

МІЖРЕГІОНАЛЬНА
АКАДЕМІЯ УПРАВЛІННЯ ПЕРСОНАЛОМ



МАУП

**МЕТОДИЧНІ МАТЕРІАЛИ
ЩОДО ЗАБЕЗПЕЧЕННЯ САМОСТІЙНОЇ
РОБОТИ СТУДЕНТІВ
з дисципліни
“ПОРІВНЯЛЬНА СТИЛІСТИКА
(АНГЛІЙСЬКА МОВА
ТА УКРАЇНСЬКА МОВА)”
(для бакалаврів спеціальності “Переклад”
спеціалізації “Англійська мова”, 4-й курс)**

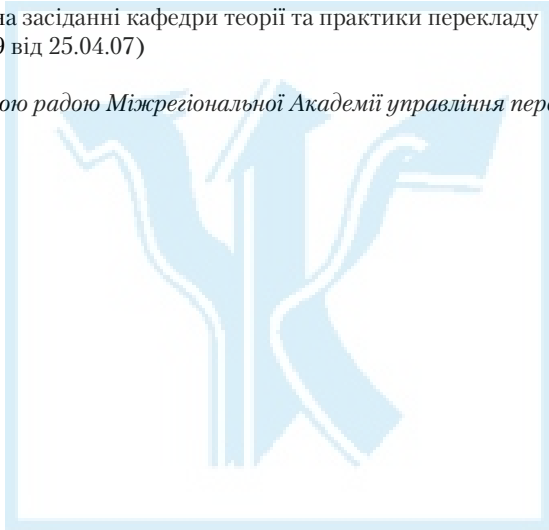
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Підготовлено доцентом кафедри теорії та практики перекладу
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Затверджено на засіданні кафедри теорії та практики перекладу
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Схвалено Вченою радою Міжрегіональної Академії управління персоналом



Харченко О. В. Методичні матеріали щодо забезпечення самостійної роботи студентів з дисципліни “Порівняльна стилістика (англійська мова та українська мова)” (для бакалаврів спеціальності “Переклад” спеціалізації “Англійська мова”, 4-й курс) — К.: МАУП, 2008. — 98 с.

Методична розробка містить пояснювальну записку, методичні матеріали для самостійної роботи студентів в аудиторний та позааудиторний час, а також список літератури

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ПОЯСНЮВАЛЬНА ЗАПИСКА

Сучасна реформа вищої освіти — це насамперед перехід від парадигми навчання до парадигми освіти та самоосвіти, що передбачає орієнтацію на активні методи опанування знань, розвиток творчих здібностей студентів, перехід від поточного до індивідуалізованого навчання з урахуванням потреб і можливостей кожного студента. Тому крім лекційних і практичних занять важливою формою навчального процесу є самостійна робота студентів.

Мета самостійної роботи студентів з дисципліни “Порівняльна стилістика (англійська мова та українська мова)”:

- розкрити загальні питання курсу дисципліни;
- сформувати у студентів чітке уявлення про порівняльну стилістику як макростилістичну (семантико-стилістичну) дисципліну, що порівнює змістовні та стилістичні моменти оригіналу і перекладу, а також як макролінгвістичну дисципліну, що враховує лінгвістичні та екстралінгвістичні (літературознавчі, історико-культурні та ін.) фактори.

Основні завдання самостійної роботи:

- ознайомити студентів з теоретичними положеннями дисципліни;
- забезпечити фонові знання, необхідні студенту для роботи з матеріалами блоку стилістики української та англійської мов;
- розвинути у студентів уміння й навички порівняльно-стилістичного аналізу;
- ознайомити студентів з лексичною та граматичною диференціацією лексичних і граматичних засобів, з прийомами найдочільнішого їх використання відповідно до змісту тексту, жанру, цільового призначення і загальної експресивної спрямованості;
- сприяти розвитку у студентів навичок застосування здобутих теоретичних знань на конкретному мовному матеріалі;
- навчити студентів літературному перекладу різножанрових текстів;
- підвищити ефективність навчання за рахунок додаткової системи вправ;
- сформувати власні перекладацькі навички та вміння.

Організація позааудиторної самостійної роботи студентів полягає у необхідності більш широкого огляду тематики курсу з використанням основної та допоміжної літератури, аналітичного осмислення теоретичного матеріалу, формуванні узагальнюючих висновків.

Оскільки самостійна робота має сприяти розвитку творчого потенціалу студента та реалізації професійних навичок, завдання мають як індивідуальний, так і груповий характер. Практикуються такі форми самостійної роботи: виконання додаткових завдань та тестів, що закріплюють у студентів певний обсяг правничої лексики; аналітичний огляд наукових публікацій; підготовка доповіді з певної теми чи проблеми перекладу; переклад та аналіз різноманітних за жанром додаткових текстів.

Викладач повинен привчати майбутніх спеціалістів з перекладознавства працювати професійно, самостійно, швидко і якісно удосконалювати свою кваліфікацію. Таким є соціальне замовлення суспільства системі освіти сьогодні. Воно продиктоване не тільки повсякденними потребами в постійному підвищенні якості підготовки спеціаліста, а й більш глобальним соціальним завданням — привести стан освіти у відповідність до нових цілей удосконалення суспільства, всебічного розвитку особистості.

Методичні рекомендації розраховані на 162 години занять, з них 58 годин лекційних занять, 28 годин практичних занять (аудиторна самостійна робота) та 76 годин самостійної роботи (позааудиторна самостійна робота) студентів-перекладачів 4-го курсу.

МЕТОДИЧНІ МАТЕРІАЛИ ДЛЯ АУДИТОРНОЇ САМОСТІЙНОЇ РОБОТИ

Вправи для самостійної аудиторної роботи

Вправа 1. Порівняйте два приклади перекладу англійського тексту на українську мову, наведені на персональному веб-сайті відомого українського перекладача В. Д. Радчука. Знайдіть кращий варіант перекладу. Поясніть чому він кращий.

The Indian and the Two Travellers.

Two men were travelling in a very wild part of America. They saw no modern houses and no traces of civilisation for many days. They saw only a few wooden huts and tents where the Indians lived. One day they met an old Indian. He was very clever and knew everything about the forest and the animals living in it. He could also speak English quite well. 'Can you tell us what the weather will be like during the next few days?' one of the travellers asked him. 'Oh, yes,' he said. 'Rain is coming and wind. Then there will be snow for a day or two. But then the sunshine will come again

and the weather will be fine.’ ‘These old Indians seem to know more about nature than we do with all our science,’ the man said to his friend. Then he turned to the old Indian. ‘Tell me,’ he said, ‘how do you know that?’ The Indian answered, ‘I heard it over the radio.’

Індієць і два подорожуючі

Два чоловіки подорожували дикою частиною Америки. Вони не бачили модерних будинків і слідів цивілізації багато днів. Вони бачили тільки кілька дерев’яних хат і тентів, де жили індієць. Одного дня вони зустріли старого індієця. Він був дуже розумний і знав все про ліс і тварин, що у ньому жили. Він також міг балакати англійською дуже добре. “Ви можете сказати нам, яка буде погода наступні кілька днів?” — спитав індієць один з подорожуючих. “О, так, — відповів індієць. — Буде дощ і вітер. Потім буде сніг день чи два. Але потім буде сонце і погода буде гарною”. “Ці старі індієць, здається, знають більше про природу від нас, учених”, — сказав чоловік своєму другу. Потім він повернувся до старого індієця: “Скажи мені, — сказав він, — як ти це дізнався?” Індієць відповів: “Я чув це по радіо”.

Індіанець і двоє мандрівників

Двоє друзів подорожували незайманим закутком Америки. Минав день за днем, а вони не бачили ні сучасних будинків, ні інших ознак цивілізації. Усе, що їм трапилося на очі, — кілька дерев’яних хижок та наметів, де тулилися індіанці. Зустрівся їм якось один вельми тямущий тубілець поважного віку. Він знав усе про ліс і лісових звірів. А ще й чудово розмовляв англійською. “Чи не скажете нам, якою цими днями буде погода?” — поцікавився в нього один із мандрівників. “Аякже, скажу. Очікуються дощ і вітер. Потім день-два йтиме сніг. А далі знову вигляне сонце і погода буде прекрасна”. “Схоже, що ці діди-індіанці розуміються на природі краще, ніж ми з усією нашою наукою”, — зауважив своєму приятелю мандрівник. Відтак повернувся до старого й запитав: “А як ви про все довідалися?” “Слухав радіо”, — відповів той.

Вправа 2. Прокоментуйте наведений текст відомого українського перекладача В. Д. Радчука, що стосується порівняльної стилістики. Зробіть невелику анотацію англійською мовою.

“Найпоширеніша хвороба навчальних перекладів — **буквалізм**. По середніх школах і ВНЗ гуляє справжня хронічна епідемія, охоплюючи нові й нові гурти, де кожний заражає всіх і всі кожного. Викорини-

ти її здатні лише дієві засоби профілактики. Насамперед — плекання цілісного сприйняття тексту, чутливості до істотної деталі, стилю, до слова живого, місткого, точного, дохідливого. Запорукою набуття творчих навичок тлумачення слугує рідномовна розвиненість інтелекту перекладача.

Буквалізм — не прокляття, а закон, що діє у людському мисленні. Термін позначає містке наукове поняття. Явище буквалізму різнолике, бо вражає різні частини організму мови, і живуче, бо відтворюється за нових сприятливих обставин, а відступаючи з якоїсь ділянки, міцно тримається деінде. При цьому буквалізм не ходить сам, він є симптом, що в перекладі слід шукати й інші хиби”.

Вправа 3. Прокоментуйте статтю відомого українського перекладача В. Д. Радчука, що стосується порівняльної стилістики. Зробіть невелику анотацію англійською мовою.

ЗАБОБОН НЕПЕРЕКЛАДНОСТІ

(Чи під силу мові Тараса переклад цитат?)

Перекладність — ключове поняття в теорії перекладу й основоположний принцип у професійному світогляді перекладача. Без орудної ідеї потенціалу мови, яку на практиці завжди живить відчуття її тонкощів, немислимий як фах журналіста чи талант письменника, так і покликання посередника — інтерпретатора чужих думок і душевних поривань. Бо хто ж буде братися за переклад, коли наперед відомо, що нічого перекласти не можна?

Втім, у нашому повсякденному побуті живучим є забобон неперекладності — переконання у незламній монополії на думку і почуття тієї мови, що нею первісно вони були висловлені.

Перекладність — величина динамічна. Її межі змінюються відповідно до умов. Зокрема вона залежить: 1) від близькості мов і дистанції культур (з якої мови українською перекладати легше: з японської чи з білоруської?); 2) від вивченості джерела, яке треба глибоко розуміти для того, щоб перекласти (а у класиків чимало темних місць); 3) від специфіки оригіналу (поезію романтиків перекладати важче, ніж класицистську, опис старого авто — легше, ніж наукове відкриття); 4) від розширення з плином часу ресурсів мови (власне, сам переклад розвиває мову так, що створює нові можливості для наступних перекладів); 5) від збільшення у читача так званих фонових знань, або тезауруса, який є понятійним апаратом сприйняття й пізнання (таким собі “ло-

катором”, обмежена потужність якого в минулому примушувала адаптувати тексти, вдаючись до переказу, травестії, заміни чужих реалій своїми тощо) ... От і спитаймо любителів цитувати без перекладу.

По-перше. Якщо українською перекладено самотбно поезію Сходу, Гомера, Данте, Гете, Гюго, Байрона, Пушкіна і всього Шекспіра, та так, що за цими перекладами в університетах вивчають історію світової літератури, то невже цитатне українське слово затісне для ворущіння мізків тих російськомовних недорік, — писак і промовців, зокрема й доморощених, позначених безпомилково вгадуваним і невідчепним малоросійським акцентом, — що ледве лико в’яжуть?

По-друге. Якщо ми перекладаємо цитати не лише з найближчої білоруської, хоча вона нам зрозуміла і без перекладу, якщо перекладаємо з мов усіх інших наших сусідів (турків, румун і молдаван, угорців, словаків, поляків), з мов наших етнічних меншин (кримських татар, греків, гагаузів, болгар та інших), перекладаємо з далекої китайської, якою на землі говорять у кілька разів більше людей, ніж російською, то з якої речі, за яким правом і з якою метою для цієї російської в українськомовних текстах робиться виняток при цитуванні?

По-третє. Якщо дистанція між мовами у двосторонньому перекладі залишається незмінною, то чому російські засоби масової інформації і автори книг завжди перекладають цитати з українськомовних джерел, взагалі не затруднюючи себе сумнівом з приводу того, піддаються вони перекладу чи ні? Чому тільки українськомовну автуру й ЗМІ виховано в дусі остраху перед самою думкою про можливість кривотлумачення, перебріхування і нав’язаної цим острахом потреби самовідсторонення, яке, по суті, і є справжньою зрадою? Зрадою справі, про яку йдеться, мовної культури і самого себе.

Хай також пояснять заголові редактори українськомовних газет, котрі друкують іншомовну рекламу поруч із статтями на захист корінної мови, перенасиченими неперекладеними термінами й цитатами, чому вони вимагають від своїх читачів неодмінного знання ще якоїсь мови, крім своєї? Приклади? Та їх так густо, що в цій порочній практиці важко знайти винятки. Чому в такий нав’язливий і підступний спосіб читачеві доводять, тягнучи його у минуле, що без української мови він в Україні може прекрасно обійтися, зате без російської чи англійської ніяк не обійдеться? Щодо мільйонів українців це — дикість, насильство, порушення людських прав. А з іншого боку — повне нерозуміння того, що державна мова належить не українцям, а усім громадянам країни з необхідності гуртуватися у народ. Функцію державотворення, охорони культурної та інформаційної незалежності України може ви-

конати тільки титульна корінна мова, яка для нашого краю органічна й питома. Опанування іноземних мов — справа добровільна: вивчай такі, які вподобав, і стільки, скільки осилиш. Морально для українця в Росії, для українського поляка чи росіянина, крім державної, знати свою. Проте ні Конституція України, ні Загальна декларація прав людини не ставлять перед українцями на історичній Батьківщині *обов'язку розуміти* мову колишньої метрополії чи будь-яку іншу. Жоден правовий акт, якби навіть такий всупереч здоровому глуздові був прийнятий, не зобов'язує громадян володіти іншою мовою, крім споконвічної мови землі, на якій вони живуть і яка їх єднає.

Вправа 4. Прочитайте визначення порівняльної стилістики та виберіть правильний термін.

1. Linguistic discipline which 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 is called:
 - a) grammar;
 - b) stylistics;
 - c) phonetics.
2. Deliberate reiterated repetition of the same (or acoustically similar) vowels aimed at creating a specific sound and contential effect is called:
 - a) onomatopoeia;
 - b) morpheme;
 - c) assonance.
3. Secondary nomination unit based on likeness, similarity of some features of two different object is:
 - a) metaphor;
 - b) epithet;
 - c) antonomasia.
4. A figure of speech opposite to hyperbole:
 - a) meiosis;
 - b) litotes;
 - c) metonymy.
5. The usage of proper name for a common noun is called:
 - a) antonomasia;
 - b) metaphor;
 - c) personification.

6. Harmonious sounding of the utterance is:
 - a) euphony;
 - b) alliteration;
 - c) onomatopoeia.
7. New names that denote already existing objects and notions are:
 - a) historical words;
 - b) stylistic neologisms;
 - c) archaic words.
8. A marked member of a stylistic opposition which has an invariant meaning in language:
 - a) an expressive means;
 - b) connotative information;
 - c) speech activity.
9. Barbarisms and foreign words are:
 - a) slang;
 - b) literary words;
 - c) conversational words.
10. A certain sound organization with emotional and expressive colouring is:
 - a) phoneme;
 - b) instrumentation;
 - c) morpheme.
11. Repetition of semantically identical words or phrases stressed on a certain part of the sentence is:
 - a) emphatic construction;
 - b) syntactical tautology;
 - c) parenthetical clause.
12. A repetition of conjunction which is used to connect sentences, clauses or words and make the utterance more rhythmical is called:
 - a) emphatic construction;
 - b) polysyndeton;
 - c) syntactical tautology.

(stylistics; polysyndeton; syntactical tautology; instrumentation; literary words; an expressive means; stylistic neologisms; euphony; antonomasia; meiosis; metaphor; assonance).

Вправа 5. Прочитайте визначення порівняльної стилістики та виберіть правильний термін.

1. Words which are associated with definite stages in the development of society though the things or phenomena to which they refer no longer exist are called:
 - a) historical words;
 - b) stylistic neologisms;
 - c) poetic words.
2. The words of foreign origin which have not been entirely assimilated into the English language preserving their former spelling and pronunciation are:
 - a) barbarisms;
 - b) colloquial words;
 - c) bookish words.
3. Stylistically neutral words possess:
 - a) denotative information only;
 - b) additional information only;
 - c) connotative information only.
4. Repetition of semantically identical words or phrases stressed on a certain part of the sentence is:
 - a) emphatic construction;
 - b) syntactical tautology;
 - c) parenthetical clause.
5. A repetition of conjunction which is used to connect sentences, clauses or words and make the utterance more rhythmical is called:
 - a) emphatic construction;
 - b) polysyndeton;
 - c) syntactical tautology.
6. Negative or affirmative statements rather than questions, possible answers being implied by the question itself is called:
 - a) epiphora;
 - b) rhetorical questions;
 - c) chiasmus.

7. Deliberate reiterated repetition of the same (or acoustically similar) vowels aimed at creating a specific sound and contential effect is called:
 - a) onomatopoeia;
 - b) morpheme;
 - c) assonance.
8. A variety of periphrasis which is used to replace an unpleasant word or expression by a conventionally more acceptable one is called:
 - a) allegory;
 - b) euphemism;
 - c) metonymy.
9. A figure of speech opposite to hyperbole:
 - a) meiosis;
 - b) litotes;
 - c) metonymy.
10. The usage of proper name for a common noun is called:
 - a) antonomasia;
 - b) metaphor;
 - c) personification.
11. A structure in which every successive word, phrase or sentence is emotionally stronger or logically more important than the preceding one is:
 - a) climax;
 - b) anticlimax;
 - c) pun.
12. A structure in which every successive word, phrase or sentence is emotionally less stronger than the preceding one is:
 - a) climax;
 - b) anticlimax;
 - c) pun.

(historical words; anticlimax; climax; antonomasia; meiosis; euphemism; assonance; rhetorical questions; polysyndeton; syntactical tautology; denotative information only; barbarisms).

Вправа 6. Прочитайте визначення порівняльної стилістики та виберіть правильний термін.

1. Deliberate reiterated repetition of the same (or acoustically similar) vowels aimed at creating a specific sound and contential effect is called:
 - a) onomatopoeia;
 - b) morpheme;
 - c) assonance.
2. Secondary nomination unit based on likeness, similarity of some features of two different object is:
 - a) metaphor;
 - b) epithet;
 - c) antonomasia.
3. A variety of metonymy in which the transfer is based on the association between a part and the whole, the singular and the plural is:
 - a) periphrasis;
 - b) euphemism;
 - c) synecdoche.
4. The usage of common nouns or their parts as proper name is called:
 - a) irony;
 - b) antonomasia;
 - c) allegory.
5. A variety of metaphor which is based on ascribing some features and characteristics of a person to a thing is:
 - a) antonomasia;
 - b) personification;
 - c) irony.
6. Colloquial words whose expressiveness makes them emphatic and emotive are:
 - a) slang;
 - b) dialectal words;
 - c) terms.

7. Deliberate overstatement or exaggeration aimed at intensifying one of the features of the object in question is called:
 - a) meiosis;
 - b) hyperbole;
 - c) metonymy.
8. A set of relations between the language units of one class which are based on association is:
 - a) paradigmatics;
 - b) syntagmatics;
 - c) expressive means.
9. New words that denote new objects are:
 - a) lexical neologisms;
 - b) historical words;
 - c) archaic words.
10. Out-dated words that denote existing objects are:
 - a) archaic words;
 - b) historical words;
 - c) stylistic neologisms.
11. Repetition of semantically identical words or phrases stressed on a certain part of the sentence is:
 - a) emphatic construction;
 - b) syntactical tautology;
 - c) parenthetical clause.
12. Construction which is used to intensify or contrast any part of the sentence giving it an emotive charge is called:
 - a) emphatic construction;
 - b) parenthetical clause;
 - c) polysyndeton.

(assonance; metaphor; emphatic construction; syntactical tautology; archaic words; lexical neologisms; expressive means; synecdoche; antonomasia; personification; slang; hyperbole).

Вправа 7. Прочитайте визначення порівняльної стилістики та виберіть правильний термін.

1. Partial identification of two objects belonging to different spheres or bringing together some of their qualities is:
 - a) simile;
 - b) antithesis;
 - c) oxymoron.
2. A stylistic device which presents a combination of opposite meanings which exclude each other is:
 - a) antithesis;
 - b) synonyms;
 - c) oxymoron.
3. The words of foreign origin which have not been entirely assimilated into the English language preserving their former spelling and pronunciation are:
 - a) barbarisms;
 - b) colloquial words;
 - c) bookish words.
4. A certain sound organization with emotional and expressive colouring is:
 - a) phoneme;
 - b) instrumentation;
 - c) morpheme.
5. Out-dated words that denote existing objects are:
 - a) archaic words;
 - b) historical words;
 - c) stylistic neologisms.
6. New names that denote already existing objects and notions are:
 - a) historical words;
 - b) stylistic neologisms;
 - c) archaic words.
7. A marked member of a stylistic opposition which has an invariant meaning in language:
 - a) an expressive means;

- b) connotative information;
c) speech activity.
8. An intentional change of a fixed distribution of language units in speech is:
a) speech activity;
b) a stylistic device;
c) connotative information.
9. A kind of parallelism where the word order of the sentence or clause that follows becomes inverted is called:
a) parallelism;
b) chiasmus;
c) epiphora.
10. The repetition of words or phrases at the beginning of successive clauses or sentences is called:
a) chiasmus;
b) anaphora;
c) epiphora.
11. Linguistic discipline which 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 is called:
a) grammar;
b) stylistics;
c) phonetics.
12. Deliberate reiterated repetition of the same (or similar) sounds and sound combinations is called:
a) alliteration;
b) onomatopoeia;
c) euphony.

(simile; oxymoron; barbarisms; instrumentation; alliteration; stylistics; anaphora; chiasmus; a stylistic device; archaic words; stylistic neologisms; an expressive means).

Вправа 8. Прочитайте та перекладіть текст, що дає визначення стилістики з погляду американських лінгвістів. Прокоментуйте цей текст. Дайте визначення стилістики з погляду українських лінгвістів.

Stylistics is the study of varieties of language whose properties position that language in context. For example, the language of advertising, politics, religion, individual authors, etc., or the language of a period in time, all belong in a particular situation. In other words, they all have 'place'.

Stylistics also attempts to establish principles capable of explaining the particular choices made by individuals and social groups in their use of language, such as socialisation, the production and reception of meaning, critical discourse analysis and literary criticism.

Other features of stylistics include the use of dialogue, including regional accents and people's dialects, descriptive language, the use of grammar, such as the active voice or passive voice, the distribution of sentence lengths, the use of particular language registers, etc.

Many linguists do not like the term 'stylistics'. The word 'style', itself, has several connotations that make it difficult for the term to be defined accurately. However, in *Linguistic Criticism*, Roger Fowler makes the point that, in non-theoretical usage, the word stylistics makes sense and is useful in referring to an enormous range of literary contexts, such as John Milton's 'grand style', the 'prose style' of Henry James, the 'epic' and 'ballad style' of classical Greek literature, etc. In addition, stylistics is a distinctive term that may be used to determine the connections between the form and effects within a particular variety of language. Therefore, stylistics looks at what is 'going on' within the language; what the linguistic associations are that the style of language reveals.

Вправа 9. Прочитайте та перекладіть текст, що дає визначення терміна "register" з погляду британських лінгвістів. Знайдіть український еквівалент та прокоментуйте цей термін з погляду українських лінгвістів.

Register

In linguistic analysis, different styles of language are technically called register. Register refers to properties within a language variety that associates that language with a given situation. This is distinct from, say, professional terminology that might only be found, for example, in a

legal document or medical journal. The linguist Michael Halliday defines register by emphasising its semantic patterns and context. For Halliday, register is determined by what is taking place, who is taking part and what part the language is playing. In *Context and Language*, Helen Leckie-Tarry suggests that Halliday's theory of register aims to propose relationships between language function, determined by situational or social factors, and language form. The linguist William Downes makes the point that the principal characteristic of register, no matter how peculiar or diverse, is that it is obvious and immediately recognisable.

Halliday places great emphasis on the social context of register and distinguishes register from dialect, which is a variety according to user, in the sense that each speaker uses one variety and uses it all the time, and not, as is register, a variety according to use, in the sense that each speaker has a range of varieties and chooses between them at different times. For example, Cockney is a dialect of English that relates to a particular region of the United Kingdom, however, Cockney rhyming slang bears a relationship between its variety and the situation in which it appears, i. e. the ironic definitions of the parlance within the distinctive tones of the East-End London patois. Subsequently, register is associated with language situation and not geographic location.

Вправа 10. Прочитайте та перекладіть текст, що дає визначення термінів “field”, “tenor”, “mode” з погляду британських лінгвістів. Знайдіть українські еквіваленти та прокоментуйте ці терміни з погляду українських лінгвістів.

Field, tenor and mode

Halliday classifies the semiotic structure of situation as ‘field’, ‘tenor’ and ‘mode’, which, he suggests, tends to determine the selection of options in a corresponding component of the semantics. The linguist David Crystal points out that Halliday's ‘tenor’ stands as a roughly equivalent term for ‘style’, which is a more specific alternative used by linguists to avoid ambiguity.

For an example on which to comment, here is a familiar sentence:

I swear by almighty God that the evidence I will give shall be the truth, the whole truth and nothing but the truth.

For Halliday, the field is the activity associated with the language used, in this case a religious oath tailored to the environment of a legal proceeding. Fowler comments that different fields produce different

language, most obviously at the level of vocabulary. The words 'swear' and 'almighty' are used instead of perhaps 'pledge' or 'supreme'. In addition, there is the repetition of the word 'truth', which evidently triples and thereby emphasises the seriousness of the vow taken. (Incidentally, this linguistic technique is often employed in the language of politics, as it was for example in Prime Minister Tony Blair's memorable 'Education, Education, Education' speech to the Labour Party Conference in 2000.) The tenor of this sentence would refer to the specific role of the participants between whom the statement is made, in this case the person in the witness box proclaiming their intention to be honest before the court and those in attendance, but most importantly God. Fowler also comments that within the category of tenor there is a power relationship, which is determined by the tenor and the intention of the speaker to persuade, inform, etc. In this case, the tenor is an affirmation to speak the truth before the court by recognising the court's legal supremacy and at the risk of retribution for not doing so from this secular court and a spiritual higher authority. This, of course, is not directly stated within the sentence but only implied.

Halliday's third category, mode, is what he refers to as the symbolic organisation of the situation. Downes recognises two distinct aspects within the category of mode and suggests that not only does it describe the relation to the medium: written, spoken, and so on, but also describes the genre of the text. Halliday refers to genre as pre-coded language, language that has not simply been used before, but that predetermines the selection of textural meanings. For instance, in the sentence above the phrase 'the evidence I shall give' is preferable to the possible alternatives 'the testimony I will offer' or even 'the facts that I am going to talk about'.

As well as recognising different registers of language that appear to be suitable for a particular situation, stylistics also examines language that is specifically modified for its setting, an example being the alteration in tenor from informal to formal, or vice versa.

Consider the quotation below:

'I was proceeding on my beat when I accosted the suspect whom I had reason to believe might wish to come down to the station and help with enquiries in hand.'

This language only belongs in a UK policeman's notebook and may be read out in a court of law. The sentence is not only formal but highly conventional for the location in which it is found. In addition, it is also extremely ambiguous (a common feature of so-called conventional language). Why 'accosted', for example, and not 'arrested', 'collared',

‘nabbed’, ‘nicked’ or even ‘pinched’? Either of which would express more accurately what occurred in language more suitable for the typical British ‘bobby’, rather than the pre-scripted text that is simply being recited parrot fashion.

Вправа 11. Прочитайте та перекладіть текст, що дає визначення терміна “literary stylistics” з погляду британських лінгвістів. Прокоментуйте текст з погляду української лінгвістики.

Literary Stylistics

In *The Cambridge Encyclopedia of Language*, Crystal observes that, in practice, most stylistic analysis has attempted to deal with the complex and ‘valued’ language within literature, i. e. ‘literary stylistics’. He goes on to say that in such examination the scope is sometimes narrowed to concentrate on the more striking features of literary language, for instance, its ‘deviant’ and abnormal features, rather than the broader structures that are found in whole texts or discourses. For example, the compact language of poetry is more likely to reveal the secrets of its construction to the stylistician than is the language of plays and novels.

Вправа 12. Прочитайте та перекладіть текст, що дає визначення терміна “implicature” з погляду американських лінгвістів. Прокоментуйте текст з погляду української лінгвістики.

Implicature

In ‘Poetic Effects’ from *Literary Pragmatics*, the linguist Adrian Pilkington analyses the idea of ‘implicature’, as instigated in the previous work of Dan Sperber and Deirdre Wilson. Implicature may be divided into two categories: ‘strong’ and ‘weak’ implicature, yet between the two extremes there are a variety of other alternatives. The strongest implicature is what is explicitly implied by the speaker or writer, while weaker implicatures are the wider possibilities of meaning that the hearer or reader may conclude.

Pilkington’s ‘poetic effects’, as he terms the concept, are those that achieve most relevance through a wide array of weak implicatures and not those meanings that are simply ‘read in’ by the hearer or reader. Yet the distinguishing instant at which weak implicatures and the hearer or reader’s conjecture of meaning diverge remains highly subjective. As Pilkington says: ‘there is no clear cut-off point between assumptions which the speaker certainly endorses and assumptions derived purely on the

hearer's responsibility.' In addition, the stylistic qualities of poetry can be seen as an accompaniment to Pilkington's poetic effects in understanding a poem's meaning. For example, the first verse of Andrew Marvell's poem 'The Mower's Song' (1611) runs:

My mind was once the true survey
Of all these meadows fresh and gay,
And in the greenness of the grass
Did see its thoughts as in a glass
When Juliana came, and she,
What I do to the grass, does to my thoughts and me.

Miscellaneous Poems (1681).

The strong implicature that is immediately apparent is that Marvell is creating a pastiche (distinct from parody) of the pastoral form: the narrator being the destructive figure of Demon the Mower and not the protective character of the traditional pastoral shepherd. The poem is also highly symbolic. In literary criticism grass is symbolic of flesh, while the mower's scythe with which he works represents human mortality (other examples being Old Father Time and the Grim Reaper). Even the text on the page can be seen as a visual representation of the Mower's agricultural equipment: the main body of each verse is suggestive of the wooden shaft of the scythe and the last flowing line of each verse the blade. (This visual similarity of text on the page and the poem's subject is known as concrete poetry.) However, it is the concluding phrase, repeated in every stanza, that is most stylistically effective. This long sweeping line that extends beyond the margins of each verse does not simply recall the action of the scythe through the grass, but occurs at the exact moment of every pass and further illuminates the mower's physical and emotional disquiet. These conceits do not appear by accident and are precisely intended by the poet to enhance to the poetic effects of the verse.

Here is another example from William Shakespeare's '71', *Sonnets* (1609):

No longer mourn for me when I am dead,
Than you shall hear the surly sullen bell
Give warning to the world that I am fled
From this vile world, with vilest worms to dwell.

On the face of things the poet appears to be saying: 'When I have passed away, do not grieve for me.' A full stop at the end of the first line, and nothing further, would certainly be enough to convey and satisfactory conclude the principal sentiment. Yet there is not a full stop. Indeed, there is no full stop until the end of line eight!

Looking at these first four lines, the first is a full sentence but ends with a comma. The first and second lines taken together are not a complete sentence and encourage the reader to continue onto the third line, which, taken with the first and second lines, is still not a complete sentence. The fourth line concludes the sentence but ends with a semicolon, again persuading the reader on to the fifth line, which begins with an abrupt exclamation, reinforcing the opening statement, and continuing to hold the reader's attention:

Nay, if you read this line, remember not
The hand that writ it; for I love you so,
That I in your sweet thoughts would be forgot,
If thinking on me then should make you woe.

Here, it appears that Shakespeare is simply paraphrasing the first three lines with the additional fourth line showing concern for the reader's emotions should they spend too much time reminiscing over the dead poet. The contradiction is puzzling. Why should the poet repeat what is apparently being explicitly asked of the reader not to do? And, again, the final four lines emphasise the point, once more beginning with the seemingly by now obligatory exclamation:

Oh, if (I say) you look upon this verse,
When I perhaps compounded am with clay,
Do not so much as my poor name rehearse;
Lest the wise world should look into your moan
And mock you with me after I am gone.

Furthermore, the poet asks the reader to not even repeat the 'name' of 'the hand that writ it', while the ending is tinged with more than a degree of false modesty within the realm of the unsentimental 'wise world'. What on the surface appears to be one contention turns out to be quite the opposite. Shakespeare, far from telling to reader to forget him following his demise, is actually saying: 'Remember me! Remember me! Remember me!' And he does this through deceptively unconventional language that progresses and grows continuously into the traditional sonnet form.

Вправа 13. Прочитайте визначення порівняльної стилістики та виберіть правильний термін.

1. Deliberate reiterated repetition of the same (or similar) sounds and sound combinations is called:
 - a) alliteration;
 - b) onomatopoeia;
 - c) euphony.

2. A variety of periphrasis which is used to replace an unpleasant word or expression by a conventionally more acceptable one is called:
 - a) allegory;
 - b) euphemism;
 - c) metonymy.
3. A figure of speech opposite to hyperbole:
 - a) meiosis;
 - b) litotes;
 - c) metonymy.
4. A variety of metonymy in which the transfer is based on the association between a part and the whole, the singular and the plural is:
 - a) periphrasis;
 - b) euphemism;
 - c) synecdoche.
5. Deliberate understatement of some features of an object or phenomena with the aim of intensifying the expressiveness of speech is called:
 - a) metaphor;
 - b) litotes;
 - c) meiosis.
6. New names that denote already existing objects and notions are:
 - a) historical words;
 - b) stylistic neologisms;
 - c) archaic words.
7. The art of writing poetry in keeping with certain rules based on poets' experience is called:
 - a) alliteration;
 - b) versification;
 - c) euphony.
8. An intentional change of a fixed distribution of language units in speech is:
 - a) speech activity;
 - b) a stylistic device;
 - c) connotative information.

9. Barbarisms and foreign words are:
- slang;
 - literary words;
 - conversational words.
10. A kind of parallelism where the word order of the sentence or clause that follows becomes inverted is called:
- parallelism;
 - chiasmus;
 - epiphora.
11. Violation of the usual combinability of morphemes within a word is:
- phonetic means of stylistics;
 - morphological stylistic device;
 - stylistic classification of the vocabulary.
12. Stylistically neutral words possess:
- denotative information only;
 - additional information only;
 - connotative information only.

(alliteration; euphemism; meiosis; synecdoche; denotative information only; morphological stylistic device; chiasmus; literary words; a stylistic device; meiosis; stylistic neologisms; versification).

Вправа 14. Прочитайте визначення порівняльної стилістики та виберіть правильний термін.

- A stylistic device which presents a combination of opposite meanings which exclude each other is:
 - antithesis;
 - synonyms;
 - oxymoron.
- The words of foreign origin which have not been entirely assimilated into the English language preserving their former spelling and pronunciation are:
 - barbarisms;
 - colloquial words;
 - bookish words.

3. Construction which is used to intensify or contrast any part of the sentence giving it an emotive charge is called:
 - a) emphatic construction;
 - b) parenthetical clause;
 - c) polysyndeton.
4. A deliberate break of the sentence structure into two or more isolated parts, separated by a pause and a period is called:
 - a) rhetorical questions;
 - b) parcellation;
 - c) anaphora.
5. Negative or affirmative statements rather than questions, possible answers being implied by the question itself is called:
 - a) epiphora;
 - b) rhetorical questions;
 - c) chiasmus.
6. New names that denote already existing objects and notions are:
 - a) historical words;
 - b) stylistic neologisms;
 - c) archaic words.
7. A marked member of a stylistic opposition which has an invariant meaning in language:
 - a) an expressive means;
 - b) connotative information;
 - c) speech activity.
8. Words used to intensify emotive colouring of speech and determined by the peculiarities of social or geographical environment are:
 - a) vulgarisms;
 - b) dialectal words;
 - c) poetic diction.
9. A kind of parallelism where the word order of the sentence or clause that follows becomes inverted is called:
 - a) parallelism;
 - b) chiasmus;
 - c) epiphora.

10. A structure in which every successive word, phrase or sentence is emotionally stronger or logically more important than the preceding one is:
 - a) climax;
 - b) anticlimax;
 - c) pun.
11. A stylistic device which is based on polysemy, homonymy to achieve a humorous effect is:
 - a) zeugma;
 - b) pun;
 - c) climax.
12. Connotative meaning which does not refer directly to things but to the feelings and emotions of the speaker is:
 - a) expressive meaning;
 - b) functional stylistic meaning;
 - c) evaluative meaning.

(oxymoron; barbarisms; emphatic construction; expressive meaning; pun; climax; chiasmus; dialectal words; parcellation; rhetorical questions; stylistic neologisms; an expressive means).

Вправа 15. Прочитайте визначення порівняльної стилістики та виберіть правильний термін.

1. A variety of metaphor which is based on ascribing some features and characteristics of a person to a thing is:
 - a) antonomasia;
 - b) personification;
 - c) irony.
2. A stylistic device which is based on polysemy, homonymy to achieve a humorous effect is:
 - a) zeugma;
 - b) pun;
 - c) climax.
3. The scientific style among others rests on such feature as:
 - a) usage of words in their figurative meaning;
 - b) logical sequence of utterance;
 - c) expressive nature.

4. Literary words are:
 - a) high-flown words;
 - b) words that are most often used in oral colloquial speech;
 - c) conversational words.
5. Branch of linguistics which studies semantics or meaning of linguistic units belonging to different language levels is called:
 - a) semasiology;
 - b) lexicology;
 - c) stylistics.
6. Deliberate understatement of some features of an object or phenomena with the aim of intensifying the expressiveness of speech is called:
 - a) metaphor;
 - b) litotes;
 - c) meiosis.
7. Harmonious sounding of the utterance is:
 - a) euphony;
 - b) alliteration;
 - c) onomatopoeia.
8. The art of writing poetry in keeping with certain rules based on poets' experience is called:
 - a) alliteration;
 - b) versification;
 - c) euphony.
9. Stylistic device consisting of a peculiar use of negative constructions is:
 - a) litotes;
 - b) rhetorical question;
 - c) epithet.
10. Contentual nucleus of a language unit which names the subject-matter of communication directly or indirectly refers the object or notion of reality is:
 - a) denotative information;
 - b) connotative information;
 - c) signal.

11. Partial identification of two objects belonging to different spheres or bringing together some of their qualities is:
 - a) simile;
 - b) antithesis;
 - c) oxymoron.

12. A stylistic device which presents two contrasting ideas in close proximity in order to stress the contrast is:
 - a) oxymoron;
 - b) antithesis;
 - c) synonyms.

(personification; pun; logical sequence of utterance; high-flown words; antithesis; simile; denotative information; litotes; semasiology; meiosis; euphony; versification).

Вправа 16. Прочитайте та перекладіть текст, що дає визначення терміна “acrolect” з погляду американських лінгвістів. Прокоментуйте цей текст. Дайте визначення цього терміна з погляду української лінгвістики.

Acrolect

An **acrolect** is a register of a spoken language that is considered formal and high-style.

In the early 1970s Derek Bickerton proposed the words *acrolect*, *mesolect*, and *basilect* to refer to the phenomenon of code-switching used by some users of creole languages who also have some fluency in the standard language upon which the contact language is based (see creole speech continuum). The words subsequently were generalized to refer to code-switching between registers within any language.

In some ways, an acrolect is a spoken version of a literary language; acrolects frequently differ from ordinary spoken language by their vocabulary and syntax. More heed is taken of the norms of prescriptive grammar in words spoken in an acrolect than in casual speech. Acrolects are used on ritual occasions and performances, and at important, formal political gatherings such as inaugurations and prepared speeches before courts or legislatures.

Acrolects are also found in religious ritual; when read aloud in English, the language of the King James Bible and the *Book of Common Prayer* are perhaps the most conspicuous peaks in the continuum from acrolect to basilect. Their use of archaisms such as the old second person pronoun

thou mark their spoken usages as belonging to a separate order of ritual speech.

Other languages have even more pronounced differences between acrolects and basilects. In Japanese, the continuum has been absorbed into the language's grammar, and separate inflections mark and distinguish formal and informal Japanese. At the end of World War II, when the Emperor Hirohito announced the surrender of the Japanese forces in a broadcast radio address, his speech was imperfectly understood by his subjects because he composed it in a highly formal and archaic version of Japanese that was used only at the imperial court.

Вправа 17. Прочитайте та перекладіть текст, що дає визначення терміна “basilect” з погляду американських лінгвістів. Прокоментуйте цей текст. Дайте визначення цього терміна з погляду української лінгвістики.

Basilect

In linguistics, a **basilect** is a dialect of speech that has diverged considerably from an acrolect, or standard, “educated”, variety of the language. A basilect and the acrolect in which it originated may, but need not, eventually reach mutual unintelligibility.

University of Chicago linguist Salikoko Mufwene explains the phenomenon of creole languages as “basilectalization” away from a standard, often European, language among a mixed European and non-European population. In certain speech communities, a continuum exists between speakers of a creole language and a related standard language.

Basilects typically differ from the standard language in pronunciation, vocabulary, and grammar, and can often develop into different languages, as the basilects of Vulgar Latin eventually developed into different Romance languages.

A modern example would be the variants of colloquial Arabic whose most divergent members are mutually unintelligible. Even more recently, spoken Haitian and Cajun have separated so clearly from Standard French that speakers of these languages must

Вправа 18. Прочитайте та перекладіть текст, що дає визначення терміна “liturgical language” з погляду американських лінгвістів. Про-

коментуйте цей текст. Дайте визначання цього терміна з погляду української лінгвістики.

A Liturgical Language

A **sacred language** (or **liturgical language**) is a language, frequently a dead language, that is cultivated for religious reasons by people who speak another language in their daily life.

The traditions involved in religious ritual and liturgy quite frequently provide a place where archaic forms of language occur. One of the last places the obsolescent English pronoun *thou* remains in frequent use is in religious liturgy; wherever the Authorised Version of the Bible is read, or older versions of the Anglican *Book of Common Prayer* are in use.

The use of a sacred language represents a further development of this practice. Here, language has changed so far from the language of the sacred texts that the language of the old liturgy is no longer comprehensible without special training. Missionary and pilgrim faiths may then spread the old language to populations which never spoke it, and to whom it is yet another foreign language. Once a language becomes associated with religious worship, its believers often ascribe virtues to the language of worship that they would not give to their native tongues. The sacred language is typically vested with a solemnity and dignity that speech in the vernacular lacks. The enterprise of training clergy to use and understand the sacred language becomes an important cultural investment. Their use of the tongue gives them access to a body of knowledge that untrained lay people cannot access.

Вправа 19. Прочитайте визначення порівняльної стилістики та виберіть правильний термін.

1. The words of foreign origin which have not been entirely assimilated into the English language preserving their former spelling and pronunciation are:
 - a) barbarisms;
 - b) colloquial words;
 - c) bookish words.
2. Violation of the usual combinability of morphemes within a word is:
 - a) phonetic means of stylistics;
 - b) morphological stylistic device;
 - c) stylistic classification of the vocabulary.

3. Repetition of semantically identical words or phrases stressed on a certain part of the sentence is:
 - a) emphatic construction;
 - b) syntactical tautology;
 - c) parenthetical clause.
4. A deliberate break of the sentence structure into two or more isolated parts, separated by a pause and a period is called:
 - a) rhetorical questions;
 - b) parcellation;
 - c) anaphora.
5. Epiphora is:
 - a) the repetition of the final words in the sentence;
 - b) the repetition of the words at the beginning of the sentence;
 - c) the repetition of the words in the middle of the sentence.
6. A kind of parallelism where the word order of the sentence or clause that follows becomes inverted is called:
 - a) parallelism;
 - b) chiasmus;
 - c) epiphora.
7. The repetition of the final words or word-groups in succeeding sentences or clauses is called:
 - a) epiphora;
 - b) anaphora;
 - c) chiasmus.
8. Stylistic inversion is:
 - a) one which results in adding to a sentence an emotive and emphatic colouring;
 - b) one which results in the change of the grammatical meaning of a syntactic structure;
 - c) one which results in a repetition of the words.
9. Stylistic figure which substitutes a word designating an object for a word combination which describes its most essential and characteristic features is:

- a) periphrasis;
 - b) euphemism;
 - c) synecdoche.
10. Secondary nomination unit based on likeness, similarity of some features of two different object is:
- a) metaphor;
 - b) epithet;
 - c) antonomasia.
11. A variety of metonymy in which the transfer is based on the association between a part and the whole, the singular and the plural is:
- a) periphrasis;
 - b) euphemism;
 - c) synecdoche.
12. A variety of metaphor which is based on ascribing some features and characteristics of a person to a thing is:
- a) antonomasia;
 - b) personification;
 - c) irony.

(barbarisms; morphological stylistic device; syntactical tautology; parcellation; personification; synecdoche; metaphor; the repetition of the final words in the sentence; chiasmus; epiphora; one which results in adding to a sentence an emotive and emphatic colouring; periphrasis).

Вправа 20. Прочитайте визначення порівняльної стилістики та виберіть правильний термін.

1. A variety of metonymy in which the transfer is based on the association between a part and the whole, the singular and the plural is:
- a) periphrasis;
 - b) euphemism;
 - c) synecdoche.
2. The usage of common nouns or their parts as proper name is called:
- a) irony;
 - b) antonomasia;
 - c) allegory.

3. A structure in which every successive word, phrase or sentence is emotionally stronger or logically more important than the preceding one is:
 - a) climax;
 - b) anticlimax;
 - c) pun.
4. A stylistic device which is based on polysemy, homonymy to achieve a humorous effect is:
 - a) zeugma;
 - b) pun;
 - c) climax.
5. A marked member of a stylistic opposition which has an invariant meaning in language is:
 - a) stylistic device;
 - b) expressive means;
 - c) connotative information.
6. New words that denote new objects are:
 - a) lexical neologisms;
 - b) historical words;
 - c) archaic words.
7. The art of writing poetry in keeping with certain rules based on poets' experience is called:
 - a) alliteration;
 - b) versification;
 - c) euphony.
8. Words used to intensify emotive colouring of speech and determined by the peculiarities of social or geographical environment are:
 - a) vulgarisms;
 - b) dialectal words;
 - c) poetic diction.
9. A repetition of homogeneous parts of the sentence aimed at emphasizing the whole utterance is:
 - a) enumeration;
 - b) syntactical tautology;
 - c) emphatic construction.

10. Contentual nucleus of a language unit which names the subject-matter of communication directly or indirectly refers the object or notion of reality is:
 - a) denotative information;
 - b) connotative information;
 - c) signal.
11. Partial identification of two objects belonging to different spheres or bringing together some of their qualities is:
 - a) simile;
 - b) antithesis;
 - c) oxymoron.
12. Poetic diction, archaic words, barbarisms, foreign words can be classified as:
 - a) literary words;
 - b) low-flown words;
 - c) phraseology.(synecdoche; antonomasia; climax; pun; literary words; simile; denotative information; enumeration; expressive means; lexical neologisms; versification; dialectal words).

Вправа 21. Прочитайте визначення порівняльної стилістики та виберіть правильний термін.

1. Words which are associated with definite stages in the development of society though the things or phenomena to which they refer no longer exist are called:
 - a) historical words;
 - b) stylistic neologisms;
 - c) poetic words.
2. The words of foreign origin which have not been entirely assimilated into the English language preserving their former spelling and pronunciation are:
 - a) barbarisms;
 - b) colloquial words;
 - c) bookish words.

3. Stylistically neutral words possess:
 - a) denotative information only;
 - b) additional information only;
 - c) connotative information only.
4. Construction which is used to intensify or contrast any part of the sentence giving it an emotive charge is called:
 - a) emphatic construction;
 - b) parenthetical clause;
 - c) polysyndeton.
5. A deliberate break of the sentence structure into two or more isolated parts, separated by a pause and a period is called:
 - a) rhetorical questions;
 - b) parcellation;
 - c) anaphora.
6. Negative or affirmative statements rather than questions, possible answers being implied by the question itself is called:
 - a) epiphora;
 - b) rhetorical questions;
 - c) chiasmus.
7. A repetition of homogeneous parts of the sentence aimed at emphasizing the whole utterance is:
 - a) enumeration;
 - b) syntactical tautology;
 - c) emphatic construction.
8. The repetition of words or phrases at the beginning of successive clauses or sentences is called:
 - a) chiasmus;
 - b) anaphora;
 - c) epiphora.
9. Sentences or phrases inserted into the syntactical structure without being grammatically connected with it are called:
 - a) emphatic constructions;
 - b) syntactical tautology;
 - c) parenthetical clauses.

10. A variety of metaphor which is based on ascribing some features and characteristics of a person to a thing is:
 - a) antonomasia;
 - b) personification;
 - c) irony.
11. A structure in which every successive word, phrase or sentence is emotionally less stronger than the preceding one is:
 - a) climax;
 - b) anticlimax;
 - c) pun.
12. The scientific style among others rests on such feature as:
 - a) usage of words in their figurative meaning;
 - b) logical sequence of utterance;
 - c) expressive nature.

(historical words; barbarisms; denotative information only; emphatic construction; parcellation; logical sequence of utterance; anticlimax; personification; parenthetical clauses; rhetorical questions; enumeration; anaphora).

Вправа 22. Прочитайте визначення порівняльної стилістики та виберіть правильний термін.

1. The usage of common nouns or their parts as proper name is called:
 - a) irony;
 - b) antonomasia;
 - c) allegory.
2. A structure in which every successive word, phrase or sentence is emotionally stronger or logically more important than the preceding one is:
 - a) climax;
 - b) anticlimax;
 - c) pun.
3. Colloquial words whose expressiveness makes them emphatic and emotive are:
 - a) slang;

- b) dialectal words;
 - c) terms.
4. The scientific style among others rests on such feature as:
- a) usage of words in their figurative meaning;
 - b) logical sequence of utterance;
 - c) expressive nature.
5. Literary words are:
- a) high-flown words;
 - b) words that are most often used in oral colloquial speech;
 - c) conversational.
6. Harmonious sounding of the utterance is:
- a) euphony;
 - b) alliteration;
 - c) onomatopoeia.
7. New names that denote already existing objects and notions are:
- a) historical words;
 - b) stylistic neologisms;
 - c) archaic words.
8. A marked member of a stylistic opposition which has an invariant meaning in language:
- a) an expressive means;
 - b) connotative information;
 - c) speech activity.
9. Barbarisms and foreign words are:
- a) slang;
 - b) literary words;
 - c) conversational words.
10. A secondary nomination is based on the association of the object of nomination with the object whose name transferred is:
- a) metonymy;
 - b) personification;
 - c) allegory.

11. Contential nucleus of a language unit which names the subject-matter of communication directly or indirectly refers the object or notion of reality is:
 - a) denotative information;
 - b) connotative information;
 - c) signal.
12. A stylistic device which presents a combination of opposite meanings which exclude each other is:
 - a) antithesis;
 - b) synonyms;
 - c) oxymoron.

(antonomasia; climax; slang; logical sequence of utterance; high-flown words; oxymoron; denotative information; metonymy; literary words; euphony; stylistic neologisms; an expressive means).

Вправа 23. Перекладіть публіцистичний текст, що стосується церемонії нагородження “Оскар”. Зверніть увагу на стилістичні особливості публіцистичного тексту.

2007 Oscar Nominees.

By Bred Brevet

I probably should have made this headline “Click? Poseidon?” but I felt that was a little ambiguous, and obvious is always better in headlines... right?

Anyway, this morning brought us the nominees for the 2007 Oscars, and I can't really remember a year when I was so upset at the nominations. Looking at this year's list of nominees there are certainly plenty of deserving films and filmmakers in there, but to think that this is what we get after a year that was far better than the prior is a shame. The Academy is making a mockery of their own award show with some of these picks and I can see myself in a murderous rage if some things actually come true.

We'll start from the top and work our way down. By the way, if you want a look at a reaction for all the nominees check out Dre's piece here. I don't play that shit even though I am happy to see Marie Antoinette get recognized for something, even if it was only costumes. In this piece we are looking at the top line nominations, none of that other stuff.

Best picture.

Babel (Paramount and Paramount Vantage)

The Departed (Warner Bros.)

Letters from Iwo Jima (Warner Bros.)

Little Miss Sunshine (Fox Searchlight)

The Queen (Miramax, Pathé and Granada)

Babel? Fine, it is an Oscar style piece and while I don't think it is in any way entertaining it was very well made.

Letters from Iwo Jima? The Oscars are beginning to look like a Clint Eastwood slob job (like that semi-PC style attempt at covering up fellatio?). *Mystic River* was crap, yet it was acclaimed as a miraculous piece of filmmaking. *Million Dollar Baby* was good and I was rooting for it, but *Flags of Our Fathers* and *Letters from Iwo Jima* are hardly worth Oscar nominations. This is simply a case of the Academy not wanting to snub Eastwood when he has two films in one year and they are probably very thankful that Iwo was better than the crapfest that was *Flags*.

Little Miss Sunshine? This is a good movie, but not a Best Picture movie.

The Departed? I love this movie, but the flaws make me think it is not worthy of winning the Oscar. I don't know why, but it bothers me that Marty might win an Oscar for a film that is not as good as some of his others just because "he deserves it." If they actually thought he deserved it he would have an Oscar by now wouldn't he? I think he deserves it but I don't have any gold plated statuettes to give him other than my junior golf ones and I think 90 % of those are missing the club.

The Queen? Awards wise, this is the pick. *The Queen* is a fantastic movie and deserves to win Best Picture.

Bottom Line: People are pissed *Dreamgirls* wasn't nominated. Even that blonde idiot Giuliani on E! was whining when she probably wouldn't know the quality difference between *Little Man* and *Giant*. Personally I don't think *Dreamgirls* was all that great, but I would have it in there long before *Iwo*. I give the Oscar to *The Queen*, but I think *The Departed* will win, but *Babel* is nipping hard at its heels.

Вправа 24. Перекладіть публіцистичний текст, що стосується церемонії нагородження “Оскар”. Зверніть увагу на стилістичні особливості публіцистичного тексту.

2007 Oscar Nominees.

By Bred Brevet.

Best actor.

Leonardo DiCaprio in *Blood Diamond* (Warner Bros.).

Ryan Gosling in *Half Nelson* (THINKFilm).

Peter O’Toole in *Venus* (Miramax, Filmfour and UK Council).

Will Smith in *The Pursuit of Happyness* (Sony Pictures Releasing).

Forest Whitaker in *The Last King of Scotland* (Fox Searchlight).

Of all the nominations this is the category that pretty much hit it on the head. The only one I might question is Gosling for *Half Nelson*, but that is only because Cohen was so f’ing good as Borat. Someone tried to tell me that it wasn’t really acting, I came back at him saying, “Uh, he convinced every single person you see on screen in that movie.” Conversation ended quickly and in my favor.

Who do I think should win? That is the toughest question of them all. Smith was great. O’Toole was very good. Leo gave one hell of a performance. Gotta give it to Forest, that man scared the shit out of me all while making him like him.

Best actress.

Penélope Cruz in *Volver* (Sony Pictures Classics).

Judi Dench in *Notes on a Scandal* (Fox Searchlight).

Helen Mirren in *The Queen* (Miramax, Pathé and Granada).

Meryl Streep in *The Devil Wears Prada* (20th Century Fox).

Kate Winslet in *Little Children* (New Line)

I didn’t see *Volver* but I heard it was good. I didn’t see *Notes on a Scandal* even though I heard it was good because the trailer looked like shit, like a movie I have seen 100 times kind of shit. With these noms you get the boring ass Streep nom, the pat on the back Winslet nom and the winner Mirren nom. This one is too easy.

Вправа 25. Перекладіть біографічний нарис про одну із сучасних голлівудських зірок. Зверніть увагу на стилістичні особливості тексту.

Kate Winslet

English-born actress Kate Winslet grew up in a family of actors and began performing for British television when she was thirteen. At the age of seventeen, she came to international fame in Peter Jackson's feature film *Heavenly Creatures*. She followed that in 1995 with her role as Marianne Dashwood in Ang Lee's *Sense and Sensibility*. Winslet received her first Academy Award® and Golden Globe nominations for her performance; she won the BAFTA and the Screen Actors Guild Award.

In her next film, she co-starred with Christopher Eccleston in Michael Winterbottom's *Jude*, then starred as Ophelia in Kenneth Branagh's *Hamlet*. She then went on to appear as Rose in James Cameron's *Titanic*, opposite Leonardo DiCaprio. Winslet received her second Academy Award® nomination for her role; at the age of 22, she had the honor of being the youngest actress ever to be nominated for two Oscars®.

In 1997, Winslet starred as Julia in *Hideous Kinky* directed by Gillies MacKinnon, and in 1998, she co-starred with Harvey Keitel in Jane Campion's comedic drama *Holy Smoke*. She also starred in Philip Kaufman's period drama *Quills*, with Geoffrey Rush, Joaquin Phoenix, and Michael Caine.

Winslet co-starred in the Richard Eyre production of *Iris*, portraying a young Iris Murdoch. For her performance, Winslet received Golden Globe and Oscar® nominations. She next starred in Michael Apted's *Enigma*, a spy drama about codebreakers during WWII, and *The Life of David Gale*, with Kevin Spacey. Winslet then came to New York and dyed her hair blue and orange for her portrayal of the quirky Clementine in *Eternal Sunshine of the Spotless Mind*, for which she received Academy Award®, Golden Globe, and BAFTA nominations for Best Actress. She went on to star opposite Johnny Depp in *Finding Neverland*, which was named Best Film of 2004 by the National Board of Review.

Winslet can currently be seen in *All the King's Men*, opposite Jude Law and Sean Penn, directed by Steven Zaillian. She finishes the year starring opposite Jennifer Connelly in Todd Field's *Little Children* and opposite Cameron Diaz, Jude Law, and Jack Black in the romantic comedy *The Holiday*.

Вправа 26. Перекладіть біографічний нарис про одного з сучасних голлівудських акторів. Зверніть увагу на стилістичні особливості тексту.

Leonardo DiCaprio

Leonardo DiCaprio, a two-time Academy Award nominee, earned his most recent Oscar nod for his portrayal of Howard Hughes in Martin Scorsese's acclaimed 2004 biopic *The Aviator*. For his performance in that film, DiCaprio also won a Golden Globe Award for Best Actor in a Drama, and received Critics' Choice Award and BAFTA Award nominations. In addition, he was honored with two Screen Actors Guild (SAG) Award nominations, one for Best Actor and another as part of the *The Aviator* cast, nominated for Best Ensemble. In 2004, DiCaprio was also named the Actor of the Year at the Hollywood Film Festival.

Born in Hollywood, California, DiCaprio started acting at the age of 14. Following small parts on television, commercials and in films, he landed a regular role on the hit sitcom *Growing Pains*. His breakthrough feature film role came when director Michael Caton-Jones cast him in the coveted role of Tobias Wolff in the screen adaptation of Wolff's autobiographical drama, *This Boy's Life*, in which DiCaprio starred with Robert De Niro and Ellen Barkin.

DiCaprio then starred with Johnny Depp in 1993's *What's Eating Gilbert Grape*, garnering his first Oscar and Golden Globe nominations for his performance as a mentally handicapped young man. In addition, he won the National Board of Review Award for Best Supporting Actor and the Los Angeles Film Critics Association's New Generation Award.

In 1995, DiCaprio had starring roles in three very diverse films, beginning with Sam Raimi's Western *The Quick and the Dead*, with Sharon Stone and Gene Hackman. Continuing to challenge himself, DiCaprio received praise for his performance as drug addict Jim Carroll in the harrowing drama *The Basketball Diaries*, and then portrayed the disturbed pansexual poet Arthur Rimbaud in Agnieszka Holland's *Total Eclipse*.

The following year, DiCaprio starred in Baz Luhrmann's contemporary screen adaptation of *William Shakespeare's Romeo + Juliet*, for which he won the Best Actor Award at the Berlin International Film Festival. That same year, he joined an all-star ensemble cast, including Meryl Streep,

Diane Keaton and Robert De Niro, in *Marvin's Room*, sharing in a SAG Award nomination for Best Ensemble Cast.

In 1997, DiCaprio starred in the blockbuster *Titanic*, for which he earned a Golden Globe Award nomination. The film shattered every box office record on its way to winning 11 Oscars, including Best Picture, and is still the top-grossing film of all time. He subsequently played dual roles in *The Man in the Iron Mask*, and then starred in *The Beach* and Woody Allen's *Celebrity*.

DiCaprio gained his third Golden Globe nomination for his portrayal of con man Frank Abagnale in 2002's *Catch Me If You Can*, directed by Steven Spielberg. Also that year, he starred in the drama *Gangs of New York*, which marked his first collaboration with director Martin Scorsese. DiCaprio most recently starred in Scorsese's *The Departed*, with Matt Damon and Jack Nicholson.

Вправа 27. Перекладіть біографічний нарис про одну із сучасних голівудських зірок. Зверніть увагу на стилістичні особливості тексту.

Reese Witherspoon

As one of film's most sought-after actresses, Reese Witherspoon is a favorite of both audiences and critics alike for her vital and vibrant portrayals. She has twice been nominated for a Golden Globe Award for incarnating unforgettable characters: Elle Woods in Robert Luketic's *Legally Blonde*, and Tracy Flick in Alexander Payne's *Election*. The latter performance also earned her an Independent Spirit Award nomination as well as Best Actress honors from the National Society of Film Critics, the Kansas City Film Critics Circle, and the Online Film Critics Society.

Ms. Witherspoon again played the irrepressible Elle in Charles Herman-Wurmfeld's *Legally Blonde 2: Red, White & Blonde*, which she also executive-produced. Her production company is Type A Films, which is based at Universal Pictures.

The Nashville, Tennessee native made an acclaimed feature film debut in Robert Mulligan's *The Man in the Moon*. She soon starred in Mikael Salomon's *A Far Off Place* and in Diane Keaton's Lifetime telefilm *Wildflower*.

At the 1996 Sundance Film Festival, her fearless and funny performance in Matthew Bright's independent feature *Freeway* attracted considerable attention.

She has made special guest appearances on three of television's most popular series: "Friends" and, in voiceover, "The Simpsons" and "King of the Hill".

Ms. Witherspoon is married to fellow actor Ryan Phillippe and has two children Ava and Deacon.

Вправа 28. Напишіть біографічний нарис або есе англійською мовою з урахуванням стилістичних особливостей англійського газетно-публіцистичного стилю на наступні теми:

1. Український кінематограф. Проблеми та досягнення.
2. Зірка Голівуду. Інгредієнти успіху.
3. Особливості російського кінематографу.
4. Біографічний нарис про мою улюблену актрису.
5. "Оскар": минуле та сьогодення.
6. Зірки сучасної української літератури.
7. Кібертворчість та її майбутнє.

МЕТОДИЧНІ МАТЕРІАЛИ ДЛЯ ПОЗААУДИТОРНОЇ САМОСТІЙНОЇ РОБОТИ

1. Питання для самостійного опрацювання

1. Символи як стилістеми.
2. Тропи і фігури.
3. Системний характер тропіки.
4. Класифікація фігур і тропів.
5. Метафора.
6. Епітет.
7. Стилiстичнi засоби смiхової культури.
8. Схеми аналізу тексту.
9. Переклад українського фольклору.
10. Переклад англійського фольклору та міфології.
11. Текст та способи його аналізу.
12. Етапи порівняльного дослідження.
13. Адаптація речення при перекладі з огляду на звичайну ввічливість.
14. Адаптація речення при перекладі з огляду на політичну коректність.

2. Вправи для позааудиторної самостійної роботи

Вправа 29. Перекладіть речення та проаналізуйте застосовані стилістичні засоби.

1. His speech had a jerky, metallic rhythm, like a teletype.
2. I get my living by the sweat of my brow.
3. I know the world and the world knows me.
4. Буде погода, як не потече з неба вода. (Дощ.)
5. Ви ж просто Шаляпін, такий голос маєте!
6. Суддею був Ведмідь, Вовки були підсудні.
(simile; metonymy; allegory; chiasmus; periphrasis; antonomasia).

Вправа 30. Перекладіть речення та проаналізуйте застосовані стилістичні засоби.

1. I've made up my mind. If you're wrong, you're wrong in the right way.
2. If you have anything to say, say it, say it.
3. If you knew how to dispose of the information, you could do the Axis quite a bit of good by keeping your eyes and ears open in Gretley.
4. Нафта – чорне золото.
5. Будь ти проклятий навіки, чорте зі свічечкою!
6. Свиня з Мурахою сперечалися, хто з них двох багатший.
(oxymoron; repetition; metonymy; allegory; antonomasia; periphrasis).

Вправа 31. Перекладіть речення та проаналізуйте застосовані стилістичні засоби.

1. It is safer to be married to the man you can be happy with than to the man you cannot be happy without.
2. It was an unanswerable reply and silence prevailed again.
3. It's only an adopted child. One I have told her of. One I'm going to give the name to.
4. Вітер утомився цілоденною борнею.
5. Боюсь, як торішнього снігу.
6. Гули хрущі та літали, як кулі.
(antithesis; oxymoron; parallelism; simile; irony; personification).

Вправа 32. Перекладіть речення та проаналізуйте застосовані стилістичні засоби.

1. Mother Nature always blushes before disrobing.
2. Mr. Boffin looked full at the man, and the man looked full at Mr. Boffin.

3. Mrs. Nork had a large home and small husband.
4. На синіх долонях вечора темним смутком горбатився старий вітряк.
5. Гарне життя: як собаці на прив'язі.
6. Ваша образа для мене гірше смерті.
(personification; chiasmus; antithesis; simile; irony; personification).

Вправа 33. Перекладіть речення та проаналізуйте застосовані стилістичні засоби.

1. Passage after passage did he explore; room after room did he peep into
....
2. She goes on fainter and fainter before my eyes.
3. She had a snouty kind of face which was not completely unpretty.
4. З неба ж широко-величного радісно дивилосьь на них сонце й сміялось.
5. Схожа свиня на коня, тільки шерсть не така.
6. Обмок — як вовк, обкис — як біс, голодний — як собака.
(parallelism, metonymy; litotes; simile; personification; irony).

Вправа 34. Перекладіть речення та проаналізуйте застосовані стилістичні засоби.

1. She was a sunnzy, happy sort of creature. Too fond of the bottle.
2. She was a damned nice woman, too.
3. Sunshine, the old clown rims the door.
4. Не було порятунку ні від Бога, ні від чорта, ні від людей.
5. Гули хрущі та літали, як кулі.
6. Вони знов давай його просить, давай його благати.
(metonymy; synonyms; simile; allegory; metaphor; oxymoron).

Вправа 35. Прочитайте та перекладіть текст про правила етикету у Великобританії. Прокоментуйте текст. Визначте лінгвістичну складову етикету. Складіть власний текст про правила етикету в Україні.

United Kingdom

When visiting a pub in the United Kingdom (such as the historic The George Inn in London) friends customarily buy rounds of drinks for one another.

- In the United Kingdom, a “V sign” made with palm towards the viewer can signify either “V for victory” or the “peace” sign of the

1960s. Done backwards, with the palm towards to one giving the signal, this gesture is the equivalent to “the finger”.

- It is generally considered polite to hold a door open (or give it an extra push open) rather than let it slam in the face of someone following you. If someone opens or holds a door open for you, you must always thank them.
- A small gift for the host given upon entering such as flowers for the table or wine or chocolates for the meal combined with subdued thanks is common.
- In business mentioning when the person who called a meeting is late can be seen as impolite; if they are important enough to call the meeting they are important enough to wait for.
- Tea or coffee are offered to guests almost universally. Among some groups, especially at night, a glass of wine or beer may take its place.
- Touching someone to get their attention (except *in extremis*) or accidentally touching someone without saying “excuse me” or “sorry” is impolite. This especially counts if said person is a stranger, such as in a shop or pub.
- Eating chips (french fries) with fingers is not done in a restaurant or at a meal in someone’s home. Use a fork instead. This does not apply in a fast food establishment such as McDonald’s. Fingers are used to eat meat on the bone, such as chicken legs.
- Queuing (i. e. “lining up”) is expected when there is any demand for an item. The only exception to this is a pub. However it is still rude to accept service from a barperson before someone who has been waiting longer. A simple nod or subtle gesture towards the person who has waited longer will be understood by any experienced server.
- When out with friends, co-workers or relatives, it is customary for people to take turns buying rounds of drinks.
- Whereas “asking nicely” is often sufficient for politeness in the USA, tone of voice is not adequate for polite requests in the UK: one should include “please” with all requests.
- Summoning shop workers or servers with gestures, or particularly with snapping of fingers, is considered rude.
- It is considered rude not to bag one’s own groceries at the check-out. This is a faux pas commonly committed by Americans as bags

are commonly packed by store employees in the US. In some shops, particularly supermarkets, help with packing may be offered by the cashier before they begin checking out your items.

- England is a kingdom *within* the United Kingdom. Ignoring the subdivisions of the United Kingdom and referring to the whole as “England” is insulting to the inhabitants of Wales, Scotland, and Northern Ireland. Sensitivity is appreciated regarding national identity (some prefer to be “English”, some “British”, some “Scottish”, etc.).
- In Northern Ireland, be particularly aware that some people identify as “Irish” while others identify as “British” and a faux pas made in this area will rarely pass without comment. The term “Northern Irish” is perhaps least likely to offend. Asking people whether they are Catholic or Protestant is insensitive.

Вправа 36. Прочитайте та перекладіть текст про правила етикету у США та Канаді. Хоча текст виходить за межі порівняльної стилістики, прокоментуйте його та визначте лінгвістичну складову етикету в різних стереотипних ситуаціях як офіційно-ділового, так і неформального характеру. Складіть власний текст про правила етикету в Європі.

Part 1

Etiquette in Canada and the United States

GENERALIZATIONS

The following generalizations about etiquette hold true for many segments of society in both Canada and the United States:

Age and appearance

- It is often impolite to ask either a man or a woman their age or weight. Asking someone’s age is more acceptable when they are apparently younger than about 30. Asking someone their weight is more acceptable when the person is obviously physically fit, especially while commenting on that fact. It is usually more acceptable to ask these questions of men.
- Complimenting someone on lost weight can be very flattering if made honestly. Unwittingly complimenting someone upon weight lost due to illness is a faux pas.

- Complimenting someone positively on, for example, clothing worn to a party or a new hair cut is usually gracious. However, one should take care so as not to seem flirtatious, perhaps by giving the compliment in front of a third party.

Direction

- Walking in situations such as a supermarket or shopping mall, Canadians generally follow the same general rules as drivers and will keep to their right, effectively creating two “lanes” of pedestrian traffic.
- Americans follow this pattern more loosely except when they have no choice (such on a congested city street) and are more apt to deviate from it. Still, even two people passing one another on otherwise empty sidewalk will usually each keep to the right.

Distinctions

- As elsewhere, many people in Canada and the United States are proud of their distinct ethnic, national, religious, linguistic or cultural identity and may be insulted by those who fail to make the distinction.
- For example, a Cuban American person may be offended if confused with a Mexican American person and vice versa. Likewise, there are many clear (and some less than clear) distinctions made among the Aboriginal peoples of Canada and failing to show sensitivity to these is likely to offend.
- When in doubt, avoid characterizing people according to a cultural identity. Make inquiries regarding identity carefully (if at all).

Eye contact

- Not looking someone directly in the eye when speaking can be seen as evasive, especially when emphasizing a specific point that might otherwise be in doubt. Prolonged eye contact, however, might be construed as either flirtatious or aggressive.

Flowers

- Certain flowers (particularly chrysanthemums) are given only at funerals and most florists will advise against them. As red roses typically connote romantic feeling, they are inappropriate for other circumstances.

Вправа 37. Прочитайте та перекладіть текст про правила етикету у США та Канаді. Хоча текст виходить за межі порівняльної стилістики, прокоментуйте його та визначте лінгвістичну складову етикету в різних стереотипних ситуаціях як офіційно-ділового, так і неформального характеру. Складіть власний текст про правила етикету в Європі.

Part 2

Etiquette in Canada and the United States

Handshakes

- Hand shaking can signal a greeting, farewell, agreement, acknowledgement, respect, or closure of an arrangement.
- Many men (in the United States especially) shake hands in a particularly robust fashion. They may be uncomfortable with or make a poor appraisal of a man who does not press the other's palm firmly.
- In many regions, it is considered best practice for a man to only shake the hand of a woman if the woman first offers her hand. This 'rule' sometimes causes awkwardness, especially in business interactions where a handshake is a sign of respect, and not offering a handshake can be a sign of disrespect.
- The initiation, duration, strength and level of enthusiasm in a handshake is often set by the person of higher social status, or the initiator if no clear status distinction is made.
- A very brief and unenthusiastic handshake often indicates dislike or anger. On the other hand, vigorous shaking of the other person's hand, extended duration of the handshake and the slapping of a hand on the other person's back are all hallmarks of friendliness and enthusiasm and are almost never meant to be taken as aggressive or domineering.
- Use of an excessively tight grip usually indicates friendliness or enthusiasm as well, even when this accidentally causes pain to the other person's hand. When this grip is done on purpose as an indicator of aggression, it is invariably accompanied by a grim demeanor and piercing eye contact intended to intimidate.
- Among the Québécois and other French-speaking Canadians, shaking hands in a casual context is considered slightly unfriendly, especially between genders. Embracing loosely while lightly kissing

each other's cheeks is often more appropriate for friends and family. This holds true between women and between men and women. It is not the ordinary custom for greetings between men.

- Some people, especially younger people, consider traditional handshaking overly formal and stiff, and prefer slapping, gripping, or otherwise knocking hands casually with a closed fist as an indication of respect, greeting or acceptance.
- Omitting or avoiding a 'proper' handshake may be considered as an indication of a lack of interpersonal skills by some who consider a firm hand-shake with eye-contact to be a pillar of North American society.

Hats

- Some people consider it impolite for men to wear hats or other head coverings indoors. It is generally accepted to wear a hat in the corridors and elevator of a public building, but the hat should be removed upon entering a room. Hats should always be removed in churches, when sitting at a table for a meal, and when the national anthem is playing. Of course this doesn't apply when someone wears a head covering due to religious beliefs or illness (i. e. a person suffering from hair loss due to chemotherapy).

Honorifics and names

- People in Canada and the United States will often use first names immediately upon meeting someone ("Hi, are you John?") in a way which would seem impolite and presumptuous elsewhere. Rather than being indicative of a callous attitude, addressing someone in this way (sometimes repeatedly during a single conversation) is often an attempt to be particularly kind, friendly or welcoming.
- The use of honorifics such as "Mr." and "Mrs." are still used in some situations. In some workplaces, the owners or managers are referred to by such honorifics, especially when there tends to be a generation gap between them and most employees. On the other hand, the owners of multi-billion dollar American companies have made it a point of pride to insist all employees call them by first name. It is generally acceptable and even a sign of respect to refer to anyone in a position of authority or from an older generation by Mr. or Mrs. until the speaker is explicitly told differently.

- Some people in the Southern United States and in families closely connected to the United States Military make more frequent use of honorifics, especially “sir” and “ma’am”, as a show of respect towards people whom they do not know or those who are older. These are also in wide use in customer service. In other sectors of society, these are used much more rarely and their use may be facetious or even sarcastic.
- It is sometimes rude for children to refer to adults by first names, sometimes not. Honorifics are most common when the adults in question are much older than the children’s parents. In the Middle Atlantic region of the United States, it is common for children to speak to adults with honorifics and then their first name.
- “Madam” is almost never used non-sarcastically, except in Canada. When used as a noun rather than an honorific, it means a female pimp. In Francophone Canada, Madam and Mrs. are interchangeable.
- “Ms.” is widely used regardless of a woman’s marital status. Although use of this relatively new term frequently led to sharp correction of the speaker in the past (“that’s Mrs. Smith, *not* Ms.!”), it is now widely understood (even by the elderly) as an attempt to be as polite as possible.
- When a person’s surname is unknown, the honorifics “sir” and “miss” (for younger women) or “ma’am” are sometimes used. “Mr.” on its own (“hey mister”) can sound rude, silly or foreign depending on the circumstances, as can the archaic epithet “pal”, which is rarely used today except in a sarcastic or hostile tone.

Вправа 38. Прочитайте та перекладіть текст про правила етикету у США та Канаді. Хоча текст виходить за межі порівняльної стилістики, прокоментуйте його та визначте лінгвістичну складову етикету в різних стереотипних ситуаціях як офіційно-ділового, так і неформального характеру. Складіть власний текст про правила етикету в Європі.

Part 3 Etiquette in Canada and the United States Hygiene

Americans and Canadians are often offended when their high hygienic standards are not met. The sight of unrefrigerated meat hanging in a butcher shop (as seen here in Morocco) would rarely, if ever, be seen in Canada or the US.

- High standards surround the handling, storage and transportation of food and the prevention of foodborne illness. Meat and dishes containing meat are allowed to go without refrigeration only briefly, cooked and uncooked foods are kept strictly separated, and hand washing is frequent. Many people will throw away any food they expect has been compromised.
- Blowing one's nose into anything but a tissue or handkerchief, nose and ear picking, and burping or sneezing without covering one's mouth are all considered gross and very rude.
- Spitting on the ground is usually viewed as offensive, or at least immature. Perhaps *because* it is usually considered churlish, it remains a popular habit among some boys and young men.
- Chewing with one's mouth open, slurping or making excessive noise while eating, yawning without covering one's mouth and saying "excuse me" or burping without attempting to muffle the sound and saying "excuse me" are all impolite.
- When someone else sneezes, it is customary to say "God bless you", or just "Bless you" (or, more jocularly, "Gesundheit"). The person who sneezes may say "excuse me", especially if the sneeze was especially loud or they were unprepared and need to reach for tissue. If the sneeze was messy or food is being handled, it is typical to wash the hands immediately.
- Most Americans and Canadians shower daily and use a variety of products such as antiperspirant sprays, deodorant soaps, mouthwash, and foot powders. North Americans tend to be extremely intolerant of body odors and strong odors in general. Perfume, aftershave and other scents should be used in moderation.

Masculinity

- Many men avoid body contact with other males beyond a handshake, a slap on the back or (in the case of younger men) rough-housing. When enough seats are available (such as a movie theater or uncrowded bus), they may prefer to sit at least one seat apart.
- This does not necessarily imply a homophobic attitude, but it is in sharp contrast to places where men exchange embraces and polite kisses on the cheek (such as some countries in Europe) or expectations surrounding etiquette in the Middle East where men walk while holding hands and it has no romantic connotation.

- Men often avoid conversation and eye contact in a public restroom, and might only nod to a coworker with whom they would typically start a conversation. However, a conversation started outside the restroom might continue when the two men go inside and this restraint is less pronounced among close friends or when people are in high spirits, for instance at a wedding.
- Likewise, men typically avoid adjacent or closely-situated urinals when others are available. To do otherwise might be construed as cruising.

Meals

- It is often impolite to begin eating before others are ready to begin, or to eat in front of another person without offering to share. Typically all wait for the host, eldest person present or guest of honor to say “let’s begin” in some way.
- In a situation such as a large banquet table or a restaurant where the waiter has failed to bring all food to the table at the same time, it is gracious to insist that others begin eating first while their meals are still warm.
- Resting one’s hands on the table or one’s elbow on it are inappropriate for formal settings.
- People usually ask to be excused from the table.

Money

Cash (or a check) is an inappropriate gift in most situations. Exceptions include graduations, Baptisms, Confirmations, bar mitzvahs, and bat mitzvahs.

- Some people in Canada and the United States may discuss personal wealth, possessions or success in business in a way that is widely viewed as vulgar in certain other societies. It is still taboo to ask people about their salary and in some places of work it is forbidden.
- In financial transactions, it is usual to place money neatly in the hand of the receiver and it may be rude to do otherwise. In banks, tellers count out money while setting it on the counter instead. Payment to a bartender is another exception, customarily being done by placing payment (and receiving change) on the bar. A notable exception is when giving someone a gratuity for quality of services rendered;

in this case it is considered 'showy' to do anything other than give them the money in the most discreet manner the situation allows.

- Cash or a check (cheque) is an inappropriate gift in most situations. Exceptions include graduations, bar mitzvahs, and bat mitzvahs. Cash is appropriate for weddings when there is a close friendship or family relationship, but such gifts are usually of \$50, \$100 or more. Adults also give cash to children, especially relatives.
- Cash gifts should almost always be placed in a greeting card. One exception involves cash gifts to relatives who are of high school age or younger as such gifts may be relatively covert and may be intended to give the young person some spending money that their parents do not know about.
- The handling of bank and debit cards should be governed by the fact that the card is a valuable item to its holder and should be treated as such. Specifically, it is polite to hand it to the clerk, and when done with it, for the clerk to hand it back directly to the customer.

Вправа 39. Прочитайте та перекладіть текст про правила етикету у США та Канаді. Хоча текст виходить за межі порівняльної стилістики, прокоментуйте його та визначте лінгвістичну складову етикету в різних стереотипних ситуаціях як офіційно-ділового, так і неформального характеру. Складіть власний текст про правила етикету в Європі.

Part 4

Etiquette in Canada and the United States

Multiculturalism

- The notion of multiculturalism is widely accepted among educated people and there is a considerable understanding about how different rules apply to different peoples. Accordingly, expecting (for example) a Hasidic Jew to remove his hat when visiting a Church or to badger a Hindu to accept food that violates his or her dietary laws is a faux pas that would offend many regardless of their own denominational backgrounds.
- People in both Canada and the United States proudly refer to their homeland as a "land of immigrants". Although it fails to acknowledge the presence of Native Americans, this well-intentioned phrase is meant to express inclusivity. Any insinuation that someone is

a “foreigner” or an “alien” rather than a *true* American or a *true* Canadian is rude, even if the person in question also identifies as (for example) an Italian American or Chinese Canadian.

- References to someone’s ethnic or racial identity are inappropriate in a variety of circumstances. In particular, mentioning somebody’s minority status when criticizing that person is perceived as discrimination. This takes the focus away from the specific criticism and suggests that the person’s ethnic status is the essence of the problem.
- Whether they are Aboriginal people in Canada, Jewish Americans, African Americans or whatever, people may use self-disparaging humor or make jokes based upon the stereotypes or realities of their own ethnic group. However, it is widely considered inappropriate for other people to engage in this sort of humor.

Parents

- In most families, children never address their parents or grandparents by first name. This holds true even after the children themselves grow elderly.
- Young children usually call parents “mommy” and “daddy.” Once they get older, “mom” (or “ma”) and “dad” (or “pa”, mostly in the Southern United States) become more common. “Mother” is also heard, but “father” would be very Victorian-sounding (unless speaking of the parent in the third person such as “My father is at the store”).
- Once children approach adolescence, they may occasionally call parents by their first names to be humorous or to show anger. More frequently, children refer to their parents by first names, especially when expressing exasperation and sometimes even when speaking to the other parent (“Ugh... *Irene* took away my cellphone for a week!”)
- People in Canada and the United States with ties to French-speaking, Spanish-speaking and other linguistic communities often use non-English words for family members, especially grandparents.
- Many stepchildren call their stepparents by their first name.

Pointing

- Although “you shouldn’t point” is still a phrase in some people’s consciousness, pointing really isn’t taboo anymore and is often combined with kind words (“Excuse me, are you next in line?”) by people who are obviously of a considerate nature. Pointing is also a commonly accepted form of non-verbal greeting among friends, usually accompanied with a smile.
- However, the use of the middle finger is considered offensive and profane.

Profanity

- Some forms of profanity are not allowed on broadcast television or radio and such language is widely discouraged in formal and business settings, as well as when children are present. Canadian television is more permissive than in the US, ever more so in Québec. However pay services such as cable television or satellite radio will use varying levels of profanity/vulgarity.
- Many people use swear words regularly in informal settings, and at times using these words in a person’s presence can signal inclusiveness and familiarity.
- One should be extremely careful about choosing words which may be profane. Beware of words learned in informal settings and from movies and music, especially if one’s first language is not English. Using even one inappropriate word in the wrong setting can completely change the character of a dialogue and how the speaker’s personality is perceived.

Reserve

- As a guideline, on first meeting it may be impolite to ask someone if they are married or dating. During this first meeting it may also be impolite to ask a person’s political views.
- People typically like to have about an arm’s length of personal space and may be very uncomfortable otherwise. In crowded situations less space is tolerated, but this makes some people uneasy and some avoid crowded situations when possible.

Вправа 40. Прочитайте та перекладіть текст про правила етикету у США та Канаді. Хоча текст виходить за межі порівняльної стиліс-

тики, прокоментуйте його та визначте лінгвістичну складову етикету в різних стереотипних ситуаціях як офіційно-ділового, так і неформального характеру. Складіть власний текст про правила етикету в Європі.

Part 5

Etiquette in Canada and the United States

Restaurants

- In a restaurant, simply making eye contact with a server, perhaps with a nod of the head, is usually enough to get their attention. In a place that is crowded or with a server who is less attentive, “excuse me, waiter...” is appropriate. Also in wide use is a subtle lifting of the index finger (palm facing the viewer) combined with an equally subtle raising of the chin, or even just the eyebrows.
- Unless the service is below expectations, tips should be left for food servers in any establishment where orders are taken and food is brought to the table by an employee. US Tax Code assumes that food servers receive 8 % tips on average. In practice, 15 % is standard, with more or less given to reflect excellent or poor service.
- Unless in a restaurant or bar that sells them, it is considered rude to smoke a cigar even in the smoking section of an establishment, as many find their odor offensive.

Seating

- Good manners dictate that in most situations, people in apparent good health surrender their seats to the elderly, handicapped people and pregnant women.
- The practice of men surrendering their seats to women has changed somewhat. A man should still offer to do this for his wife and older female relatives, as well as female friends of his wife or relatives, and also female co-workers. However, making this offer to a woman with whom one is unacquainted, especially if the woman is close in age to the man or is younger, may be seen as either sexist or flirtatious.

Shoes

- In Canada, the practice of removing one's shoes upon entering a home is quite common and may be assumed.
- Upon entering a home in the US, it is polite to ask to remove one's shoes as many people observe this habit. When footwear is muddy,

snowy, wet or might otherwise soiled, it is especially important to ask if they should be removed and a mention should be made that they are muddy or whatever the case may be that may somehow soil the host's home.

- In the US, unless one arrives at the home at the same time as the host and sees them removing their shoes, or one has been to the home before and knows that a “no shoes” rule is in effect, it can be more rude to remove one's shoes without asking than it is to wear them. Removing one's shoes without asking can be construed as a sign that one is “making one's self at home” or plans to stay longer than the host desires. The question should be “should I remove my shoes?” rather than “*can* I remove my shoes?”
- One consideration regarding the shoe-removal issue is whether the climate of the region you are in is a cold, snowy place or a warm, sunny one. Some families may appreciate the removal of one's shoes for cultural reasons or family tradition, but the normalization of the practice can be largely attributed to the prevention of tracking black snow-sludge through people's homes. Snow and winter grime is less common in California, the Southeast and other Sunbelt states. If your shoes are relatively clean (i. e., not muddy or otherwise leaving footprints), it's likely okay to leave one's shoes on. If someone prefers you to remove your shoes, they generally will politely ask you to do so and not be offended at your mistake.

Toasting

- Most people will lightly touch glasses when giving a toast, often saying “toast”, “cheers” or a short phrase such as “to us” or “bon appetit”. Toasting without touching glasses is increasingly popular and is regarded by some as a slightly more sophisticated mode of behavior.
- Except during formal occasions such as a wedding or an anniversary party for which a function hall has been rented, it is not very common to “propose a toast” in the more formal sense, such as to congratulate a celebrant on her birthday or to thank a host for his hospitality. However, when someone does make such a gesture, it is almost invariably met with approval regardless of the setting or the occasion.
- If someone wants to “propose a toast as well”, this second toast should have a different focus than the first, such as acknowledging

the impending college graduation of person in the room when the first toast congratulated someone on a new job. Ideally, this toast is more brief than the first so as not upstage it. Subsequent toasts, if any, should even more succinct (e. g. “... and to Bill’s new house”).

- Americans and Canadians typically do a formal toast only once per gathering, if at all. Even lifting one’s glass and saying “cheers” each time a new drink is poured isn’t in line with local etiquette and, while not impolite, may be seen as a bit tedious.
- Americans tend to be less rigid than some Western Europeans regarding direct eye-contact during toasts. Americans may be more prone to look towards the center and direct eye-contact to the crowd or glasses generally whereas in some European countries it can be seen as a sign of dishonesty or ill will to not make direct eye contact when making a toast.

Visiting

- When visiting someone’s home it is polite to bring a token gift such as sweets, a small toy for the host’s child, a beverage to be shared, a book they know the host will enjoy, flowers for the table, etc. Even young people who observe this custom less stringently enjoy being on the receiving end.
- It is sometimes polite to announce that “you are here” when you arrive through the entrance.
- This custom holds true whether answering an invitation or dropping by unexpectedly, although the latter is almost certainly a faux pas unless the host has previously indicated that such surprise visits are welcome.
- When a guest is speaking to a host about visiting in the future, especially for a party or meal, it is polite for the guest to ask “Should I bring anything?” The host will then politely refuse, but the guest should bring something small anyway. When a host asks for “no gifts” at a birthday party or other celebration, it is polite to bring a bottle of wine, a dessert, flowers, or another small gift anyway. However, bringing an ostentatious gift in this case would create an awkward situation.
- An alcoholic beverage, usually a bottle of wine, is considered a particularly appropriate and festive gift for a host unless the host does not drink alcohol, which is not uncommon.

- However, many people who do drink alcohol have a specific preference and rarely enjoy anything else. Unless preferences are known it is gracious to ask “want me to bring along wine or beer or...?” Asking “any specific brand?” is gracious but asking “what brand?” puts the impolite onus of a decision on the host.
- Bringing a dinner item, such as chicken wings, is impolite when it is understood that the group will be sitting down together for a meal. It implies worry about the host not providing anything the visitor will enjoy and a contingency plan about not going hungry. However, such a dish would likely be a welcome surprise for a larger party (unless the hosts do not eat certain foods for religious or ethical reasons).
- When in doubt, a dessert item such as a coffee cake or pie is a very safe choice as long as it is of quality (or at least not cheaply-packaged and obviously the most inexpensive one that could be found).

Waiting

- Waiting in line is appropriate in many situations and “cutting” the line or otherwise trying to bypass the waiting order is rude.
- Even in situations where some people may be aggressively struggling to get past one another (such as when boarding a city bus), there may be a considerable number of people present who are trying to proceed in an orderly fashion and regarding those who are not as rude and uncouth.
- Polite people usually allow people to disembark transportation such as a bus or train before trying to board. Those who fail in this respect may be harshly reprimanded by the bus driver or nearest transportation worker.
- In a waiting area at a medical center, hair salon, or other situation, expressing impatience in such ways as loudly complaining to friends about the wait or asking the receptionist “what’s taking so long?” will rarely expedite the affair and may have the opposite effect. It is acceptable to ask for an estimate of how long the wait will be, but this should be done in a polite tone.

Weddings

- Wearing white is reserved for the bride. Women especially should avoid dressing in white or colors that could be mistaken for white in a dimly lit banquet hall. White combined with other colors (such

as a white blouse with an outfit) is fine. Avoid wearing a dress more elegant or ostentatious than the bride's own.

- Black is not very appropriate for weddings. Dark blues and dark browns are fine. Men in black suits should balance that with something like a brightly colored neck tie to avoid looking like one is dressed for a funeral.

Workers

- Getting the attention of workers such as store employees and serving staff with most gestures (such as waving someone towards you) or calling loudly for assistance is impolite. Snapping of the fingers is completely unacceptable.
- It is better to move toward an employee and say something along the lines of "excuse me..." Waving (as if saying hello) may also be appropriate when one has made eye contact with a worker and will usually prompt them to ask if assistance is needed.
- Contrary to what is often depicted in movies, when dealing with workers such as waiters, store employees, receptionists, and government employees, civilities such as "please" and "thank you" are appropriate. An arrogant attitude, such as one used in dealing with servants generations ago, is not.
- Most people in Canada and the United States have these sorts of jobs during at least some stage of their lifetime. Even when the worker in question has less than perfect manners, dealing with such people graciously is more indicative of "high class" than the amount of money one spends.
- Effusive over-familiarity, such as is somewhat common in American customer service, is not prevalent in Canada and may be interpreted as disrespectful, insincere, or gauche.

Вправа 41. Прочитайте та перекладіть текст про політично коректне ставлення до представників різних етнічних груп у США та прокоментуйте його із стилістичного погляду.

Part 1.

POLITICAL CORRECTNESS ISSUES IN THE UNITED STATES

The United States is a diverse, multicultural country with over 300 million people with diverse backgrounds and beliefs. Working through

these differences is a major concern for people in the US in many areas including the following:

Black people

- The subject of race relations in the United States is a sensitive one, especially in regards to the situation of African American people in the USA both past and present.
- Despite (or perhaps because of) the fact that this is an emotionally-charged subject, many people often want to discuss it, especially in private. Be aware that such conversations may be tricky for the unwary or uninformed. It is easy to offend people in this area, no matter what their race or creed.
- Although many Black comedians base their acts on stereotypes about the Black community, in 21st century USA differences in lifestyle, values and the realities of life are more often made along economic lines than racial lines. Failing to recognize this fact can be insensitive, but stating this point directly may also invite argument.
- In opposition to one of the notes discussed above in relation to “multiculturalism”, Black people in the USA do make jokes about White people openly and without censure on television, in nightclubs, and so on. Given the more concrete and important imbalances between Black people and White people throughout most of the history of the United States, complaints about this particular point are seldom made.
- The terms “Black” and “African American” are used more-or-less interchangeably. The first is more casual and the second is more formal, but neither is likely to offend or prompt correction.
- Terms such as “Colored” or “Negro” are taboo in American society but are still used in two specific instances. The National Association for the Advancement of Colored People (NAACP) founded in 1909 and the United Negro College Fund (UNCF) founded 1944 are both highly-respected American institutions whose names are artifacts of particular periods of history when these terms were regarded as the most polite options.
- Although the word “nigger” may be heard in a variety of music and movies originating in the US, these are still considered profane in American culture. Discussion and controversy regarding the word is far more complex than “Black people can use it, White people

can't.” Although use of the word may seem casual or friendly in some contexts, both Black people and White people may be offended by this word, even when a Black person uses it. Even when discussing the controversy around use of the word, it is impolite to actually say it out loud. Generally the phrase “N-word” is substituted when such discussions take place.

US Flag

Laying it on the ground or, worse walking on it, is considered disrespectful. Similarly burning it in protest. However, wearing the flag, even as intimate apparel is considered normal.

Southerners and Confederate flag



Public display of the Confederate flag is controversial and should be treated accordingly.

- The public display of the Confederate flag is controversial and should be treated accordingly. Some people view the flag as a symbol of Southern culture, while others, including many African Americans and Northerners, see it as a symbol of racism. Among supporters of the flag, some believe it has no racist associations and some (including certain White supremists) believe it does. Opinions about the Confederate flag are not specifically drawn along lines of race or social class, as even some black southerners will proudly display the flag.

Language politics

- Be sensitive to language politics. The USA has no declared official language or languages. Among those who believe it should declare one, supporters of the English-only (or Official English) movement feel that it should be English. They argue that immigrants who came from other countries in previous generations learned English.
- Others note that places such as Florida and Texas were colonized by Spain and had Spanish-speaking communities before being

encompassed within the United States. German was also widely spoken until the advent of World War I.

- A similar point is brought up by Cajuns in Louisiana, proponents of the Hawaiian language in the state of Hawaii and those Native Americans who have preserved their linguistic traditions. The position of these ethnic groups is often stated as “We didn’t come to America, America came to us.”

Latinos

Latinos are a large and visible part of American society. This photograph by Danny Lyon shows a Chicano teenager in El Paso, Texas during the 1970s.

- Latino (which is both a noun and an adjective) and the feminine form “Latina” are widely-accepted terms used to refer to people of Latin American descent or Hispanic American heritage. It includes such dissimilar people as blonde-haired ethnically German people from Argentina, an Afro-Brazilian who physically resembles the inhabitants of West Africa, and a person born in the USA who speaks no language other than English but who traces her genealogy to a Portuguese or Spanish-speaking country.
- Other terms used in relation to Latinos are “Chicano” (used primarily by people in the Southwestern United States who are of Mexican descent) and “Hispanic”. “Latin” is used as a more succinct form of Latino and rarely seems impolite unless one is seemingly confusing this term with the Latin language.
- The term “Spanish” is also used, primarily in the Northeastern United States in regards to the sizeable population of Latinos of Caribbean origin, most of whom are Puerto Rican. While this invites confusion with the people of Spain and is considered too informal for many uses, it is still often used self-referentially in informal settings when Latino people speak English.
- Although Puerto Rico is not one of “the 50 states”, it is a United States territory with Commonwealth status and is part of the USA. Its inhabitants need no special documentation such as passports or visas to come to (for example) Boston or NYC. Although the phrase “Puerto Rican immigrants” is neither assuredly incorrect nor essentially insulting, in some cases it may offend Puerto Ricans to suggest that they “come from another country” (especially since some have been in the continental United States for many generations).

Вправа 42. Прочитайте та перекладіть текст про політично коректне ставлення до представників різних етнічних груп у США та прокоментуйте його із стилістичного погляду.

Part 2.

POLITICAL CORRECTNESS ISSUES IN THE UNITED STATES

Native Americans

- Etiquette demands respect for the lifestyles of Native American people. Although traditional spiritual, cultural, and lifestyle practices exist in many Native American communities, these incorporate such modern elements as owning modern electronic equipment, obtaining doctorate-level education, or (in some cases) the operation of multi-billion dollar Indian casinos. Expecting an Native American person to be “just like in the movies” may make one seem ignorant or rude.
- The term “Native American” is widely viewed as more politically-correct than the term “American Indian.” However, many indigenous American tribal groups and individuals use “Indian” instead.

Yankees

- Although “Yankee” is synonymous with “American” in many countries beyond United States borders, within the USA this term has specific meanings depending upon the context and may be impolite if misused.
- In the Southern United States, “Yankee” refers to inhabitants of the Northern United States and is generally used when discussing perceived differences in culture between the regions, such as when saying “Let’s show our new Yankee in-laws some Southern hospitality.”
- In the rest of the United States, “Yankee” is understood in the Southern sense but may also refer to New England specifically. For example, issues surrounding an election in Connecticut or Rhode Island might be described as “Yankee politics.”
- Among people in New England and scholars such as historians and genealogists, “Yankee” refers specifically to the relatively homogenous ethnocultural group who trace their descent from such early Americans as the Mayflower Pilgrims. This definition excludes anyone who is (for example) Catholic.

- Using the term “Yankee” or especially »Yank« by foreigners is often seen as offensive. It generally should not be used to address Americans because it is seen as a hostile label.

Finally, the New York Yankees are a baseball team whose rivals, the Boston Red Sox, are in New England. Therefore, a term such as “Yankee pride” has a variety of meanings.

Вправа 43. Прочитайте та перекладіть текст про політично коректне ставлення до представників різних етнічних груп у Канаді та прокоментуйте його із стилістичного погляду.

POLITICAL CORRECTNESS ISSUES IN CANADA

The following issues are of special concern to the people of Canada:

Aboriginal peoples

Lack of respect for Aboriginal peoples in Canada is likely to offend people of other ethnic backgrounds as well. This is a vintage photograph of an Inuit woman.

- There are three distinct groups of Aboriginal peoples in Canada: First Nations people (often referred to by specific tribe names), Inuit and Мітіс. These are official classifications in Canada and care should be taken to distinguish between them.
- Etiquette demands respect for the lifestyles of Aboriginal people. Although traditional spiritual, cultural, and lifestyle practices thrive in Canadian aboriginal communities, these have evolved and incorporate modern elements, from snowmobiles and state-of-the-art fishing boats to websites through which First Nations groups celebrate their heritage. What’s more, 42 % of aboriginal people in the Canadian province of Ontario, for example, have post-secondary education, and 78 % live off-reserve; the most common occupation for Aboriginal people in Canada as a whole is in sales/service, followed closely by business/finance/administration and transportation/equipment operation. This presents a very different picture from the stereotypes seen around the world in movies and literature featuring Aboriginal peoples of North America. As a result, expecting an Aboriginal person to be “just like in the movies” may make one seem ignorant or rude to aboriginal and non-aboriginal people alike.
- Respect for aboriginal culture is especially important in such situations as a First Nation’s pow wow. For example, it is extremely

rude to touch a dancer's regalia or to take a photograph of a dancer without asking for and clearly receiving permission. It is also taboo to bring alcohol or narcotics to a pow-wow.

- Interruptions are seen as quite rude among First Nations cultures in general. Particular respect should be paid to elders (people who are older or people well-respected in the community). When they speak on an issue, it is unacceptable to interrupt or speak until they say they have finished or until they invite others to speak or ask questions.
- Speakers of the Yupik languages self-identify as “Eskimo” but the majority of the Native population in the Canadian Arctic and Greenland prefer to be called “Inuit” (or “Inuvialuit”), and most find the term “Eskimo” highly offensive.
- The term “Eskimo” is sometimes used in other contexts, such as by sports teams like the Abitibi Eskimos or the Edmonton Eskimos. Be aware that they use these names to the chagrin of some Inuit and people who advocate political correctness. Treat this sensitive issue accordingly.

Francophone Relations and Francophone People.



In some cases, French Canadians have expectations regarding etiquette which differ from their Anglophone neighbors. Shown here is the flag of Québec, also known as the *Fleurdelisé*.

- Expecting an English-speaking Canadian to know French well, or vice versa, can create awkward situations. However, it is more common for Francophone Canadians to be fluently bilingual than Anglophone Canadians.
- While both English and French are official languages, English is more widely used in areas outside of Québec.
- When initiating a discussion, it is polite to use the native language of one's interlocutor. However, if one does not speak that language, it is good form to inform the other person of that fact and asking if they speak one's own.

- In areas which are primarily French-speaking, when being served (in restaurants, hotels, etc.) it is correct to expect English in urban areas. Do not expect English to be known by people in suburbs and smaller towns (although in some cases, it will be). A polite demeanor, including excusing one's self when asking for assistance in English, is much-appreciated and will facilitate social interaction.
- Non-Canadians are not advised to initiate discussion on Anglophone-Francophone relations. Avoid faux-pas by respecting it as one would a private matter. Offering even well-intentioned commentary about issues such as Quebec separatism risks offending Anglophone and Francophone Canadians alike.

Frozen North

Canadians typically shun nationalist rhetoric and patriotic fervor, but do express a love for their homeland in other ways. Here Queen Elizabeth II and former Prime Minister Jean Chrétien appear at Canada Day celebration in Ottawa.

Living in a country that extends from the Northern Temperate Zone to the Arctic Circle, Canadians are generally willing to engage in humor regarding the harshness of Canadian winters or the relative isolation of many parts of their country. However, it is impolite to lay on humor about the “Frozen North” too thick, such as suggesting that a resident of Ottawa lives in an igloo or that Torontonians drive dog-sleds to work while dodging polar bears

Вправа 44. Перекладіть наведений текст та прокоментуйте його.

ВИДИ ТЕКСТІВ

Тексти бувають:

1	<ul style="list-style-type: none"> • розмовно-побутовий; • художній; • науковий; • офіційно-діловий; • публіцистичний
2	<ul style="list-style-type: none"> • усний; • письмовий
3	<ul style="list-style-type: none"> • текст-розповідь; • текст-опис; • текст-роздум
4	<ul style="list-style-type: none"> • з ланцюговим зв'язком; • з паралельним зв'язком

ПОДІЛ ТЕКСТІВ ЗА СТИЛІСТИЧНИМИ ОЗНАКАМИ

За стилістичними ознаками тексти поділяють на *розмовно-побутові, художні, наукові, офіційно-ділові та публіцистичні*.

ПОДІЛ ТЕКСТІВ ЗА МОВЛЕННЯМ

За мовленням тексти поділяються на *усні і письмові*.

За типом мовлення (або формою реалізації інформації) тексти поділяють на *тексти-розповіді, тексти-описи і тексти-роздуми*.

ПОДІЛ ТЕКСТІВ ЗА ЗВ'ЯЗКОМ

За зв'язком розрізняють тексти з *ланцюговим зв'язком* і тексти з *паралельним зв'язком*.

Вправа 45. Перекладіть наведений текст, прокоментуйте його. Зробіть стилістичний аналіз тексту.

ТЕКСТ-РОЗПОВІДЬ

Текст-розповідь надає інформацію про події, явища, вчинки людей (або персонажів, якщо текст художній).

Розповідь є основним елементом прозового художнього твору.

До тексту-розповіді належить також переказ.

Наприклад.

І ось що він мені розповів.

Начебто сто років тому у цьому будинку жив привід. І не просто якийсь там звичайний, а... Як би його краще назвати? Своєрідний, чи що?..

Річ у тім, що кожного дня народження одного із членів родини (будь-кого!) робив цей привід ювілярові "подарунок", власноручно з'являючись перед усіма мешканцями цього будинку одночасно.

СТИЛІСТИЧНИЙ АНАЛІЗ ТЕКСТУ

1. Прочитайте текст. Доведіть, що це саме текст, а не просто набір речень.
2. Визначте вид тексту: розповідь, опис чи роздум (а може, їх поєднання).
3. Вкажіть, ознаки якого функціонального стилю в ньому найвиразніші (підкрепіть свої міркування прикладами).
4. Знайдіть в тексті зачин, основну частину і кінцівку.

5. Якщо текст художній, голосно прочитайте його, намагаючись засобами інтонації, словесного та логічного наголосу передати основну думку (ідею) тексту.
6. Знайдіть в художньому тексті слова, які мають образне значення і є стрижневими щодо ідеї тексту.
7. Сформулюйте, який вплив на вас справив художній текст.

Вправа 46. Перекладіть наведений текст, прокоментуйте його. Зробіть стилістичний аналіз тексту.

ТЕКСТ-ОПИС

Текст-опис — це текст, в якому послідовно подаються ознаки, характерні для людини, явища, зображуваного предмета або історичної епохи.

Описи дуже часто використовуються у художніх творах.

Наприклад,

У давніх слов'ян Новий рік пов'язувався із землеробним календарем.

З X століття християнська Русь святкувала його 1 березня, розпочинаючи сільськогосподарські роботи, а через п'ять століть Новий рік перенесли на 1 вересня, знаменуючи кінець збору врожаю.

І лише з 1700 року за наказом Петра Першого християнське літочислення ведеться з 1 січня.

Вправа 47. Перекладіть наведений текст, прокоментуйте його. Зробіть стилістичний аналіз тексту.

ТЕКСТ-РОЗДУМ

Текст-роздум — найчастіше це міркування героя (або автора) над тим чи іншим явищем з обґрунтуванням, розкриттям причинно-наслідкових зв'язків.

Часто у зачині (початку) тексту ставиться питання, на яке далі в логічній послідовності, доказово дається відповідь.

Тексти-роздуми найчастіше зустрічаються в науковому (зокрема, в науково-популярному) та публіцистичному текстах.

Наприклад,

Вважається, що коли у людини немає друзів, вона починає вести себе агресивно.

Свідки стверджують, що саме це й привело Володимира до злочину.

Можливо, так воно і було, але є, мені здається, ще якась причина, яка спричинила це лихо.

Вправа 48. Перекладіть наведений текст, прокоментуйте його. Зробіть стилістичний аналіз тексту.

ТЕКСТ З ЛАНЦЮГОВИМ ЗВ'ЯЗКОМ

У тексті з ланцюговим зв'язком кожне наступне речення за змістом і будовою об'єднується з попереднім, поступово розвиваючи думку.

Наприклад.

Мерцій кинулася Харитя до печі, одставила горщик, доглянула страву й насипала в полив'яну миску гарячого кулешу. Мати виїла ложок зо дві та й поклала ложку. Страва здалась їй несмачною, противною. Харитя їла чи не їла, швиденько помила посуд, поскладала його на мисник, засунула сінешні двері і стала навколішки перед образами молитися богу (М. Коцюбинський).

Вправа 49. Перекладіть наведений текст, прокоментуйте його. Зробіть стилістичний аналіз тексту.

ТЕКСТ З ПАРАЛЕЛЬНИМ ЗВ'ЯЗКОМ

У тексті з паралельним зв'язком події розвиваються паралельно (відбуваючись одночасно) або чергують одна одну.

Наприклад.

У гойдалці біля вікна сидів рудий, неголений, неохайний чоловік. Він щойно закупив люльку й задоволено випускав сизі клуби диму...

У сусідній кімнаті жінка готувала вечерю. Запахи смаженої грудинки й гарячої кави змагалися з запахом тютюну...

Надворі було повно дітлахів, вони танцювали, бігали, гралися...

До чоловіка, що читав біля вікна, несміливо підійшла дванадцятирічна дівчинка і сказала:

– Тату, давай пограємо в шашки, якщо ти не дуже втомився (Із О. Генрі).

Вправа 50. Прочитайте та перекладіть науково-публіцистичний текст. Прокоментуйте текст з погляду української лінгвістики.

Orwell and Swift on writing methods

In 'Politics and the English Language' (1946), George Orwell writes against the use of 'conventional' language as, in doing so, there is the danger

that the traditional 'style' of language that is seemingly appropriate to a specific context will eventually overpower its precise meaning. In other words, the stylistic qualities of language will degenerate the meaning through the overuse of jargon and familiar, hackneyed and/or clichéd words and phrases. Orwell condemns the use of metaphors such as 'toe the line; ride roughshod over; no axe to grind'. He suggests that these phrases are often used without thought of their literal meaning. Orwell hits out at pretentious diction and the use of Latin phrases like 'deus ex machina' and even 'status quo'. He also argues against unnecessary clauses, such as 'have the effect of; play a leading part in; give grounds for'. These are all familiar phrases, but are they really useful in any context? Orwell says that one reason we use this kind of language is because it is easy. He writes:

It is easier — even quicker, once you have the habit — to say *In my opinion it is a not unjustifiable assumption that...* than to say *I think*.

Furthermore, Orwell says:

It [modern language] consists in gumming together long strips of words which have already been set in order by someone else, and making the result presentable by sheer humbug.

In Orwell's novel *Nineteen Eighty-Four* (1949), the English language is distilled and sanitised and then imposed upon a population who, out of terror, actively conform to the process. The language is dehumanising as it does not allow for any form of communication other than that permitted by the state. Similarly, in the appendix to the novel, 'The Principles of Newspeak', more subversive linguistic gymnastics are in evidence:

The purpose of Newspeak was not only to provide a medium of expression for the world-view and mental habits proper to the devotees of Ingsoc, but to make all other modes of thought impossible.

On the language of George Orwell, Fowler says that the rapidity and fluency are made possible by the fact that the speaker is simply uttering strings of orthodox jargon and is in no sense choosing the words in relation to intended meanings or to some state of affairs in the world.

Today we have word processor programs that will effortlessly write a letter for any occasion. Stock phrases and paragraphs can be cut and pasted at random to appear coherent. An extreme example of this practice is found in Jonathan Swift's satiric novel *Gulliver's Travels* (1726). When Lemuel Gulliver arrives at the Grand Academy of Lagado he enters the school of writing, where a professor has devised an enormous 'frame' that contains every word in the language. The machine is put into motion and

the words are jumbled up, and when three or four words are arranged into a recognisable phrase they are written down. The phrases are then collated into sentences, the sentences into paragraphs, the paragraphs into pages and the pages into books, which, the professor hopes, will eventually 'give the world a complete body of all arts and sciences'.

This method of writing is not only absurd but produces nothing original. It also relies on both the writer and the reader interpreting what is created in exactly the same way. And it is highly political as the writer and the reader are indoctrinated into using a particular form of language and conditioned towards its function and understanding. As Orwell says: 'A speaker who uses this kind of phraseology has gone some distance towards turning himself into a machine.'

Вправа 51. Перекладіть речення та проаналізуйте застосовані стилістичні засоби.

1. The coach was waiting, the horses were fresh, the roads were good, and the driver was willing.
2. The Face of London was now strangely altered ... the voice of Mourning was heard in every street.
3. The hospital was crowded with the surgically interesting products of the fighting in Africa.
4. Суддею був Ведмідь, Вовки були підсудні.
5. Ваша образа для мене гірше смерті.
6. Ну й перелякався я, отетерів з ляку.
(parallelism; personification; periphrasis; synonyms; simile; allegory).

Вправа 52. Перекладіть речення та проаналізуйте застосовані стилістичні засоби.

1. The silence as the two men stared at one another was louder than thunder.
2. The sky was dark and gloomy, the air damp and raw, the streets wet and sloppy.
3. The slash of sun on the wall above him slowly knives own, cuts across his chest, becomes a coin on the floor and vanishes.
4. Свиня з Мурахою сперечалися, хто з них двох багатший.
5. Обмок — як вовк, обкис — як біс, голодний — як собака.
6. А яка вода в Основі! Лагідна, ласкава, м'яко-шовкова.
(oxymoron; parallelism; metaphor; synonyms; simile; allegory).

Вправа 53. Перекладіть речення та проаналізуйте застосовані стилістичні засоби.

1. Then would come six or seven good years when there might be 20 to 25 inches of rain, and the land would shout with grass.
2. There had been rain in the night, and now all the trees were curtseying to a fresh wind...
3. There had to be a survey. It cost me a few hundred pounds for the right pockets.
4. Вони знов давай його просити, давай його благати.
5. Взимку сонце крізь плач сміється.
6. Янгольський голосок, та чортова думка.
(antithesis; metaphor; oxymoron; synonyms; metaphor; metonymy).

Вправа 54. Перекладіть речення та проаналізуйте застосовані стилістичні засоби.

1. Tom was conducted through a maze of rooms and labyrinths of passages.
2. Up came the file and down sat the editor, with Mr. Pickwick at his side.
3. Well! Richard said that he would work his fingers to the bone for Ada, and Ada said that she would work her fingers to the bone for Richard.
4. Ну й перелякався я, отетерів з ляку.
5. І від солодких слів буває гірко.
6. Слова одні нам тішать слух і зір,
А інші нас відштовхують раптово.
(hyperbole; inversion; chiasmus; antithesis; oxymoron; synonyms).

Вправа 55. Перекладіть текст на англійську мову та прокоментуйте його. Що ви знаєте про такі мовні явища як “code mixing” та “code switching”.

СУРЖИК (букв. — суміш жита з пшеницею, ячменю з вівсом тощо, а також борошно з такого зерна) — мова, в якій штучно об'єднані без дотримання літ. норм елементи різних мов. Ужив. переважно щодо укр. просторіччя, засміченого невмотивовано запозиченими (внаслідок укр.-рос. інтерференції) рос. елементами: самолёт, січас, тормозити, строїти, кидатися в очі, займатися в школі, гостра біль. С. — це збіднена мова, позбавлена нац. колориту, краси й виразності. Найпоширеніший у побут. мовленні, звідки проникає на сторін-

ки газет і журналів, книжок і брошур. Боротьба із С. — одне з головних завдань у галузі підвищення культури укр. мови. У худож. мові С. — стиліст. засіб типізації та індивідуалізації персонажів, створення коміч., іроніч. ефекту (напр., мадам Карапет у творі «Аристократ» з Вапнярки» О. Черногуза).

Вправа 56. Перекладіть текст на англійську мову та прокоментуйте його.

Елементи художності та літературні прийоми в мові оратора

Основним матеріалом оратора є не звук, а слово. Грамотна, чиста мова одразу створює враження освіченості, інтелігентності.

Оратор як носій культури мусить спиратися передусім на літературну мову, нормовану правилами граматики.

Найпоширеніші мовні помилки, яких слід уникати ораторові:

1. Неправильний наголос. Іноді від наголосу може залежати і семантика (значення) слова.
2. Неправильна вимова окремих звуків.
3. Неправильне вживання слів за семантикою (значенням).

Оскільки основною одиницею мови є слово, то лексику з цього погляду можна поділити на два типи:

- 1) слова з прямим значенням (так звана автологічна лексика);
- 2) слова з переносним значенням (так звані тропи).

Основа будь-якого тексту складають слова з прямим, автологічним значенням. Проте існує велика група слів, що, маючи пряме, автологічне значення, водночас виходять за межі літературної норми. Це — просторіччя, канцеляризми, діалектизми, жаргонізми, неологізми, архаїзми, варваризми, солєцизми.

4. Невміння розрізняти окремі морфеми у слові (наприклад, префікси).
5. Вживання дієслова-зв'язки “буде” (майбутній час) в контексті теперішнього часу.
6. Вживання зв'язки “це” перед словами “який”, “котрий”, “коли”, “де”.
7. Тавтологія — повторення однокорінних слів.
8. Використання плеоназмів (слів одного значення).
9. Слова-паразити: ну, скажімо, зрозуміло тощо.
10. Невміння враховувати стилістичне (емоційне) забарвлення слова (фрази).

Вправа 57. Перекладіть текст про рекламу на українську мову та прокоментуйте його. Наведіть приклади інтерференції англійської реклами (на рівні лексичних одиниць, фраз, структур) в українських ЗМІ.

Words and phrases used in advertising Is advertising language normal language?

By Peter Sells

- Is advertising language normal language?
- Does advertising language sometimes break the rules of normal language?

These questions relate to the place of advertising language in the context of the readers' general knowledge of language (we will presume that the language is English). In order to answer them, we must have some conception of what is meant by "normal language". The English language has evolved to have many different kinds of functionality, each of which correspond to different situations and styles of use. From an analytic point of view, it seems to make most sense to understand "normal language" to include the variety of styles of English that mature speakers and readers control. This will form the backdrop of everyday language in its many functions, against which we can view advertising language.

If one looks around in literature on advertising, or searches on the WWW, it is not uncommon to find claims to the effect that advertising breaks the rules of normal language and language use. However, from the perspective of a professional linguist, few of these claims really seem to be supportable. Now, with the exception of linguists, few people have any reason to pay close attention to the way that language is actually used in its speech community, for a wide range of communicative functions. Like many aspects of human being and human behavior, our unconscious knowledge of language is much greater than our conscious knowledge of it, so the facts about language that are immediately accessible to the average person only cover part of what the language is and how it is used.

Collect some text from advertisements that you have found. Can you find any examples of words, phrases or constructions that are truly different from the various varieties that you encounter on a regular basis? These varieties may include informal spoken language between close friends to technical and scientific descriptions (more likely to be written), and everything in between. Doubtless, not all of the text you find will be standard English, but is any of it not English at all? In doing this exercise,

it may be that you will learn more about what creative possibilities your language allows, rather than how much advertising goes beyond the boundaries of that language.

In a recent short article in the journal *Nature*, Pullum and Scholz (2001) point out that, at every level, language has a level of creativity that allows it to be ever-expanding, ever-changing. Even the idea that there is a stock of words which constitute the English language cannot be upheld, because it is always possible to invent new words, and new names in particular. Thus, “Here is my new invention; I call it “X”“ is a strategy in everyday English which advertisers can take advantage of, when they state “Introducing the all-new “Y””.

In an interesting coincidence which illustrates the point very clearly, the Dreamweaver® program which we have used to construct this website has the command “Indent” to indent a paragraph, and we used it to format the quote below from McQuarrie and Micks. In the command menu, the command after this one is “Outdent”, which makes a paragraph wider. Neither of us had seen this word before, yet we understood its meaning, and certainly did not reject it as “non-English”.

This is not to say that any random new word can be generated for the author’s purposes in any context. The “Outdent” example above is presented in a very clear context, which makes apprehending its usage and meaning quite clear. We generally find that novel words presented in an advertisement have the same supporting context; they may be new, but they are not “out of the blue”.

The work of McQuarrie and Mick (1996) is highly relevant in this context. They place advertising language in the context of the study of rhetoric, and observe:

“A rhetorical figure has traditionally been defined as an artful deviation (Corbett 1990). More formally, a rhetorical figure occurs when an expression deviates from expectation, the expression is not rejected as nonsensical or faulty, the deviation occurs at the level of form rather than content, and the deviation conforms to a template that is invariant across a variety of content and contexts. This definition supplies the standard against which deviation is to be measured (i. e., expectations), sets a limit on the amount and kind of deviation (i. e., short of a mistake), locates the deviation at the level of the formal structure of a text, and imposes a grouping requirement (i. e., there are a limited number of templates, each with distinct characteristics).”

The unusual aspects of language that we sometimes find in advertising can be fruitfully considered to be examples of “artful deviations”.

Rolling Stone, May 23, 2002: Heck, it’s been *re-everything-ed*.

This new verb is coined on the basis of a very robust feature of English, which allows nouns to be used as verbs (see Clark and Clark (1979)). In this case, the new verb is also prefixed and suffixed. Out of the blue, “to re-everything” would be hard to interpret, but in the context provided by the advertisement, its meaning is clear.

In the summer of 2002 the pop group No Doubt had a hit song called “Hella Good”; some of the lyrics are shown here:

Hella Good (G. Stefani/ T. Dumont/ P. Williams/ C. Hugo/ T. Kanal)

You got me feeling hella good

So let’s just keep on dancing

You hold me like you should

So I’m gonna keep on dancing

(Keep on dancing)

“Hella good” is not advertising language, and it is not standard English, but it is certainly “pop music English”, and it is the kind of phrase that anyone could produce in conversation.

In 48 Cointreau (*InStyle*, August 2002) we find an example of a blend, “Be Cointreaversial”.

Вправа 58. Перекладіть текст про рекламу українською мовою та прокоментуйте його.

Information vs. Persuasion. Factors in persuasion

By Peter Sells

Different types of advertising may have different proportions of informative and persuasive content. Hermeriñ (1999, 37) observes that even informative content may be persuasive, for example if it indicates superior performance of some product. In order for a communication to be persuasive, the reader must accept some or all of its emotional content, and to do that, the reader must have a reason for doing so. Hermeriñ (1999, 34–39) distinguishes among the following kinds of power through which an advertisement may have a persuasive influence:

- reward power: the product promises some positive benefit.
- coercive power: the product is presented upon pain of threat or punishment.
- referent power: the message associated with the product fits into the reader’s value system.

- expert power: the product is presented by an expert.
To these, we can add:
- star power: the product is associated with a celebrity figure.

Вправа 59. Перекладіть текст про рекламу українською мовою та прокоментуйте його. Наведіть приклади інтерференції англійських імен, що вживаються у рекламі в українських ЗМІ.

Names used in advertising Case study in naming: Lexicon Branding

By Peter Sells

Categories and styles of names

Lexicon puts names into one of five categories. The name *PowerBook* falls into the “constructed” category, for it is constructed from words that already exist; FedEx is similar, constructed from parts. Lexicon considers a name like *Apple*, a typical noun, to be “real”, along with slightly extended examples like *Wheaties*; a word that does not formerly exist, like *Pentium*, is “invented”, along with *Kodak* or *Lexus*. The last two categories are “classical,” such as *Merus* or *Athena*, and “compressed,” like *Optima* (optimal without the l). (“Name-O-Rama,” Wired, June 1997)

Different name styles have clearly emerged over the years, exemplified in the evolution of high-tech brand names. In the 1980s, names were pseudo-scientific, full of qs, xs and zs (think *Xerox*). In the 1990s, names went to the other extreme, exuding more personality but less description (think *Yahoo!*). In the later 1990s, names became more descriptive but less original with the use of what naming company NameLab calls “technoid nouns” – words with parts like *com*, *net*, *tech*, *power*, *data* and *web*.

The naming process

How does Lexicon arrive at names like *Pentium*, *PowerBook* and *Zima*? Here is the typical sequence. First, one or more Lexicon associates meets with the client to grasp a sense of the product and its target audience. With the client, they develop the essential messages to be communicated in a name. Then, these associates brief the entire Lexicon staff, and in these briefings, participants discuss different angles and build on these differences (sometimes in highly structured (and proprietary) ways), and different individuals or teams then assign themselves different parts of the conceptual spectrum for their creative work. “We do that because diversity is very important in the creative business, and if we gave

everyone the same briefing, we'd get too many of the same ideas," Placek told Computerworld.

These teams work for a week or so, and then reconvene to discuss and make preliminary eliminations. At this point there are thousands, sometimes tens of thousands of candidates, since one of the techniques used is computerized name generation which works by concatenating word parts from pre-existing lists. The remaining names are checked against preexisting trademarks, usually leaving the team with 100 to 200 candidate names. These names are given to a group including a team of linguists, who assess the strengths and weaknesses of each name. The final 100 names are then prioritized and the bottom 50 to 75 names are eliminated. The client is presented with these 25 to 50 remaining names, which are narrowed down to three to five for the client and Lexicon to agree upon.

Naming strategy

"Names don't fail for lack of raw material — there are some 600,000 morphemes (the smallest meaningful linguistic unit) and a huge number of combinations", giving birth to names such as *Sony* (based on "son", globally understood as "sound") and *Acura* (based on "acu", to represent "precisely" or "with care") (from "Make A Name for Yourself", Oct/Nov 1996). On the other hand, Placek and others are wary of simply piecing together names from these preexisting morphemes; names with roots such as *pro-*, *global-*, *ultra-* are already overused and perhaps overrated.

Lexicon takes the application of linguistic factors one step further by taking into account sound symbolism, or the theory that some sounds and letters do a better job of communicating particular attributes than others. For instance, Lexicon's team of linguists found that names starting with the consonants V, F and S sounded the fastest, while names starting with B, D and P suggested dependability.

An example: 'In the case of *Nuon*, the word starts with an n and it ends with an n. That's called consonant harmony. It has a quick start and a quick stop to it. Nuon. And that, we felt, gave it precision. So we started working with that n in front and the n on the back. And we wanted to open it up. O is one of the fullest sounds, so we started experimenting with that. And we took a look at that 'nu' for newness there, which is quite appropriate and convenient, and we to that 'on', as in interactive, as in playing a game, and we put them together. And interestingly enough, there's a very tiny elementary particle called a muon. And then there's

neon, which is a bright class. And then you also have things like proton and neutron. So we felt that it would deliver performance.'

"In that respect, *Nuon* is a phonetic sibling to *Xeon*, Intel's high-performance workstation chip, which Lexicon also named. 'You have a faster thing there,' Mr. Placek explained... 'You have the x there, pronounced like z, so it's fast. It's got a lot of power there. That was about power versus—you can see how *Nuon* was more interactive, a little subtler, a little more approachable.'" ("A Name So Smooth, the Product Glides In", New York Times, Nov. 26, 1998.)

Вправа 60. Перекладіть текст про рекламу українською мовою та прокоментуйте його. Наведіть приклади інтерференції англійських брендів, що вживаються у рекламі в українських ЗМІ.

Part 1

Wall Street Journal: BlackBerry and sound symbolism.

StrawBerry Is No BlackBerry: Building Brands Using Sound

By Sharon Begley
August 26, 2002

As soon as the naming gurus at Lexicon Branding Inc. saw the hand-held wireless prototype that Research In Motion Ltd. had produced, they were struck by the little keyboard buttons, which resembled nothing so much as seeds.

"Strawberry!" suggested one.

No, "straw-" is a slowwww syllable, said Stanford University linguist Will Leben, who also is director of linguistics at Lexicon, based in Palo Alto, Calif. That's just the opposite of the zippy connotation Research In Motion wanted. But "-berry" was good: Lexicon's research had shown that people associate the *b* sound with reliability, said David Placek, who founded the Palo Alto, Calif., firm and is its president, while the short *e* evokes speed. Another syllable with a *b* and a short vowel would nail it... and within seconds the Lexicon team had its fruit: BlackBerry.

What's in a name?

Naming consultants have traditionally focused on semantic associations — that is, names whose parts evoke some desirable association. That approach gave us everything from Qualcomm ("quality")

and “communications”) and Verizon (“horizon,” as in forward-looking) to Intel (“intelligent” and “electronics”) and PeopleSoft.

But as winning hybrids of real words become scarcer than a telecom firm with a rising stock price, some naming consultants are advising brand managers to tap different synapses in their customers’ brains: those linking the raw sounds of vowels and consonants — known as phonemes — to specific meanings and even emotions. “Most phonemes have a distinct emotional character,” says psycholinguist Cynthia Whissell of Laurentian University in Sudbury, Ontario. Or as Dr. Leben puts it, “sounds have meaning. There is a relationship between speech sounds and emotions.”

In the past, companies used sound symbolism inadvertently. Years before sound symbolism became a science, for instance, Chevrolet came up with Corvette and Camaro, whose hard k consonants evoke “daring” and “active.”

“They came up with a name for other reasons,” says Dr. Leben, “and found that it tested well on the attributes they wanted customers to associate with the product.”

The new findings on sound symbolism allow companies to incorporate that from the start of a name search. “We might lead off a name search with what we’re trying to achieve with the name,” says Chris James, naming director of Cintara. “If we’re going for elegance, we might look for a name with a double s, whereas a hard k gives you greater recall.” That’s especially true for coined names, says Julie Cottineau, managing director for naming at Interbrand, the brand consultants whose creations include Expedia and Prozac. “There, you have to pay particular attention to how the letter combinations sound,” she says.

Вправа 61. Перекладіть текст про рекламу українською мовою та прокоментуйте його. Наведіть приклади інтерференції англійських брендів, що вживаються у рекламі в українських ЗМІ.

Part 2

Wall Street Journal: BlackBerry and sound symbolism.

StrawBerry Is No BlackBerry: Building Brands Using Sound

By Sharon Begley

August 26, 2002

What naming consultants are finding is that sound has power. Semantically, for instance, the name “BlackBerry” suggests accessibility;

“berry” also connotes smallness compared with other hand-helds. But phonologically, according to Lexicon’s research, respondents rate the *b* sound as most strongly suggesting relaxation. In other words, the two *b*’s say that using this hand-held won’t require a 200-page manual. The short vowels in the first two syllables lend crispness: pushing a few buttons will quickly accomplish your goal. The alliteration conveys light-heartedness, much as Kit Kat does. The final *y*, says Dr. Whissell, who has no connection to any naming company, “is very pleasant and friendly, which is why you often find it in nicknames.”

In studies on sound symbolism, respondents consistently and across several languages associate the same sounds with such emotion-laden qualities as sad and insecure, alive and daring.

Lexicon’s analysis suggests, for instance, that the Eli Lilly & Co./Icos Corp. erectile-dysfunction drug called Cialis should offer strong competition to Pfizer’s Viagra, whereas Uprima, from Abbott Laboratories’ TAP Pharmaceuticals, might flag.

The name “Viagra” rhymes with Niagara, the most famous waterfall in this hemisphere, notes an in-house analysis by Lexicon (which wasn’t involved in the name). Water is psychologically linked to both sexuality and life. And Niagara Falls, home of thousands of heart-shaped beds, connotes honeymoons. The initial *vi-* is a homonym of *vie*, meaning to fight or compete, and echoes the beginning of “vitality” and “vigor,” while “-agra” evokes “aggression.” On the basis of semantics alone “Viagra” is a winner.

But the sound symbolism of the name also works. *V*, says Dr. Leben, “is one of the fastest, biggest and most energetic sounds in language. It sets the tone for the drug to be fast, energetic and, in context, big.” Enough said.

Enter Lilly-ICOS’s Cialis, which Lexicon also didn’t name. The initial and final sibilant sounds flow gently. With only a smooth *l* in the middle, there are no stop consonants like *k* or *p*, with the result that the name is pronounced with a relaxed, open vocal tract.

“Cialis says it is about relationships and sensuality,” says Dr. Leben. If “Viagra” says male sexual performance, “Cialis could be expressing a couple’s desire to engage romantically and sexually. As a competitive marketing tool, it provides brand contrast.”

To test the meaning and emotional connotations of sounds, researchers typically present volunteers with pairs of nonsense names that differ in only a single phoneme, such as “Paressa” and “Taressa”, and ask which

sounds faster, or more daring, or nicer, depending on the product in need of a name.

Sounds that come to a full stop (*p, b, t, d*) connote slowness, Lexicon found; *f, v, s* and *z* are fast, and *z* is fastest. That is ideal for Prozac and Amazon, connoting speed of recovery in the first case and speed of gratification (or shipping?) in the second. Voiced sounds in which the vocal cords vibrate – such as *d, g, v* and *z* – sound both larger and more luxurious than voiceless sounds made with just an explosion of air, such as *t, k, f* and *s*, the researchers claim.

Sounds connote not only meanings but also emotions, finds Laurentian's Dr. Whissell. The sounds of *l, s* and *v* are associated with pleasant feelings; *r, p, t, d* and *k* with unpleasant ones. From studying people whose native tongue is Hungarian, French, Greek, German or English, she concludes that "there are human universals in associating emotion with sounds." As a result, brand managers peddling their wares globally, or even in multilingual communities in the U. S., can make sure their product sounds like what it is in any language.

That universality seems to stem from anatomy. To make the sound of a final *y* or a long *e*, for instance, both the lips and the back of the throat are nearly closed. Contrast that to *ahhh*, made with an open mouth and throat. As a result, finds linguist John Ohala of the University of California, Berkeley, the former connote diminutiveness and the latter bigness – in any language.

Вправа 62. Перекладіть текст про рекламу українською мовою та прокоментуйте його. Наведіть приклади інтерференції англійських брендів, що вживаються у рекламі в українських ЗМІ.

Part 3

Wall Street Journal: BlackBerry and sound symbolism.

StrawBerry Is No BlackBerry: Building Brands Using Sound

By Sharon Begley

August 26, 2002

WHAT'S IN A BRAND?

In names with no literal meaning, 'sound symbolism' – the images, qualities and emotions people unconsciously associate with the sounds of vowels and consonants – becomes important.

Below, Will Leben, director of linguistics at Lexicon Branding, analyzes some examples not devised by his company:

* **Tyco:** People rate the consonants *t* and *k* as among the most ‘active’ and ‘daring.’ They are light, crisp, quick. Combined with the full, long vowels, the name sounds bold. The simple syllable structure helps the name sound unassuming but businesslike.

* **Enron:** Because each of the two syllables ends in a consonant, the name is less spare, less bare, than Tyco. The repetition of the final *n* in each syllable produces a kind of whirring sound, suggesting smooth, spinning motion, enhanced by the absence of such stop consonants as *k*.

* **Prozac:** *Pro* is a rather pedestrian beginning, but the sounds *p*, *z*, and *k* all score highly for the qualities active/daring. These crackling, buzzing sounds may subliminally suggest activity to back up the sequence *ac*, which suggests the word action.

* **Zoloft:** *Zo* means life in Greek and *loft* elevates the concept. It is unusual and eye-catching for a name to begin with *z* or to end with *ft*. The most prominent sound is *z*, which people rate highest on a scale of active/daring; the sound is also rated as very fast and comfortable.

Вправа 63. Порівняйте текст відомого письменника Рея Бредбері з його перекладом російською мовою. Виявіть стилістичні розбіжності. Перекладіть українською мовою.

Ray Bradbury. The October Game

He put the gun back into the bureau drawer and shut the drawer.

No, not that way. Louise wouldn't suffer. It was very important that this thing have, above all duration. Duration through imagination. How to prolong the suffering? How, first of all, to bring it about? Well.

The man standing before the bedroom mirror carefully fitted his cufflinks together. He paused long enough to hear the children run by swiftly on the street below, outside this warm two-storey house, like so many grey mice the children, like so many leaves.

By the sound of the children you knew the calendar day. By their screams you knew what evening it was. You knew it was very late in the year. October. The last day of October, with white bone masks and cut pumpkins and the smell of dropped candle wax.

No. Things hadn't been right for some time. October didn't help any. If anything it made things worse. He adjusted his black bow-tie. If this were spring, he nodded slowly, quietly, emotionlessly, at his image in the mirror,

then there might be a chance. But tonight all the world was burning down into ruin. There was no green spring, none of the freshness, none of the promise.

There was a soft running in the hall. “That’s Marion”, he told himself. “My’little one”. All eight quiet years of her. Never a word. Just her luminous grey eyes and her wondering little mouth. His daughter had been in and out all evening, trying on various masks, asking him which was most terrifying, most horrible. They had both finally decided on the skeleton mask. It was ‘just awful!’ It would ‘scare the beans’ from people!

Again he caught the long look of thought and deliberation he gave himself in the mirror. He had never liked October. Ever since he first lay in the autumn leaves before his grandmother’s house many years ago and heard the wind and sway the empty trees. It has made him cry, without a reason. And a little of that sadness returned each year to him. It always went away with spring. But, it was different tonight. There was a feeling of autumn coming to last a million years. There would be no spring.

Рэй Брэдбери. Октябрьская игра

Перевод — *А. Новиков.*

Он сунул револьвер обратно в ящик письменного стола и задвинул его.

Нет, не так. Луиза не будет страдать, если умрет так просто. Она умрет, все кончится, и она не будет мучиться. Для него это было очень важно. Как продлить ее мучения? Как, начнем с этого, все проделать? Ну, ладно.

Человек стоял в спальне перед зеркалом. Он задержался перед ним достаточно долго, чтобы услышать, как внизу на улице, за окнами этого теплого двухэтажного дома, носятся дети, шурша подобно стайке мышей или опавшим листьям.

По тому, как шумели дети, можно было узнать, какой сегодня день. По их крикам можно было понять, какой сегодня вечер. Узнать, что год клонится к концу. Октябрь. Последний день октября, с белыми костлявыми масками, резными тыквами и запахом свечного воска.

Нет. Все зашло уже слишком далеко. Октябрь не принес облегчения. Вряд ли могло стать еще хуже, чем есть. Он поправил черный галстук-бабочку. “Если бы сейчас была весна, — кивнул он своему отражению в зеркале, медленно, спокойно, безучастно, — еще мог бы быть шанс. Но сегодня весь мир летит ко всем чертям. Нет больше зелени весны, свежести, надежд”.

В гостиной раздался негромкий топот. Это Марион, сказал он себе. Моя малышка. Восемь лет. Пара сияющих серых глаз и любопытный ротик. Его дочь весь день бегала из дома на улицу и обратно, примеряла разные маски и советовалась с ним, какая из них самая страшная и жуткая. В конце концов они выбрали маску-череп. Она была “совсем ужасная”. Она “перепугает всех насмерть”.

Он снова поймал в зеркале свой взгляд, полный сомнений и нерешительности. Он не любил октябрь. С тех самых пор, как много лет назад впервые лег на осенние листья перед домом своей бабушки и услышал шум ветра, и увидел голые деревья. И заплакал без причины. Каждый год к нему возвращалась часть этой тоски. Весной она всегда улетала.

Но сегодня вечером все было иначе. Он чувствовал, что осень придет и продлится миллионы лет. Весны больше не будет.

Вправа 64. Порівняйте текст відомого письменника Вернера Винджа з його перекладом російською мовою. Виявіть стилістичні розбіжності. Перекладіть українською мовою.

Vernor Vinge. A Fire Upon the Deep

PROLOG

How to explain? How to describe? Even the omniscient viewpoint quails.

A singleton star, reddish and dim. A ragtag of asteroids, and a single planet, more like a moon. In this era the star hung near the galactic plane, just beyond the Beyond. The structures on the surface were gone from normal view, pulverized into regolith across a span of aeons. The treasure was far underground, beneath a network of passages, in a single room filled with black. Information at the quantum density, undamaged. Maybe five billion years had passed since the archive was lost to the nets.

The curse of the mummy's tomb, a comic image from mankind's own prehistory, lost before time. They had laughed when they said it, laughed with joy at the treasure... and determined to be cautious just the same. They would live here a year or five, the little company from Straum, the archaeologist programmers, their families and schools. A year or five would be enough to handmake the protocols, to skim the top and identify the treasure's origin in time and space, to learn a secret or two that would make Straumli Realm rich. And when they were done, they would sell the location; perhaps build a network link (but chancier that — this was

beyond the Beyond; who knew what Power might grab what they'd found).

So now there was a tiny settlement on the surface, and they called it the High Lab. It was really just humans playing with an old library. It should be safe, using their own automation, clean and benign. This library wasn't a living creature, or even possessed of automation (which here might mean something more, far more, than human). They would look and pick and choose, and be careful not to be burned.... Humans starting fires and playing with the flames.

The archive informed the automation. Data structures were built, recipes followed. A local network was built, faster than anything on Straum, but surely safe. Nodes were added, modified by other recipes. The archive was a friendly place, with hierarchies of translation keys that led them along. Straum itself would be famous for this. Six months passed. A year.

Вернер Виндж. Пламя над бездной

Перевод *М. Б. Левина*

Пролог

Как объяснить? Как описать? Даже всезнание отказывает.

Одиночная звезда, красноватая и тусклая. Россыпь астероидов и единственная планета, больше похожая на луну. В эту эпоху звезда повисла возле плоскости галактики, у самого Края. Структуры поверхности давно потеряли нормальный вид, расплылись в реголиты за несчитанные эры. Клад был глубоко под землей, под сетью переходов, в залитой темнотой комнате. Информация на квантовом уровне, повреждений нет. Прошло, быть может, миллиардов пять лет, как этот архив ушел со всех сетей.

Проклятие фараона — комический образ из собственной истории человечества, давно забытый. Они смеялись при этих словах, смеялись от радости, найдя сокровище... и все же твердо решили действовать осторожно. Им предстояло прожить тут от года до пяти, маленькой группой со Страума — археопрограммисты, их семьи и школа для детей. От года до пяти, чтобы подобрать протоколы, снять сливки и выяснить источник клада в пространстве и времени, узнать один-другой секрет, который обогатит царство Страума. А когда закончится работа, место можно будет продать, быть может, построить сетевую связь (но это вряд ли — место это за Краем, и кто знает, какая Сила может наложить лапу на эту находку).

Так что сейчас тут был крошечный поселок, прозванный жителями Верхняя Лаборатория. Ничего особенного — люди возились со старой библиотекой. При имеющейся автоматике дело безопасное, чистое и простенькое. Библиотека не была живым существом и даже не была автоматизирована (что в этих местах могло значить много больше, куда больше, чем быть человеком). Люди собирались смотреть и выбирать и быть осторожными, чтобы не обжечься.

Люди пускают пожары и играют с пламенем. Архив проинформировал автоматику. Построились структуры данных, стали выполняться рецепты. Возникла локальная сеть, быстрее, чем в любом месте на Страуме, но с гарантией безопасности. Добавлялись узлы, модифицируемые другими рецептами. Архив был дружественным, иерархия ключей выстраивалась и вела исследователей. Это открытие прославит сам Страум.

Прошло полгода. Год.

Вправа 65. Порівняйте текст молодого письменника Джеймса Алана Гарднера з його перекладом російською мовою. Виявіть стилістичні розбіжності. Перекладіть українською мовою.

James Alan Gardner. Three Hearings on the Existence of Snakes in the Human Bloodstream

1. Concerning an Arrangement of Lenses, So Fashioned as to Magnify the View of Divers Animacules, Too Tiny to be Seen with the Unaided Eye:

His Holiness, Supreme Patriarch Septus XXIV, was an expert on chains.

By holy law, chains were required on every defendant brought to the Court Immaculate. However, my Lord the Jailer could exercise great latitude in choosing which chains went on which prisoners. A man possessed of a healthy fortune might buy his way into nothing more than a gold link necklace looped loosely around his throat; a beautiful woman might visit the Jailer privately in his chambers and emerge with thin and glittering silver bracelets — chains, yes, but as delicate as thread. If, on the other hand, the accused could offer neither riches nor position nor generous physical charms... well then, the prison had an ample supply of leg-irons, manacles, and other such fetters, designed to show these vermin the grim weight of God's Justice.

The man currently standing before Patriarch Septus occupied a seldom-seen middle ground in the quantity of restraints: two solid handcuffs joined by an iron chain of business-lute gauge, strong enough that the prisoner had no chance of breaking free, but not so heavy as to strain the man's shoulders to the point of pain. Clearly, my Lord the Jailer had decided on a cautious approach to this particular case; and Septus wondered what that meant. Perhaps the accused was nobody himself but had sufficient connections to rule out unwarranted indignities... a sculptor or musician, for example, who had won favor with a few great households in the city. The man certainly had an artistic look — fierce eyes in an impractical face, the sort of high-strung temperament who could express passion but not use it.

“Be it known to the court,” cried the First Attendant, “here stands one Anton Leeuwenhoek, a natural philosopher who is accused of heresy against God and Our Lady, the Unbetombed Virgin. Kneel, Supplicant, and pray with his Holiness, that this day shall see justice.”

Septus waited to see what Leeuwenhoek would do. When thieves and murderers came before the court, they dropped to their knees immediately, making gaudy show of begging God to prove their innocence. A heretic, however, might spit defiance or hurl curses at the Patriarchal throne — not a good way to win mercy, but then, many heretics came to this chamber intent on their own martyrdom. Leeuwenhoek had the eyes of such a fanatic, but apparently not the convictions; without so much as a grimace, he got to his knees and hewed his head. The Patriarch quickly closed his own eyes and intoned the words he had recited five times previously this morning: “God grant me the wisdom to perceive the truth. Blessed Virgin, grant me the judgment to serve out meet justice. Let us all act this day to the greater glory of Thy Divine Union. Amen.”

Джеймс Алан Гарднер. Три слушания по делу о наличии змей в крови человека.

Перевод *Владислава Слободяна*.

Касательно линзового устройства, таковым образом собранного, дабы увеличивать образы разных существ, слишком мелких для обозрения невооруженным глазом.

Его святейшество Верховный Патриарх Септус XXIV слыл большим знатоком кандалов.

Святой закон каждому ответчику повелевает представлять пред непогрешимым судом закованным в цепи. Однако Лорд-тюремщик

пользовался большой свободой в определении того, какой из узников, какими веригами будет отягощен. Денежный мешок мог купить для себя позволение обойтись лишь золоченой цепью, обернутой вокруг шеи; женщина, если была она молода и красива, проводя некоторое время с Тюремщиком в его апартаментах, выходила от него с поблескивающими серебром браслетами на запястьях — тоже цепи, но тонкие, как нити. Если же, с другой стороны, обвиняемый не отличался ни богатством, ни положением в обществе, и в плане женских чар также не мог предложить ничего выдающегося... что ж, для таких в тюрьме имелся добрый запас ручных и ножных кандалов, тяжелых цепей и других оков, несущих на себе тяжкую печать господней справедливости.

Стоящий сейчас перед Патриархом человек по количеству опутывающих его цепей занимал довольно редко встречающееся среднее положение: прочные ручные браслеты, соединенные железной цепью, достаточно толстой, чтобы узник даже и не пытался ее разорвать, и в то же время не настолько тяжелой, чтобы болезненно оттягивать руки. Очевидно, в данном случае Лорд-тюремщик решил проявить осторожность, и Септус терялся в догадках относительно причин такой осторожности. Должно быть, обвиняемый сам по себе ничего из себя не представлял, но в то же время обладал достаточными связями для того, чтобы избежать излишних унижений... может быть, музыкант или скульптор, завоевавший расположение некоторых влиятельных городских семейств. В нем несомненно было что-то от художника: глаза так и пылали на упрямом лице. Из тех взрывных субъектов, что способны на душевные порывы, но не в силах извлечь из них пользу.

— Да станет известно суду, — заголосил Первоприсутствующий, — что здесь стоит Антон Левенгук, естествоиспытатель, обвиняемый в ереси против Господа и непорочной девы Марии. Преклони колена, проситель, и помолись с Его Святейшеством о том, чтобы сегодня свершилась справедливость.

Септус помедлил секунду, наблюдая за поведением Левенгука. Когда пред судом представляли воры и убийцы, они падали на колени немедленно, истовой молитвой пытаясь доказать свою невиновность. Еретики же, наоборот, всячески выказывали свое презрение и даже начинали публично хулить Святой Престол — не самый лучший способ снискать милость суда, но, в конце концов, многие еретики попадали в это помещение полные решимости взойти на эшафот и принять

мученическую смерть. У Левенгука были глаза именно таких фанатиков, однако он, по-видимому, не обладал их убежденностью — не изменившись в лице, он преклонил колена и склонил голову. Патриарх поспешно прикрыл глаза и уже в шестой раз за сегодняшнее утро прочел нараспев слова молитвы: “Господи, дай мне мудрость, чтобы узреть истину. Благословенная Дева, дай мне мудрость, чтобы восстановить справедливость. И да свершится сие к вашей славе Господней. Аминь”.

Вправа 66. Порівняйте текст молодого письменника Вільяма Гібсона з його перекладом російською мовою. Виявіть стилістичні розбіжності. Перекладіть українською мовою.

William Gibson. Johnny Mnemonic

I put the shotgun in an Adidas bag and padded it out with four pairs of tennis socks, not my style at all, but that was what I was aiming for:

If they think you're crude, go technical; if they think you're technical, go crude. I'm a very technical boy. So I decided to get as crude as possible. These days, thought, you have to be pretty technical before you can even aspire to crudeness. I'd had to turn both those twelve-gauge shells from brass stock, on the lathe, and then load them

myself; I'd had to dig up an old microfiche with instructions for hand-loading cartridges; I'd had to build a lever-action press to seat the primers—all very tricky. But I knew they'd work.

The meet was set for the Drome at 2300, but I rode the tube three stops past the closest platform and walked back. Immaculate procedure. I checked myself out in the chrome siding of a coffee kiosk, your basic sharp-faced Caucasoid with a ruff of stiff, dark hair. The girls at Under the Knife were big on Sony Mao, and it was getting harder to keep them from adding the chic suggestion of epicanthic folds. It probably

wouldn't fool Ralfi Face, but it might get me next to his table. The Drome is a single narrow space with a bar down one side and tables along the other, thick with pimps and handlers and a arcane array of dealers. The Magnetic Dog Sisters were on the door that night, and I didn't relish trying to get out past them if things didn't work out.

They were two meters tall and thin as greyhounds. One was black and the other white, but aside from that they were as nearly identical as cosmetic surgery could make them.

Ralfi was sitting at his usual table. Owing me a lot of money. I had hundreds of megabytes stashed in my head on an idiot savant basis

information I had no conscious access to. Ralfi had left it there. He hadn't, however, come back for it. Only Ralfi could retrieve the data, with a code phrase of his own invention. I'm not cheap to begin with, but my overtime on storage is astronomical. And Ralfi had been very scarce.

Then I'd heard that Ralfi Face wanted to put out a contract on me. So I'd arranged to meet him in the Drome, but I'd arranged it as Edward Bax, clandestine importer, late of Rio and Peking.

The Drome stank of biz, a metallic tang of nervous tension. Muscleboys scattered through the crowd were flexing stock parts at one another and trying on this, cold grins, some of them so lost under superstructures of muscle graft that their outlines weren't really human. Pardon me. Pardon me, friends.

Уильям Гибсон. Джонни Мнемоник

Перевод *Гарри Фан*.

Я сунул пушку в сумку “Адидас” и заложил четырьмя парами теннисных носков; это не мой стиль, но как раз то, что мне нужно — если они думают, что ты работаешь грубо, будь техничным, если они думают, что ты работаешь технично, будь грубым. Я техничный малый, поэтому решил делать все максимально грубо. В наши дни, впрочем, надо быть супертехничным профессионалом, чтобы подняться до грубого стиля. Мне пришлось выточить обе гильзы двенадцатого калибра из медной заготовки (на токарном станке) и потом вручную их зарядить; мне пришлось раздобыть древнюю микрофишу с инструкциями по изготовлению самодельных патронов; пришлось сконструировать рычажный пресс для впечатывания капсулей — все это очень непростые процедуры. Но я знаю, эти патроны сработают.

Встреча была назначена в Дроме на 23:00, однако я проехал в Трубе три остановки после ближайшей к нему платформы и обратный путь проделал пешком. Необходимая предосторожность.

Я взглянул на свое отражение в хrome кофейной будки. Острые европейские черты лица, ежик темных жестких волос. Девицы в парикмахерской “Под Бритвой” балдеют от Сони Мао, и все сложнее удержать их от добавления к вашей прическе какого-то шикарного намека на героинскую внешность. Возможно, это и не одурачит Ральфи Фэйса, но по крайней мере даст мне подобраться к его столику.

Дром — узкое помещение с баром по одну сторону и столиками по другую, где обитают сутенеры, сводники и богатый набор торгашей любой масти.

Сегодня вечером вход сторожили Сестры Магнетической Собаки, и мне совсем не улыбалось пытаться пробираться мимо них, если все вдруг сорвется. Они были двухметрового роста и худые, как борзые псыны. Одна — черная, другая — белокожая, но не считая этого они были настолько одинаковы, насколько это может сделать пластическая хирургия.

Ральфи сидел за своим обычным столиком. Должен мне целую кучу денег.

Я храню в башке сотни мегабайт информации (в режиме идиот-всезнайка), к которой у моего сознания нет доступа. Ральфи ее здесь оставил, но так за ней и не вернулся. Только он может заполучить эти данные — при помощи ключевой фразы, сконструированной им самим. Для начала скажу, что я не особенно дешев, и у меня уже накопились астрономические сверхурочные.

Ральфи был очень небрежен.

Потом я услышал, что Ральфи подбирает наемных убийц. Для меня. Так что я договорился с ним о встрече (в Дроме), но представился как Эдвард Бэкс, подпольный импортер, недавно из Рио и Пекина.

Дром купался в БИЗе, металлическое клацанье нервного напряжения.

Парни-качки, разбросанные по толпе, пытались произвести впечатление друг на друга, сгибая и разгибая профессиональные части тела и демонстрируя узкие холодные ухмылки; некоторые из них настолько затерялись под суперструктурой наращенных мышц, что уже не походили очертаниями на людей.

Прошу прощения. Прошу прощения, друзья.

Вправа 67. Порівняйте український текст “*Євангелія від Юди*” (*Євангеліє від Іуди*) — щойно оприлюдненого ранньохристиянського апокрифа, що був виявлений у папірусному кодексі III–IV ст. н. е., віднайденому у 1970-ті роки поблизу єгипетського міста Ель-Мінья, з англійським перекладом Родольфа Кассера, Марвіна Мейера, Грегора Вюрста та Франсуа Годара. Прокоментуйте стилістичні особливості тексту та перекладу.

Scene 1 Jesus dialogues with his disciples: he prayer of thanksgiving or eucharist

One day he was with his disciples in Judea and he found them gathered together and seated in pious observance. When he [approached] his disciples, [34] gathered together and seated and offering a prayer of thanksgiving over the bread, [he] laughed.

The disciples said to [him], “Master why are you laughing at [our] payer of thanksgiving? We have done what is right.”

He answered and said to them, “I am not laughing at you. [You] are not doing this because of your own will but because it is through this that your god [will be praised.]”

They said, “You are [...] the son of our god.”

Jesus said to them, “How do you know me? Truly I say to you, no generation of the people that are among you will know me.”

Максим Бистрицький, переклад з англійської та коментарі.

Сцена 1: Діалоги Ісуса з його учнями: молитва подяки або євхаристія.

Одного дня він перебував зі своїми учнями в Юдеї, і він знайшов їх зібраних разом і сидячих за побожною відправою. Коли він [наблизвився], його учні [34] зібралися разом і сиділи, і підносили молитву подяки над хлібом, [він] засміявся. Учні сказали [йому]: “Учителю, чому ти смієшся над [нашою] молитвою подяки? Ми зробили те, що належить.”

Він відповів і сказав їм: “Я сміюсь не над вами. <Ви> робите це не через власне бажання, але тому, що через це ваш бог [буде] хвалити <вас>.”

Вони сказали: “Учителю, ти [...] син бога нашого.”

Ісус сказав їм: “Як ви можете знати мене? По правді кажу вам, жодне покоління людей серед вас не пізнає мене.”

3. Рекомендовані теми для доповідей та рефератів

1. Особливості перекладу різнотипних і різножанрових текстів публіцистичного стилю.
2. Взаємодія публіцистичного та художнього стилів.
3. Біблійні фразеологізми та способи їх перекладу.
4. Політична коректність в різних типах перекладу.
5. Стилiстичні особливості перекладу наукових текстів.
6. Стилiстичні особливості перекладу газетних коментуючих текстів (передовиця, огляд, аналіз новин, репортаж).
7. Стилiстичні особливості перекладу газетних інформаційних текстів.
8. Специфічні риси ораторського мовлення і їх відтворення в тексті перекладу.
9. Норми англійського офіційно-ділового етикету і їх відтворення засобами української мови.

10. Норми американського офіційно-ділового етикету і їх відтворення засобами української мови.
11. Основні напрями порівняльно-стилістичних досліджень.
12. Стилістичні особливості перекладу художніх текстів.

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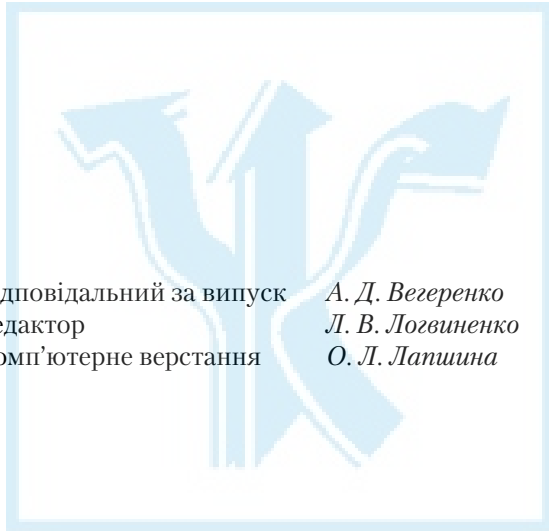
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