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Английский язык

Морфологическая транспозиция

Практическое пособие

для студентов 4 курса факультета иностранных языков
специальности 1-02 03 06-01 «Английский язык. Немецкий язык»;
1-02 03 06-03 «Английский язык. Французский язык»

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Практическое пособие включает 6 разделов, ориентированных на развитие навыков анализа явлений морфологической транспозиции на основе классических произведений и произведений современных авторов. Новизна отражена в системе заданий: учитывается принцип нарастания сложности и возможность дифференцированного подхода к обучению в курсе практической стилистики английского языка.

Предназначено для студентов 4 курса факультета иностранных языков специальности 1-02 03 06-01 «Английский язык. Немецкий язык»; 1-02 03 06-03 «Английский язык. Французский язык».

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ПРЕДИСЛОВИЕ

Данное пособие имеет своей целью формирование и развитие навыков определения лингвистической природы морфологических стилистических средств языка и функциональных возможностей этих средств.

В соответствии с целями материал практического пособия разделен на шесть частей.

Первые пять разделов посвящены отдельным частям речи английского языка, для которых характерно явление морфологической транспозиции: существительное, местоимение, глагол, прилагательное и наречие. Теоретический материал представлен в кратком и систематизированном виде и сопровождается примерами из классической литературы.

Упражнения для тренировки следуют после каждого раздела и расположены по мере усложнения, от репродуктивных к продуктивным. Предложения и отрывки текста для практического анализа выбраны из аутентичных произведений английских и американских авторов.

Последний раздел представляет собой набор предложений для самостоятельного анализа, среди которых представлены примеры морфологической транспозиции для всех рассмотренных выше частей речи, и ставит своей целью обобщение и закрепление полученных навыков по теме.

1. TRANSPOSITION OF NOUN CATEGORIES

Following their grammatical properties, the expressiveness of nouns is first of all connected with unusual use of articles, case, number and classes. However, one should also note cases of *morphological transposition*, when other parts of speech are used as nouns, undergoing the process of substantivization (*Listen, my sweet. Come on, lovely!*).

1.1. Transposition of articles (the category of determination)

The articles in English is an indispensable element of any literary text. Its stylistic function is determined, first of all, by its presence or absence in a sentence, and, secondly, by its contextual use, which contributes to overall expressiveness of an utterance.

1.1.1. Transposition of article with proper names

As a rule, proper names don't take an article, except for plural family names (*the Joneses*) and cases when a proper noun is used to denote a typical representative of a family (*Alexander Mogilev comes from the Benois, and like a Benois is very talented*). Hence, other cases of use of articles with proper names serve to convey additional meaning and expressiveness.

1. The definite article is used to reinforce characterization, to foreground a specific feature: *I was about to revert to the probability of a union between Mr. Rochester and the beautiful Blanche.*

2. The indefinite article is used to focus the reader's attention on the likeness between two people (usually resulting in the stylistic device of *antonomasia*): *Swithin smiled, and, nodding at Bossiney, said: 'Why, you're quite a Monte Cristo!'*

3. Or to indicate the name of the author instead of the work of art (producing a case of *metonymy*): *This small museum has a Picasso*. In this case we also observe a case of transposition of class, since a prop-

er name is used to denote an object, thus being transposed into the class of concrete nouns.

1.1.2. Transposition of article with common nouns

As with the aforementioned cases, a stylistic effect is achieved when the writer intentionally violates the rules on the use of articles, thus creating unusual context that helps to foreground additional nuances of meaning.

1. According to the rule, when attributive combinations consist of a number of adjectives, the article takes position before the first one. However, if the article appears in front of another adjective, it attracts attention to the following word, highlights it and creates the impression of the beginning of a new word combination: *Under the low sky the grass shone with a brilliant, an almost artificial sheen.*

2. The repetition of articles can be combined with the stylistic device of gradation, playing an important role in it: *...as I looked into his face I [thought] ‘**That man** is a murderer. He shot Rebecca. That is **the man** who killed his wife,’ and for one terrible moment, staring at Maxim, I saw a stranger, **a man** who had nothing to do with me, **a man** I did not know.*

3. The indefinite article used with uncountable nouns means "something unusual, a certain kind of smth": *They seemed to be able to give a plastic form to formless things, and to have **a music of their own** as sweet as that of viol or lute.* It adds expressiveness and emotional colouring to the notions, expressed by uncountable nouns.

4. The absence of articles with a countable singular noun is a violation of norm, employed by the author to convey the meaning of something extremely abstract or general: *It was a place where **nature** was triumphant over **man**.*

1.2. Transposition of the categories of case and number

1.2.1. Transposition of the Genitive case

The regular uses of genitive are confined to nouns that denote living beings (*the girl's voice*) and certain set expressions (*to one's heart's content*).

1. Additional expressiveness is achieved by using -'s-Genitive with nouns, denoting objects or ideas "of special interest to human activity": *my life's aim, duty's call, love's spirit*. It is worth noting that the use of Genitive thus reflects the importance attached to different objects in the modern world. For instance, nouns denoting computer and related devices begin to form Genitive case with the help of the -'s ending, which proves its role in our life: *Norm the security guard sets the receiver into the **modem's** cradle*.

2. When used with inanimate nouns the -'s ending performs a stylistic function in cases of personification: *death's utter wound; the bright annoy of friendship's acid wine*.

3. Sometimes -'s can be attached to a whole word-combination or a sentence (*group genitive*): *The blonde I had been dancing with's name was Bernice – Crabs or Krebs*. It breaks the regular pattern and often produces a comic effect due to the logical incongruence of the neighbouring words: *She's the man that bought my wheelbarrow's wife*.

4. The use of an *of*-phrase instead of the -'s ending often adds to the utterance a more solemn or formal tone: *the president of Cuba* instead of *Cuba's president*.

1.2.2. Transposition of number

The category of number presents itself as a complex linguistic phenomenon that reflects grammatical, lexical and stylistic features of this part of speech. In English the category of number is presented by 2 forms – singular and plural.

Being obtained with the help of the -s ending, the plural is the marked form of the word, which provides for its broader stylistic possibilities. As a rule, the stylistic effect is achieved by adding the -s ending to those words that do not usually take it:

1. Proper nouns can be used in the plural form to signify the people of one country/nationality: *The real war of the world was not between the Bill Davidsons and the Jean Duvals and the Hans Müllers*.

2. Nouns, usually used only in singular, like abstract nouns or names of natural phenomena, create the impression of magnitude, greatness; long duration or intense quality: *In winter there were great*

snows; or: *Oh! Wilfrid has emotions, hates, pities, wants at least, sometimes!*

3. Sometimes plural form used instead of the singular adds a mocking, derogatory tone – especially with the names of unique objects: *A word without goodness – it'd be Paradise. But it wouldn't no more than now. The only Paradises were fools' paradises, ostriches' paradises.*

1.3. Transposition of gender

Transposition of gender deals with the use of pronouns *he/she* to refer to inanimate nouns. In this case it presents the ground for grammatical personification: *Toto was not grey; he was a little black dog, with long silky hair and small black eyes that twinkled merrily on either side of his funny, wee nose. Toto played all day long, and Dorothy played with him, and loved him dearly.*

Personification as a stylistic device is divided into two types: usual and occasional. *Usual* personification refers to traditional cases (vehicles, ships, countries, planets, etc.), where the use of pronouns is based on historical and mythological associations. *Occasional* personification is stylistically marked, peculiar to a certain literary work.

The use of personal pronouns *he/she* to refer to inanimate nouns in fiction is employed to characterize them, to create an association with a man or woman, thus endowing them with some typical male or female qualities.

Lexical markers of transposition of gender are verbs of speech and emotional attitude, in general – the verbs that denote state peculiar to people only: *After a great deal of hard work, for the Lion was heavy, they managed to get him up on the truck. Then Queen [of Mice, a mouse] hurriedly gave her people the order to start, for she feared if the mice stayed among the poppies too long they also would fall asleep.*

1.4. Transposition of class

1. Inanimate nouns used as animate

Probably the most common and the best-studied type of transposition of class is personification, the stylistic device that endows the natural phenomena, things or animals with human qualities or abilities. The change of class in this case is expressed by the change of

morphological valency (nouns are combined with those verbs, adjectives and pronouns that are not traditionally associated with them): *Break, break, break // On thy cold grey stones, o Sea!*

The markers of personification, apart from personal pronouns *he/she/thou* and verbs of speech or emotional attitude, are capitalization and the use of genitive case with the –'s ending: *winter's grim face*.

2. Names of animals used as names of people

Another type of transposition is the use of zoonymic metaphors, or names of animals to denote people. In this case the names of animals, birds or fantasy creatures acquire an emotionally coloured connotation, either endearing and ironic, or mocking and derogatory: *I was not going to have all the old tabbies bossing her around just because she is not what they call «our class».*

However, such transposition of class is not confined to names of animals only. Expressiveness and emotional colouring are conveyed by using the words of other classes instead of the names of people, e.g., names of individual objects (concrete nouns), mass nouns or abstract nouns: *He is a disgrace to his family.*

3. Names of people used as names of objects

This type of transposition results in the stylistic device of *metonymy*, where proper names denote a work of art (the class of concrete nouns): *«Have you a Rosetti?» I asked. [a painting by Rosetti]*

Exercises

Ex. 1. Group the following examples into two categories: transposition of article with proper nouns and with common nouns. Identify the stylistic effect of transposition in each case.

1. Jack was robbed by a Smith.
2. There is in Gary's work the naturalness and zest of a Defoe and the generosity of a Fielding.
3. I entered the room. There she was – the clever Polly.
4. And fruit and leaf are as gold as fire, the path to the door, the curtains on the windows...
5. Spinning Newspaper Injures Printer.
6. No daughter of this house could be indifferent of having been born a Dodson, rather than a Gibson or a Watson.
7. A moon was up, had severed all connection with the chimney

pots of distant houses.

8. Stolen Painting Found by Tree.

9. I will never go to a Sahara.

10. Everybody isn't a Mary Pickford.

11. It began to rain slowly and heavily and drenchingly ... and her thoughts went down the field, the hedge, the trees – oak, beech, elm.

12. Slowly but surely man is conquering Nature.

Ex. 2. In the following abstracts identify the markers of personification and state its type (grammatical or stylistic).

1. "When I am not hungry, I love to play with you all," said the kitten, demurely, "but when my stomach is empty, it seems that nothing would fill it so But the kitten bothered them constantly by demanding milk or meat, and called the Wizard names because he couldn't bring her a dish of milk by means of his magical arts."

2. So the big bird flew into the air and over the water till she came to where the Scarecrow was perched upon his pole. Then the Stork with her great claws grabbed the Scarecrow by the arm and carried him up into the air and back to the bank.

3. It was some time before the Cowardly Lion awakened, for he had lain among the poppies a long while, breathing in their fragrance: but was very glad to find himself still alive. "I ran as fast as I could," he said, sitting down and yawning; "but the flowers were too strong for me. How did you get me out?"

4. And the Cowardly Lion? – Oh, he lives there too, with his friend the Hungry Tiger, and Billina is there because she liked the place better than Kansas ... She is a yellow hen, a great friend of mine. You are sure to like Billina when you know her.

5. The moon is no door. It is a face in its own right,
White as a knuckle and terribly upset.

It drags the sea after it like a dark crime; it is quiet
With the O-gape of complete despair. I live here.

Twice on Sunday, the bells startle the sky –
Eight great tongues affirming the Resurrection
At the end, they soberly bong out their names.

Ex. 3. Analyze these examples and say if -'s expresses personification or imparts descriptive force and stress to the attribute.

Spring's bright smile, money's significance, book's sale, Love's command, resort's weather, mind's all gentle grace, city's customs, the company's success, the Prime Minister of England's residence, music's golden tongue.

Ex. 4. Group the following examples according to the type of transposition: a) inanimate nouns used as animate; b) zoonymic metaphors; c) mass nouns or abstract nouns used to denote people; d) proper nouns used as concrete nouns.

1. The warming trend may contribute to malaria's rise.
2. She is a little beauty.
3. John will never be a Shakespeare.
4. He is so loving! He always calls me kind: my star, my song, my happiness, my fairytale. And I call him simply my life.
5. I can not forgive that pig!
6. This monkey even does not understand what is going on!
7. I can't believe you've discussed our secrets with this snake!
8. The flowers nodded their heads as if to greet us.
9. The frogs began their concert.
10. His new car is a Ford.

Ex. 5. Group the sentences into the following categories: a) the possessive case is used to denote personification and b) the possessive case creates a humorous effect.

1. It is the heart, and not the brain
That to the highest doth attain,
And he who followeth Love's behest
Far excelleth all the rest!
2. He is the woman-I-saw-yesterday's son.
3. I think, am sure, a brother's love exceeds
All the world's loves in its unworldliness.
4. Moscow's significance became even greater.
5. "A shoeshine boy came in with the news that a porter in the building had broken his leg." The fellow that washes the windows? somebody asked? 'No, suh," said the lad, "the fellow that washes the window's brother."
6. She is the man-who-talked-to-us-in-the-shop's wife.

Ex. 6. Choose the correct type for the following cases of transposition.

1. And all the air is filled with pleasant noise of waters.

- | | |
|-----------------------------------|-------------------------------------|
| a) <i>transposition of case,</i> | c) <i>transposition of number,</i> |
| b) <i>transposition of class,</i> | d) <i>transposition of article.</i> |

2. This man doesn't know a Rubens from a Rembrandt!

- | | |
|-----------------------------------|-------------------------------------|
| a) <i>transposition of case,</i> | c) <i>transposition of number,</i> |
| b) <i>transposition of class,</i> | d) <i>transposition of article.</i> |

3. Nothing beside remains. The lone and level sands stretch far away.

- | | |
|-----------------------------------|-------------------------------------|
| a) <i>transposition of case,</i> | c) <i>transposition of number,</i> |
| b) <i>transposition of class,</i> | d) <i>transposition of article.</i> |

4. You are not the John whom I married.

- | | |
|-----------------------------------|-------------------------------------|
| a) <i>transposition of case,</i> | c) <i>transposition of number,</i> |
| b) <i>transposition of class,</i> | d) <i>transposition of article.</i> |

5. What's female beauty, but an air divine,
Through which the mind's all gentle graces shine!
They, like the Sun, irradiates all between;
The body charms, because the soul is seen.

- | | |
|-----------------------------------|-------------------------------------|
| a) <i>transposition of case,</i> | c) <i>transposition of number,</i> |
| b) <i>transposition of class,</i> | d) <i>transposition of article.</i> |

6. Still waters run no mill.

- | | |
|-----------------------------------|-------------------------------------|
| a) <i>transposition of case,</i> | c) <i>transposition of number,</i> |
| b) <i>transposition of class,</i> | d) <i>transposition of article.</i> |

7. The look on her face, such as he had never seen there before,
such as she had always hidden from him was full of secret resentments, and longings, and fears.

- | | |
|-----------------------------------|-------------------------------------|
| a) <i>transposition of case,</i> | c) <i>transposition of number,</i> |
| b) <i>transposition of class,</i> | d) <i>transposition of article.</i> |

8. My sister is the Sara, the well-known Sara.

- | | |
|-----------------------------------|-------------------------------------|
| a) <i>transposition of case,</i> | c) <i>transposition of number,</i> |
| b) <i>transposition of class,</i> | d) <i>transposition of article.</i> |

9. He won't amount to a Bethoven.

- | | |
|-----------------------------------|-------------------------------------|
| a) <i>transposition of case,</i> | c) <i>transposition of number,</i> |
| b) <i>transposition of class,</i> | d) <i>transposition of article.</i> |

10 I keep my heart flaming, courageous, restless. I feel in my heart all commotions and all contradictions, the joys and sorrows of

life.

- a) *transposition of case,*
- b) *transposition of class,*

- c) *transposition of number,*
- d) *transposition of article.*

Ex. 7. Analyze the cases of transposition in the following sentences.

1. A glare brighter than a dozen suns dazzle their eyes.
2. The rising world of waters dark and deep.
3. They would put away the card-table and empty the ash-receivers with many "Oh, I beg your pardon's" and "No, no – I was in your way's."
4. He is the niece I told you about's husband.
5. I've watched thee every hour –
I know my mighty sway –
I know my magic power
To drive thy griefs away
6. She looked at the flower-bed – the lilies, the roses, the violets.
7. Suddenly he noticed her dancing with a pleasant, even a flirty smile.
8. A 'Drive Safe' sign: "It's better to be late, Mr. Motorist, than to be the late, Mr. Motorist."
9. I thought it was fine – especially the Chopin.
10. He is a young danger.
11. The tornado ran through the town without a care.
12. The moon winked at me through the clouds above.
13. A thousand ages onward led
Their joys and sorrows to that hour;
No wisdom weighed, no word was said,
For only what we were had power.
14. Why these two countries would remain at each other's throat for so long?

2. PRONOUN

English pronouns have a rather developed system of categories. As well as nouns and adjectives, they too may undergo a process of transposition, when a pronoun is being transposed in the sphere of use of another pronoun.

2.1. Transposition of personal pronouns

2.1.1. Transposition of *I*

The use of *I* is characteristic of lyric poetry, sometimes called persona poems. *Persona* can be defined in a literary work as a voice or an assumed role of a character that represents the thoughts of a writer or a specific person the writer wants to present as his mouthpiece.

*When I regard a completed poem, I relish the fact
that I am thoroughly divorced from it. (Cate Marvin)*

I is the main and usually the only character in a lyric poem that expresses deeply personal feelings, one's inner world and emotional state. Usually such poems are addressed to the narrator's beloved, friend or mother, using 2nd person pronoun *you* to denote them, which makes the poem even more intimate.

In emotional prose frequent repetition of *I* in one's speech is used to characterize the person as being full of himself and egoistic: *Yes, sir, three girls. I wouldn't have a boy. I mean I always wanted girls. I mean girls have got a lot more zip to them...*

2.1.2. Transposition of *we*

The most widely-spread case is the use of *we* instead of *I*, where several types are observed:

1) "*Pluralis Majestatis*" – using *we* to actually mean *I* in royal decrees, proclamations, sometimes – the Pope's speeches etc; is supposed to originally mean "God and I", now more often explained as "My people and I". As modern sources state, Queen Elizabeth II makes a point of not using *we* in this sense, though it is still used in historical dramas to create the impression of royal majesty;

2) *The editorial "we"* – using *we* in publicistic style (editorials), where it stands for "my paper (the board of editors) and I" or "those who support me and I";

3) *"Pluralis Modestiae"* – using *we* to actually mean *I* in [popular] scientific prose to hint at the author's modesty and to let the readers join the line of argument. In fiction *Pluralis Modestiae* makes the narration sound more trustworthy, as if it were a piece of scientific discourse.

"Only presidents, editors, and people with tapeworms ought to have the right to use 'we'." Mark Twain.

Sometimes *we* is used instead of *you*, which lets us add another type:

4) *The patronizing "we"* – using *we* with the meaning "you are not alone in this situation". Such use usually bears a condescending, ironic, praising, or some other tone; is common for doctors addressing their patients, or mothers talking to their babies.

2.1.3. Transposition of *you*

In represented direct speech the pronoun *you* is sometimes used instead of *I*. It also can occur in the author's descriptions, in order to involve the reader deeper in the story. *You* instead of *I* makes the speech sound more modest and polite.

2.1.4. Transposition of *one*

One can be used instead of *I* or *you* to add a more general, less personal character to the statement. Used instead of *I* it often conveys both emotional tension and restraint, as the speaker doesn't allow himself to express his emotions freely.

E.g., Haven't you got any compassion for me? – One can't pity anyone who amuses one as much as you do me, – I answered.

2.1.5. Transposition of *he/she*

Personal pronouns *he/she* can be used instead of other personal

pronouns for different stylistic purposes. He/she are used instead of *I* with the following aims:

1) to describe a character as being vain and full of himself: *Josiah Bounderby of Coketown learned his letters from the outsides of the shops...* – instead of *I learned my letters...*;

2) to show one's ironic, mocking or negative attitude to the other person's statement, when the subject of the conversation is the speaker himself: «*Mr. Grundy's going to oblige the company with a song*», said the Chairman. – «*No, he ain't*», said Mr. Grundy;

3) to make the narration less personal, colder and more aloof, to look at oneself from a distance (often the speaker takes this opportunity to speak as if from the other person's point of view): *I had written, and the public notice I received wrought a change in the fibre of your love. Martin Eden, with his work all performed you would not marry. Your love for him was not strong enough to enable you to marry him.*

Personal pronouns he/she can be used instead of *you* –

4) to produce a melodramatic, comical or other kinds of effect. Such case of transposition is observed when the speaker is addressing the other person indirectly, as if talking more to himself or addressing some invisible audience. “*Are you happy, Jane?*” And again and again I answered: “*Yes*”. After which he murmured: “*It will atone – It will atone. Will I not guard, and cherish, and solace her?*”

Personal pronouns he/she can be used instead of *it* –

5) to serve the purpose of personification. In this case *he/she* create emotional, elated atmosphere. It should be noted here that the choice between *he* and *she* in cases of personification of planets, nature, cities, etc. is purely individual and depends on the image the author creates.

2.1.6. Transposition of *it*

Personal pronoun *it* can be used to replace *he/she*, producing a stylistic effect, opposite to that of personification. Used with nouns denoting people it degrades them to the level of inanimate things, thus creating an ironic, humouristic or disapproving tone.

«*O, Lord!*» *He involuntarily ejaculated as the incredibly dilapi-*

dated figure appeared in the light. It stopped; it uncovered pale gums, and long upper teeth in a malevolent grin. – «Is there anything wrong with me, Mister Mate?» it asked.

The same effect can be produced by pronouns *what, this, that, anything*, or the noun *thing*; as well as by using the nouns like *beast, brute, creature, fury* to denote people (as in their direct meaning they nominate animals or fantasy creatures).

2.1.7. Transposition of *they*

Personal pronoun *they* acquires emotional colouring when it is used independently, not instead of a noun denoting a group of people or things: *All the people like us are We, and everyone else is they.*

Such use of *they* is employed to stress that the action is performed by a group of other people, with whom the speaker does not associate himself.

2.1.8. Transposition of *thou*

Personal pronoun *thou* (2nd person sing.), as well as its objective form *thee*, possessive *thy/thine* and reflexive *thyself* are not used in modern day standard English. However, they perform a stylistic function in belles-lettres style:

- 1) in poetry – to create elation;
- 2) in prose – to establish a reliable setting by showing regional (geographical) or historical peculiarities; to achieve a more elated tone when addressing oneself to God.

The same is true for the archaic form *ye*.

2.2. Transposition of demonstrative pronouns

Demonstrative pronouns convey a broad range of connotations, from excitement and approval to indignation and contempt. They are often combined with personal names and in this case acquire a colloquial, unceremonious ring to them: *They had this headmaster, this*

very cute girl.

Demonstrative pronouns become especially expressive in combination with possessive pronouns (double genitive): *that ring of yours, that brother of mine*. If such combination is enhanced by an epithet, the overall tone becomes even more emphatic: *this lovely ring of yours, that old ramshackle house of his*.

2.3. Transposition of possessive pronouns

Generally possessive pronouns in English are used to denote the ownership of a thing or to define some nouns (names of body parts, clothes, food, etc.). They perform a stylistic function when the speaker uses them with the nouns that do not belong to his partner, but are associated with him (probably the person likes something or often talks about it): *You couldn't even be generous though you'd given your precious Martin everything we'd got*.

Conclusion. Stylistic potential of pronouns is mainly observed in those cases, when the traditional association between a pronoun and the object it denotes is intentionally violated. Transposition of pronouns allows the author to convey emphasis and expressiveness, as well as additional shades of meaning.

Exercises

Ex. 1. *Read the following abstract, comment on the use and meaning of the personal pronoun you.*

*A story is like a letter. Dear You, I'll say. Just you, without a name. Attaching a name **attaches** you to the world of fact, which is riskier, more hazardous: who knows what the chances **are** out there, of survival, yours? I will say you, you, like an old love song. You can mean more than one. You can mean thousands. I'm not in any immediate danger, I'll say to you. I'll pretend you can hear me. But it's no good, because I know you **can't**.*

Ex. 2. *Match the pronouns to their functions.*

I	modesty, desire to involve the reader
one	depersonalization
you	emotional tension and restraint
he/she	independence, dissociation from a group
it	credible historical setting
we	personification
thy/ye	expressiveness
this/that	egoism and vanity
they	Pluralis Majestatis/Modestiae

Ex. 3. Complete the table 1.

Table 1

Pronoun	Can be replaced by	Effect
I	we	
		modesty, desire to involve the reader
	one	
		ironic, mocking or negative attitude to a statement about oneself
		credible historical setting
It	He/she	
		depersonalization

Ex. 4. Choose the correct function for the following cases of transposition.

- By the grace of Our Lord, We, Charles the Second...
 - Pluralis Majestatis,*
 - Pluralis Modestiae,*
 - The editorial "we",*
 - The patronizing "we".*
- Now we come to the conclusion that...
 - Pluralis Majestatis,*
 - Pluralis Modestiae,*
 - The editorial "we",*
 - The patronizing "we".*
- I know thou knowest every place by the river's side as well as the beggar knows his dish.
 - historical epoch,*
 - geographical location,*
 - dialectal speech,*
 - elated speech.*
- I have called upon thee, for thou wilt hear me, O God: incline

thine ear unto me, and hear my speech.

- | | |
|-----------------------------------|------------------------------|
| a) <i>historical epoch</i> , | c) <i>dialectal speech</i> , |
| b) <i>geographical location</i> , | d) <i>elated speech</i> . |

5. I was born in Ireland. She is the best country for me.

- | | |
|---------------------------------|---------------------------------|
| a) <i>melodramatic effect</i> , | c) <i>depersonalification</i> , |
| b) <i>personification</i> , | d) <i>vanity and egoism</i> . |

6. These lawyers! Don't you know they don't eat often?

- | | |
|-----------------------------|------------------------------------|
| a) <i>emphasis</i> , | c) <i>elation</i> , |
| b) <i>personification</i> , | d) <i>dissociation, contempt</i> . |

7. You can talk a mob into anything.

- | | |
|-----------------------------|--------------------------|
| a) <i>expressiveness</i> , | c) <i>generalising</i> , |
| b) <i>personification</i> , | d) <i>elation</i> . |

8. I don't want love. I haven't time for it. I am a man, and sometimes I want a woman. When I've satisfied my passion I am ready for other things.

- | | |
|---|-------------------------------|
| a) <i>melodramatic effect</i> , | c) <i>emotional elation</i> , |
| b) <i>emotional tension and restraint</i> , | d) <i>vanity and egoism</i> . |

9. England to whom we owe what we be and have,
Sad that her sons did seek a foreign grave.

- | | |
|---------------------------------|---------------------------------|
| a) <i>melodramatic effect</i> , | c) <i>depersonalification</i> , |
| b) <i>personification</i> , | d) <i>vanity and egoism</i> . |

10. And the king of Israel said unto him, so shall thy judgment be; thyself hast decided it.

- | | |
|-----------------------------------|------------------------------|
| a) <i>historical epoch</i> , | c) <i>dialectal speech</i> , |
| b) <i>geographical location</i> , | d) <i>elated speech</i> . |

Ex. 5. Analyze the cases of transposition in the following sentences; identify the stylistic function the pronouns perform.

1. In agreement with the Imperial Duma We have thought it well to renounce the Throne of the Russian Empire and to lay down the supreme power.

2. I must have some fresh air and light. I must have a bath sometimes. I must have some drawing materials. I must have a radio or a record-player... I must have fresh fruit and salads. I must have some sort of exercise.

3. She works in some insurance company in London.

4. One never knows what happens next.
5. Ye sons of men, how long will ye turn my glory into shame?
How long will ye love vanity, and seek after leasing?
6. “So what did we think of that movie?”
7. Go and find the cat and put her out.
8. We will argue in this dissertation for the role of smoking in lung cancer.
9. *Langdon*: You can do it. You are strong enough! - *Victoria*: No! Nobody even knows that sometimes you need some protection and support! Everyone thinks that you can be alone...
10. In the beginning of years, when the world was so new and all, and the animals were just beginning to work for Man, there as a Camel, and he lived in the middle of the Howling Desert because he didn't want to work.
11. The young king was a very capricious child. And nobody liked him. The people all the time said, its cry makes us go crazy.
12. He is always talking of his Angelina and Brad.
13. These foreigners! Does anyone speak English here?
14. They call us terrorists and say we must be destroyed.
15. One shouldn't have answered the question.

3. VERB

English verbs have a well-developed system of categories and word-building patterns, which allows for their considerable stylistic potential. Transposition of verb categories is an important means of adding expressiveness to an utterance.

3.1. Transposition of verb categories

Transposition of tense forms is the use of tense forms in an uncharacteristic context or unexpected surroundings that go against their morphological inherent properties.

3.1.1. Transposition of the category of tense

Historical present. The so-called "historical present" is the use of present tenses in a narration about past or future events. It creates expressiveness, makes the narration more vivid and involves the reader deeper in the story, as if he himself were present there, watching the events happen: *Fate comes walking through the door, and it is five feet eleven inches tall and heavyish in the chest and shortish in the leg and is wearing a seven-fifty seersucker suit which is too long in the pants so the cuffs crumple down over the high black shoes, which **could do** with a polishing...*

Sometimes present tense forms can be used in chronicles and historical novels to create a more solemn atmosphere, to convey the impression of grandeur and magnificence.

Elements of historical present (*I, he, we ain't* or *I says*) may be noticed in colloquial forms, employed to hint at the character's education, background or emotional state: *So I says to him, why don't you go get in the truck and drive away?*

Historical present used in literary works is classified into narrative and descriptive forms, depending on the author's aim: whether to show the events as they happen or to describe an important feature that begins to qualify the object.

In the narration historical present forms usually occur after a verb in past tense or after a phrase that lets the reader know the action takes

place in the past.

3.1.2. Transposition of the category of aspect

Perfect forms. Perfect forms used to convey the features of colloquial speech are characterized by omission of the auxiliary verb: *You done me a hill turn.*

With those irregular verbs that have the same forms for Past Simple and Participle II it may lead to homonymy and a certain confusion.

Continuous forms. Continuous tense forms are often used instead of simple (non-continuous) ones. They are more emotional and can express the speaker's annoyance, surprise, incredulity, indignation, etc.: «*Can't you give it a rest?*» said Harry. «*You're always having a go to at each other, it's driving me mad*». Or: Rosemary realized for the first time that he was always stopping in places to get a drink and she wondered how Mary North liked it.

Irony and dissatisfaction are often expressed with the help of interrogative forms of continuous tenses, or the so-called *double inversion* (questions in the form of statements): *You're not really suggesting that... are you? You're not trying convince me that...?*, where indignation is hidden behind the imitation of incredulity.

Continuous forms are also used to make the utterance more polite, less categorical: *I'd better show you the way. He's not feeling so good today.*

Other cases of transposition of continuous forms include:

1) the use of Continuous forms with future meaning (plans or intentions): *"Daisy's **leaving** you."* *"Nonsense."* *"**I am, though,**" she said with a visible effort. "She's **not leaving** me!"* Tom's words suddenly leaned down over Gatsby. With Past Continuous it conveys the meaning of an intention that was not performed: *"I suppose you were too busy to come to the station". He coloured crimson. "I was coming, of course", he said, "but something stopped me";*

2) the use of Continuous forms to denote a habitual action seen as temporary: *At that time, we were bathing every day;*

3) the use of Present Continuous to denote repeated actions of increasing intensiveness or changing state: *Every day **is bringing** its special consignments;*

4) the use of Past Continuous to denote unusual, coincidental things, something that happened by chance: *I was talking to Tom the other day;*

5) the use of Future Continuous to denote results, logical assump-

tions: *She will be waiting up for me, – he said. – I shall hurt her beyond words.*

Transposition of Continuous forms with those verbs that are not usually used in Continuous makes the utterance more emphatic, foregrounds intensiveness of the action (verbs of sense perception) or a strong intention to perform an action (verbs of speech): *I know what his conversation was yesterday, as well as if I **was hearing** it now.*

3.1.3. Transposition of the category of number

In order to reinforce characterization through peculiarities of speech the author may introduce some colloquial features, like violation in the use of singular or plural auxiliary verbs forms: *Times has changed.* Or: *Well, I'm doing it, aren't I?*

3.2. The use of archaic forms

Archaic verb forms are mainly the Present tense forms of 2nd person singular (*knowest, livest, hast*), 3rd person singular (*knoweth, liveth*) and the Past tense forms (*hadst, didst*). Used in literary works they can perform different functions:

1) establish a reliable setting. Archaic forms can be employed to convey the impression of a past epoch or of a foreign language, where the speakers use pronouns and verb forms of 2nd person singular that are absent in English: *How thou art sentimental, maman! (French)*

2) produce elation, especially in epic novels: *And thou, Melkor, shalt see that no theme may be played that hath not its uttermost source in me, nor can any alter the music in my despite;*

3) or, vice versa, downgrade the speech to vernacular.

3.3. The use of modal verbs

Modal verbs are of interest to stylistics due to their semantics: modality means that they primarily convey the speaker's attitude – doubt, obligation, emotional statement, etc. The stylistic function of modal verbs is mainly confined to foregrounding their logical and emotional meaning in the cases of repetition:

Though they sink through the sea they shall rise again; // Though lovers be lost love shall not; // And death shall have no dominion.

3.4. The use of emphatic structures

Emphatic structures include the forms of the Imperative Mood and emphatic *do* with forms of Present Simple and Past Simple.

Emphatic *do* does not convey any lexical or grammatical meaning; it performs a purely stylistic function of emphasizing the meaning and making the utterance more categorical: «*I do worry,*» *Armand Grangier said slowly.* «*I worry a lot about you, Professor*».

Conclusion. Transposition of verb forms and categories performs a range of functions. It accounts for the shift of tense in the narration, adds expressiveness and importance to the utterance, reinforces characterization and establishes a reliable setting.

Exercises

Ex. 1. *Fill in the table 2 with the given verb forms and categories to match them to their functions:*

historical present (x3), Continuous forms (x5), archaic forms, Perfect forms, transposition of number, emphatic structures.

Table 2

Function/Meaning	Verb form/category
conveys the impression of grandeur	
convey the features of colloquial speech	
express the speaker's annoyance, surprise, incredulity	
foreground intensiveness of a single action	
future meaning (plans or intentions)	
involves the reader deeper in the story	
make the utterance more categorical	
make the utterance more polite, less categorical	

produce elation	
repeated actions of increasing intensiveness	

Ex. 2. Complete the table 3.

Table 3

Verb form/category	Function
	to establish a reliable setting
Future Continuous	
	to make the utterance more categorical
Continuous forms	
	the features of colloquial speech/dialect
Historical Present	

Ex. 3. Choose the correct function for the following cases of transposition.

1. I stopped to greet him and what do you think he does? He pretends he doesn't know me.

a) *establish a reliable setting,* c) *make the narration more vivid,*

b) *convey speech peculiarities,* d) *express annoyance, surprise, incredulity.*

2. You shall not run away before you answer.

a) *foreground logical meaning,* c) *make the narration more vivid,*

b) *convey speech peculiarities,* d) *create reliable setting.*

3. Sun of the Sleepless!! Melancholy star // Whose tearful beam glows tremulously far, // That show'st the darkness thou canst not dispel, // How like art thou to Joy remember'd well!

a) *establish a reliable setting,* c) *make the narration more vivid,*

b) *produce elation,* d) *express annoyance, surprise, incredulity.*

4. You are altering your opinion about Laura, – she said. – You are readier to make allowances for her than you were yesterday.

a) express annoyance, surprise, incredulity, c) make the narration more vivid,

b) a repeated action of increasing intensity, d) a changing state.

5. You don't know about me, without you have read a book by name of The Adventures of Tom Sawyer, but that ain't no matter.

a) establish a reliable setting, c) make the narration more vivid,

b) produce elation, d) express annoyance, surprise, incredulity.

6. She wrote that you were collapsing all over the place and saying your scar was hurting and all that.

a) express annoyance, surprise, incredulity, c) make the narration more vivid,

b) a repeated action of increasing intensity, d) a changing state.

7. Look not thou upon the wine when it is red, when it giveth its colour in the cup; when it moveth itself aright. At last it biteth like a serpent, and stingeth like an adder.

a) establish a reliable setting, c) make the narration more vivid,

b) produce elation, d) express annoyance, surprise, incredulity.

8. One day when I'm no longer spending my days running a sweet-stall, I may write a book about us all.

a) produce elation, c) make the narration more vivid,

b) convey speech peculiarities, d) express annoyance, surprise, incredulity.

9. "I must say these are fine biscuits!" exclaimed the young husband. "How could you say those are fine biscuits?" inquired the young wife's mother, in a private interview. "I didn't say they were fine. I only said I must say so."

a) foreground logical meaning, c) make the narration more vivid,

b) convey speech peculiarities, d) create reliable setting.

Ex. 4. Analyze the following examples of historical present,

identify its markers (indication of past and present time) and function in the narration.

1. I walk along the gravel path that divides the back lawn, neatly, like a hair parting... I open the white picket gate and continue, past the front lawn and towards the front gate. In the driveway, one of the Guardians assigned to our household is washing the car... He looks at me, and sees me looking... I drop my head and turn so that the white wings hide my face, and keep walking... I open the front gate and close it behind me... I walk to the corner and wait.

2. Someone stands, moves to the wall, the light in the room fades to twilight, our voices dwindle to a chorus of creaks, of husky whispers, like grasshoppers in a field at night. Two leave the room, two others lead Janine to the Birthing Stool, where she sits on the lower of the two seats. She's calmer now, air sucks evenly into her lungs, we lean forward, tensed, the muscles in our backs and bellies hurt from the strain. It's coming, it's coming, like a bugle, a call to arms, like a wall falling, we can feel it like a heavy stone moving down, pulled down inside us, we think we will burst. We grip each other's hands, we are no longer single...

3. Looking back, as I was saying, into the blank of my infancy, the first objects I can remember as standing out by themselves from a confusion of things, are my mother and Peggotty. What else do I remember? Let me see.

There comes out of the cloud, our house—not new to me, but quite familiar, in its earliest remembrance. On the ground-floor is Peggotty's kitchen, opening into a back yard; with a pigeon-house on a pole, in the centre, without any pigeons in it; a great dog-kennel in a corner, without any dog; and a quantity of fowls that look terribly tall to me, walking about, in a menacing and ferocious manner. There is one cock who gets upon a post to crow, and seems to take particular notice of me as I look at him through the kitchen window, who makes me shiver, he is so fierce.

4. Many and many an hour I sit thus; but, of all those times, three times come the freshest on my mind.

It is morning; and Dora, made so trim by my aunt's hands, shows me how her pretty hair will curl upon the pillow yet, an how long and bright it is, and how she likes to have it loosely gathered in that net she wears...

It is evening; and I sit in the same chair, by the same bed, with the same face turned towards me. We have been silent, and there is a smile upon her face. I have ceased to carry my light burden up and down stairs now. She lies here all the day...

It is night; and I am with her still. Agnes has arrived; has been among us for a whole day and an evening. She, my aunt, and I, have sat with Dora since the morning, all together. We have not talked much, but Dora has been perfectly contented and cheerful. We are now alone...

It is over. Darkness comes before my eyes; and, for a time, all things are blotted out of my remembrance.

Ex. 5. Analyze the cases of transposition in the following sentences; identify the stylistic function of the verbal categories.

1. "I am almosting it. The man lead me spoke".
2. I shall expire! Break the news to her gently! I shall die!
3. Who hath woe? Who hath contentions? Who hath wounds without a use? Who hath redness of eyes? They that tarry long at the wine! They that go to seek mixed wine!
4. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.
5. "And your brother, who was trying so hard to get a government job, what is he doing now?" – "Nothing. He got the job."
6. She is constantly grumbling!
7. "I would like to settle that little debt of mine." – "I'm very glad to hear it!" – "I said I would like to; but I can't."
8. A man who is always complaining is the easiest man to satisfy because nothing satisfies him.
9. At fifteen I'm an orphan, and Vic moves in. "From now on you'll do as I tell you," he says. It impressed me.
10. "So you're not going to Paris, this year?" – "No – it's London we're not going to this year; it was Paris we didn't go to last year!"

4. ADVERB

English adverbs denote the quality of an action or a quality, and are the least numerous notional part of speech. Their morphological stylistic potential is rather limited.

1. Adverbs are used to create the temporal background of a story. They help to convey the contrast between the temporal planes of narration, to foreground intensiveness of the present moment: *He remembered now noticing, without realizing it, that Pablo's trousers were worn soapy shiny in the knees and thighs.*

2. Adverbs form degrees of comparison following the same rules as adjectives. Hence they perform a stylistic function in the cases of transposition of the category of comparison, when the rules are intentionally violated to create a stylistic effect: that is, either uncharacteristic word-building patterns are employed or the adverbs are used to qualify the adjectives that cannot form degrees of comparison.

3. Adverbs of the colloquial style with the meaning of a high degree are often combined with qualitative adjectives. In this case the adverbs lose their primary literal meaning and begin to denote a high degree of quality only: *She is awfully sorry.*

4. The English language differentiates between adverbs with and without suffixes (*deep – deeply*). The ones without suffixes are characteristic of literary colloquial speech – used by the authors to render the way of speaking of the characters: *I am glad I was lucky enough to marry happy; I have a chance to work regular.* Such use of adverbs serves as a means of characterization in a literary work.

5. English adverbs can be transposed to the class of nouns. In this case the quality of an action becomes the focus of attention, as the adverb is used independently, not referring to a verb or another part of speech.

Such type of transposition is most common to adverbs of time: *Yesterday is a long time ago when you have so many ladies to attend to. Or: ... and she knew that thoughts of them would hurt just as much to-*

morrow and all the tomorrows of her life

The process of transposition of a part of speech provides the ground for building **occasional words**, where the logical meaning of adverbs is intensified: *the foreverness of real love is one of the reasons why even unrequited love is a source of joy.*

Exercises

Ex. 1. Analyze the following examples of substantivized adverbs. Identify their structure and function, provide a variant of translation.

1. «That was the how and the why of the deal», Strange said, «that was going to keep him in the army».

2. Then something happened... The canvas hoses and polished brass fittings, the studded bulkhead, the too-clean deck, the guardsmen's uniforms took on an intensified, unnatural «presence», in the painter's special sense – the not quite alarming but startling thereness of normal vision in early childhood.

3. The whole pace of life and personality of the people who live along them are different. They're not going anywhere. They're not too busy to be courteous. The hereness and nowness of things is something they know all about.

4. Glynn coughed and said gently, holding back with difficulty the nervous titter in his voice and moving his umbrella at every word: – And, as you remark, if it is thus, I ask emphatically whence comes this thusness.

5. My one, my one, my only love, // Hide, hide your face in a leaf, // And let the hot tear falling burn // The stupid heart that will not learn // The everywhere of grief.

Ex. 2. Identify the stylistic function of adverbs in the following sentences.

1. Poor James, on the other hand, was still very much alive, and all at once he found himself alone and frightened in a vast unfriendly world.

2. "Her husband didn't leave her much when he died, did he?" – "No; but he left her very often when he was alive."

3. Jane was terrifically beautiful.

4. One second later... slowly, insidiously, oh most gently, the great peach started to lean forward and steal into motion.

5. "Your hair wants cutting badly, sir," said a barber insinuatingly to a customer. "No, it doesn't," replied the man in the chair "it wants cutting nicely. You cut it badly last time."

6. Walker ate greedily, noisily and filthily, and Mackintosh watched him with satisfaction.

7. He seemed prosperous, extremely married and unromantic.

8. "Here we go!" shouted the Old-Green-Grasshopper, hopping up and down with excitement. "Hold on tight!"

9. If he can't help, there's always John.

10. Tomorrows never come.

11. Aspiring science-fiction authors receive one piece of advice above all others: Forsake the adverb, the killer of prose. It's terribly, awfully, horrendously important.

12. "None of us three girls can swim a single stroke." – "But you won't have to swim," said James calmly. "We are floating beautifully."

13. Elmer Gantry was drunk. He was eloquently drunk, lovingly drunk.

14. Were they interesting books? – Don't know. Haven't read them. Looked pretty hopeless.

15. And how are you both, in spirits? He doesn't fret? – No – no, not at all. No, on the contrary, really. We've been wonderfully happy, incredibly. It's more than I can understand – so wonderful: the nearness, and the peace – ... – Ah! Well, that's awfully good news – ...

16. "What's the matter with you?" the Old-Green-Grasshopper asked. "You look positively ill!"

Ex. 3. Analyze the following abstracts and identify the stylistic role of adverbs in them.

1. It was a frightfully hot day. We'd jammed an absolutely perfect barricade across the bridge. It was simply priceless. A big old wrought-iron grating from the front of a house. Too heavy to lift and you could shoot through it and they would have to climb over it. It was absolutely topping. They tried to get over it, and we potted them from forty yards. They rushed it, and officers came out alone and worked on it. It was an absolutely perfect obstacle. Their officers were very fine. We were frightfully put out when we heard the flank had gone, and we had to fall

back.

2. I have never seen such a beauty. When I looked at that girl, and went away quickly. I started to feel pretty shy. For a moment I stand just in front of her .The girl was looking at me surprisingly. Then I realized that I made her feel greatly uncomfortable. To tell you secretly, I am always imagining this face when thinking about beautiful people.

3. Another boy who walked with us sometimes and made us five wore a black silk handkerchief across his face because he had no nose then and his face was to be rebuilt. He had gone out to the front from the military academy and been wounded within an hour after he had gone to the front line for the first time. They rebuilt his face, but he came from a very old family and they could never get the nose exactly right. He went to South America and worked in a bank. But this was a long time ago, and then we did not any of us know how it was going to be afterwards. We only knew then that there was always the war, but that we were not going to it any more.

4. ...there came a morning when something rather peculiar happened to him. And this thing, which as I say was only rather peculiar, soon caused a second thing to happen which was very peculiar. And then the very peculiar thing, in its own turn, caused a really fantastically peculiar thing to occur.

5. But as soon as the peach rolled out of the garden and began to go down the steep hill, rushing and plunging and bounding madly downward, then the whole thing became a nightmare. James found himself being flung up against the ceiling, then back onto the floor, then sideways against the wall, then up onto the ceiling again, and up and down and back and forth and round and round, and at the same time all the other creatures were flying through the air in every direction, and so were the chairs and the sofa, not to mention the forty-two boots belonging to the Centipede.

Ex. 4. Analyze the following examples of the excessive use of adverbs (tautology). Prove that in each case the adverbs are unnecessary or downright redundant.

1. She crept stealthily.
2. He yelled angrily.
3. They ran quickly.

4. Shout it out loud!
5. Arnold family decided to return again for a second time to that old ancient house.
6. Mr. James was first introduced in the meeting.
7. The vote was completely and totally unanimous.
8. I personally made this card for you with my own hands.
9. Your acting is completely devoid of emotion.
10. Please prepay in advance.
11. Today's modern technology.
12. I shall slip unnoticed through the darkness...
13. Halдар snarled at him savagely.
14. The boy was bitterly disappointed and blamed himself for the commset's failure.
15. Troy spun around, grabbing for the gun, but it was already firmly in Ereк's hand with the safety off.
16. "I want answers!" Troy screamed shrilly.

5. ADJECTIVE

The use of adjectives in literary works is caused by the necessity to describe the characters' appearance and behaviour, create a convincing psychological image and establish a setting for the events.

The only category of English adjectives is the category of comparison. It is close to the stylistic category of expressiveness as it conveys the degree of intensiveness of a quality.

5.1. Transposition of the category of comparison

One of the most important features of English adjectives is the existence of *elative*, or *absolute superlative* degree – a superlative used without any compared object, expressing an intense degree (*the sweetest baby* [= *this baby is very sweet*]).

One of the formal elements associated with elative is the use of zero or indefinite articles with adjectives in the superlative degree: *Suddenly I was seized with a sensation of a deepest regret*.

Apart from the superlative forms, an intensive degree can be expressed with the help of other means:

- 1) *of*-structures: *the sweetest of babies*;
- 2) repetition: *a foolish, foolish wife*;
- 3) special word order (*inverted epithets*): *my fool of a wife*;
- 4) a pair of synonymous evaluative adjectives: *nice and tidy*; *safe and sound*;
- 5) comparisons: *she is as foolish as can be, as good as gold*, etc.

Generally, the category of comparison refers to quantitative and qualitative adjectives only. Thus, the use of the category of comparison with other classes of adjectives results in greater expressiveness: *You cannot be deader than the dead*. Or: *He is too married*.

The same is true for violation of word-formation rules – they too are meaningful and perform a stylistic function (characterise the speaker, etc.): «*Curiouser and curiouser!*» cried Alice (*she was so much surprised that for the moment she quite forgot how to speak good English*).

The quality can be (de-)intensified with the help of

1) lexical means – *too difficult a task* (= a difficult task), *rather an enthusiastic reception*. It is worth noting the intensifier *that* (used in colloquial speech): *She is that foolish*;

2) word-building means – the suffix *-ish* is used with the adjectives to make the utterance less categorical, show a small degree of some quality: *Her features were rather mannish*.

5.2. Transposed epithets

Additional expressiveness is achieved, when an epithet changes its valency. They are called *transposed epithets*, as they are semantically associated with one object, but syntactically are referred to another, closely associated with it (like in the case of *metonymy*): *the shrill girls*.

Transposed epithets are commonly used in humouristic prose to produce a comical effect: *I lit a rather **pleased** cigarette*. Or: *He was having a **meditative** beer at the table by the wall*.

The same device is used in colloquial speech, e.g., the adjective *idiotic* is often combined with names of objects to convey the speaker's annoyance and irritation: *My idiotic shoe-laces are undone*.

5.3. Substantivization and adjectivization

In literary works, adjectives can be used as nouns (or sometimes other parts of speech), acquiring their grammatical characteristics. It makes the narration more expressive and emotional: *I am going to do the unforgivable, said Professor Searle*. Or: *It's a possible, I'll think about it*.

One should also note the converse phenomenon, when word combinations and even sentences are combined together and transformed into adjectives, resulting in the so-called *phrase-epithets*: *I muttered, scarlet, as people stared and a sulky rushed-off-her-feet waitress bustled up*.

Conclusion. The stylistic potential of adjectives embraces expressive use of epithets, substantivization and transposition of the category of comparison (irregular forms, intensifiers and the use of comparison with other classes). Violation of the norms of grammar with the degrees of comparison attracts the reader's attention, adds greater promi-

nence to an utterance and is often used to characterize the speakers and convey additional nuances of meaning.

Exercises

Ex. 1. Analyze the stylistic possibilities of the category of comparison in the following sentences.

1. Dinah! do you know that you're scrubbing a White Queen? Really, it's most disrespectful of you!
2. The speaker launched a most significant personal attack on the Prime Minister.
3. She bought the handsomest silk gown for Briggs which money could buy.
4. You won't make yourself a bit realer by crying, – Tweedledee remarked: there's nothing to cry about.
5. I never saw anybody that looked stupider, – a Violet said, so suddenly, that Alice quite jumped.
6. The most grotesque and fantastic conceits haunted him in his bed at night.
7. The superintendant was sitting behind a table and looking more wooden than ever.
8. He was the most married man I'd ever met.
9. Surely, this idiot is the perfectest victim of all. Let's bust him.
10. In spite of the despair he experienced, Spicer had never felt aliver in his good-for-nothing life.

Ex. 2. Choose the correct variant for the following examples of the stylistic use of adjectives.

1. "I want you to teach my son a foreign language." – "Certainly, madam, French, German, Russian, Italian, Spanish?" – "Which is the most foreign?"
 - a) *elative (absolute superlative)*, c) *transposed epithet*,
 - b) *transposition of category*, d) *transposition of intensifiers*.
2. A list that big is going to be difficult to manage.
 - a) *elative (absolute superlative)*, c) *transposed epithet*,
 - b) *transposition of category*, d) *transposition of intensifiers*.
3. For some minutes Alice stood without speaking, looking out in all directions over the country – and a most curious country it was.

- a) *elative (absolute superlative)*, c) *transposed epithet*,
b) *transposition of category*, d) *transposition of intensifiers*.

4. He made a last lame effort to delay the experiment.

- a) *elative (absolute superlative)*, c) *transposed epithet*,
b) *transposition of category*, d) *transposition of intensifiers*.

5. Well, she has the same awkward shape as you, – the Rose said, – but she's redder – and her petals are shorter, I think.

- a) *elative (absolute superlative)*, c) *transposed epithet*,
b) *transposition of category*, d) *transposition of intensifiers*.

6. A very final decision has been made by the House of Lords

- a) *elative (absolute superlative)*, c) *transposed epithet*,
b) *transposition of category*, d) *transposition of intensifiers*.

7. Only in our store chain – the moneysafest and the budget pre-servest clothes!

- a) *elative (absolute superlative)*, c) *transposed epithet*,
b) *transposition of category*, d) *transposition of intensifiers*.

8. She is not that nice person

- a) *elative (absolute superlative)*, c) *transposed epithet*,
b) *transposition of category*, d) *transposition of intensifiers*.

9. I wooshed out a remorseful puff of smoke.

- a) *elative (absolute superlative)*, c) *transposed epithet*,
b) *transposition of category*, d) *transposition of intensifiers*.

10. I don't like Sunday evenings: I feel so Mondayish.

- a) *elative (absolute superlative)*, c) *transposed epithet*,
b) *transposition of category*, d) *transposition of intensifiers*.

Ex. 3. Identify the cases of stylistic transposition of adjectives, discuss their functions and peculiarities.

1. Looking at his old out-of-date computer, he thought: What can a person do with such a clever and fast device like this?

2. We bet that your figure will appreciate the new fatfreest yoghurt at its true value.

3. His eyes were that swollen, but he was smiling and determined to tackle the day.

4. I should do it with the greatest pleasure.

5. I will make a palace fit for you and me.

Of green days in forest and blue days at sea.

6. This is a most unusual flower.

7. When being asked provocative questions like these, my broth-

er becomes the deafest person in the world.

8. A very great crowd gathered before him.

9. Present your sweetheart with the sweetheartest perfume in the world.

10. The book you lend me was most interesting.

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6. GENERAL REVISION

Identify the cases of morphological transposition in the following examples, state their functions and peculiarities.

1. There passed a weary time. Each throat
Was parched, and glazed each eye.
A weary time! a weary time!
How glazed each weary eye,
When looking westward, I beheld
A something in the sky.
2. But love me for love's sake, that evermore
Thou may'st love on, through love's eternity.
3. Love to faults is always blind,
Always is to joys inclined,
Lawless, winged, and unconfined,
And breaks all chains from every mind.
4. – But if you HADN'T done them, – the Queen said, – that
would have been better still; better, and better, and better!
5. "An' what's more, I ain't 'ad a day's illness in my life!" – "Lor
lumme, what on earth d'yer find to talk about?"
6. "Hold thy place, Long Allen" said Henry Woodstall, "I tell
thee that tongue of thine is not the shortest limb about thee."
7. "My health is better for it", he added hastily. "And I am very
happy, most happy".
8. A powerful government figure is pulling some of the most
secret strings.
9. As one drags along through the inexplicable existence one re-
alizes how such qualities stand out.
10. *Caesar*: "No man goes to battle to be killed". – *Cleopatra*:
"But they do get killed".
11. Do not miss your chance! The perfumeriest perfumery is over
there.
12. Don't you understand? Link is that upset because he doesn't
collect as much as you do.
13. Every little colony of houses has its church and a school-
house peering from among the white roofs and shady trees; every
house is the whitest of the white; every Venetian blind the greenest of
the green; every fine day's scythe bluest of the blue.

14. Evidence of New Solar System Found.
15. He shan't come here.
16. He was a real perfection to her.
17. He's got the most beautiful mother, with lovely silvery hair and a young face with dark eyes.
18. I am ancient but I don't feel it. That's one thing about painting, it keeps you young. Titian lived to ninety-nine and had to have plague to kill him off.
19. I closed the door and my stubborn car refused to open it again.
20. I didn't know what tears were, for I lived in the palace of Sans-Souci where sorrow is not allowed to enter. In the day I played with my companies in the garden and in the evening I led the dance in the Great Hall. Round the garden ran a very lofty wall but I never cared to ask what lay beyond it. I was happy.
21. I found myself in the most awkward situation, for I couldn't give a satisfactory answer to any question asked by the visitors.
22. I intend to make a collection of your sayings if you will let me.
23. I love my cat. She always gets best service.
24. I love you so much, my bestest friend.
25. I will see if I can see.
26. I would have everybody marry if they can do it properly.
27. Last week they approved an extremely important amendment.
28. Lasting shame on thee and thine.
29. Lift up thine eyes, and let me read thy dream.
30. Mary struck everybody with her small red dress. Her bright movements from one corner to another were like flashing lights.
31. No more I-love-you's.
32. One never knows what may happen.
33. One should be careful when crossing the street.
34. Our cooperation proved the worst experience for both of us.
35. Our laundry is the laundriest of all the laundriest ones.
36. Picking holes in each other's appearance. You are looking splendid.
37. Science fiction is the literature of might be.
38. So what worries you? Nothing, Mr Lake. You are a solid candidate, the electablest one.
39. Take thine with thee.

40. That day Jane was different. It was a silly Jane.
41. That's how now we do things.
42. The blizzard swallowed the town.
43. The child is a walking catastrophe.
44. The man I argued yesterday's explanation puzzled me greatly.
45. The stars danced playfully in the moonlit sky.
46. To me it's a very small thing that I should be judged by you.
47. You are being foolish today!
48. You lazy dog!
49. You shall have whatever you want.
50. You should never break your promise.
51. You should take care of your health.
52. But thou, contracted to thine own bright eyes,
Feed'st thy light's flame with self-substantial fuel,
Making a famine where abundance lies,
Thyself thy foe, to thy sweet self too cruel.

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