified in 1888. More than 20 amendments have been adopted since that time. The first ten amendments are commonly referred to as the Bill of Rights). Members of the K.K.K. met in secret places. They wore white robes and white masks through which only the eyes could be seen. They lynched blacks on the slightest suspicion without any trial. The organization was so ferocious and aroused such terror and indignation that it was outlawed. But every now and then traces of its activities can be seen even nowadays.

3. **Thomas Jefferson**: (1743-1826), third President of the USA (1801-1809), drafted the Declaration of Independence, which was adopted and proclaimed on July 4th, 1776 to the whole world that a great new nation was born after a heroic peoples' War for Independence that lasted more than six years. The former 13 English Colonies had won their independence and set up their new United States Government.

4. **Yankee**: originally, this term meant "a native of New England". During the Civil War, however, the Southerners used it to refer, often derisively, to inhabitants of any Northern States. Nowadays the term is used outside the US to natives of the US. In the South of the USA, it is still used (derisively) to refer to Northerners, and in New England it is still used in reference to Native New Englanders (non-derisively).

5. **the distaff side**: the female branch in a family as opposed to the male branch. The Executive branch is the legislative body of the government. Here, the distaff side means the women members of the US government, the more sentimental and moralistic part of the staff, who are fond of hurling the phrase "all men are created equal" in order to be brought to the notice of the public.

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