

**Tests**  
**on the Course of Stylistics of the English Language**  
**for Fourth-Year Students of the English Department**  
**Variant 1.**

**Basic Notions of Stylistics**

*I. Match the following notions with their features:*

a) Stylistics; b) style; c) context; d) norm; e) opposition; f) expressive means; g) stylistic devices:

1. marked member of a stylistic opposition which has an invariant meaning in language; 2. studies nominative and communicative language units and the principles according to which the units of all language levels are selected for achieving a certain pragmatic aim in different communicative situations; 3. intentional change of a fixed (usual) distribution of language units in speech; 4. any relevant features of the setting in which a form appears or might appear; 5. a set of patterns in speech which are usual across a community, but are not seen as constrained by a language system; 6. any paradigmatic relation between units, etc. that are distinct in a given language; 7. what differentiates one text or homogeneous group of texts from other texts (or other group of texts).

*II. Define the following notions: a) Standard English; b) linguistic sign; c) level; d) variant; e) invariant; f) stylistics; g) literary stylistics:*

1. The study of style in language: traditionally, of variations in usage among literary and other texts; now, more generally, of any systematic variation, in either writing or speech, which relates to the type of discourse or its context rather than to differences of dialect. 2. The study of relevant differences, other than in the dialect or language used, among individual writers. 3. The form of spoken and written English that is considered acceptable by most people. 4. The usual term since 1940s for a distinct phrase in the description of a language at which specific types of element and the relations between them are represented or investigated. 5. Not changing. 6. A word, morpheme, or other unit of a language system, seen as the union of an invariant form with an invariant meaning. 7. Usually of the alternative realizations of a unit

*III. Choose the correct variant or variants:*

1. The subject matter of stylistics is language as a system. 2. Stylistics is a branch of linguistics which deals with expressive resources and functional styles of a language. 3. Stylistics studies nominative and communicative language units and the principles according to which the units of all language levels are selected for achieving a certain pragmatic aim in different communicative situations. 4. Stylistics is a branch of linguistics dealing with variants, varieties of linguistic expression and, hence, with the sub-systems making up the general system of language. 5. Stylistics investigates language as a system from the functional approach.

**Phonetic Means of Stylistics**

*I. Choose the right definition for a) onomatopoeia; b) alliteration; c) assonance; d) rhyme; e) rhythm:*

1. ... is a combination of speech sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc.), by things (machines or tools, etc.), by people (singing, laughter, patter of feet, etc.) and by animals. 2. ... is a deliberate repetition of the same or acoustically similar sounds and sound combinations. 3. ... is a deliberate repetition of the same or acoustically similar vowels in close succession aimed at creating a specific sound and contential effect. 4. ... is the repetition of identical or similar terminal sound combinations of words. 5. exists in all spheres of human activity and assumes multifarious forms.

*II. Identify examples of a) alliteration; b) assonance; c) onomatopoeia; d) euphony; e) cacophony:*

1. Buzz. Buzz. Buzz. The bees were buzzing around a hive. 2. Peter Piper picked a peck of pickled pepper. 3. She sells sea shells on the seashore. 4. The rain in Spain falls mainly on the plain. 5. Nothing succeeds like success. 6. Don't trouble trouble till trouble troubles you.

*III. Choose the right definition for "indirect onomatopoeia":*

1. Indirect onomatopoeia is a combination of sounds the aim of which is to make the sound of the utterance an echo of its sense.

2. Indirect onomatopoeia is the repetition of identical or similar terminal sound combinations of words.

3. Indirect onomatopoeia exists in all spheres of human activity and assumes multifarious forms.

4. Indirect onomatopoeia is the use of words whose sounds imitate those of the signified object or action.

## **Stylistic Morphology of the English Language**

*I. Choose the correct variant:*

*the central notion of morphological stylistics is the notion of:*

- a) transposition;
- b) the category of tense;
- c) morphemic repetition;
- d) the category of gender.

*II. Indicate SD based on the use of a) nouns; b) pronouns; c) adverbs; d) adjectives; e) articles; f) verbs:*

1. How doth the little crocodile  
Improve his shining tail,  
And pours the waters of the Nile  
On every golden scale!

How cheerfully he seems to grin,  
How neatly spreads his claws,  
And welcomes little fishes in  
With gently smiling jaws!

2. Avoid evil and it will avoid thee. 3. There is no truer truth obtainable by man than comes of music (R.Browning). 4. There seems something more speakingly

incomprehensible in the powers, the failures, the inequalities of memory, than in any other of our intelligences (J.Austen). 5. One is never too old to learn. 6. He that has a long (great) nose thinks everybody is speaking of it. 7. Fools (every fool) will be meddling. 8. The times are changing and we are changing with them (J.Owen). 9. Blessed is he who has found his work; let him ask no other blessedness. 10. "Curiouser and curiouser!" cried Alice.

11. "I am cheerful, young man," father William replied,  
"Let the cause thy attention engage;  
In the days of my youth I remember my God.  
And He hath not forgotten my age.

12. A line will take us may be;  
Yet if it does not seem a moment's thought,  
Our stitching and unstitching has been naught (W.Yeats).

13. The human heart has hidden treasures,  
In secret kept, in silence sealed; –  
The thoughts, the hopes, the dreams, the pleasures  
Whose charms were broken if revealed (Ch. Brontë).

14. If people are unwilling to hear you, better it is to hold your tongue than them. 15. Reminiscences make one feel so deliciously aged and sad. 16. Telling of a member expelled from her club, a woman said: "They dismembered her".

17. "Mother," said Johnny, "is it correct to say you "water a horse" when he's thirsty?"

"Yes, quite correct."

"Then (*picking up a saucer*), I'm going to milk the cat."

*III. Distinguish between two ways of morphemic foregrounding: a) morphemic repetition; b) extension of morpheme normative valency; c) combination of two ways:*

1. The District Attorney's office was not only panelled, draped and carpeted, it was also chandeliered with a huge brass affair hanging from the center of the ceiling. (D. Uhnak) 2. He's no public offender, bless you, now! He's medalled and ribboned, and starred, and crossed, and I don't know what all'd, like a born nobleman. (Ch. Dickens) 3. I gave myself the once-over in the bathroom mirror: freshly shaved, clean-shirted, dark-suited and neck-tied. (D. Uhnak) 4. Well, a kept woman is somebody who is perfumed, and clothed, and wined, and dined, and sometimes romanced heavily. (J. Carson) 5. It's the knowledge of the unendingness and of the repetitious uselessness that makes Fatigue fatigue. (J. Jones) 6. The loneliness would suddenly overcome you like lostness and too-lateness, and a grief you had no name for. (R.P. Warren) 7. I came here determined not to be angry, or weepy, or preachy. (J. Updike) 8. Militant feminists grumble that history is exactly what it says – His-story – and not Her story at all. (D. Barthelme) 9. This dree to-ing and fro-ing persisted throughout the night and the next day. (D. Barthelme) 10. "I love you mucher." "Plently mucher? Me tooer." (J. Baldwin) 11. "I'm going to build me the God-damnedest, biggest, chromium-platedest, formaldehyde-stinkingest free hospital and health center." (R.P. Warren) 12. So: I'm not just talented. I'm geniused. (Sh. Delaney) 13. Chickens – the

tiny balls of fluff passed on into semi-naked pullethood and from that into dead henhood. (Sh. Anderson) 14. I'll disown you, I'll disinherit you, I'll unget you. (R. Sheridan) 15. "Ready?" said the old gentleman, inquiringly, when his guests had been washed, mended, brushed, and brandied. 16. But it is impossible that I should give myself. My being, my me-ness is unique and indivisible. (Ch. Dickens)

## **Stylistic Lexicology of the English Language**

*I. Match the following notions with their features: a) neutral words; b) terms; c) neologism; d) jargon; e) slang; f) vulgarisms; g) dialectal words:*

1. ...special words and phrases that are understood by people who do the same work...2. ... words or expressions that are very informal and are not considered suitable for more formal situations. 3. ...a new word or expression, or an existing word used with a new meaning. 4....words used to express an idea, especially a specialized concept. 5. ...are known as four-letter words the use of which is banned in any form of intercourse as being indecent. 6. ...in the process of integration of the English national language remained beyond its literary boundaries, and their use is generally confined to a definite locality. 7....form the lexical backbone of all functional styles.

*II. Choose the correct variant:*

*a) vulgar words are subdivided into*

1. lexical vulgarisms and semantic vulgarisms;
2. lexical vulgarisms and stylistic vulgarisms;
3. semantic vulgarisms and stylistic vulgarisms.

*b) slang is used*

1. to show that the speaker is glad to see his communicant;
2. to create humorous effect;
3. to make speech expressive.

*c) jargon words*

1. are non-standard words used by people of a certain social group to keep their intercourse secret;
2. are used within a certain professional group to stress the informal character of communication;
3. are used to show that the speaker belongs to the same social group as his communicant.

*d) barbarisms*

1. are foreign words;
2. are borrowed words;
3. constitute the overwhelming majority of elevated words.

*e) nonce-words*

1. appear in professional or social groups as informal, often humorous replacers of words that already exist in neutral or superneutral sphere;
2. constitute the overwhelming majority of elevated words;
3. are words invented by the speaker for the given occasion (ad hoc, in Latin).

*f) archaic words*

1. are old words for objects that still exist;
2. are words that were borrowed from a foreign language but retained their foreign spelling and pronunciation;
3. such words were used in poetry in the 17<sup>th</sup> - 18<sup>th</sup> centuries.

*g) bookish words*

1. are used to make speech expressive;
2. constitute the overwhelming majority of elevated words;
3. belong to that stratum of the vocabulary which is used in cultivated speech only – in books or in such special types of oral communication as public speeches, official negotiations, etc.

*III. Among the following elevated phrases discern:*

*a) archaisms; b) bookish phrases; c) foreign phrases:*

1. mot juste; 2. gordian knot; 3. Mahomet's coffin.

### **Stylistic Semasiology of the English Language**

*I. Choose the correct variant:*

*stylistic semasiology deals with:*

1. stylistic phenomena in the sphere of semantics;
2. the stylistic value of syntactical forms, stylistic functions of syntactic phenomena;
3. shifts of meanings and their stylistic functions;
4. studies nominative and communicative language units and the principles according to which the units of all language levels are selected for achieving a certain pragmatic aim in different communicative situations.

*II. Choose the right definition for a) hyperbole; b) understatement; c) litotes; d) metaphor; e) metonymy; f) irony; g) allusion:*

1. is a specific variety of understatement consisting in expressing the lessened degree of quantity of a thing by means of negation of the antonym;
2. is the use of a word, a word group or a sentence which exaggerates the real degree of quantity of the thing spoken about;
3. consists in lessening, reducing the real quantity of the object of speech;
4. is a transfer based upon the opposition of the two notions: the notion named and the notion meant;
5. is a brief reference to some literary or historical event commonly known;
6. is applying the name of an object to another object in some way connected with the first;
7. is a transfer of the name of an object to another object on the basis of similarity, likeness, affinity of the two objects.

*III. Out of the following expressions determine those, which represent: a) metaphors; b) metonymies; c) similes:*

1. Her startled glance descended like a beam of light, and settled for a moment on the man's face. He was fortyish and rather fat, with a moustache that made her think of the yolk of an egg, and a nose that spread itself. His face had an injected redness.
2. I woke early to see the kiss of the sunrise summoning a rosy flush to the western cliffs, which sight never fails to raise my spirits.
3. The cat sat bolt upright on the seat opposite ours,

staring out the window, pretending not to eavesdrop on our conversation. 4. The menu was rather less than a panorama, indeed, it was as repetitious as a snore. 5. The topic of the Younger Generation spread through the company like a yawn. 6. Penny-in-the-slot machines stood there like so many vacant faces, their dials glowing and flickering – for nobody. 7. She has always been as live as a bird. 8. She was obstinate as a mule, always had been, from a child. 9. Children! Breakfast is just as good as any other meal and I won't have you gobbling like wolves. 10. Six o'clock still found him in indecision. He had had no appetite for lunch and the muscles of his stomach fluttered as though a flock of sparrows was beating their wings against his insides. 11. And the cat, released, leaped and perched on her shoulder: his tail swinging like a baton, conducting rhapsodic music. 12. She was entrancing with that fragile beauty which in extreme youth sings out for love and withers at the first cold wind. 13. There are in every large chicken-yard a number of old and indignant hens who resemble Mrs. Bogart and when they are served at Sunday noon dinner, as fricasseed chicken with thick dumplings, they keep up the resemblance. 14. It was easier to assume a character without having to tell too many lies and you brought a fresh eye and mind to the job. 15. Two footmen leant against the walls looking as waxen as the clumps of flowers sent up that morning from hothouses in the country. 16. For a long while – for many years in fact – he had not thought of how it was before he came to the farm. His memory of those times was like a house where no one lives and where the furniture has rotted away. But tonight it was as if lamps had been lighted through all the gloomy dead rooms. 17. He felt like an old book: spine defective, covers dull, slight foxing, fly missing, rather shaken copy. 18. Up the Square, from the corner of King Street, passed a woman in a new bonnet with pink strings, and a new blue dress that sloped at the shoulders and grew to a vast circumference at the hem. Through the silent sunlit solitude of the Square this bonnet and this dress floated northwards in search of romance. 19. The Sky is an immortal Tent built by God; and every space that a Man views around his dwelling-place is his Universe on the verge of which the Sun rises and sets.

*IV. Determine in the following sentences cases of: a) hyperbole; b) understatement; c) litotes:*

1. One after another those people lay down on the grass to laugh – and two of them died (M. Twain). 2. I was half afraid you have forgotten me. 3. Calpurnia was all angles and bones; her hand was as wide as bed slat and twice as hard (H. Lee). 4. He was so tall that I was not sure he had a face (O. Henry). 5. I remember a friend of mine buying a couple of cheeses at Liverpool. Splendid cheeses they were, ripe and mellow, and with a two hundred horse-power scent about them that might have been warranted to carry three miles, and knock a man over at two hundred yards (J. Jerome). 6. Well, that boy used to get ill about twice a week, so that he couldn't go to school. There never was such a boy to get ill as that Sandford and Merton. If there was any known disease going within ten miles of him, he had it, and had it badly (J. Jerome). 7. There I took out my pig... and gave him such a kick that he went out the other end of the alley, twenty feet ahead of his squeal (O. Henry). 8. She sang listlessly as if she were bored with the whole thing, and the applause she collected could have been packed into a thimble, without overflowing (Ch. Chase). 9. Nothing is impossible to a willing heart. 10. No man is indispensable. 11. "Jeff is in the line of unilligal graft. He is not to be dreaded by widows and orphans; he is a reducer of surplusage" (J. Henry). 12. And Captain was not overpleased about it

(A. Christie).

V. Match each figure of quality with its stylistic feature: a) epithet; b) personification; c) antonomasia; d) synecdoche; e) allegory; f) periphrasis; g) euphemism:

1. is replacement of unpleasant, impolite word or expression with a milder and decent one;

2. an attribute describing an object expressively, pointing out an implied figurative connotation;

3. replacement of a direct name of a thing or phenomenon by the description of some of its quality;

4. usage of common nouns as proper names based on similarity of qualities, or usage of proper names as common nouns;

5. ascribing human behaviour, feeling, thoughts and actions to inanimate objects;

6. naming the whole object by mentioning part of it, or naming a constituent part by mentioning whole object;

7. an abstract notion in a concrete image, embodied throughout a whole text.

VI. Match each figure of combination with its stylistic feature: a) oxymoron; b) antithesis; c) climax; d) anticlimax; e) zeugma; f) pun; g) synonyms:

1. synonyms of variation are used to make speech less monotonous;

2. consists in ascribing a property to an object incompatible, inconsistent with that property;

3. is a confrontation of two notions which underlines the radical difference between them;

4. consists in weakening the emotional effect by adding unexpectedly weaker elements to the strong ones which were mentioned above;

5. means such an arrangement of ideas or notions in which what precedes is inferior to what follows;

6. is based on polysemy, homonymy or phonetic similarity to achieve humorous effect;

7. are parallel constructions with unparallel meaning.

## **Stylistic Syntax of the English Language**

I. Choose the correct variant: Stylistic syntax investigates:

1. the stylistic value of syntactic forms, stylistic functions of syntactic phenomena, their stylistic classifications as well as their appurtenance to sublanguages or styles;

2. stylistic phenomena in the sphere of semantics;

3. shifts of meanings and their stylistic functions;

4. studies nominative and communicative language units and the principles according to which the units of all language levels are selected for achieving a certain pragmatic aim in different communicative situations.

II. Distinguish between: a) ellipsis; b) nominative sentence:

1. "Where's your father?" she enquired of Natasha and Charlie.

“Haven’t seen him”, said Natasha. 2. Fat purple welts, all down the back of her. Succulent, like bursting fruit. 3. Such blossoming! As though the world’s blood burst through its skin! 4. Where? What? That snap?

*III. Indicate the type of repetition: a) ordinary; b) framing; c) anadiplosis; d) chain:*

1. Those dark days, and dark indeed they were, dark depressed days, full of darkness and depression (C. Cregan). 2. My mother, God bless her, was a saint of a woman; a saint among women when women were saints; sainted and blessed, blessed and sainted (C. Cregan). 3. “Everard! Everard!” she yelled, then stopped abruptly, half-way down, as her eyes met those of the boar (H. Simpson). 4. Nobody answered. I realized nobody there had five pounds on them, or the means of turning my cheque back into cash if they had.

*IV. Determine in the following sentences cases of: a) parallelism; b) chiasmus; c) anaphora; d) epiphora; e) inversion; f) polysyndeton; g) parcellation; h) parenthetical clause; i) rhetorical question:*

1. A bitter way for a man to be treated, a bitter way which made him bitter, bitter as bog water, and hard (C. Cregan). 2. Parvez kicked him over. Then he dragged the boy up by the front of his shirt and hit him. The boy fell back. Parvez hit him again (H. Kureishi). 3. I jab the red-rose thorns into the pads of my thumbs. I want to get blood on the rose, so my blood can go into the grave with Cathal (C. Rumens). 4. Now they will talk about him. Now they will talk about his death. ... They will talk about blame and fault (C. Rumens). 5. Because I had made my decision, I was calm and sane and everybody thought I was recovering (C. Rumens). 6. You were the first and you asked what does it feel like and I whispered the word, too ashamed to say it with my full voice, and you laughed and said: but isn’t there pleasure in sitting? And a child long murdered came alive in my adult skin (C. Rumens). 7. I went after him. Because of this, I am to blame. Or his spirit is to blame. Now he has to cling to me, and wherever I go, I have to have him with me, so much weight and mystery (an aura under the skin). Is this what I should tell you first? 8. England! England! There would be lots of Amsterdammers in England, lots of Dutch. One day they would come home again. Of course they would come home again. Everything would be all right. 9. Is anybody here who will not fight to the finish?

## **Functional Styles in Modern English**

*I. Agree or disagree with the following statements: Functional style can be defined as:*

1. a system of coordinated, interrelated and interconditioned language means intended to fulfill a specific function of communication and aiming at a definite effect;
2. is a socially accepted stereotype of speech behaviour closely connected with human social activity;
3. a functional style does not carry information about the speaker;
4. most scholars differentiate such functional styles: scientific, official, publicist, newspaper, belles-lettres.

*II. Out of the following expressions determine those, which represent: a) the style of official documents; b) the style of scientific prose; c) the newspaper style; d) the publicistic style; e) the belles-lettres styles:*

1. the purpose of this style is to suggest a possible interpretation of the phenomena of life by forcing the reader to see the viewpoint of the writer;



2. the general aim of this style is to exert a constant and deep influence on public opinion, to convince the reader or the listener that the interpretation given by the writer or the speaker is the only correct one and to cause him to accept the point of view expressed in the speech, essays or article not merely by logical argumentation, but emotional appeal as well;

3. the primary function of this style is to impart information;

4. the first and foremost feature of this style is the logical sequence of utterances with clear indication of their interrelation and interdependence;

5. the aim of communication in this style of language is to reach argument between two contrasting parties.

*III. Indicate to what style correspond the following features or variants: a) official documents; b) newspaper style:*

1. the language of business document;

2. the language of legal documents;

3. that of diplomacy;

4. that of military documents;

5. brief news items and communiqués;

6. advertisements and announcement;

7. the headline;

8. the editorial.

### **Критерії оцінювання тестів**

Бал	Кількість правильних відповідей	Кількість неправильних відповідей	Кількість правильних відповідей в % відношенні
5	24-25	0-1	96-100
4,5	22-23	2-3	88-92
4,0	19-21	4-6	76-80
3,5	16-18	7-9	64-72
3,0	13-15	10-12	52-56
2,0	11	15	40