

Лекция 1

Тема 1. Generalities of Stylistics

План

1. The notion of stylistics. Types of stylistics. Connection of stylistics with other branches of linguistics.
2. The notion of functional style. Style and context.
3. The notions of expressive means and stylistic devices.

1. The notion of stylistics. Types of stylistics. Connection of stylistics with other branches of linguistics

Stylistics is a branch of linguistics which deals with expressive resources and functional styles of a language.

Types of stylistics. *Linguo-stylistics* is a science of functional styles and expressive potential of a language. *Communicative (decoding) stylistics* describes expressive peculiarities of certain messages (texts). *Coding stylistics (literary stylistics)* deals with individual styles of authors. *Contrastive stylistics* investigates stylistic systems of two or more languages in comparison.

Connection of stylistics with other branches of linguistics.

Stylistics and phonetics: Phonetics studies sounds, articulation, rhythmic and intonation. Stylistics concentrates on expressive sound combinations, intonational and rhythmic patterns.

Stylistics and lexicology: Lexicology describes words, their origin, development, semantic and structural features. Stylistics also deals with words, but only those which are expressive in language or in speech.

Stylistics and grammar: Grammar describes regularities of building words, word-combinations, sentences and texts. Stylistics restricts itself to those grammar regularities, which make language units expressive.

This connection gave birth to such interdisciplinary sciences as *stylistic semasiology* (the science of stylistic devices or tropes), *stylistic lexicology* (the science of expressive layers of vocabulary, such as vulgarisms, jargonisms, archaisms, neologisms etc.), *stylistic phonetics* (the science of expressive sound organization patterns), *grammatical stylistics* (the science of expressive morphological and syntactic language units).

2. The notion of functional style. Style and context.

One and the same thought may be worded in more than one way. This diversity is predetermined by coexistence of separate language subsystems, elements of which stand in relations of interstyle synonymy. Compare: *I am afraid lest John should have lost his way in the forest* (bookish) = *I fear John's got lost in the wood* (conversational). Such language subsystems are called "functional styles". Functional style units are capable of transmitting some additional information about the speaker and the objective reality in which communication takes place, namely the cultural and educational level of the speaker, his inner state of mind, intentions, emotions and feelings, etc. The most traditionally accepted functional styles are the style of official and business communication, the style of scientific prose, the newspaper style, the publicistic style, the belletristic (belles lettres) style, the conversational style.

The style a writer or speaker adopts depends partly on his own personality but very largely on what he has to say and what his purposes are. It follows that style and subject matter should match each other appropriately. For example, a scientific report will obviously be much more formal and objective in style than a poem which is trying to convey an intensely personal and moving experience. Just how important it is to choose an appropriate style can be seen by examining the following three sentences, which all say the same thing but in different ways:

John's dear parent is going to his heavenly home (bookish).

John's father is dying (literary colloquial).

John's old fella's on his way out (informal colloquial).

Though these sentences say the same thing, the style is very different in each. The first sentence is unduly sentimental and rather pompous. It has a falsely religious ring to it because, in striving to be dignified, it is overstated. The second one is plain and simple because it is formed of simple neutral words and does not try to disguise the unpleasant fact of death by using a gentler expression like *passing away*. Its simplicity gives it a sincerity and a dignity which are lacking in the first sentence, and, according to how it was said, it would be capable of conveying immeasurable grief in a way which is not possible with the other two. The third sentence is ludicrously insensitive, the use of slang suggesting the speaker's lack of respect or concern for John's father.

Style:

- One very important feature of good style is that it must be entirely appropriate for the task it is performing. This means that the author must take into account audience, form, and function.

- Style might be good, yet hardly noticeable – because it is concentrated on effective communication. This is sometimes known as 'transparent' good style.

- In most writing however, 'good style' is normally associated with verbal inventiveness and clever manipulation of the elements of literary language. The extract from Vladimir Nabokov's famous novel *Lolita* illustrates this point:

Lolita, light of my life, fire of my loins. My sin, my soul. Lo-lee-ta: the tip of the tongue taking a trip of three steps down the palate to tap, at three, on the teeth. Lo. Lee. Ta.

This is writing which is deliberately setting out to be impressive. It relies very heavily on decoration and ornament.

- Good style in speech and writing - like that in clothes or other matters involving taste - can go in and out of fashion.

- Style in context. Style, in any kind of speech or writing, is extremely important to the overall function of communication. In most cases, a consistency of features produces what we understand as a pleasing style. That is, the style is appropriate to the context in which it occurs.

- A discordant style is produced by the inclusion of some feature which does not fit with the stylistic context of the piece. In other words, the feature is out of place. An example of this might be found in a personal letter which is signed 'Yours faithfully' or an aristocratic character in a novel speaking street slang for no good stylistic reason.

The notion of norm. Norm may be defined as a set of language rules which are considered to be most standard and correct in a certain epoch and in a certain society. It is next to impossible to work out universal language norms because each functional style has its own regularities. The sentence "*I ain't got no news from nobody*" should be treated as non-grammatical from the point of view of literary grammar though it is in full accordance with special colloquial English grammar rules.

The notion of form. Form is a term which refers to the recognizable shape of a text or a speech act. This shape may be either physical or abstract. It is physical in writing and abstract in spoken communication. Written forms are novels, stories, articles, poems, letters, posters, menus, etc. Spoken forms are conversations, TV and radio commentaries, announcements, jokes and anecdotes, etc. The term "form" is used in linguistics and in literary criticism as a technical term. It is used when considering the shape, the construction, or the type of speech or writing. An awareness of form can help to produce more efficient communication.

The notion of text Text literally means "a piece of writing". Charles Dickens' novel "Bleak House" is a text. A letter from a friend is a text. A caption to a picture is a text. A painting by Picasso can also be conditionally called a text. The term "text" is most used in linguistics and literary studies, where it was originally used as a synonym for "book", but it could just as easily be a poem, a letter, or a diary. This term is now in general use in other branches of the humanities such as cultural studies and film studies, where its meaning becomes "*the thing being studied*". In these other fields it could also be a video film, an advertisement, a painting, or

a music score. Even a bus ticket may be called "a text". The term "text" is used so as to concentrate attention on the object being studied, rather than its author.

The notion of context. Types of context. A *linguistic context* is the encirclement of a language unit by other language units in speech. Such encirclement makes the meaning of the unit clear and unambiguous. It is especially important in case with polysemantic words. *Microcontext* is the context of a single utterance (sentence). *Macrocontext* is the context of a paragraph in a text. *Megacontext* is the context of a book chapter, a story or the whole book.

An *extralingual (situational) context* is formed by extralingual conditions in which communication takes place. Besides making the meaning of words well-defined, a situational context allows the speaker to economize on speech efforts and to avoid situationally redundant language signs. The commands of a surgeon in an operating room, such as "*scalpel*", "*pincers*" or "*tampon*", are understood by his assistants correctly and without any additional explanations about what kind of *tampon* is needed.

Extralingual context can be physical or abstract and can significantly affect the communication. A conversation between lovers can be affected by surroundings in terms of music, location, and the presence of others. Such surroundings form a *physical context*. A dialogue between colleagues can be affected by the nature of their relationship. That is, one may be of higher status than the other. Such nature forms an *abstract context*. Historical accounts are more easily understood when evoked in the context of their own time. Such context is called *temporal or chronological*. There would be a psychologically advantageous context within which to tell one's spouse about that dented bumper on the new car. Such context may be called *psychological*.

No linguistic unit exists in a vacuum and this is why dictionaries have only a limited function in conveying meaning devoid of context. Words do not have an absolute meaning. Shades of meaning emerge with variation in context. For example, if we say that "*Peter the First was a great monarch*", we are using *great* as an adjective to imply stately qualities and a large-scale impression of a historical figure. On the other hand, if we say "*We had a great time at the party last night*", the word *great* takes on a different meaning. The implication is that we enjoyed ourselves, and we wish to convey this in a rather exaggerated way. We are confident that our listener will understand. If we express our feelings to a sexual partner using the word *love*, that word means something quite different to the *love* we express to a two-year-old child. The context is different, and it affects the meaning of the word *love*.

In a detailed linguistic sense, a unit of meaning which we refer to as a *morpheme* can only be seen as such in context. For example, within the context of the word *elephant*, the fragment *ant* cannot be classed as a morpheme. This is because it is an integral part of that larger morpheme, *elephant*. However, considered on its own as a word, *ant* (the insect) is a morpheme. Here it is in a different context: *Ants are industrious*. Similarly, used as a prefix in a word such as *antacid*, it is a bound morpheme meaning *against* or *opposite*.

The notion of speech. Speech and writing are two different systems. They are closely related, but not the same. Speech is normally a continuous stream of sound. It is not broken up into separate parts like writing. People do not speak in sentences or paragraphs, they make up the content of what they are saying quite spontaneously, without any planning or long deliberation. Conversations are often accompanied by other sign systems which aid understanding. These might be physical gestures, facial expressions, even bodily posture. Meaning in speech is also commonly conveyed by tone and other non-verbal means such as irony. Speech quite commonly includes false starts, repetition, hesitation, "fillers" with no lexical or grammatical meaning, such as "*um*" and "*er*" and even nonsense words which replace terms which can not be recalled, such as "*thingy*" and "*doodah*".

Speech may often be quite inexplicit - because the participants in a conversation can rely on the context for understanding. Speech can not be revised or edited in the same way as writing. Most people unconsciously or deliberately employ a wide range of speech varieties or functional

styles in their everyday conversation. Linguists regard speech as primary and writing as secondary. Language changes take place far more rapidly in speech than in writing.

3. The notions of expressive means and stylistic devices

Expressive means of a language are those phonetic, lexical, morphological and syntactic units and forms which make speech emphatic. Expressive means introduce connotational (stylistic, non-denotative) meanings into utterances. *Phonetic expressive means* include pitch, melody, stresses, pauses, whispering, singing, and other ways of using human voice. *Morphological expressive means* are emotionally coloured suffixes of diminutive nature: -y (-ie), -let (*sonny, auntie, girlie, streamlet*)- The range of emotional suffixes is much wider in synthetic languages than in English. Compare the following:

<i>Suffix</i>	<i>Russian language words</i>
- ок	дубок, денек
- ик	домик
- иця, - ица	водица
-ичка, -ечка, -очка	водичка, печечка, сеточка
- инка	снежинка
-очок, -ечка, - ечко	дубочок, книжечка, словечко

To *lexical expressive means* belong words, possessing connotations, such as epithets, poetic and archaic words, slangy words, vulgarisms, and interjections. A chain of expressive synonymic words always contains at least one neutral synonym. For example, the neutral word *money* has the following stylistically coloured equivalents: *ackers (slang), cly (jargon), cole (jargon), gelt (jargon), moo (amer. slang), moolah (amer. slang), mopus (slang), oof (slang), pelf (bookish), rhino (conversat.), spondulicks (amer. slang), cash (conversat.), boot (slang), brads (conversat.), chuck (amer. slang), lettuce (slang), lolly (slang), ante (slang), bread (slang), dumps (conversat.), beens (slang), blunt (slang), crap (slang), dough (conversat.),* etc. A chain of expressive synonyms used in a single utterance creates the effect of climax (gradation).

To *syntactic expressive means* belong emphatic syntactic constructions. Such constructions stand in opposition to their neutral equivalents. The neutral sentence "John went away" may be replaced by the following expressive variants: "Away went John" (stylistic inversion), "John did go away" (use of the emphatic verb "to do"), "John went away he did" (emphatic confirmation pattern), "It was John who went away" ("It is he who does it" pattern). Compare: «*Это знают все*» (neutral) = «*Все это знают!*» (exclamatory) = «*Кто же этого не знает?*» (rhetorical). A number of Russian and Ukrainian expressive syntactic structures have no identical equivalents in English. It concerns impersonal sentences, denoting natural phenomena and physical conditions of living beings (*Темнеет. Вечереет. Петру не спится. Что-то гнетет*), infinitival sentences (*Бить беде! Не бить тебе моим мужемі К кому обратиться за помощью?*), generalized-personal statements (*Что посеешь, то и пожнешь. С кем поведешься, от того и наберешься*).

The notion of stylistic devices. Stylistic devices (tropes, figures of speech) unlike expressive means are not language phenomena. They are formed in speech and most of them do not exist out of context. According to principles of their formation, stylistic devices are grouped into phonetic, lexico-semantic and syntactic types. Basically, all stylistic devices are the result of revaluation of neutral words, word-combinations and syntactic structures. Revaluation makes language units obtain connotations and stylistic value. A stylistic device is the subject matter of stylistic semasiology.

Figures of speech

- Figures of speech or rhetorical devices are present in all cultures. It seems that it is in the very nature of linguistic discourse for speakers to act creatively. Indeed, it is that creativity in language use which ultimately divides language use in humans and animals.

- A child begins to be creative by using various figures of speech at the very beginning of the acquisition process. Words such as 'bang', 'smack' 'moo', and 'baa' are all onomatopoeic figures of speech common to a child's early vocabulary.

- It is useful to contemplate a continuum of which the two opposites are literal and non-literal in terms of linguistic expression. We could envisage a statement of fact towards one extreme and a metaphor towards the other. The statement of fact might be *This is a wooden door*. An example of a metaphor might be *The sunshine of your smile*. These two utterances comprise five words each, yet the metaphor says much more than the factual statement. Not only does it say more but it speaks of vast and abstract elements such as love, the sun, gesture, happiness, human warmth, pleasure and possibly more.

- Figures of speech are often used to express abstract emotional or philosophical concepts. The figure of speech attaches the abstract concept to a material object and thus is instrumental in creating powerful and dynamic communication.

- Original figures of speech are valued in both speech and in writing. We respect the ability to generate these. Politicians for instance often use figures of speech, and are variously successful with this practice. Churchill's image of 'the iron curtain' has stayed with us for over fifty years, although the phenomenon it described no longer exists. The 'cold war' superseded it, during which it was the threat of someone 'pressing the button' which was on everyone's mind.

- The 'rhetorical question' is a figure of speech favoured by politician and lay person alike. It is a powerful device because, although it has the appearance of being a question, it often acts as a form of persuasion or criticism. 'Is our country in danger of becoming a hot-bed of sleaze?' we might hear a politician ask. 'Are we going to stand by and let these atrocities continue?' Listening to our car radio we might mentally frame an answer to this kind of question — or at least we might be drawn into contemplating the issue.

- Another figure of speech which spans the social spectrum is the cliché. These are often derided, and the word itself has become a pejorative term. However, the cliché is very much 'alive and kicking', especially in the context of football. 'Over the moon' about a result and 'gutted' to hear the news, are just two such figures of speech heard almost daily over the popular media. The cliché proves its function by its prolific use. Perhaps it is its overuse, or its application in inappropriate contexts which may cause distaste.

- Figures of speech are also known as images. This indicates their function well. The outcome of using them is that the listener or the reader receives a multi-dimensional communication. Lewis Carroll coined the term 'portmanteau' for words which are packed with layers of meaning. Although Carroll's usage is slightly different from that of figures of speech, it does illustrate that we have a strong drive as language users to convey meaning colourfully and economically.

The notion of image. Image is a certain picture of the objective world, a verbal subjective description of this or another person, event, occurrence, sight made by the speaker with the help of the whole set of expressive means and stylistic devices. Images are created to produce an immediate impression to human sight, hearing, sense of touch or taste.

When you look in a mirror, you see an *image*. You see a likeness of yourself. When you use a camera and take a picture of your girlfriend Masha in a flowered hat, the photograph you develop is an image of Masha. If you look at this photograph twenty years later, you will see an image of what Masha used to be like. You might ask a renowned painter to paint your portrait in oils. The picture he paints is an image of you. It may not be exactly like you. He may paint your nose bent round a bit the wrong way, or he may not capture the attractiveness and mystery of your green eyes. He may give you a figure of a kolobok, though you have always thought of yourself as slim and lithe. He has painted you as he sees you. He has put on to canvas his *image* of you. Perhaps he has tried to convey in his picture not only your physical likeness but also something of your inner character: how greedy or scandalous you are, for example. The same with words. Instead of painting you in oils, someone may prefer to paint you in words. If you really are greedy, untidy and have no table manners at all, you may one day find, at your table in

the exclusive restaurant where you often dine, written on a small white card, the terse message: *YOU'RE A PIG*. It will be your image, created by a metaphor. You are not a pig, of course, even though your table manners are dreadful. What the writer means is that you eat like a pig. You are like a pig in this one respect. And your verbal image created on the card will possibly help you to understand it.

Image is the matter of stylistic analysis.

- Stylistic analysis is a normal part of literary studies. It is practised as a part of understanding the possible meanings in a text. It is also generally assumed that the process of analysis will reveal the good qualities of the writing.

- In some forms of stylistic analysis, the numerical recurrence of certain stylistic features is used to make judgements about the nature and the quality of the writing.

- However, it is important to recognise that the concept of style is much broader than just the 'good style' of literary prose.

For instance, even casual communication such as a manner of speaking or a personal letter might have an individual style. However, to give a detailed account of this style requires the same degree of linguistic analysis as literary texts.

The method of analysis can be seen as looking at the text in great detail, observing what the parts are, and saying what function they perform in the context of the passage.

It is rather like taking a car-engine to pieces, looking at each component in detail, then observing its function as the whole engine starts working. The features chosen from any text will be those which characterise the piece as to its function. They will be used by the analyst to prove the initial statement which is made about the linguistic nature of the text as a whole. This method purports to be fairly scientific. A hypothesis is stated and then proved. It is a useful discipline which encourages logical thought and can be transferred to many other areas of academic study.

This is one reason why the discipline of stylistic analysis is so useful: it can be applied to a variety of subjects.

Литература:

1. [Арнольд И.В. Стилистика современного английского языка. – М.: Флинта, 2002. – С. 7 - 50](#)
2. [Гальперин И.Р. Стилистика английского языка \(Stylistics\). – М.: Высш. шк., 1981. – С. 9 – 50](#)
3. [Мороховский А.Н. и др. Стилистика английского языка. Киев: Вища шк., 1984. – С. 7 – 26](#)

Лекция 2

Тема 2. Text and Discourse. Types of text. Types of Context and Contextual Relationships.

План

1. Text, context and discourse.
2. Stylistic features of the text.
3. Classification of texts types.
4. Levels of contextual abstraction.
5. Types of context.
6. Contextual relationships.

1. Text, context and discourse.

In book “Text as an Object of Linguistic Study” prof. I.R. Galperin suggests the following definition of the concept of “text”.

“Text is a product of language activity, complete, realized in the form of a written document revealing the writer’s purport. Text consists of a title (or a heading) and a number of special elements (called supraphrasal units) combined by various types of lexical, grammatical, logical and stylistic cohesion”.

Current thinking among translation theorists stresses that the translated text is a new creation which derives from close and careful reading; a reconstruction rather than a copy. In contrast the translator / reader focuses on the word and sentence as process, as possibilities toward meaning. Translators always have to rethink the web (тканина) of interrelationships in a text before any translation becomes feasible. (Biguenet and Schulte, 1989).

A text is "a *communicative occurrence* which meets [...] the standards of textuality" (de Beaugrande & Dressler, 1983, p. 3).

Standards of textuality:

Cohesion "[...] concerns the ways in which the components of the surface text, i.e. the actual words we hear or see, are mutually connected within a sequence.

Coherence "[...] concerns the ways in which the components of the textual world, i.e. the configuration of concepts and relations which underlie the surface text, are mutually accessible and relevant". Coherence is the outcome of cognitive processes among text users (see below).

Intentionality "[...] the text producer's attitude that the set of occurrences should constitute a cohesive and coherent text instrumental in fulfilling the producer's intentions, e.g., to distribute knowledge or to attain a goal specified in a plan"

"**Text**" and "**discourse**" are used interchangeably by some linguists, while others reserve the first for written documents and the second for speech.

The text is a structured sequence of linguistic expressions forming a unitary whole, in contrast with discourse which is a far broader "structured event manifest in linguistic (and other) behavior." (Edmondson, 1998)

Oral communication, in the same way as written, always takes place in a certain **context** and **communicative situation**. This situation in its turn is embedded into the **macro-context** of interaction which includes extralinguistic factors of the "world" such as cultural, social, economic political, historical, religious, etc. In linguistics there are many writers on this issue expressing different points of view (see, e. g., Гальперин 1981; Дейк 1989; Halliday 1961; Hoey, 1991, p. 13-14, p. 231) but most of them agree that oral and written texts function in a certain **discourse**. Most of them also agree that **meaning** (значение) of language units is a linguistic phenomenon (meaning of words and phrases are recorded in dictionaries and, therefore, belong to the sphere of language), while **sense** (содержание) is born in a communicative situation as a result of interaction of linguistic and extralinguistic contextual factors mentioned above and belongs to the sphere of speech (see Чернов 1987: 65).

For practical reasons of oral bilingual interpretation we will assume the following working definitions of **text** and **discourse** (see Максимов, Радченко 2001: 6-11).

Text is any verbalized (i. e. expressed by means of human language) communicative event performed via (i. e. by means of) human language, no matter whether this communication is performed in written or in oral mode. It means that we will consider all complete pieces (chunks) of oral verbal communication to be texts.

Discourse is a complex communicative phenomenon which includes, besides the text itself, other factors of interaction (such as shared knowledge, communicative goals, cognitive systems of participants, their cultural competence, etc.), i. e. all that is necessary for successful **production** and adequate **interpretation** (comprehension, understanding and translation) of the text.

Therefore text is embedded into discourse and both of them are "materialized" in a communicative situation which, in its turn, is embedded into the macro context of interaction, i. e. cultural, social, economic, political, historical, religious etc. contexts of the world.

2. Stylistic features of the text

The next part of the analysis deals with the stylistic features of the text. It focuses on the language register, or combination of different registers (formal, semi-formal, neutral, semi-informal, informal; high-flown, poetic, casual, colloquial etc.) employed by the author, on syntactic peculiarities of the text (types of sentences prevailing, rhetoric questions, elliptical or inverted phrases, parallel constructions), special choice of the vocabulary (terms, dialectisms,

slang etc.), stylistic tropes (see a short description of some of them below), and the general tone or atmosphere of the text (serious, light, elevated, solemn, ironical, humorous, gloomy and so forth). The thorough analysis of these features will enable you to define the author's position, his/her attitude towards the subject of the story and its problems, towards the characters and their actions, and finally to understand properly the author's message, the main idea of the story. Sometimes these attitudes and the message are expressed openly and directly (usually in the beginning or the end of the story), but more often than not it is revealed indirectly in the whole complex of linguistic and stylistic peculiarities of the text, in the author's characteristics of the characters, in the atmosphere created by the author in the story. Hence, the analysis of stylistic features of the story has a principal importance for the proper understanding of its message.

3. Classification of texts types

Textual types refer to the following four basic aspects of writing: descriptive, narrative, expository, and argumentative.

Descriptive text type

Based on perception in space. *Impressionistic* of landscapes or persons are often to be found in narratives such as novels or short stories. Example: *About fifteen miles below Monterey, on the wild coast, the Sido family had their farm, a few sloping acres above the cliff that dropped to the brown reefs and to the hissing white waters of the ocean...*

Purpose. Description is used in all forms of writing to create a vivid impression of a person, place, object or event e.g. to:

- describe a special place and explain why it is special
- describe the most important person in your life.

Descriptive writing is usually used to help a writer develop an aspect of their work, e.g. to create a particular mood, atmosphere or describe a place so that the reader can create vivid pictures of characters, places, objects etc.

Features. Description is a style of writing which can be useful for a variety of purposes:

- to engage a reader's attention
- to create characters
- to set a mood

Language

- aims to show rather than tell the reader what something/someone is like.
- relies on precisely chosen vocabulary with carefully chosen adjectives and adverbs.
- is focused and concentrates only on the aspects that add something to the main purpose of the description.
- sensory description - what is heard, seen, smell, felt, tasted. Precise use of adjectives, similes, metaphors to create images/pictures in the mind e.g. their noses were met with the acrid smell of rotting flesh.
- strong development of the experience that "puts the reader there" focuses on key details, powerful verbs and precise nouns.

Narrative text type

Based on perception in time. Narration is the telling of a story; the succession of events is given in chronological order.

Purpose. The basic purpose of narrative is to entertain, to gain and hold a readers' interest. However narratives can also be written to teach or inform, to change attitudes / social opinions e.g. soap operas and television dramas that are used to raise topical issues. Narratives sequence people/characters in time and place but differ from recounts in that through the sequencing, the stories set up one or more problems, which must eventually find a way to be resolved. The common structure or basic plan of narrative text is known as the "story grammar". Although there are numerous variations of the story grammar, the typical elements are:

- Setting — when and where the story occurs.
- Characters — the most important people or characters in the story.

- Initiating event — an action or occurrence that establishes a problem and/or goal.
- Conflict/goal — the focal point around which the whole story is organized.
- Events — one or more attempts by the main character(s) to achieve the goal or solve the problem.
- Resolution — the outcome of the attempts to achieve the goal

The graphic representation of these story grammar elements is called a story map. The exact form and complexity of a map depends, of course, upon the unique structure of each narrative and the personal preference of the teacher constructing the map.

Types of Narrative

There are many types of narrative. They can be imaginary, factual or a combination of both. They may include fairy stories, mysteries, science fiction, romances, horror stories, adventure stories, fables, myths and legends, historical narratives, ballads, slice of life, personal experience.

Features

- Characters with defined personalities/identities.
- Dialogue often included – tense may change to the present or the future.
- Descriptive language to create images in the reader's mind and enhance the story.

Structure. In a Traditional Narrative the focus of the text is on a series of actions:

Orientation (Introduction) in which the characters, setting, and time of the story are established. Usually answers who? When? Where? E.g. Mr. Wolf went out hunting in the forest one dark gloomy night.

Complication or problem. The complication usually involves the main character(s) (often mirroring the complications in real life).

Resolution. There needs to be a resolution of the complication. The complication may be resolved for better or worse/happily or unhappily. Sometimes there are a number of complications that have to be resolved. These add and sustain interest and suspense for the reader.

Furthermore, when there is plan for writing narrative texts, the focus should be on the following characteristics:

- Plot: What is going to happen?
- Setting: Where will the story take place? When will the story take place?
- Characterization: Who are the main characters? What do they look like?
- Structure: How will the story begin? What will be the problem? How is the problem going to be resolved?
- Theme: What is the theme / message the writer is attempting to communicate?

Argumentative text type

Based on the evaluation and the subsequent subjective judgement in answer to a problem. It refers to the reasons advanced for or against a matter.

Some linguists identify the following types of text: written and spoken.

1. Written language

Functions of written language:

- *action:* e.g. public signs, product labels and instructions, recipes, maps, TV-guides, bills, menus, telephone directories.;
- *social contact:* e.g. letters, postcards, greeting cards;
- *information:* e.g. newspapers, magazines, non-fiction books, textbooks, advertisements, reports, guidebooks;
- *entertainment:* e.g. light magazines, fiction books, poetry, drama, film subtitles, games.

Spoken language

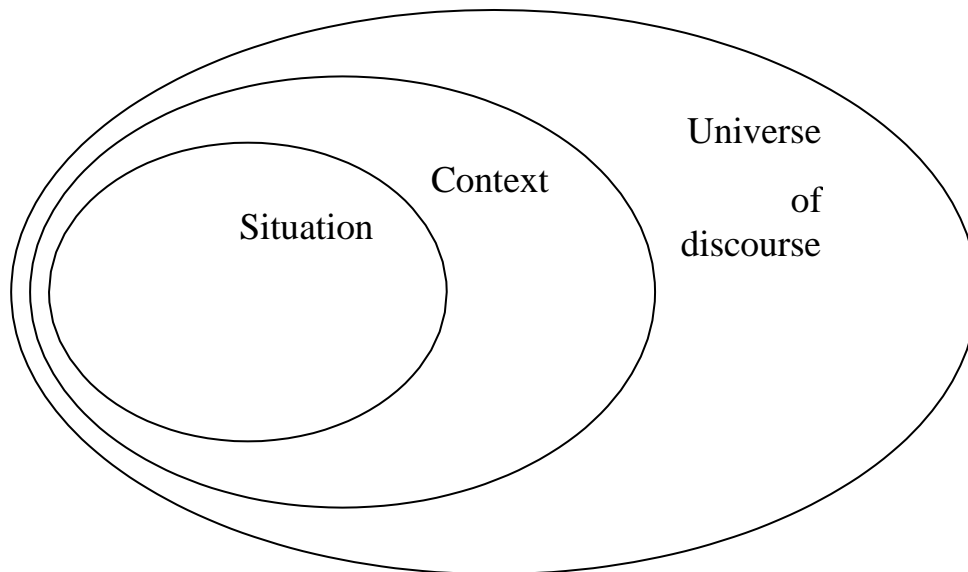
- Intonation expresses grammatical, attitudinal, and discourse meaning.
- Tone (melody): fall, rise-fall, rise, fall-rise, level

- Prominence
- *It was INteresting.*
- *It WAS interesting.*
- Functions of spoken language:
 - action: guidelines or directions given, teacher instructions;
 - social contact: telephone conversations, chats;
 - information: lecture, presentation, political speech;
 - entertainment: jokes, radio programs

Spoken language	Written language
Shared situation	No shared situation
On-line interaction (two-way)	Delayed interaction (one-way)
Verbal and non-verbal means	Verbal means
No careful editing	Revising, editing possible
Time pressure	No time pressure

4. Levels of contextual abstraction.

What is meant by “context”? Three levels of abstraction can be suggested: the **Immediate situation of utterance**, the **context of utterance** and the **universe of discourse**. The relationship between situation, context and universe are related in exactly the same way as utterance is to sentence and sentence to proposition, i. e. the situation is contained in the context and context in the universe of discourse. Thus:

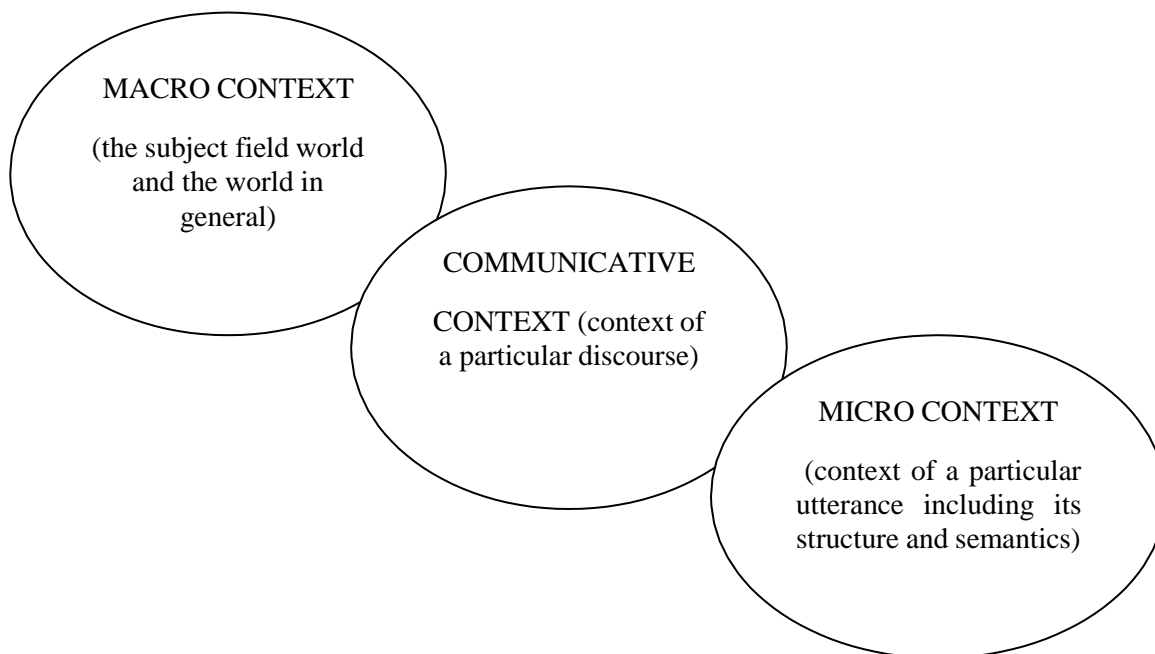


5. Types of contexts.

The above-mentioned observations allow us to distinguish between the **macro context** (global context), **communicative context** and **micro context** (local context), i. e. the context of a particular utterance. In practice interpreters deal with these three types of overlapping contexts each time they have to perceive, understand and translate messages of the SL speaker. These overlapping contexts are shown on the scheme below:

6. Contextual relationships.

We have assumed that messages “operate” within three types of contexts mentioned above or, to be more precise, communicative and macro contexts “surround” each particular



message in space and in time. Therefore, elements of meaning of each message have to be related to these surrounding contexts in some way. It is generally assumed that such contextual relationships of messages may be of three kinds: a) **anaphoric** or “backward” relationships, when the meaning of an element becomes clear through the reference to the preceding elements of the micro or communicative context,

e. g. *China’s President continues his visit to former Soviet republics - this time to Ukraine. It’s the first official visit by China’s leader to the independent Republic. (Euro News)*, where the meaning of the independent Republic is determined by the lexical element Ukraine in the previous sentence.

b) **cataphoric** or “forward” relationships, when the meaning of an element becomes clear through the reference to the oncoming, “expected” elements of the micro or communicative context.

e. g.: *Russian and American troops have been taking part in “Peacekeeper-94” - the first Russian-American joint military exercise (Euro News)*, where the meaning of “Peacekeeper-94” become clear from the rest of the utterance.

c) **exophoric** or “outward” relationships, when the meaning of an element becomes clear through the reference to the macro context, i. e. to the background knowledge, cultural and subject field competence of the addressee and to the knowledge about “the world”,

e.g.: *Veteran Nazi hunter Simon Weisenthal has been awarded one of Poland’s top decorations by President Walesa. The 85-year old Auschwitz death camp survivor is in Poland at Walesa’s invitation (Euro News)*, where general cultural competence will help to translate Auschwitz death camp as лагерь смерти Освенцим.

Литература:

1. [Trappes-Lomax, Hugh Discourse analysis : in The Handbook of Applied Linguistics / ed. by A. Davies & C. Elder. – Oxford: Blackwell, 2004. P. 133–159.](#)
2. [De Beaugrande, R., Dressler, W. U. Introduction to text linguistics / Robert-Alain De Beaugrande, Wolfgang Ulrich Dressler. – London, New York : Longman, 1981.](#)
3. [Halliday, M.A.K. and Hasan, R. Cohesion in English. – London: Longman, 1976. – P. 5 - 30](#)
4. [Hatim, Basil, Ian Mason Discourse and the Translator. – London, New York: Longman, 1990. – P – 36 – 55](#)

Лекция 3

Тема 3. Functional Styles

План

1. General characteristics of English functional styles
2. The style of official documents
3. The style of scientific prose
4. The newspaper style
5. The publicistic style
6. The belletristic style
7. The colloquial styles

1. General characteristics of English functional styles

Language means (средства) which we choose for communication depend on several factors, the most important among them being the situation of the communication act. Indeed, depending on the situation (which includes the purpose of the communication and its participants) we adhere either to informal, or to formal manner. The former is observed in everyday non-official communication which is known as *colloquial speech*. Colloquial speech occupies a prominent place in our lives, and is viewed by some linguists as a system of language means so strongly differing from those presented in the formal (literary) communication that it can be classified as an independent entity with its own peculiar units and rules of their structuring. (See the works of O. Lapteva, O. Sirotinina, L. Zemskaya.)

The formal or literary communication, most often (but not always) materialized in the written form, is not homogeneous, and proceeding from its function (purpose) we speak of *different functional styles*. As the whole of the language itself, functional styles are also changeable. Their quantity and quality change in the course of their development.

Functional styles are classified into bookish and colloquial. The group of bookish styles embraces the style of official documents, the style of scientific prose, the newspaper style, the publicistic style and the belletristic style. The group of colloquial styles includes the literary colloquial style, the informal colloquial style and substandard speech style.

The speaker resorts to a certain functional style due to such extralingual factors: *the character of the situation* in which communication takes place (official, ceremonial, informal, private or other); *the relations between the communicants* (formal, official, friendly, hostile, spontaneous); *the aim of communication* (transference of specific information, emotional attitudes, establishment of business contacts, etc.); *oral or written communication*.

At present most scholars differentiate such functional styles: scientific, official, publicist, newspaper, belles-lettres.

2. The style of official documents

Official style, or the style of official documents, is the most conservative one. It preserves cast-iron forms of structuring and uses syntactical constructions and words long known as archaic and not observed anywhere else. Addressing documents and official letters, signing them, expressing the reasons and considerations leading to the subject of the document (letter) - all this is strictly regulated both lexically and syntactically. All emotiveness and subjective modality are completely banned out of this style.

This style aims at establishing, developing and controlling business relations between individuals and organizations. Being devoid of expressiveness, it is fully impersonal, rational and pragmatic. Its special language forms are rather peculiar. *The graphical level* of this style is distinguished by specific rules of making inscriptions, using capital letters and abbreviations. *The lexical level* is characterized by domination of bookish, borrowed, archaic and obsolescent words, professional terms and cliches, such as "aviso" (авизо), "interest-free" (беспроцентный), "fidejussor" {поручитель}, "flagrante delicto" (на месте преступления), "status quo" (существующее положение), "квартиросъемщик", "подрядчик", "повестка дня", "довожу до вашего сведения ...", "справка видана для предъявления ...", "прошу предоставить мне..." и "выпуска верна". *The morphological features* of the style are such: the usage of obsolescent mood forms (Subjunctive I and the Suppositional), wide use of non-finite forms of the verb, impersonal, anticipatory and indefinite pronouns. *The syntactic level* is distinguished by long and super-long sentences of all structural types, always two-member and non-elliptical, complicated by complexes of secondary predication, detachments, parenthetical insertions and passive constructions.

3. The style of scientific prose

Scientific style is employed in professional communication. Its most conspicuous feature is the abundance of terms denoting objects, phenomena and processes characteristic of some particular field of science and technique. Scientific style is also known for its precision, clarity and logical cohesion which is responsible for the repeated use of such cliches as: "Proceeding from..."; "As it was said above..."; "In connection with.." and other lexico-syntactical forms emphasizing the logical connection and interdependence of consecutive parts of the discourse.

The style of scientific prose. This style serves as an instrument for promoting scientific ideas and exchanging scientific information among people. It is as bookish and formal as the style of official documents, that is why both styles have much in common. *To graphical peculiarities* of the style of scientific prose belong number- or letter-indexed paragraphing, a developed system of headlines, titles and subtitles, footnotes, pictures, tables, schemes and formulae. A great part of *the vocabulary* is constituted by special terms of international origin. The sphere of computer technologies alone enlarges the word-stock of different language vocabularies by thousands of new terms, such as "modem", "monitor", "interface", "hard disk", "floppy disk", "scanner", "CD-rom drive", "driver", "fragmentation", "formatting", "software", "hardware", etc. Most of such terms are borrowed from English into other languages with preservation of their original form and sounding (модем, монитор, интерфейс, сканнер, драйвер, фрагментация, форматирование). The rest are translated by way of loan-translation (жесткий диск, гибкий диск) and in other ways (software - компьютерные программы, hardware - компоненты ЭВМ). Adopted foreign terms submit to the grammar rules of the Russian and Ukrainian languages while forming their derivatives and compounds (модемный, сканирование, переформатирование). The scientific vocabulary also abounds in set-phrases and cliches which introduce specific flavour of book-ishness and scientific character into the text (*We proceed from assumption that...* , *One can observe that...* , *As a matter of fact, ...* , *As is generally accepted, ...*).

One of the most noticeable *morphological features* of the scientific prose style is the use of the personal pronoun "we" in the meaning of "I". The scientific "we" is called "*the plural of modesty*". *Syntax* does not differ much from that of the style of official documents.

4. The newspaper style

Newspaper style, as it is evident from its name, is found in newspapers. You should not conclude though that everything published in a newspaper should be referred to the newspaper style. The paper contains vastly varying materials, some of them being publicist essays, some - feature articles, some - scientific reviews, some - official stock-exchange accounts etc., so that a daily (weekly) newspaper also offers a variety of styles. When we mention "newspaper style", we mean informative materials, characteristic of newspaper only and not found in other publications. To attract the reader's attention to the news, special graphical means are used.

British and American papers are notorious for the change of type, specific headlines, space ordering, etc. We find here a large proportion of dates and personal names of countries, territories, institutions, individuals. To achieve the effect of objectivity and impartiality in rendering some fact or event, most of the newspaper information is published anonymously, without the name of the newsman who supplied it, with little or no subjective modality. But the position and attitude of the paper, nonetheless, become clear from the choice not only of the subject-matter but also of the words denoting international or domestic issues.

The basic communicative function of this style is to inform people about all kinds of events and occurrences which may be of some interest to them. Newspaper materials may be classified into three groups: brief news reviews, informational articles and advertisements. *The vocabulary* of the newspaper style consists mostly of neutral common literary words, though it also contains many political, social and economic terms (*gross output, per capita production, gross revenue, apartheid, single European currency, political summit, commodity exchange, tactical nuclear missile, nuclear nonproliferation treaty*). There are lots of abbreviations (*GDP - gross domestic product, EU - European Union, WTO - World Trade Organization, UN - United Nations Organization, NATO - North Atlantic Treaty Organization, HIV - human immunodeficiency virus, AIDS - acquired immune deficiency syndrome, IMF - International Monetary Fund, W. W. W. - World Wide Web*). The newspaper vocabularies of the Russian and Ukrainian languages are overloaded with borrowings and international words (*інтерв'ю, кореспонденція, інформація, репортаж, ідеалізація, ідеологія, соціал-демократ, монополіст, ініціатор*), that is why the abundance of foreign suffixes (*-ція, -ація, -изация, -изм, etc.*) is a conspicuous *morphological feature* of the Russian and Ukrainian newspaper style. One of unattractive features of the newspaper style is the overabundance of clichés. A cliché is a hackneyed phrase or expression. The phrase may once have been fresh or striking, but it has become tired through overuse. Clichés usually suggest mental laziness or the lack of original thought.

Traditional examples of clichés are expressions such as *it takes the biscuit, back to square one and a taste of his own medicine*.

Current favourites (in the UK) include *the bottom line is ..., a whole different ball game, living in the real world, a level playing field, and moving the goalposts*. Clichés present a temptation, because they often seem to be just what is required to make an effect. They do the trick. They hit the nail on the head. They are just what the doctor ordered.

Here is a stunning compilation, taken from a provincial newspaper. The example is genuine, but the names have been changed to protect the innocent. [That's a deliberate example!]

By their very nature cabarets tend to be a bit of a hit and miss affair. And Manchester's own 'Downtown Cabaret' is ample proof of that. When it was good it was very good, and when it was bad it was awful. Holding this curate's egg together was John Beswick acting as compere and keeping the hotchpotch of sketches and songs running along smoothly. And his professionalism shone through as he kept his hand on the tiller and steered the shown through a difficult audience with his own brand of witticism. Local playwright Alan Chivers had previously worked like a Trojan and managed to marshal the talents of a bevy of Manchester's rising stars.

Syntax of the newspaper style as well as syntax of any other bookish style is a diversity of all structural types of sentences (simple, complex, compound and mixed) with a developed system of clauses connected with each other by all types of syntactic connections. The coating of bookishness is created by multicomponent attributive noun groups, participial, infinitive and gerundi-al word-combinations and syntactic constructions of secondary predication.

Advertising newspaper materials (ads) may be *classified* and *non-classified*. Classified ads are arranged topicwise in certain rubrics: "Births", "Deaths", "Marriages", "Sale", "Purchase", "Здоров'є", "Меняю", "Сниму", "Услуги", "Знакомства", etc. Non-classified ads integrate all topics. Ads are arranged according to stereotyped rules of economizing on space. Due to this all non-informative speech segments are omitted intentionally, e. g.: *Births. On*

November 1, at St. Bartholomew's Hospital to Barbara and John Culhane - a son. *Здоровье. Антицеллюлитный массаж. Пр. Ильича, 7а. Т. 345-44-65.*

Graphically, the newspaper style is notable for the system of headlines. The headlines have formed themselves into a specific genre. They combine three functions: gripping readers' attention, providing information and evaluating the contents of the article. To perform these functions newspaper headlines must be sensational, expressive and informative. Sentences in headlines tend to be short, one-member or elliptical, affirmative, negative, interrogative and exclamatory.

5. The publicistic style

Publicist style is a perfect example of the historical changeability of stylistic differentiation of discourses. In ancient Greece, e.g., it was practiced mainly in its oral form and was best known as *oratoric style*, within which views and sentiments of the addresser (orator) found their expression. Nowadays political, ideological, ethical, social beliefs and statements of the addresser are prevalingly expressed in the written form, which was labelled *publicist* in accordance with the name of the corresponding genre and its practitioners. Publicist style is famous for its explicit pragmatic function of persuasion directed at influencing the reader and shaping his views, in accordance with the argumentation of the author. Correspondingly, we find in publicist style a blend of the rigorous logical reasoning, reflecting the objective state of things, and a strong subjectivity reflecting the author's personal feelings and emotions towards the discussed subject.

This style falls into the following variants: the oratory style (speeches, lectures and reports), the style of radio and TV programs, the style of essays and journalistic articles. The most essential feature of *the oratory style* is the direct contact of the speaker with the audience. To establish and maintain this contact, the speaker continuously resorts to various language means of address: *ladies and gentlemen, honourable guests, dear colleagues, dear friends*, etc. Public speeches, radio and TV commentaries are crammed with syntactic stylistic devices of repetitions (direct, synonymic, anaphoric, epiphoric, framing, linking), polysyndeton, and parallelisms. These devices aim at making information persuasive. Journalistic articles and essays deal with political, social, economic, moral, ethical, philosophical, religious, educational, cultural and popular-scientific problems. The choice of language means depends on the subject described. Scientific articles and essays contain more neutral words and constructions and less expressive means than articles and essays on humanitarian problems.

6. The belletristic style

Belles-lettres style, or the style of imaginative literature may be called the richest register of communication: besides its own language means which are not used in any other sphere of communication, belles-lettres style makes ample use of other styles too, for in numerous works of literary art we find elements of scientific, official and other functional types of speech. Besides informative and persuasive functions, also found in other functional styles, the belles-lettres style has a unique task to impress the reader aesthetically. The form becomes meaningful and carries additional information as you must have seen from previous chapters. Boundless possibilities of expressing one's thoughts and feelings make the belles-lettres style a highly attractive field of research for a linguist.

Speaking of belles-lettres style most scholars almost automatically refer to it prose works, regarding poetry the domain of a special poetic style. Viewed diachronically this opinion does not seem controversial, for poems of previous centuries, indeed, adhered to a very specific vocabulary and its ordering. But poetry of the twentieth century does not show much difference from prose vocabulary, its subjects are no more limited to several specific "poetic" fields but widely cover practically all spheres of existence of contemporary man. So it is hardly relevant to speak of a separate poetic style in reference to contemporary literature.

This style attracts linguists most of all because the authors of books use the whole gamma of expressive means and stylistic devices while creating their images. The function of this style is cognitive aesthetic. The belletristic style embraces prose, drama and poetry. *The language of*

emotive prose is extremely diverse. Most of the books contain the authors' speech and the speech of protagonists. The authors' speech embodies all stylistic embellishments which the system of language tolerates. The speech of protagonists is just the reflection of people's natural communication which they carry out by means of the colloquial style. *The language of drama* is also a stylization of the colloquial style when colloquial speech is not only an instrument for rendering information but an effective tool for the description of personages. The most distinctive feature of *the language of poetry* is its elevation. The imagery of poems and verses is profound, implicit and very touching. It is created by elevated words (highly literary, poetic, barbaric, obsolete or obsolescent), fresh and original tropes, inversions, repetitions and parallel constructions. The pragmatic effect of poetic works may be enhanced by perfected rhymes, metres, rhymes and stanzas.

7. The colloquial styles

The colloquial styles comply with the regularities and norms of oral communication. The vocabulary of *the literary colloquial style* comprises neutral, bookish and literary words, though exotic words and colloquialisms are no exception. It is devoid of vulgar, slangy and dialectal lexical units. Reduction of grammatical forms makes the style morphologically distinguished, putting it in line with other colloquial styles. Sentences of literary colloquial conversation tend to be short and elliptical, with clauses connected asyndetically.

The vocabulary of *the informal colloquial style* is unofficial. Besides neutral words, it contains lots of words with connotative meanings. Expressiveness of informal communication is also enhanced by extensive use of stylistic devices. The speaker chooses between the literary or informal colloquial style taking into account the following situational conditions: aim of communication, place of communication, presence or absence of strangers, personal relations, age factor, sex factor, etc.

One of the variants of the informal colloquial style is *the dialect*. Dialects are regional varieties of speech which relate to a geographical area. The term *dialect* used to refer to deviations from Standard English which were used by groups of speakers. Political awareness has now given linguists the current concept of a dialect as *any developed speech system*. Standard English itself is therefore now considered to be a dialect of English - equal in status with regional dialects such as Scottish or social dialects, or Black English. The concept of dialect embraces all aspects of a language from grammar to vocabulary. Nowadays linguists take a descriptive view of all language phenomena. They do not promote the notion of the superiority of Standard English. This is not to say that Standard English and Received Pronunciation are considered equal to dialectal forms, but certainly attitudes are becoming more liberal.

Writers have for centuries attempted to represent dialectal utterances in their work. Shakespeare often gave his yokels such items. Snout the tinker in "A Midsummer Night's Dream" says "*By'r lakin, a parlous fear*". The novelist D. H. Lawrence represented the Nottinghamshire dialect in many of his novels by interspersing Standard English with utterances such as "Come into th'ut" spoken by Mellors in "Lady Chatterley's Lover". Some contemporary regional dialect forms are ones which have remained as such after being eliminated from what is now Standard English. An example of this is the Scottish *kirtle* which was replaced in Standard English during the Old English period by *skirt*.

The lowest level in the hierarchy of colloquial styles is occupied by *substandard or special colloquial English*. At the first glance, substandard English is a chaotic mixture of non-grammatical or contaminated speech patterns and vulgar words which should be criticized without regret. However, a detailed analysis of these irregularities shows that they are elements of a system, which is not deprived of rationality. For example, the universal grammatical form *ain't* is a simplified substitute for *am (is, are) not, was (were) not, have (has, had) not, shall (will) not, there is (are, was, were) not*.

"I ain't sharin' no time. I ain't takin' nobody with me, neither." (J. Steinbeck).

"It ain't got no regular name." (E. Caldwell).

"All I say ain't no buildings like that on no Florida Keys." (E. Hemingway).

Economical means of substandard English coexist with redundant or pleonastic forms and contaminated syntactic structures:

"Then let's us have us a drink" (T. Capote).

"I think it more better if you go to her, sir" (S. Maugham).

"I wants my wife. I needs her at home" (W. Faulkner).

"Dey was two white mens I heerd about" (W. Styron).

"Young folks and womens, they aint cluttered" (W. Faulkner).

"I want you guys should listen to Doc, here" (J. Steinbeck).

"I used to could play the fiddle" (T. Capote). Substandard English speech abounds in obscene words marked in dictionaries by the symbol "taboo", vulgarisms (*bloody bugging hell, damned home-wrecking dancing devil*), slangy words (*busthead* = inferior or cheap whisky, liquor, or wine which results in hangover; *cabbage* = money, banknotes, paper money; *frog-eater* = a Frenchman; *a pin-up girl* = a sexually attractive young woman, usually a movie celebrity, a model or the like) and specific clichés (*dead and gone, good and well, lord and master, far and away, this here ...*).

Substandard English is used by millions of people in English speaking countries. It is a conspicuous indicator of low language culture and educational level. Being introduced into books, it becomes a picturesque means of protagonists' characterization. Russian and Ukrainian substandard languages have the same features. Compare: *грінки, феномен, беспрецендентный, более моложе, ми хочем, я пдняла, ми живем на 245 кварталe, бельіе рози: что с ними сделал снег и морозы, библиотека для детей централизованной системы, подъезжая к станции, с меня слетела шляпа*. It is not an easy thing for a translator to provide sufficient equivalence of translation in case with substandard languages. He must be a great expert on both the source and target language substandard resources.

The binary division of functional styles into bookish and colloquial is generally accepted in the soviet and post-soviet stylistic school. In British stylistic theories we also meet two general terms which cover the whole set of particular functional styles: Standard English and Substandard English. Standard English embraces all bookish substyles and the literary colloquial style. Substandard English includes the informal colloquial style and special colloquial English. The term *Standard English*, as viewed by the British scholars, refers to a dialect which has acquired the status of representing the English language.

Finishing this brief outline of functional styles observed in modern English, it is necessary to stress, again, two points. The first one concerns the dichotomy - written: oral, which is not synonymous to the dichotomy literary:: colloquial, the former opposition meaning the form of presentation, the latter - the choice of language means. There are colloquial messages in the written form (such as personal letters, informal notes, diaries and journals) and vice versa: we have examples of literary discourses in the oral form (as in a recital, lecture, report, paper read at a conference etc.).

The second point deals with the flexibility of style boundaries: the borders within which a style presumably functions are not rigid and allow various degrees of overlapping and melting into each other. It is not accidental that rather often we speak of intermediate cases such as the *popular scientific style* which combines the features of scientific and belles-lettres styles, or the *style of new journalism* which is a combination of publicist, newspaper and belles-lettres styles etc.

Литература

1. [Арнольд И.В. Стилистика современного английского языка. – М.: Флинта, 2002. – С. 243 - 288](#)
2. [Гальперин И.Р. Стилистика английского языка \(Stylistics\). – М.: Высш. шк., 1981. – С. 249 – 318](#)
3. [Мороховский А.Н. и др. Стилистика английского языка. Киев: Вища шк., 1984. – С. 235 – 266](#)

4. [Кухаренко В.А. Практикум з стилістики англійської мови: Підручник. – Вінниця.«Нова книга», 2000 – С. 61 – 69](#)
5. [Кузнец М. Д., Скребнев Ю. М. Стилистика английского языка. -Л., 1960.-С. 118-139.](#)

Лекция 4

Тема 4. Phonetic and graphic expressive means and stylistic devices

План

1. Instrumentation means: alliteration, assonance, onomatopoeia, tone.
2. Versification means: rhyme, rhythm.
3. Graphic means: graphon, punctuation, orthography, type, text segmentation.

1. Instrumentation means: alliteration, assonance, onomatopoeia, tone

Stylistically marked phonemes do not exist. Consequently, there are no expressive means on the phonological language level. Nevertheless, specific combinations of sounds may create different speech effects and devices. Phonetic stylistic devices belong to versification and instrumentation types.

Dealing with various cases of phonemic and graphemic foregrounding we should not forget the unilateral nature of a phoneme: this language unit helps to differentiate meaningful lexemes but has no meaning of its own. Cf.: while unable to speak about the semantics of [ou], [ju:], we acknowledge their sense-differentiating significance in "sew" [sou] шить and "sew" [sju:] спускать воду; or [au], [ou] in "bow" бант, поклон etc.

Instrumentation is the art of selecting and combining sounds in order to make utterances expressive and melodic. Instrumentation unites three basic stylistic devices: alliteration, assonance and onomatopoeia.

Still, devoid of denotational or connotational meaning, a phoneme, according to recent studies, has a strong associative and sound-instrumenting power. Well-known are numerous cases of ***onomatopoeia*** - the use of words whose sounds imitate those of the signified object or action, such as "hiss", "bowwow", "murmur", "bump", "grumble", "sizzle" and many more.

Onomatopoeia is a combination of sounds which imitate natural sounds: wind wailing, sea murmuring, rustling of leaves, bursts of thunder, etc. Words which represent this figure of speech have aural similarity with the things they describe: *buzz* = жужжать, *roar* = грохотать, *bang* = бахнуть, *hiss* = шипеть, *sizzle* = шипеть на сковородке, *twitter* — чирикать, *pop* = хлопнуть, *swish* = рассекает воздух, *burble* = бормотать, *cuckoo* = куковать, *splash* - плескаться. Animal calls and sounds of insects are evoked onomatopoeically in all languages. For example, *cock-a-doodle-do!* is conventionally the English representation for the crowing of a cock. Interestingly, the Russians and the French represent this imitation as *кукареку* and *cocorico* correspondingly, which is significantly different from the English variant, although logic tells us that the rooster's cry is the same across the world. It means that onomatopoeia is not an exact reproduction of natural sounds but a subjective phenomenon.

Onomatopoeia is used for emphasis or stylistic effect. It is extensively featured in children's rhymes and poetry in general.

Imitating the sounds of nature, man, inanimate objects, the acoustic form of the word foregrounds the latter, inevitably emphasizing its meaning too. Thus the phonemic structure of the word proves to be important for the creation of expressive and emotive connotations. A message, containing an onomatopoeic word is not limited to transmitting the logical information only, but also supplies the vivid portrayal of the situation described.

Poetry abounds in some specific types of sound-instrumenting, the leading role belonging to **alliteration** - the repetition of consonants, usually in the beginning of words, and **assonance** - the repetition of similar vowels, usually in stressed syllables. They both may produce the effect

of **euphony** (a sense of ease and comfort in pronouncing or hearing) or **cacophony** (a sense of strain and discomfort in pronouncing or hearing).

As an example of the first may serve the famous lines of E.A. Poe:

...silken sad uncertain
rustling of each purple curtain...

An example of the second is provided by the unspeakable combination of sounds found in R. Browning: Nor soul helps flesh now more than flesh helps soul.

Alliteration is a stylistically motivated repetition of consonants. The repeated sound is often met at the beginning of words: *She sells sea shells on the sea shore. Peter Piper picked a peck of pickled pepper.* Alliteration is often used in children's rhymes, because it emphasizes rhythm and makes memorizing easier:

*Baa baa blacksheep
Have you any wool?
Yes sir, no sir.
Three bagsfull.*

The same effect is employed in advertising, so that slogans will stick in people's minds: *Snap, crackle and pop.* Alliteration is used much more in poetry than in prose. It is also used in proverbs and sayings (*тише едець, дальше будешь; один с сошкой, семеро с ложкой*), set expressions, football chants, and advertising jingles.

Assonance is a stylistically motivated repetition of stressed vowels. The repeated sounds stand close together to create a euphonious effect and rhyme: *The rain in Spain falls mainly on the plain. We love to spoon beneath the moon in June.* Just like alliteration, assonance makes texts easy to memorize. It is also popular in advertising for the same reason. Assonance is seldom met as an independent stylistic device. It is usually combined with alliteration, rhyming, and other devices:

*Брожу ли я вдоль улиц шумных,
Вхожу ль во многолю_дний храм,
Сижу ль меж: юношей безумных,
Я предаюсь своим ментам.(А. С. Пушкин)*

Expressiveness of speech may be also significantly enhanced by such phonetic means as tone. To the linguist "tone" means the quality of sound produced by the voice in uttering words. In a general sense, tone is the attitude of the speaker or writer as revealed in the choice of vocabulary or the intonation of speech. Written or spoken communication might be described as having a tone which is, for instance, ironic, serious, flippant, threatening, light-hearted, or pessimistic. Attitude expressed in tone may be rendered consciously or unconsciously. It could be said that there is no such thing as a text or verbal utterance without a tone. In most cases, tone is either taken for granted, or perceived unconsciously.

2. Versification means: rhyme, rhythm

Versification is the art of writing verses. It is the imaginative expression of emotion, thought, or narrative, mostly in metrical form and often using figurative language. Poetry is actually the earliest form of literature, and was created precisely to be *spoken* - in the days before many could read. Poetry has traditionally been distinguished from prose (ordinary written language) by rhyme or the rhythmical arrangement of words (metre). Here are some miscellaneous remarks about poetry made by writers and critics at various time. These remarks make an answer to the question "What is poetry?"

1. A poem has to be in lines.
2. A poem has to have rhymes.
3. A poem has to be in one of a number of set rhythms.
4. A poem has to have verses/stanzas.
5. The rhythms of poetry are quite different from ordinary speech.
6. A poem has to have a capital letter at the start of each line.
7. A poem has to have vivid, descriptive words.

8. A poem has to have imagery - similes, metaphors and other stylistic devices.
9. The language used in poetry is a special kind of language.
10. Some words are not suitable in poetry.
11. Some subjects are not suitable for poetry.
12. Some subjects are more poetic than others.

The main concepts of versification are rhyme and rhythm. **Rhyme** is the accord of syllables in words: *fact - attract, mood - intrude; news - refuse*

Such an accord is met at the end of two parallel lines in verses. Rhyme is a sound organizer, uniting lines into stanzas. Rhyme is created according to several patterns. Vertically, there are such rhymes: adjacent (aa, bb), cross (ab, ab) and reverse (ab, ba). According to the variants of stress in the words being rhymed, rhymes are classified into *male* (the last syllables of the rhymed words are stressed), *female* (the next syllables to the last are stressed) and *dactylic* (the third syllables from the end are stressed).

Rhythm is a recurring stress pattern in poetry. It is an even alternation of stressed and unstressed syllables. Lines in verses are built with poetic feet. A *foot* is a combination of one stressed and one or two unstressed syllables. The most popular poetic feet are trochaic foot, iambus, dactyl, amphibrach, and anapest. A detailed description and bright examples of the mechanisms of versification can be found in theoretically oriented manuals of stylistics, such as *Arnold. Stylistics of Modern English. - Moscow, 1990; Galperin. Stylistics. - Moscow, 1977* and others.

3. **Graphic means: punctuation, orthography, type (font), text segmentation**

To create additional information in a prose discourse sound-instrumenting is seldom used. In contemporary advertising, mass media and, above all, imaginative prose sound is foregrounded mainly through the change of its accepted graphical representation. This intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation is called **graphon**.

Graphons, indicating irregularities or carelessness of pronunciation were occasionally introduced into English novels and journalism as early as the beginning of the eighteenth century and since then have acquired an ever growing frequency of usage, popularity among writers, journalists, advertizers, and a continuously widening scope of functions.

Graphon proved to be an extremely concise but effective means of supplying information about the speaker's origin, social and educational background, physical or emotional condition, etc. So, when the famous Thackeray's character - butler Yellowplush - impresses his listeners with the learned words pronouncing them as "sellybrated" (celebrated), "bennyviolent" (benevolent), "illygitmit" (illegitimate), "jewinile" (juvenile), or when the no less famous Mr. Babbitt uses "peerading" (parading), "Eytalians" (Italians), "peepul" (people) - the reader obtains not only the vivid image and the social, cultural, educational characteristics of the personages, but also both Thackeray's and S. Lewis' sarcastic attitude to them.

On the other hand, "The b-b-b-b-bas-tud - he seen me c--c-c-c-coming" in R. P. Warren's Sugar Boy's speech or "You don't mean to thay that thith ith your firth time" (B.C.) show the physical defects of the speakers - the stuttering of one and the lisp of the other.

Graphon, thus individualizing the character's speech, adds to his plausibility, vividness, memorability. At the same time, graphon is very good at conveying the atmosphere of authentic live communication, of the informality of the speech act. Some amalgamated forms, which are the result of strong assimilation, became cliches in contemporary prose dialogue: "gimme" (give me), "lemme" (let me), "gonna" (going to), "gotta" (got to), "coupla" (couple of), "mighta" (might have), "willya" (will you), etc.

This flavour of informality and authenticity brought graphon popularity with advertizers. Big and small eating places invite customers to attend their "Pik-kwik store", or "The Donut (doughnut) Place", or the "Rite Bread Shop", or the "Wok-in Fast Food Restaurant", etc. The same is true about newspaper, poster and TV advertizing: "Sooper Class Model" cars, "Knee-hi"

socks, "Rite Aid" medicines. A recently published book on Cockney was entitled by the authors "The Muwer Tongue"; on the back flaps of big freight-cars one can read "Folio me", etc. Graphical changes may reflect not only the peculiarities of, pronunciation, but are also used to convey the intensity of the stress, emphasizing and thus foregrounding the stressed words. To such purely *graphical means*, not involving the violations, we should refer all changes of the type (italics, capitalization), spacing of graphemes (hyphenation, multiplication) and of lines. The latter was widely exercised in Russian poetry by V. Mayakovsky, famous for his "steps" in verse lines, or A. Voznesensky. In English the most often referred to "graphical imagist" v/as E. E. Cummings.

According to the frequency of usage, variability of functions, the first place among graphical means of foregrounding is occupied by *italics*. Besides italicizing words, to add to their logical or emotive significance, separate syllables and morphemes may also be emphasized by italics (which is highly characteristic of D. Salinger or T. Capote). Intensity of speech (often in commands) is transmitted through the *multiplication* of a grapheme or *capitalization* of the word, as in Babbitt's shriek "Alllll aboarrrrrd", or in the desperate appeal in A. Huxley's *Brave New World* - "Help. Help. HELP." Hyphenation of a wofa suggests the rhymed or clipped manner in which it is uttered as in the humiliating comment from Fl. O'Connor's story - "grinning like a chim-pan-zee".

Summing up the informational options of the graphical arrangement of a word (a line, a discourse), one sees their varied application for recreating the individual and social peculiarities of the speaker, the atmosphere of the communication act - all aimed at revealing and emphasizing the author's viewpoint.

Basic notions of *graphic expressive means* are punctuation, orthography or spelling, text segmentation, and type. **Punctuation** is used in writing to show the stress, rhythm and tone of the spoken word. It also aims at clarifying the meaning of sentences. There are such common marks of punctuation: the full stop [.], the comma [,], the colon [:], the semicolon [;], brackets [()],

dash [-], hyphen [-], the exclamation mark [!], the oblique stroke [/], the interrogative (question) mark [?], inverted commas (quotation marks) [" "], suspension marks [...], the apostrophe ['].

Miscellaneous remarks on punctuation.

- Many aspects of punctuation are ultimately a matter of personal preference and literary style.
- The general tendency in most public writing today is to **minimise** the amount of punctuation used.
- There are also minor differences in practice between the UK and the USA.
- The suggestions made above are based generally on conventions in the UK.
- Double punctuation ["What's the matter!?!"] is rarely used, except in very informal writing such as personal letters or diaries.
- The combination of colon-plus-dash [: —] is never necessary. Some people use this [it's called 'the pointer'] to indicate that a list will follow, but the colon alone should be sufficient.
- The importance of punctuation can be illustrated by comparing the two following letters. In both cases, the text is the same. It's the punctuation which makes all the difference!

Dear John:

I want a man who knows what love is all about. You are generous, kind, thoughtful. People who are not like you admit to being useless and inferior. You have ruined me for other men. I yearn for you. I have no feelings whatsoever when we're apart. I can be forever happy — will you let me be yours? Gloria

Dear John:

I want a man who knows what love is. All about you are generous, kind, thoughtful people, who are not like you. Admit to being useless and inferior. You have ruined me. For other men, I yearn. For you, I have no feelings whatsoever. When we're apart, I can be forever happy. Will you let me be? Yours, Gloria

The full stop signals the end of a declarative sentence. It indicates a strong pause. It is used most commonly at the end of a complete sentence. Besides that, it may be used as an instrument for dividing a text or a sentence into very small segments to underline the dynamic character of events or to create a stylistic device of parceling. There are the following peculiarities in the usage of full stops:

Full stops are commonly placed after abbreviations: **ibid.** **No. 1** **ff.** e. g.

The stop is normally placed inside quotation marks but outside brackets:

"What joy we had that particular day."

Profits declined (despite increased sales). However, if the quotation is part of another statement, the full stop goes outside the quote marks: **Mrs Higginbottam whispered "They're coming"**. If the parenthesis is a complete sentence, the full stop stays inside the brackets:

Introduction The stop is not necessary following common titles which are shortened forms of a word (technically, 'contractions'):

Dr [Doctor] **Mr** [Mister]

St [Street] **Mme** [Madame]

Full stops are not necessary after the capital letters used as abbreviations for titles of organisations and countries:

NATO North Atlantic Treaty Organisation

BBC British Broadcasting Corporation

UNO United Nations Organisation

The comma is used to show a slight pause in a sentence. It helps to clarify the sense of statements and to prevent ambiguity. It separates the items in lists: *The box contained a book, some pencils, and a knife*. Opinions differ on the need for the final comma in such examples. If the items are all of the same kind, it can usually be omitted. If they are not, it is usually safer to retain the comma. The comma also separates two clauses when the first is not closely associated with the second: *She is a famous singer, whilst her husband remains unknown*. It introduces a pause where the eye might otherwise continue and mistake the sense of what is written: *In the valley below, the villages looked small*. It separates a sequence of adjectives which qualify a noun: *He was an arrogant, pompous fellow*. However, when the adjectives are of a different order or type, no comma is necessary: *He was a distinguished foreign visitor*. The comma marks the start and finish of a parenthetical phrase within a sentence: *I am quite sure, despite my reservations, that he's the best man*.

Brackets are used to insert a word or a phrase into a sentence (*Most of the suspects (seven in all) were questioned by the police*). The words inserted between brackets are usually an explanation or an illustration. The rules of the usage of brackets are such:

Round brackets are used to represent an aside or an extra piece of information which is closely related to the main subject of the sentence.

- Goodwin argues that Thompson's policies (which he clearly dislikes) would only increase the problem.

Square brackets are used to indicate that something is being added by the author. This is usually for clarification or comment.

- The reporter added that the woman [Mrs Wood] had suffered severe injuries.

- A mother wrote that her son was 'fritened [sic] to go to school'.

When brackets are used at the end of a sentence, the full stop falls outside the bracket (like this).

The dash is used to indicate a sudden change of thought, an additional comment, or a dramatic qualification: *That was the end of the matter - or so we thought*. Dashes can also be used to insert a comment or a list of things: *Everything - furniture, paintings, and books - survived the fire*.

The exclamation mark indicates surprise, gladness, irritation, despair, indignation, anger, alarm and other feelings and emotions: *The ship is sinking! Jump in the lifeboat!* When the exclamation mark is put at the end of a sentence, the nature of which is not exclamatory, it may

express the speaker's irony, sorrow, nostalgia and other shades of modality. Exclamation marks should be used with restraint. The more frequently they occur, the weaker becomes their effect.

The interrogative mark is used to show that a question has been raised: *Why is that woman staring at us?*

The hyphen is a short dash which connects words or parts of words. Hyphens form derivatives and compounds: *re-enter, co-operate, multi-story, son-in-law, president-elect*. There are some peculiarities in the usage of hyphens:

Hyphens should be used where it is necessary to avoid ambiguity:

two-year-old cats **two year-old cats**

They should also be used to distinguish terms which are spelled identically, but which have different meanings:

reformation change for the better

re-formation to form again

recover to regain control

re-cover to cover again

resign to stand down

re-sign to sign again

Hyphens are used when new terms are formed from compounds, but they are dropped when the compound is accepted into common usage. (This process is usually more rapid in the USA than in Europe.) **bath-tub book-shelf club-house bathtub bookshelf clubhouse**

This phenomenon is currently visible in computer technology, where all three forms of a term may co-exist: **Word processor Word-processor Wordprocessor**

Remember that the hyphen is not the same thing as the longer dash. A distinction between the two is commonly made in the US, but not in the UK.

The oblique stroke is used to separate items in a list: *oil/water mix, italic/Roman type, Kent/Surrey boundary, 2003/04, etc.*

The oblique stroke should not be used as a substitute for words such as **and, plus, and or**. Try to avoid the **either/or** construction and such lazy (and ugly) compounds as '**an entire social/sexual/ideological system**'. The oblique stroke might be useful when taking notes, but it should be avoided in formal writing for the sake of elegance.

Suspension marks are typically used to signify emotional pauses of the speaker. They reflect such inner states of people as uncertainty, confusion or nervousness. They also create a stylistic device of aposiopesis.

The colon is used to introduce a strong pause within a sentence. It may anticipate a list of things: *The car has a number of optional extras: sun roof tinted windows, rear seat belts, and electrically operated wing mirrors*. The colon separates two clauses which could stand alone as separate sentences, but which are linked by some relationship in meaning: *My brother likes oranges: My sister hates them*. The colon is used before a long quotation or a speech: *Speaking at Caesar's funeral, Anthony addressed the crowd: "Friends, Romans, countrymen.."*. It is also used before a clause which explains the previous statement: *The school is highly regarded: academic standards are high, the staff are pleasant, and the students enjoy going there*. The colon can provide emphasis or create dramatic effect: *There can be only one reason for this problem: John's total incompetence*. It can precede an illustration: *The vase contained beautiful flowers: roses, tulips, and daffodils*. It can separate the title and the sub-title of a book or an article: *Magical Realism: Latin-American fiction today*.

The semicolon is half way between a comma and a colon. It marks a pause which is longer than a comma, but not as long as a colon. Semicolons are used between clauses which could stand alone, but which are closely related and have some logical connection. They punctuate lists of things in continuous prose writing: *Neither of us spoke; we merely waited to see what would happen. He usually took great care; even so he made a few errors. Four objects lay on the desk: a large book; a spiral-bound notepad; a glass vase containing flowers; and a silver propelling pencil*. Semicolons help to avoid ambiguity in sentences composed of phrases

of different length and a mixed content: *The Chairman welcomed the President, Dr Garvey; the Vice-President Mr. Barncroft and his wife; several delegates from the United States; and members of the public who had been invited to attend.*

Because the semicolon may be used instead of a full stop, some people use it without discrimination. They connect clause after clause with semicolons where no real link exists between them. This creates grammatical confusion and very poor style.

The apostrophe is a raised comma. It is used to show possession (*my mother's house, anybody's guess*) and to punctuate contractions (*There's nobody here. Where's Freddy? Don't fence me in*).

Capital letters are stylistically used to show the importance of particular words. They are always used for proper nouns, at the start of sentences, and for places and events of a public nature.

! Avoid continuous capitals. THEY LOOK VERY UNSIGHTLY AND ARE HARD TO READ.

Capitals are used to denote the names of particular or special things.

days of the week **Wednesday, Friday**

places **East Anglia**

rivers **the river Mersey**

buildings **the Tate Gallery**

institutions **the Catholic Church**

firms **British Aerospace**

organisations **the National Trust**

months of the year **April, September**

However, when such terms are used as adjectives or in a general sense, no capital is required: **the King James Bible/a biblical reference Oxford University/a university education the present Government/governments since 1967**

Capitals are used when describing intellectual movements or periods of history:

Freudian Platonism

Cartesian the Middle Ages

the Reformation The Enlightenment

Common nouns begin with capital letters in case of metaphoric personification (*Every day Music comes into my house*). All the letters of a word, a word-combination or a sentence may be capitalized to make these language units emphatic. All language units also become expressive when their initial letters are capitalized. The same effect can be achieved by the usage of italics (italic type) - a special kind of type which graphically makes linguistic units conspicuous and noticeable: *aaabbbccc*.

Text segmentation means the division of texts into smaller segments: paragraphs, chapters, sections and others. Some of the segments start with overlines (headings or headlines).

A paragraph is a group of sentences which deal with one topic and express a more or less completed idea or thought. The sentences in paragraphs are related to each other to produce an effect of unity. Paragraphs are used to divide a long piece of writing into separate sections. They give rhythm, variety and pace to writing.

The following example is the definition of a paragraph:

The central thought or main controlling idea of a paragraph is usually conveyed in what is called a topic sentence. This crucial sentence which states, summarises or clearly expresses the main theme, is the keystone of a well-built paragraph. The topic sentence may come anywhere in the paragraph, though most logically and in most cases it is the first sentence. This immediately tells readers what is coming, and leaves them in no doubt about the overall controlling idea. In a very long paragraph, the initial topic sentence may even be restated or given a more significant emphasis in its conclusion.

The recommended structure of a typical paragraph in academic writing is as follows. [It is rather like a mini-version of the structure of a complete essay.]

- The opening topic sentence
- A fuller explanation of the topic sentence
- Supporting sentences which explain its significance
- The discussion of examples or evidence
- A concluding or link sentence

The start of a new paragraph is usually signalled by either a double space between lines, or by indenting the first line of the new paragraph.

The longer the paragraph, the more demands it makes on the reader.

The last sentence in a paragraph is often used to provide a link to the next.

The following example [written by E. M. Forster] shows the skilful use of an attention-grabbing first sentence, and a concluding sentence which whets the reader's appetite to know more about the subject:

John Skelton was an East Anglian: he was a poet, also a clergyman, and he was extremely strange. Partly strange because the age in which he flourished - that of the early Tudors - is remote from us, and difficult to interpret. But he was also a strange creature personally, and whatever you think of him when we've finished - and you will possibly think badly of him - you will agree that we have been in contact with someone unusual.

Chapters and sections are major text segments. They may be compared with fragments of mosaic, which form the whole picture when put together.

A **heading** is the name of a text or its segment. It tends to disclose the plot of narration. It should be garish and catching in order to attract the potential reader's attraction.

Text segmentation is just one of the components of **layout**. Layout is the physical organization of a text on the page, the screen, or any other medium of written communication. It refers to the visual conventions of arranging texts to assist reading and comprehension. Good layout includes effective use of the following common features: *page margins, paragraphs, justification, type style, italics, capitals, indentation, line spacing, centering, type size, bold, underlining*. There are particular conventions of layout in each functional style. Some of conventions are based purely on the function of the text, and some on tradition. The modern trend is towards layout which results in fast and easy reading of the page. Layout complements content in efficient communication. It facilitates the reading and the comprehensibility of the text. All readers are affected by these conventions, even though they may not be aware of them.

Литература:

1. [Арнольд И.В. Стилистика современного английского языка. – М.: Флинта, 2002. – С. 208 – 242](#)
2. [Гальперин И.Р. Стилистика английского языка \(Stylistics\). – М.: Высш. шк., 1981. – С. 123 – 135](#)
3. [Мороховский А.Н. и др. Стилистика английского языка. Киев: Вища шк., 1984. – С. 50 – 69](#)
4. [Кухаренко В.А. Практикум з стилістики англійської мови: Підручник. – Вінниця. «Нова книга», 2000 – С. 6 – 10](#)
5. [Кузнец М. Д., Скребнев Ю. М. Стилистика английского языка. -Л., 1960.-С. 95 – 117](#)

Лекция 5

Тема 5. Morphological Stylistics

План

1. Morphemic repetition
2. The notion of transposition of parts of speech.
3. Transposition of nouns.
4. Stylistic use of the articles.
5. Transposition of pronouns.

6. Transposition of adjectives.

7. Transposition of verbs.

1. Morphemic repetition

The basic unit of this level being a morpheme we shall concentrate on examining the ways of foregrounding a morpheme so that the latter, apart from its inherent meaning, becomes vehicle of additional information - logical, emotive, expressive.

One important way of promoting a morpheme is its *repetition*. Both root and affixational morphemes can be emphasized through repetition. Especially vividly it is observed in the repetition of affixational morphemes which normally carry the main weight of the structural and not of the denotational significance. When repeated, they come into the focus of attention and stress either their logical meaning (e.g. that of contrast, negation, absence of quality as in prefixes **a-**, **anti-**, **mis-**; or of smallness as in suffixes **-ling** and **-ette**); their emotive and evaluative meaning, as in suffixes forming degrees of comparison; or else they add to the rhythmical effect and text unity.

The second, even more effective way of using a morpheme for the creation of additional information is extension of its normative valency which results in the formation of new words. They are not neologisms in the true sense for they are created for special communicative situations only, and are not used beyond these occasions. This is why they are called *occasional words* and are characterized by freshness, originality, lucidity of their inner form and morphemic structure.

Very often occasional words are the result of morphemic repetition. Cf.: "I am an undersecretary in an underbureau." The stress on the insignificance of the occupation of I. Shaw's heroine brings forth both-the repetition of the prefix **under-** and the appearance, due to it, of the occasional word "underbureau".

In case of repetition a morpheme gains much independence and bears major responsibility for the creation of additional information and stylistic effect. In case of occasional coinages an individual morpheme is only instrumental in bringing forth the impact of their combination, i.e. of new individual lexical unit.

2. The notion of transposition of parts of speech

Morphological stylistics deals with morphological expressive means and stylistic devices. Words of all parts of speech have a great stylistic potential. Being placed in an unusual syntagmatic environment which changes their canonized grammatical characteristics and combinability, they acquire stylistic significance. The central notion of morphological stylistics is the notion of transposition. *Transposition is a divergence between the traditional usage of a neutral word and its situational (stylistic) usage.*

3. Transposition of nouns

Words of every part of speech are united by their semantic and grammatical properties. General lexico-grammatical meaning of nouns is substantivity, i. e. the ability to denote objects or abstract notions. Due to the diverse nature of substantivity, **nouns** are divided into proper, common, concrete, abstract, material and collective. Cases of transposition emerge, in particular, when concrete nouns are used according to the rules of proper nouns usage, or vice versa. It results in creation of stylistic devices named *antonomasia* or *personification*. For example: *The Pacific Ocean has a cruel soul* or *John will never be a Shakespeare*.

Besides general lexico-grammatical meaning, nouns possess grammatical meanings of the category of number and the category of case. These meanings may also be used for stylistic objectives. According to the category of number, nouns are classified into countable and uncountable. Each group has its own regularities of usage. When these regularities are broken for stylistic reasons, speech becomes expressive. Uncountable singularia tantum nouns, or countable nouns in the singular, occasionally realizing the meaning of more than oneness, evoke picturesque connotations: *to hunt tiger = to hunt tigers; to keep chick = to keep chicks; snow = snows; sand = sands; water = waters; time = times; бить зайца = охотиться на зайцев; ходить на медведя = охотиться на медведей*. Normally, the genitive case form is a form of

animate nouns. When inanimate nouns are used in this form, their initial meaning of inanimateness is transposed. In such cases they render the meanings of time or distance (*mile's walk, hour's time*), part of a whole (*book's page, table's leg*), or qualitative characteristics (*plan's failure, winter's snowdrifts, music's voice*).

4. Stylistic use of the articles

Stylistic potential of nouns is significantly reinforced by transpositions in the usage of *articles* as noun-determiners. Such transpositions occur against generally accepted normative postulates which run: articles are not used with names of persons and animals, some classes of geographical names, abstract nouns and names of material. Uncommon usage of articles aims at importing specific shades of meaning into speech. Thus, the indefinite article combined with names of persons may denote one representative of a family (*Mary will never be a Brown*), a person unknown to the communicants (*Jack was robbed by a Smith*), a temporary feature of character (*That day Jane was different. It was a silly Jane*). Not less expressive are cases when the name of a person is used as a common noun preceded by the indefinite article: *Mike has the makings of a Byron*. Stylistic usage of the definite article takes place when names of persons are modified by limiting attributes (*You are not the John whom I married*), when a proper name denotes the whole family (*The Browns are good people*), or when a name of a person is modified by a descriptive attribute denoting a permanent feature of character (*7 entered the room. There she was - the clever Polly*). Suchlike deviations in the usage of articles are possible with other semantic classes of nouns: geographical names, abstract and material nouns.

5. Transposition of pronouns

Expressive devices may be created by transposition of *pronouns*. When objective forms of personal pronouns are used predicatively instead of nominative forms, sentences obtain colloquial marking (*It is him; It is her; It is me; It is them; It is us*). The meaning of the pronoun / may be contextually rendered by the pronouns *we, you, one, he, she* and others. The so-called "scientific *we*" is used in scientific prose instead of / for modesty reasons. The same replacement in a routine conversation creates a humoristic effect (a tipsy man coming home after a workday and addressing his wife cheerfully, about himself: *Meet us dear! We have come!*). When the pronoun *you* is replaced by the pronoun *one*, the statement becomes generalized, its information being projected not only to the listeners, but to the speaker himself: *One should understand, that smoking is really harmful!* When / is substituted by *he, she*, or nouns (*the guy, the chap, the fellow, the fool, the girl, etc*), the speaker either tries to analyse his own actions with the eyes of a stranger, externally, or he is ironical about himself. Stylistic effects may also be achieved by the usage of archaic pronouns: the personal pronoun *thou* (2 person singular) and its objective form *thee*, the possessive pronoun *thy* and its absolute form *thine*, the reflexive pronoun *thyself*. These obsolete pronouns create the atmosphere of solemnity and elevation, or bring us back to ancient times.

6. Transposition of adjectives

General lexico-grammatical meaning of *adjectives* is that of qualitiveness. Qualitative adjectives are always estimative, that is why they are used as epithets (*picturesque' view, idiotic shoe-laces, crazy bicycle, tremendous achievements*) and can form degrees of comparison. Relative adjectives normally do not form degrees of comparison and serve as logical (non-stylistic) attributes (*red colour, Italian car, dead man*). However, they may be occasionally transposed into qualitative. Such transposition imports originality and freshness in speech: *This is the reddest colour Vve ever seen in my life; "Ferrari" is the most Italian car which you can meet in this remote corner of the world; Garry was the deadest men ever present in that ambitious society*. Expressiveness of adjectives may be as well enhanced by non-grammatical transpositions in the formation of the degrees of comparison, when well-known rules of their formation are intentionally violated: *My bride was becoming beautifuller and beautifuller; You are the bestest friend I've ever met*.

7. Transposition of verbs

Transposition of *verbs* is even more varied than that of nouns. It is explained by a greater number of grammatical categories the meanings of which may be transposed. Most expressive are tense forms, mood forms and voice forms. One of peculiar features of English tense forms is their polysemantism. The same form may realize various meanings in speech. Deviation from the general (most frequently realized) meaning makes verbs stylistically coloured. Commonly, the present continuous tense denotes an action which takes place at the moment of speaking. But it may also denote a habitual action (*John is constantly grumbling*), an action which occupies a long period of time (*Sam is wooing Mary now*), and an action of the near future (*Pete is starting a new life tomorrow*). In such cases the present continuous tense becomes synonymous with the present or future indefinite. But there is a difference. While the sentence "*John constantly grumbles*" is a mere statement, the sentence "*John is constantly grumbling*" introduces the negative connotations of irritation, condemnation, regret, sadness and others.

There is a rule that verbs of sense perception and mental activity are not used in the continuous tense forms. This rule is often broken by the speaker intentionally or subconsciously. In both cases verbal forms convey additional stylistic meanings of subjective modality (*I am seeing you = / am not blind; I am understanding you = You need not go into further details; I am feeling your touch = So tender you are_t etc.).*

One of peculiar verbal transpositions is the change of temporary planes of narration when events of the past or future are described by present tense forms. Such transposition brightens the narration, raises its emotional tension, expresses intrigue, makes the continuity of events visual and graphic: *It was yesterday and looked this way. The perpetrator comes to his victim, takes a long dagger out of his inner pocket and stabs the poor man right into his belly without saying a word. The man falls down like a sack, a fountain of blood spurting from the wound.*

Transposition is not the only way to make verbs expressive. A good many verbal forms are expressive in themselves. The imperative mood forms are not just commands, invitations, requests or prohibitions. They are a perfect means of rendering an abundance of human emotions. The sentence *Just come to me now* may contextually imply love or hate, threat or warning, promise or desire. A wide range of subjunctive mood forms offers a good stylistic choice of synonymous ways to verbalize one and the same idea. Compare the following synonymous pairs of sentences: *It is time for me to go = It is time that I went; It is necessary for him to come = It is necessary that he come; We must go now not to be late = We must go now lest we be late; Let it be = So be it* The first sentence of each pair is stylistically neutral while the second sentence is either bookish or obsolescent. In many contexts passive verbal forms are more expressive than their active counterparts. Compare: *A round table occupied the centre of the room = The centre of the room was occupied by a round table; They answered him tothing = He was answered nothing; They forgave him his rudeness =ie was forgiven his rudeness*

Литература

1. [Арнольд И.В. Стилистика современного английского языка. – М.: Флинта, 2002. – С. 139 – 159](#)
2. [Гальперин И.Р. Стилистика английского языка \(Stylistics\). – М.: Высш. шк., 1981. – С. 249 – 318](#)
3. [Мороховский А.Н. и др. Стилистика английского языка. Киев: Вища шк., 1984. – С. 70 – 92](#)
4. [Кухаренко В.А. Практикум з стилістики англійської мови: Підручник. – Вінниця.«Нова книга», 2000 – С. 11 – 14](#)

Лекция 6

Тема 6. Stylistic lexicology

План

1. General considerations.
2. Neutral words and common literary words.

3. Special literary vocabulary: terms, poetic words, archaic words, barbarisms and foreignisms, neologisms.
4. Common colloquial vocabulary.
5. Special colloquial vocabulary: slang, jargonisms, professionalisms, dialectal words, vulgar words.
6. Set expressions.

1. General considerations

Stylistic lexicology deals with words which make up people's lexicon. Vocabulary or lexis is usefully distinguished from grammar in textual analysis. The grammar of any utterance is the underlying structure. The vocabulary is the immediate content or subject-matter of a statement. The passage which follows contains a normal mixture of grammatical items and vocabulary items:

Bananas are cheap and plentiful and can be used in many interesting ways, either as desserts or in main meals. With the grammatical items removed, the sentence still makes some sense: *Bananas cheap plentiful used many interesting ways either desserts main meals.* Without the lexical items however, the grammar words mean nothing as a sequence: *are and can be in as or in.*

Vocabulary is one level of stylistic analysis, along with phonology, graphology, grammar and semantics. In analyzing the vocabulary of a text or a speech, patterns of usage would be the subject of comment. For instance, the frequent occurrence of technical terms in car repair manual, or of emotive words in a tabloid newspaper article.

The word-stock of any given language can be roughly divided into three uneven groups, differing from each other by the sphere of its possible use. The biggest division is made up of **neutral** words, possessing no stylistic connotation and suitable for any communicative situation; two smaller ones are **literary** and **colloquial** strata respectively.

Literary words serve to satisfy communicative demands of official, scientific, poetic messages, while the colloquial ones are employed in non-official everyday communication. Though there is no immediate correlation between the written and the oral forms of speech on one hand, and the literary and colloquial words, on the other, yet, for the most part, the first ones are mainly observed in the written form, as most literary messages appear in writing. And vice versa: though there are many examples of colloquialisms in writing (informal letters, diaries, certain passages of memoirs, etc.), their usage is associated with the oral form of communication.

Consequently, taking for analysis printed materials we shall find literary words in authorial speech, descriptions, considerations, while colloquialisms will be observed in the types of discourse, simulating (copying) everyday oral communication - i.e., in the dialogue (or interior monologue) of a prose work.

When we classify some speech (text) fragment as literary or colloquial it does not mean that all the words constituting it have a corresponding stylistic meaning. More than that: words with a pronounced stylistic connotation are few in any type of discourse, the overwhelming majority of its lexis being neutral. As our famous philologist L.V. Shcherba once said - a stylistically coloured word is like a drop of paint added to a glass of pure water and colouring the whole of it.

2. Neutral words and common literary words

The majority of English words are neutral. Neutral words do not have stylistic connotations. Their meanings are purely denotative. They are such words as *table, man, day, weather, to go, good, first, something, enough*. Besides neutral vocabulary, there are two great stylistically marked layers of words in English word-stock: literary vocabulary and colloquial vocabulary. Literary vocabulary includes bookish words, terms, poetic and archaic words, barbarisms and neologisms. Colloquial vocabulary embraces conversational lexis, jargonisms, professionalisms, dialectal, slangy and vulgar words.

Neutral words form the lexical backbone of all functional styles. They are understood and accepted by all English-speaking people. Being the main source of synonymy and polysemy, neutral words easily produce new meanings and stylistic variants. Compare: *mouse* = 1) a small furry animal with a long tail; 2) *mouse* = a small device that you move in order to do things on a computer screen; 3) *mouse* = someone who is quiet and prefers not to be noticed.

Bookish words are mainly used in writing and in polished speech. They form stylistic opposition to their colloquial synonyms. Compare: *infant* (bookish) = *child* (neutral) = *kid* (colloquial); *parent* (bookish) = *father* (neutral) = *daddy* (colloquial).

3. Special literary vocabulary: terms, poetic words, archaic words, barbarisms and foreignisms, neologisms

Terms belong to particular sciences. Consequently, the domain of their usage is the scientific functional style. The denotative meanings of terms are clearly defined. A classical term is monosemantic and has no synonyms. Terms of general nature are interdisciplinary (*approbation, anomaly, interpretation, definition, monograph, etc.*). Semantically narrow terms belong to a definite branch of science (math.: *differential, vector, hypotenuse, leg (of a triangle), equation, logarithm*). When used in other styles, terms produce different stylistic effects. They may sound humoristically or make speech "clever" and "scientific-like". Academic study has its own terms too. Terms such as *palatalization* or *velarization* (phonetics), *discourse analysis* (stylistics), *hegemony* (political philosophy) and *objective correlative* (literary studies) would not be recognizable by an everyday reader, though they might be understood by someone studying the same subject.

Terms should be used with precision, accuracy, and above all restraint. Eric Partridge quotes the following example to illustrate the difference between a statement in technical and non-technical form: *Chlorophyll makes food by photosynthesis* = *Green leaves build up food with the aid of light*. When terms are used to show off or impress readers or listeners, they are likely to create the opposite effect. There is not much virtue in using terms such as *aerated beverages* instead of *fizzy drinks*. These simply cause disruptions in tone and create a weak style. Here is an even more pretentious example of such weakness: *Enjoy your free sample of our moisturizing cleansing bar* (in other words - *our soap*).

The stylistic function of **poetic words** is to create poetic images and make speech elevated. Their nature is archaic. Many of poetic words have lost their original charm and become hackneyed conventional symbols due to their constant repetition in poetry (*очи, дева, мурава, упование, стан (девичий), десница (правая рука), воинство, горнило, вещать, влечить, гласить, зардеть, отчий, златокудрый, дивный, понъине, воистину, в о славу*).

It is a well-known fact that the word-stock of any language is constantly changing and renewing. Old words die and new words appear. Before disappearing, a word undergoes the stages of being obsolescent, obsolete and archaic. The beginning of the aging process of a word is marked by decrease in its usage. Rarely used words are called obsolescent. To English **obsolescent words** belong the pronoun *though* and its forms *thee, thy* and *thine*, the verbs with the ending *-est* (*though makest*) and the ending *-th* (*he maketh*), and other historical survivals. **Obsolete words** have gone completely out of usage though they are still recognized by the native speakers (*methinks* = *it seems to me*; *nay* = *no*). **Archaic words** belong to Old English and are not recognized nowadays. The main function of old words is to create a realistic background to historical works of literature.

Barbarisms and **foreignisms** have the same origin. They are borrowings from other languages. The greater part of barbarisms was borrowed into English from French and Latin (*parvenu* - выскочка; *protege* - протее; *a propos* - кстати; *beau monde* - высший свет; *de novo* - сизнова; *alter ego* - другое «я»; *datum* - сведения, информация). Bar barisms are assimilated borrowings. Being part of the English word-stock, they are fixed in dictionaries. Foreignisms are non-assimilated borrowings occasionally used in speech for stylistic reasons. They do not belong to the English vocabulary and are not registered by lexicographers. The main

function of barbarisms and foreignisms is to create a realistic background to the stories about foreign habits, customs, traditions and conditions of life.

Neologisms are newly born words. Most of them are terms. The layer of terminological neologisms has been rapidly growing since the start of the technological revolution. The sphere of the Internet alone gave birth to thousands of new terms which have become international (*network server, browser, e-mail, provider, site, Internet Message Access Protocol, Hypertext Transfer Protocol, Microsoft Outlook Express, Internet Explorer, Netscape Communicator, etc.*). The Internet is an immense virtual world with its own language and its people, good or bad. *Hacker* means "someone who uses a computer to connect to other people's computers secretly and often illegally in order to find or change information". *Spammer* means "someone who sends emails to large numbers of people on the Internet, especially when these are not wanted". Recent discoveries in biochemistry, genetic engineering, plasma physics, microelectronics, oceanography, cosmonautics and other sciences demanded new words to name new concepts and ideas. The vocabulary of our everyday usage is also being enlarged by neologisms. *Bancomat* means "a European system of automatic cash-ejecting machines". *Bank card* means "a small plastic card that you use for making payments or for getting money from the bank".

4. Common colloquial vocabulary

Common colloquial vocabulary is part of Standard English word-stock. It borders both on neutral vocabulary and on special colloquial vocabulary. Colloquialisms are familiar words and idioms used in informal speech and writing, but unacceptable in polite conversation or business correspondence. Compare standard speech sentence "*Sir, you speak clearly and to the point*" and its colloquial equivalent "*Friend, you talk plain and hit the nail right on the head*".

There are some specific ways of forming colloquial words and grammatical fusions. The most typical of them are contraction (*demo = demonstration, comp = comprehensive school, disco = discotheque, pub = public house, ad - advertisement*), amalgamation of two words in a single one (*slong - so long, c'mon = come on, gimme = give me, wanna = want to, gonna = going to, don't = do not, he's = he has/is*), affixation (*missy = miss, girlie = girl, Scotty = Scotchman*), compounding, composing and blending (*legman = reporter, hanky-panky = children's tricks, yellow-belly = coward, motel = a hotel for people who are travelling by car*).

The most productive way of building colloquial words in Russian and Ukrainian is derivation. Lots of suffixes and prefixes convert neutral words into conversational: *мама = мамочка, мамуля, мамуся, мамка, мамаша, маман, мамища; книга = книжка, книжица, книжонка, книжица*.

Many of colloquial words are extremely emotional and image-bearing. For example, the interjections *oops, oh, gee, wow, alas* are capable of rendering dozens of contextual subjective modal meanings, such as gladness, rapture, disappointment, resentment, admiration, etc. Not less expressive are Russian and Ukrainian colloquial words. Compare: *пустомеля, скупердяй, одурелый, чумной, орать, пронъира*. Expressive colloquial words form long chains of synonyms: *лицо = физиономия, портрет, морда, рожа, харя, рило, будка*.

5. Special colloquial vocabulary: slang, jargonisms, professionalism, dialectal words, vulgar words

Jargonisms are non-standard words used by people of a certain asocial group to keep their intercourse secret. There are jargons of criminals, convicts, gamblers, vagabonds, souteneurs, prostitutes, drug addicts and the like. The use of jargon conveys the suggestion that the speaker and the listener enjoy a special "fraternity" which is closed for outsiders, because outsiders do not understand the secret language. Here are some words from American and Russian drug takers' jargon: *white stuff = cocaine or morphine; candy = cocaine; snifter = a cocaine addict; boxed, spaced out, bombed, junked up or charged up = being affected by drugs; candy man = drug seller; cap = a capsule with a narcotic; jab-off = an injection of a narcotic; pin-shot = an injection of a drug made with a safety pin and an eye-dropper instead of a hypodermic needle; mainliner = a drug addict who takes his narcotics by intravenous injection; ширнуться = ввести наркотик внутривенно; раскумариться = принять наркотик в*

период ломки, ломка = постнаркотическое состояние у наркоманов, которое характеризуется физическими страданиями. Social contradictions of our life gave rise to such word combinations as "отмазать от суда", ^fзакосить от армии". Eventually, some jargonisms pass into standard speech. This is the case with the Russian word "беспридел" which penetrated into Standard Russian from prison jargon due to its expressiveness and topicality of meaning.

Professionalisms are term-like words. They are used and understood by members of a certain trade or profession. Their function is to rationalize professional communication and make it economical. This is achieved due to a broad semantic structure of professional terms, which makes them economical substitutes for lengthy Standard English vocabulary equivalents. Compare: *scalpel* = a small sharp knife used by a doctor for doing an operation; *round pliers* = a metal tool with round ends that looks like a strong pair of scissors, used for holding small objects or for bending and cutting wire; *зачистить населенный пункт (военный арг)*; *отработать подозреваемого (милицейский арг)*, *прозвонить линию (арго телефонистов)*. The foreman in a garage does not need to write on a mechanic's worksheet: "Please regulate the device which provides a constant supply of petrol to the inlet manifold of the engine". He writes: "Adjust the carburetor".

Dialecticisms are words used by people of a certain community living in a certain territory. In US Southern dialect one might say: "Cousin, y'all talk mighty fine" which means "Sir, you speak English well". In ethnic-immigrant dialects the same sentence will sound as "Paisano, you speak good the English" or "Landsman, your English is plenty all right already".

Slang is non-standard vocabulary understood and used by the whole nation. Slang is sometimes described as the language of sub-cultures or the language of the streets. Linguistically, slang can be viewed as a sub-dialect. It is hardly used in writing - except for stylistic effect. People resort to slang because it is more forceful, vivid and expressive than standard usages. Slangy words are rough, often scornful, estimative and humorous. They are completely devoid of intelligence, moral, virtue, hospitality, sentimentality and other human values.

Slang prefers short words, especially monosyllables. *Vulgar or obscene words* may be viewed as part of slang. The most popular images of slang are food, money, sex and sexual attraction, people's appearances and characters. Because it is not standard, formal or acceptable under all conditions, slang is usually considered vulgar, impolite, or boorish. However, the vast majority of slangy words and expressions are neither taboo, vulgar, derogatory, nor offensive in meaning, sound, or image. Picturesque metaphor, metonymy, hyperbole and irony make slangy words spicy. Look how long, diverse and expressive the chain of slangy synonyms denoting "money" is: *ackers, cly, cole, gelt, moo, moolah, mopus, oof spondulicks, queer, boot, chuck, hardstuff, lettuce, lolly, boodle, sea-coal, green goods, hay, shoestring, ante, bread, ducats, dumps, swag, bean, blunt, crap, dough, haddock, ochre, rubbish, salad, soap, splosh, sugar, chink, gob, poke, iron, balsam, jack, loot, pile, wad, dust, tin, brass, fat, rocks, chips, corn, red, sand, bundle, oil, shells*.

Some forms of slang change very rapidly, for various reasons.

- Teenage slang changes rapidly because people are teenagers for a short period of time. For example, in the early 1990s the term used to express enthusiastic approval was 'Ace'. Now this would be considered rather dated. It has been replaced by 'Sound' — which itself will soon be supplanted by whatever the current teenage culture decides is appropriate.

- 'Smashing!' and 'Super!' the teenage slang of Enid Blyton stories of the 1930s and 1940s is now used to parody the period and the attitudes from which they sprang. Intrinsically however, it is no different from today's terms.

- One important function of teenage slang is to create an identity which is distinct from the general adult world. Teenagers for this reason do not generally approve of parents or teachers using their slang terms. This defeats the object of what is essentially a group 'code'.

Thus new terms are generated every couple of years. It is interesting that the main slang items are adjectives for extreme approval or extreme disapproval.

6. Set expressions

Idioms. An idiom is a fixed phrase which is only meaningful as a whole. All languages contain idiomatic phrases. Native speakers learn them and remember them as a complete item, rather than a collection of separate words: *a red herring = a false trail, raining cats and dogs = raining very hard, a fly in the ointment = spoiling the effect.*

Idioms often break semantic conventions and grammatical logic - as in *I'll eat my head (I'll be amazed if..)*. The object of the verb "to eat" is conventionally something edible, but as part of this idiom it is something definitely inedible. Non-native speakers find the idiomatic side of any language difficult to grasp. Native speakers of a language acquire idioms from a very early stage in their linguistic development.

The translator should bear in mind the fact that idioms are generally impossible to translate between languages, although some families of languages use idioms based on identical ideas. In French, for example, the idiomatic phrase *"mon vieux"* is parallel in its meaning with the English *"old chap"*, and in Russian the phraseologism *"львиная доля"* is parallel with the English *"the lion's share"*.

Idioms very often contain metaphors, but not always. For example, *How do you do* is an idiomatic greeting but it is not a metaphor. Idioms are not always used or recognized by the whole of the language community. Subgroups of speakers employ idioms peculiar to themselves. Teenagers, occupational groups, leisure groups, and gender groups all employ idioms or special phrases. These will mean something within the context of the group and its communication; *He was caught leg-before-wicket (sport). She was at her sister's hen-party (gender).*

Литература

1. [Арнольд И.В. Стилистика современного английского языка. – М.: Флинта, 2002. – С. 105 – 130](#)
2. [Гальперин И.Р. Стилистика английского языка \(Stylistics\). – М.: Высш. шк., 1981. – С. 70 – 122](#)
3. [Знаменская Т.А. Стилистика английского языка. Основы курса. – М.: КомКнига, 2006. – 224с](#)
4. [Мороховский А.Н. и др. Стилистика английского языка. Киев: Вища шк., 1984. – С. 93 – 136](#)
5. [Кухаренко В.А. Практикум з стилістики англійської мови: Підручник. – Вінниця. «Нова книга», 2000 – С. 61 – 69](#)

Лекция 7

Тема 7. Stylistic semasiology. Lexico-semantic stylistic devices. Figures of substitution

План

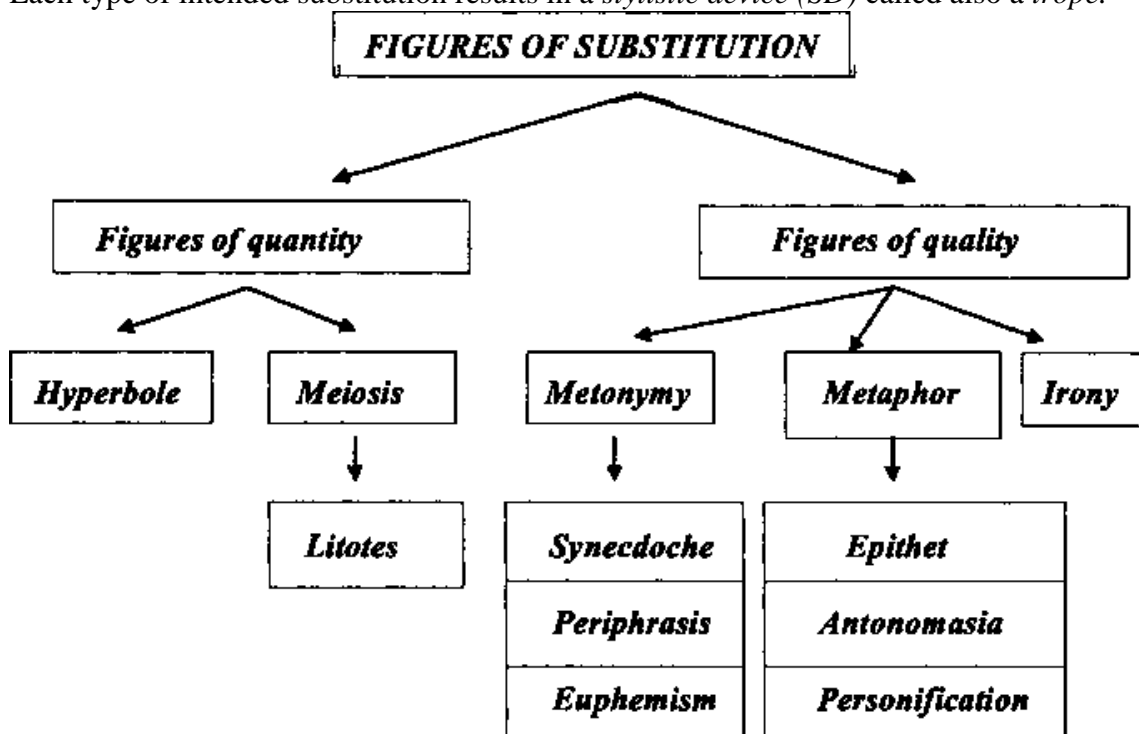
1. Semasiology as a science. Stylistic semasiology.
2. Figures of quantity: hyperbole; meiosis (litotes).
3. Figures of quality: metaphor (antonomasia, personification, allegory, epithet); metonymy (synecdoche, periphrasis, euphemism); irony.

1. General considerations

Among multiple functions of the word the main one is to denote, denotational meaning thus being the major semantic characteristic of the word. We shall deal with the foregrounding of this particular function, i.e. with such types of denoting phenomena that create additional expressive, evaluative, subjective connotations. We shall deal in fact with the substitution of the existing names approved by long usage and fixed in dictionaries by new, occasional, individual ones, prompted by the speaker's subjective original view and evaluation of things. This act of

name-exchange, of substitution is traditionally referred to as *transference*, for, indeed, the name of one object is transferred onto another, proceeding from their similarity (of shape, colour, function, etc.), or closeness (of material existence, cause/effect, instrument/result, part/whole relations, etc.).

Each type of intended substitution results in a *stylistic device (SD)* called also a *trope*.



2. Figures of quantity

HYPERBOLE is a deliberate exaggeration of a certain quality of an object or phenomenon.

Assigned features. Hyperbole can be expressed by all notional parts of speech. The most typical cases of expression are: by pronouns (*all, every, everybody, everything*); by numerical nouns (*a million, a thousand*); by adverbs of time (*ever, never*). In Ukrainian the ways of expression are such: by pronouns (*всі, все, весь, вся, всяк(ий), кожен, коюна, кожне*); by numerical nouns (*сотня, тисяча, мільйон*); by intensifying adverbs (*жахливо, страшенно, колосально*); by adverbs of time, place (*завжди, ніколи, всюди*).

Hyperbole may be the final effect of other stylistic devices: metaphor, simile, irony. *Communicative function.* Hyperbole mounts the expressiveness of speech.

Examples:

Mary was scared to death.

Sam would give the world to see Dave again.

I beg a thousand pardons.

Pete knows everybody in the town.

Every single rascal tries to cheat the public here.

It was so noisy inside that you couldn't hear yourself think.

MEIOSIS

This figure of quantity is opposite in meaning to hyperbole. Meiosis is a deliberate diminution of a certain quality of an object or phenomenon. Assigned features. Meiosis underlines insignificance of such qualities of objects and phenomena as their size, volume, distance, time, shape, etc. The domain of meiosis is colloquial speech. *Communicative function.* Meiosis makes speech expressive. *Examples:*

There was a drop of water left in the bucket.

It was a cat-size pony.

August can do the job in a second.

Cary and Jane 's house is one minute from here.

The guy is so disgusting! He is a real microbe.

Можно еще капельку?

Подождите минутку. Он пару секунд назад побежал к другу, который живет в трех шагах от сюда.

LITOTES is a specific variant of meiosis.

Assigned features. Litotes has a peculiar syntactic structure. It is a combination of the negative particle "not" and a word with negative meaning or a negative prefix. Such a combination makes positive sense: "not bad" means "good", "not unkind" means "kind", etc.

Litotes is used in all functional styles of English. **Communicative functions.** Litotes extenuates positive qualities of objects or phenomena. It makes statements and judgments sound delicate and diplomatic. It also expresses irony. **Examples:**

After the brawl Julia was not dissatisfied with herself.

Martin is not without sense of humour.

The decision was not unreasonable.

The venture was not impossible.

John's behaviour was not disrespectful.

3. Figures of quality

METAPHOR

The most frequently used, well known and elaborated among them is a *metaphor* - transference of names based on the associated likeness between two objects, as in the "pancake", or "ball", or "volcano" for the "sun"; "silver dust", "sequins" for "stars"; "vault", "blanket", "veil" for the "sky". From previous study you know that nomination - the process of naming reality by means of the language - proceeds from choosing one of the features characteristic of the object which is being named, for the representative of the object. The connection between the chosen feature, representing the object, and the word is especially vivid in cases of transparent "inner form" when the name of the object can be easily traced to the name of one of its characteristics. Cf.: "railway", "chairman", "waxen". Thus the semantic structure of a word reflects, to a certain extent, characteristic features of the piece of reality which it denotes (names). So it is only natural that similarity between real objects or phenomena finds its reflection in the semantic structures of words denoting them: both words possess at least one common semantic component. In the above examples with the "sun" this common semantic component is "hot" (hence - "volcano", "pancake" which are also "hot"), or "round" ("ball", "pancake" which are also of round shape).

The expressiveness of the metaphor is promoted by the implicit simultaneous presence of images of both objects - the one which is actually named and the one which supplies its own "legal" name. So that formally we deal with the name transference based on the similarity of one feature common to two different entities, while in fact each one enters a phrase in the complexity of its other characteristics. The wider is the gap between the associated objects the more striking and unexpected - the more expressive - is the metaphor.

The nature of metaphor is versatile, and metaphors may be classified according to a number of principles.

1. According to the pragmatic effect produced upon the addressee metaphors are subdivided into trite (or dead) and genuine (or original).

Dead metaphors are fixed in dictionaries. They often sound banal and hackneyed, like cliches: *to prick up one's ears; the apple of one's eye; to burn with desire; seeds of evil; a flight of imagination; floods of tears; хмара запитань; потік емоцій/сліз; братися за розум; перемивати кісточки; загострювати увагу; лізти в голову; спадати на думку.*

Original metaphors are not registered in dictionaries. They are created in speech by speakers' imagination. They sound fresh and expressive, unexpected and unpredictable:

Some books are to be tasted, others swallowed, and some few to be chewed and digested.

We all want a little patching and repairing from time to time.

The wind was a torrent of darkness among the gusty trees.

2. According to the degree of their stylistic potential metaphors are classified into **nominational, cognitive** and **imaginative** (or **figurative**).

Nominational metaphors do not render any stylistic information. They are intended to name new objects or phenomena of the objective world. A nominational metaphor is a purely technical device of nomination, when a new notion is named by means of the old vocabulary:

the arm of the chair, the foot of the hill, ножка стола, крыло дома, рукав реки.

Nominational metaphor is a source of lexical homonymy. When an object obtains a quality which is typical of another object, **cognitive metaphor** is formed: *One more day has died. A witty idea has come to me. The road lead Jack there. The sight took John's attention. The shore was drowning in the fog.*

Being a source of lexical polysemy, cognitive metaphors do not possess great stylistic value.

The most expressive kind of metaphor is **imaginative metaphor**. Imaginative metaphors are occasional and individual. They are bright, image-bearing, picturesque and poetic:

Patricia's eyes were pools of still water.

Time was bleeding away.

If there is enough rain, the land will shout with grass.

3. Metaphors may be also classified according to their structure (or according to complexity of image created). There are such metaphors as **simple** (or elementary) and **prolonged** (or sustained). A **simple metaphor** consists of a single word or word-combination expressing indiscrete notion: *The leaves were falling sorrowfully. A good book is the best of friends. The wind was a torrent of darkness.*

A **sustained metaphor** appears in cases when a word which has been used metaphorically makes other words of the sentence or paragraph also realize their metaphoric meanings:

The average New Yorker is caught in a Machine. He whirls along, he is dizzy, he is helpless. If he resists, the Machine will mangle him. If he does not resist, it will daze him first with its glittering reiterations, so that when the mangling comes he is past knowing. In fact, a sustained metaphor is a sequence of simple metaphors, most of which are cognitive. This chain of simple metaphors unfolds the meaning of the first, initial metaphor.

Communicative functions. Metaphor is one of the most powerful means of creating images. Its main function is aesthetic. Its natural sphere of usage is poetry and elevated prose.

Additional features. Canonized metaphors tend to become *symbols*. A symbol is an object which stands for something else. It is a reference in speech or in writing which is made to stand for ideas, feelings, events, or conditions. A symbol is usually something tangible or concrete which evokes something abstract. The following are standard symbols in the context of English and Ukrainian cultures: *the rose often stands for love, the dove stands for peace, the cross stands for Christianity, the red colour stands for passion, the ace of spades stands for death.*

METONYMY is *transference of a name of one object to another object*. *Metonymic transference of names is based upon the principle of contiguity of the two objects.*

Assigned features. As a rule, metonymy is expressed by nouns, less frequently - by substantivized numerals. That is why the syntactic functions and positions of metonymic words are those of the subject, object and predicative.

Classification. Metonymy may be lexical and contextual (genuine). **Lexical metonymy** is a source of creating new words or new meanings: *table's leg, teapot's nose, a hand* (instead of *a worker*), *the press* (instead of *people writing for newspapers*), *grave* (instead of *death*), *the cradle* (instead of *infancy*), etc. Such metonymic meanings are registered in dictionaries. It is obvious that lexical metonymy is devoid of stylistic information. **Contextual metonymy** is the result of unexpected substitution of one word for another in speech. It is fresh and expressive:

This pair of whiskers is a convinced scoundrel. **Communicative functions.** Stylistic metonymy builds up imagery, points out this or another feature of the object described, and makes speech economical.

More examples:

The sword is the worst argument in a situation like that.

The other voice shook his head and went away.

The messenger was followed by a pair of heavy boots.

The fish swallowed her death and the float went down.

I wish you had Gary's ears and Jack's eyes.

Linda gave her heart to the grocer's young man.

- Metonymy can be seen as a specific kind of symbolism by which the most essential component of the subject is abstracted to represent it. This component acts as a single symbol for something larger and usually more complex. For instance, a crown is the most essential material component of the trappings of royalty, and so it serves well in representing the whole system of monarchy.

SYNECDOCHE This variety of metonymy is realized in two variants. The first variant is **naming the whole object by mentioning part of it:**

Caroline lives with Jack under the same roof (under the same roof = in the same house).

The second variant of synecdoche is **using the name of the whole object to denote a constituent part of this object:**

The hall applauded (the hall = the people inside).

The school went to the zoo.

Here comes another beard.

The blue suit bowed and left the room.

The museum spoke of the past.

It's October now. Rummer's rose no more.

Synecdoche

- In the expression 'United won the match', the term 'United' (in the case of Manchester United Football Club) might not appear to be the most important or essential item to represent the whole.

PERIPHHRASIS This variety of metonymy is the replacement of a direct name of a thing or phenomenon by the description of some quality of this thing or phenomenon.

Assigned features. Periphrasis intensifies a certain feature of the object described. It stands close to metonymy because it is one more way to rename objects.

Classification. There are such types of periphrasis as logical and figurative. **Logical periphrasis** is based upon one of the inherent properties of the object:

weapons = instruments of destruction;

love = the most pardonable of human weaknesses;

Київ = місто каштанів;

Figurative periphrasis is based upon metaphor or metonymy:

to marry = to tie the knot (metaphor); enthusiast = young blood (metonymy); money = root of evil (metaphor).

Communicative functions. Besides rendering stylistic information, periphrasis performs a cognitive function: it deepens our knowledge of the objective world.

More examples:

cotton = white gold = белое золото;

furs = soft gold = мягкое золото;

lawyer = a gentleman of the long robe = человек в мантии;

women = the better (fair) sex = прекрасный пол;

medical men = people in white gowns = люди в белых халатах;

wife = my better half = моя лучшая половина;

policeman = guardian of public order = страж правопорядка.

oil = black gold = черное золото;

EUPHEMISM - is a word or word-combination which is used to replace an unpleasantly sounding word or word-combination.

Assigned features. Euphemism might be viewed as periphrasis: they have the same mechanism of formation. Strictly speaking, euphemisms are not stylistic devices but expressive means of language: most of them are registered in dictionaries.

Classification. Euphemisms may be classified according to the spheres of their application and grouped the following way:

1. Religious euphemisms: *devil = the dickens, the deuce, old Nick; God = Lord, Almighty, Heaven, goodness. Черт = лукавый, нечистый, нечистая сила, нечистый дух; Бог = Всевышний, создатель, творец.*

2. Moral euphemisms: *to die = to be gone, to expire, to be no more to depart, to decease, to join the majority, to pass away; a whore = a woman of a certain type-an obscenity. мертвий = покойный, неживой; врать = говорить неправду, выдумывать; старик = человек преклонного возраста; водка = огненная вода, зеленый змей.*

3. Medical euphemisms: *lunatic asylum = mental hospital mad house; idiots = mentally abnormal, low, medium and high-grade 'mental defectives; cripple = invalid; insane = person of unsound mind*

4. Political euphemisms: *starvation = undernourishment; revolt revolution = tension; poor people = less fortunate elements; absence of wages and salaries = delay in payment; profit = savings.*

Communicative function. Euphemisms make speech more polite cultured, delicate, acceptable in a certain situation.

Note. Euphemisms have their antipodes which might be called **disphemisms**.

Disphemisms are conspicuously rough, rude and impolite words and word-combinations. The speaker resorts to disphemisms to express his negative emotions, such as irritation, spite, hate, scorn, mockery, animosity.

Here are some of them: *to die = to kick the bucket; to urinate = to piss; Negro = kinky-head; to treat someone badly, unfairly = to give someone the finger;*

EPITHETS are such attributes which describe objects expressively.

Assigned features. It is essential to differentiate between **logical attributes** and **epithets proper**. **Logical attributes** are objective and non-evaluating: *a round table, green meadows, next day, second hoy, loud voice, гіркий перець, сива бабуся, рожева тканина, кисле яблуко, свіжий хліб, золота обручка, чиста тарілка, глуха людина, липовий цвіт, холодна вода, легка валіза.* They have nothing to do with stylistics.

Epithets proper are subjective and evaluating, mostly metaphorical. These qualities make epithets expressive: *loud ocean, wild wind, glorious sight, irresistible charm, crazy behaviour.* **Classification.** Epithets may be classified on the basis of their semantic and structural properties. Semantically, epithets fall into two groups: epithets associated with the nouns modified and epithets not associated with the nouns modified. **Associated epithets** point out typical features of the objects which they describe. Such typical features are implied by the meaning of the nouns themselves:

if forest, then - dark; if attention, then - careful; if seas, then - salty; if tears, then - bitter; if sky, then - blue; гіркі сльози, сива давнина, рожеві мрії, кисла фізіономія, свіжі ідеї, золоті руки, чиста правда, глуха стіна, липова довідка, холодна байдужість, легке серце.

Unassociated epithets ascribe such qualities to objects which are not inherent in them. As a result of this, metaphors emerge fresh, unexpected, original and expressive: *voiceless sands, helpless loneliness, thirsty deserts, blank face, murderous weather, гіркий сон, сивий біль, рожевий обман, кислі очі, свіжий ворог, золота посмішка, чиста тупість, глухий туман, липовий сміх, холодна перемога, легка клятва.* Unassociated epithets may be called "speech epithets" because they are created right in the process of communication.

Associated epithets are mostly language epithets. Their use with certain nouns has become traditional and stable. Thus, they are language-as-a-system elements.

As to their structural composition, epithets are divided into **simple, compound, phrasal** and **clausal**. **Simple epithets** are ordinary adjectives: *magnificent sight, tremendous pressure, overwhelming occupation, гробова тиша, голосистий дзвін, спрагле серце*.

Compound epithets are expressed by compound adjectives: *mischief-making pupil, curly-headed boy, heart-burning desire, блакитнаво-срібний сон, щиросердне зізнання*.

Phrasal epithets are expressed by word-combinations of quotation type: *do-it-yourself command, go-to devil request, head-to-toe beauty, темно-сірі з грозою і цвітом очі*.

Clausal epithets are expressed by sentences:

I-don't-want-to-do-it feeling. I-did-it-myself statement, чутка "одна баба сказала", підхід "моя хата з краю", посада "куди пошлють", робота "не бий лежачого".

ANTONOMASIA

This variety of metaphor is based upon the principle of identification of human beings with things which surround them. People may be identified with other people, with animals, with inanimate objects and natural phenomena.

When the speaker resorts to antonomasia, he creates the so-called "talking names" which aim at depicting certain traits of human character: moral and psychological features, peculiarities of behaviour, outlook, etc.:

John is a real Romeo.

The Snake entered the room (instead of Mary entered the room).

Yesterday Jack came across Miss Careless again.

Sam is the Napoleon of crime.

I haven't seen the Pimple of late.

PERSONIFICATION ***When the speaker ascribes human behaviour, thoughts and actions to inanimate objects, he resorts to the stylistic device of personification:***

In the book Alfred found Love which was hiding herself between the pages.

Lie is a strange creature, and a very mean one.

The night was creeping towards the travelers.

ALLEGORY ***Factually, allegory is antonomasia. The only difference between them lies in their usage: the domain of allegory is not a sentence but the whole text (a logically completed narration of facts or events).***

There are allegoric tales and fables, stories and novels. Completely allegoric are such fables by I. Krylov as "Elephant and mongrel", "Donkey and nightingale", "Monkey and spectacles". Allegoric fables are not about elephants, dogs and donkeys. They are about people who behave like these animals:

IRONY ***This figure of quality is realized when the speaker intentionally breaks the principle of sincerity of speech.*** Ironically used words acquire meanings opposite to their primary language meanings: *ironical good means bad, enough means not enough, pleased means displeased, etc.*

Assigned features. Though irony is a contextual stylistic device, there exist words and word-combinations which convey ironical meaning out of context: *too clever by half a young hopeful, head cook and bottle washer, to orate, to oratorizjk*. In order to help the addressee decode irony the speaker often resorts to appropriate intonation and gestures. ***Communicative function.*** Irony is generally used to convey a negative meaning or emotion: irritation, regret, dissatisfaction, disappointment, displeasure, etc.

More examples:

What a noble illustration of the tender laws of this.

Favoured country! - they let the paupers go to sleep!

Cutting off chickens' heads! Such a fascinating process to watch

It must be delightful to find oneself in a foreign country without a

penny in one's pocket.

Thank you very much for trumping my ace!

There are various **types of irony**. They have in common the adoption of a distance from the subject for satirical or critical effect. A speaker might take up an opponent's argument and then exaggerate it to reveal its weaknesses. This is **Socratic irony**.

Writers or speakers might pretend to hold opinions which are the exact opposite of what they truly believe. [The reader or listener must be alert and skillful to avoid being drawn into a trap.]

Dramatic irony occurs when the audience at a play know something of which the characters on stage are ignorant [the lover hidden in the next room].

Irony is often classed as a form of humour, along with sarcasm and satire. These do not necessarily evoke laughter, but rather a wry shrug or assent to the idea that the received world picture has been disturbed.

Литература

1. [Арнольд И.В. Стилистика современного английского языка. – М.: Флинта, 2002. – С. 74 – 93](#)
2. [Гальперин И.Р. Стилистика английского языка \(Stylistics\). – М.: Высш. шк., 1981. – С. 249 – 318](#)
3. [Знаменская Т.А. Стилистика английского языка. Основы курса. – М.: КомКнига, 2006. – 224с](#)
4. [Мороховский А.Н. и др. Стилистика английского языка. Киев: Вища шк., 1984. – С. 235 – 266](#)
5. [Кухаренко В.А. Практикум з стилістики англійської мови: Підручник. – Вінниця. «Нова книга», 2000 – С. 61 – 69](#)

Лекция 8

Тема 8. Stylistic semasiology. Figures of combination

План

1. Figures of identity: simile; use of synonyms.
2. Figures of contrast: oxymoron; antithesis.
3. Figures of inequality: climax, anticlimax, zeugma, pun.

1. Figures of identity

SIMILE

Simile should not be confused with logical comparison which is devoid of any stylistic meaning. The sentence "*John can run as fast as Jack*" contains purely logical confrontation of two objects. Here are some more examples of logical comparison:

John is older than Sam.

John behaves like his father.

John is not so heavy as Sam.

Classification. Simile may be expressed by means of the following structural variants:

1. Conjunctions *as* or *like*: *Rosa is as beautiful as a flower. Paula is like a fairy.*
2. Adverbial clauses of comparison (conjunctions *as*, *as if* or *as though*):
Robin looked at Sibil as a mouse might look at a cat.
Viola behaves as if she were a child.
3. Adjectives in the comparative degree: *Roy behaved worse than a cutthroat.*
4. Adverbial word-combinations containing prepositional attributes: *With the quickness of a cat Samuel climbed up the tree.*
5. Simile may be implied, having no formal indications of comparison: *Odette had a strange resemblance to a captive bird.*

Communicative function. Simile is one of the most frequent and effective means of making speech expressive. The more unexpected the confrontation of two objects is, the more expressive sounds simile.

Similes

- A simile requires less of an imaginative leap than does a metaphor. A simile states that A is like B, whereas a metaphor suggests that A actually is B.
- The simile is one component of imagery. This is the process of evoking ideas, people, places, feelings and various other connections in a vivid and effective way.
- Imagery is used in both written and spoken communication in many varieties of form, from advertising to poetry and from chatting to speech-making.
- Simile, metaphor and symbol are the main types of imagery, and the result is that communication acquires a creative and vital quality which somehow springs from the essential act of comparison.
- So, a raindrop can become a crystal, fear can become an abyss, and jealousy a monster.
- By employing imagery, we interpret the material world and use language to transmit our vision.

SYNONYMS

The speaker resorts to synonymic nomination of the same notion due to a number of reasons. These reasons become obvious if we turn to functional predestination of synonyms. *Communicative functions.*

1. **Compositional function.** If the same word is repeated a number of times in a limited fragment of speech, the speech becomes clumsy, monotonous and stylistically crippled:

John came into the room. John was excited. John threw himself into the arm-chair...

The clumsiness is removed by means of contextual synonyms: *John = he = the man = Sam's brother = the victim of the situation, etc.*

2. **Specifying function.** To describe the object in a thorough, profound and detailed way, the speaker composes a chain of synonymic words of the same syntactic function:

Oswald's life was fading, fainting, gasping away, extinguishing slowly.

Edgar was such a scoundrel, such a blackguard, such a villain, such a rascal.

3. **Intensifying function.** A chain of synonyms is a potent means of expressing human feelings and emotions. Scores of subjective modal meanings may be rendered with the help of synonymic repetition: request, invitation, gratitude, gladness, impatience, certainty, hatred, irritation, disgust, horror, indignation, fury, etc. For example:

Could you leave me now, Rupert. I'm exhausted, tired, weary of the whole thing!

Kill him, Johnnie! Murder him! Slaughter him like a pig!

Synonyms

- Synonyms are usually referred to by linguists as 'near synonyms', because they argue that no two words mean exactly the same. If they did, one would probably disappear from use.
- English is a language which has 'borrowed' from many varied sources during the course of its history. This has created a wide and heterogeneous lexicon. For example, terms which were originally French currently coexist with their Anglo-saxon equivalents:

petite small

tour trip

aperitif drink

promenade front (as in sea-front)

- The French term usually carries a prestige value over that of the English equivalent, which is often seen as basic and even crass. This is because of the history of French dominance over the English as a result of the Norman Conquest.

2. Figures of contrast

OXYMORON

This figure of contrast is a combination of words which are semantically incompatible. As a result, the object under description obtains characteristics contrary to its nature: *hot snow, loving hate, horribly beautiful, nice blackguard.*

Classification. The main structural pattern of oxymoron is "adjective + noun" (*hot snow*). The second productive model is "adverb + adjective" (*pleasantly ugly*). Predicative relations are also possible (*Sofia's beauty is horrible*). Besides that, oxymoron may occasionally be realized through free syntactic patterns, such as *up the down staircase*.

Communicative function. Oxymoron has great expressive potential. It is normally used in cases when there is a necessity to point out contradictory and complicated nature of the object under description.

Oxymoron

- The oxymoron is closely related to antithesis and paradox. Both of these are figures of speech.

- An oxymoron is 'a contracted paradox'. That is, the paradox is an apparently contradictory **statement**; whereas the contradiction in an oxymoron is reduced to just two antithetical terms.

- It is the sort of playful and often witty effect used by those who wish to draw attention to their command of language.

- The device is much-loved by poets, because it enables them to express complex ideas in a very compressed form:

Where grey-beard mirth and smiling toil retired
The toiling pleasure sickens into pain
[OLIVER GOLDSMITH]

PARADOX

Paradox is a figure of speech in which a statement appears to be self-contradictory, but contains something of a truth:

The child is father to the man.

Cowards die many times before their death.

Paradoxically speaking, language study can be fun.

Communicative function. Paradox is used for emphasis or stylistic effect.

Additional features. Paradox was much-used by the Metaphysical poets of the seventeenth century - of whom John Donne is perhaps the best known. The following example is taken from one of his religious sonnets in which he appears to God to strengthen his beliefs. He packs three paradoxes into the last four lines:

Divorce mee, untie, or breake that knot againe,

Take mee to you, imprison mee, for I

Except you enthrall mee, never shall be free,

Nor ever chaste, except you ravish mee.

ANTITHESIS

This figure of contrast stands close to oxymoron. The major difference between them is structural: oxymoron is realized through a single word-combination, while antithesis is a confrontation of at least two separate phrases semantically opposite. Compare:

"wise foolishness" is an oxymoron;

"... the age of wisdom, the age of foolishness" is an antithesis. **Assigned features.** Syntactic structures expressing the meaning of antithesis are quite various: a simple extended sentence, a composite sentence, a paragraph or even chain of paragraphs. The main lexical means of antithesis formation is antonyms (words opposite in meaning): *danger - security, life - death, empty - occupied, to hurry - to go slow*. However, the use of antonyms is not strictly obligatory. Antithesis may also be formed through situational confrontation of two notions expressed by non-antonymous words. For example:

Isabel's salary was high; Isabel's work was light. More examples:

*It was the season of light, it was the season of darkness.
I had walked into that reading-room a happy, healthy man. I crawled
out a decrepit wreck.
Gilbert wears fine clothes while I go in rags.
While I am weak from hunger. Denis suffers from overeating.*

3. Figures of inequality

CLIMAX (GRADATION) *This figure of inequality consists in arranging the utterance so that each subsequent component of it increases significance, importance or emotional tension of narration:*

*There was the boom, then instantly the shriek and burst.
I am sorry. I am so very sorry. I am so extremely sorry.*

Classification. Gradation which increases emotional tension of the utterance may be called **emotional**. Emotional gradation is created by synonymic words with emotive meanings:

*nice - lovely - beautiful - fair - magnificent; surprised - astonished
- astounded - struck - petrified - killed (figuratively).*

На серці в Гната ставало так погано, прикро, болісно.

Gradation revealing the quantity of objects may be called **quantitative**:

There were hundreds of houses, thousands of stairs, innumerably kitchens.

ANTICLIMAX

It consists in arranging the utterance so that each subsequent component of it decreases significance, importance or emotional tension of narration:

*If John's eyes fill with tears, you may have no doubt: he has been eating raw onions.
Вовк - хижак, і хижак лютий, кровожадливий, проте боятися його нема чого.*

Climax and anticlimax may be combined, like in the anecdote:

Yes, I came face to face with a lion once. To make things worse, I was alone and weaponless. First, I tried to hypnotize him looking straight into his eyeballs. But it was useless. He kept on crawling towards me. Then I thought of plunging my arm down his throat, grabbing him by the tail from the inside and turning him inside out, but it seemed too dangerous. And he kept on creeping towards me, growling in anticipation. I had to think fast. Meanwhile, the situation got more and more monotonous with every coming second. And you know how I escaped the situation. When I became bored enough with the lion's muzzle, I just left him and went to the other cages.

EUGMA

A zeugmatic construction consists of at least three constituents. The basic word of it stands in the same grammatical but different semantic relations to a couple of adjacent words. The basic word combined with the first adjacent word forms a phraseological word-combination. The same basic word combined with the second adjacent word forms a free word-combination. For example:

Freddy got out of bed and low spirits. *Communicative function.* Zeugma is used to create a humoristic effect which is achieved by means of contradiction between the similarity of the two syntactic structures and their semantic heterogeneity.

More examples:

Mary dropped a tear and her handkerchief.

George possessed two false teeth and a kind heart.

Dora plunged into privileged intimacy and into the middle of the room.

Любить медалі один, а другий - мрію.

PUN

The principle of semantic incompatibility of language units realized in zeugma is also realized in pun. In fact, *pun is a variant of zeugma*, or vice versa. The difference is structural: pun is more independent, it does not need a basic component like zeugma. Pun is just *a play on words*.

Classification.

1. Play on words may be based upon polysemy and homonymy:

a) *Visitor, to a little boy:*

- *Is your mother engaged?*
- *Engaged ? She is already married;*

b) *A young lady, weeping softly into her mother's lap:*

- *My husband just can't bear children!*
- *He needn't bear children, my dear. You shouldn't expect too much of your husband.*

2. Play on words may be based upon similarity of pronunciation: *John said to Pete at dinner: "Carry on". But Pete never ate carrion. Хотів розвалитися у кріслі, а воно не витримало і розвалилося. Ваше чадо - чудо, але не чудове, якраз навпаки.*

Литература:

1. [Арнольд И.В. Стилистика современного английского языка. – М.: Флинта, 2002. – С. 95 – 96, 130 – 131](#)
2. [Гальперин И.Р. Стилистика английского языка \(Stylistics\). – М.: Высш. шк., 1981. – С. 148 – 153, 162 – 169, 219 – 225](#)
3. [Мороховский А.Н. и др. Стилистика английского языка. Киев: Вища шк., 1984. – С. 186 – 199](#)
4. [Кухаренко В.А. Практикум з стилістики англійської мови: Підручник. – Вінниця. «Нова книга», 2000 – С. 26 – 27, 85 – 87](#)
5. [Кузнец М. Д., Скребнев Ю. М. Стилистика английского языка. -Л., 1960.-С. 11 – 13, 28 – 29, 33 – 38](#)

Лекция 9-10

Тема 9-10. Stylistic syntax. Syntactic stylistic devices

План

1. General considerations.
2. Syntactic expressive means and stylistic devices of the English language based on reduction of the initial sentence model: ellipsis, aposiopesis, nominative sentences, asyndeton.
3. Syntactic expressive means and stylistic devices based on extension of the initial sentence model: repetition, enumeration, tautology, polysyndeton, "it is (was) he, who...", the emphatic verb "to do", parenthetical sentences.
4. Syntactic expressive means and stylistic devices based on change of word-order: inversion, detachment.
5. Syntactic expressive means and stylistic devices based on interaction of syntactic structures in context: parallel constructions.
6. Syntactic expressive means and stylistic devices based on transposition of meaning and connection of constituent parts: rhetoric questions, parceling.

1. General considerations

Stylistic study of the syntax begins with the study of the length and the structure of a sentence. It appears, the length of any language unit is a very important factor in information exchange, for the human brain can receive and transmit information only if the latter is punctuated by pauses.

Theoretically speaking a sentence can be of any length, as there are no linguistic limitations for its growth, so even monstrous constructions of several hundred words each, technically should be viewed as sentences.

Indeed, psychologically, no reader is prepared to perceive as a syntactical whole those sentences in which the punctuation mark of a full stop comes after the 124th word (Joyce Carol Oates. *Expensive People*), or 128th word (E. Hemingway. *The Short Happy Life of Francis*

Macomber), or 256th word (T. Pynchon. *The Crying of Lot 49*), or 631 st word (N. Mailer. *Why Are We in Vietnam ?*), or even after 45 whole pages of the text (J. Joyce. *Ulysses*).

Unable to specify the upper limit of sentence length we definitely know its lower mark to be one word. **One-word sentences** possess a very strong emphatic impact, for their only word obtains both the word-and the sentence-stress. The word constituting a sentence also obtains its own sentence-intonation which, too, helps to foreground the content. Cf.: "They could keep the Minden Street Shop going until they got the notice to quit; which mightn't be for two years. Or they could wait and see what kind of alternative premises were offered. If the site was good. - *If. Or. And*, quite inevitably, borrowing money." (J.Br.) As you see, even synsemantic conjunctions, receiving the status of sentences are noticeably promoted in their semantic and expressive value.

Abrupt changes from short sentences to long ones and then back again, create a very strong effect of tension and suspense for they serve to arrange a nervous, uneven, ragged rhythm of the utterance.

There is no direct or immediate correlation between the length and the structure of a sentence: short sentences may be structurally complicated, while the long ones, on the contrary, may have only one subject-predicate pair. Cf.: "Through the windows of the drag-store Eighth street looked extremely animated with families trooping toward the center of the town, flags aslant in children's hands, mother and pa in holiday attire and sweating freely, with patriarchal automobiles of neighbouring farmers full of starched youngsters and draped with bunting." (J.R.) Almost 50 words of this sentence cluster around one subject-predicate centre "Eighth street looked animated".

At the same time very short sentences may boast of two and more clauses, i.e. may be complex, as we observe in the following cases: "He promised he'd come if the cops leave." (J.B.) "Their father who was the poorest man in town kept turning to the same jokes when he was treated to a beer or two." (A. S.) Still, most often, bigger lengths go together with complex structures.

Not only the clarity and understandability of the sentence but also its expressiveness depend on the position of clauses, constituting it. So, if a sentence opens with the main clause, which is followed by dependent units, such a structure is called *loose*, is less emphatic and is highly characteristic of informal writing and conversation. *Periodic* sentences, on the contrary, open with subordinate clauses, absolute and participial constructions, the main clause being withheld until the end. Such structures are known for their emphasis and are used mainly in creative prose. Similar structuring of the beginning of the sentence and its end produces *balanced* sentences known for stressing the logic and reasoning of the content and thus preferred in publicist writing.

A word leaving the dictionary to become a member of the sentence normally loses its polysemy and actualizes only one of its meanings in the context. The same is true about the syntactical valency: a member of the sentence fulfils one syntactical function. There are cases, though, when syntactical ambivalence is preserved by certain members of a sentence which fact creates semantic ambiguity for it allows at least two different readings of the sentence. In the now famous quotation from N. Chomsky "The shooting of the hunters..." the second part may be regarded both as an attribute ("whose shooting" = who was shooting) and as an object ("whose shooting" = who was shot). Another sentence, composed by Yu. Apresyan to prove the effectiveness of transformational procedures, shows a much bigger syntactical ambivalence, for practically each of its members can be viewed as playing more than one syntactical role, which brings the total number of possible readings of the sentence to 32 semantic variants. Here it is: "Приглашение рабочих бригад вызвало осуждение товарища Иванова".

Sometimes syntactical ambivalence, like the play on words on the lexical level, is intentional and is used to achieve a humorous effect. Cf.: "Do you expect me to sleep with you in the room?" (B.Sh.) Depending on the function of "with you" the sentence may be read "to sleep with you! in the room" (and not in the field, or in the garden) or "to sleep with you in the room"

(and not alone, or with my mother). The solution lies with the reader and is explicated in oral communication by the corresponding pausation and intonation. To convey them in the written form of speech **order of words and punctuation** are used.

The possibilities of intonation are much richer than those of punctuation. Indeed, intonation alone may create, add, change, reverse both the logical and the emotional information of an utterance. Punctuation is much poorer and it is used not alone, but emphasizing and substantiating the lexical and syntactical meanings of sentence-components. *Points of exclamation* and *of interrogation, dots, dashes* help to specify the meaning of the written sentence which in oral speech would be conveyed by the intonation. It is not only the *emphatic types of punctuation* listed above that may serve as an additional source of information, but also more conventional *commas, semicolons and full stops*. E.g.: "What's your name?" "John Lewis." "Mine's Liza. Watkin." (K.K.) The full stop between the name and the surname shows there was a pause between them and the surname came as a response to the reaction (surprise, amusement, roused interest) of John Lewis at such an informal self-introduction.

Punctuation also specifies the communicative type of the sentence. So, as you well know, a point of interrogation marks a question and a full stop signals a statement. There are cases though when a statement is crowned with a question mark. Often this punctuation-change is combined with the change of word-order, the latter following the pattern of question. This peculiar interrogative construction which semantically remains a statement is called a **rhetorical question**. Unlike an ordinary question, the rhetorical question does not demand any information but serves to express the emotions of the speaker and also to call the attention of listeners. Rhetorical questions make an indispensable part of oratoric speech for they very successfully emphasize the orator's ideas. In fact the speaker knows the answer himself and gives it immediately after the question is asked. The interrogative intonation and / or punctuation draw the attention of listeners (readers) to the focus of the utterance. Rhetorical questions are also often asked in "unanswerable" cases, as when in distress or anger we resort to phrases like "What have I done to deserve..." or "What shall I do when...". The artificiality of question-form of such constructions is further stressed by exclamation marks which, alongside points of interrogation, end rhetorical questions.

The effect of the majority of syntactical stylistic devices depends on either the *completeness of the structure* or on the *arrangement of its members*. The order in which words (clauses) follow each other is of extreme importance not only for the logical coherence of the sentence but also for its connotational meanings. The following sprawling rambling sentence from E. Waugh's novel *Vile Bodies*, with clauses heaping one over another, testifies to the carelessness, talkativeness and emotionality of the speaker: "Well, Tony rang up Michael and told him that I'd said that William, thought Michael had written the review because of the reviews I had written of Michael's book last November, though, as a matter of fact, it was Tony himself who wrote it." (E.W.) More examples showing the validity of the syntactical pattern were shown in Exercise I on the previous page.

2. Syntactic expressive means and stylistic devices of the English language

One of the most prominent places among the SDs dealing with the arrangement of members of the sentence decidedly belongs to *repetition*. We have already seen the repetition of a phoneme (as in *alliteration*), of a morpheme (as in *rhyming*, or *plain morphemic repetition*). As a syntactical SD repetition is recurrence of the same word, word combination, phrase for two and more times. According to the place which the repeated unit occupies in a sentence (utterance), repetition is classified into several types:

1. **Consecutive contact repetition** of sentence parts and separate sentences:

I am weary, weary, weary of the whole thing!

Never take the rifle again. Put it back! put it back! Put it back!

2. **Anaphora**. The repeated word or word-combination is at the beginning of each consecutive syntactic structure:

Victory is what we need. Victory is what we expect.

Щастя не вміщалося у серці, щастя розривало груди!

The main stylistic function of anaphora is not so much to emphasize the repeated unit as to create the background textile nonrepeated unit, which, through its novelty, becomes foregrounded. The background-forming function of anaphora is also evident from the kind of words which are repeated anaphorically.

3. Epiphora. The repeated unit is placed at the end of each consecutive syntactic structure:

It is natural to be scared in a case like that. You are sure to be petrified in a case like that. Вона хотіла жити! Повинна була жити! Ох і хитрюше! Сонце хитрюше! Якби це було просто щастя, то це було б просто щастя.

The main function of epiphora is to add stress to the final words of the sentence.

4. Framing. The initial part of a language unit is repeated at the end of this unit:

Poor Mary. How much Jack loved her! What will he do now? I wish it hadn't happened. Poor Mary.

The function of framing is to elucidate the notion mentioned in the beginning of the sentence. Between two appearances of the repeated unit there comes the developing middle part of the sentence which explains and clarifies what was introduced in the beginning, so that by the time it is used for the second time its semantics is concretized and specified.

5. Linking or reduplication. The final component of a syntactic structure is repeated at the beginning of a sequential syntactic structure:

It was because of that dreadful occurrence. That dreadful occurrence had changed it all. Семен шубовснув у воду, і вода широкими кружками побігла від нього назустріч хвилям.

6. Chiasmus (reversed parallel construction). In such syntactic structures there is a cross order of repeated language units:

The jail might have been the infirmary, the infirmary might have been the jail.

Люди існують в часі, а час існує в людях.

Communicative functions. The device of repetition aims at emphasizing a certain component of the utterance. Being repeated, a language unit obtains additional stylistic information. Consecutive contact repetition is capable of rendering scores of modal meanings and human emotions: certainty, doubt, delight, impatience, worry, request, invitation, gratefulness, horror, irritation, disgust, hate, fury, indignation, and others.

Such varieties of repetition as anaphora, epiphora, framing, linking are text-forming devices or compositional means.

As you must have seen from the brief description, repetition is a powerful means of emphasis. Besides, repetition adds rhythm and balance to the utterance. The latter function is the major one in **parallel constructions** which may be viewed as a purely syntactical type of repetition for here we deal with the reiteration of the structure of several successive sentences (clauses), and not of their lexical "flesh". True enough, parallel constructions almost always include some type of lexical repetition too, and such a convergence produces a very strong effect, foregrounding at one go logical, rhythmic, emotive and expressive aspects of the utterance.

PARALLEL CONSTRUCTIONS *Parallelism is a stylistic device of producing two or more syntactic structures according to the same syntactic pattern:*

Mary cooked dinner, John watched TV, Pete played tennis.

Assigned features. Parallel constructions is a means of enumerating facts, comparing them or confronting them. Parallel confrontation of facts may result in another stylistic device - antithesis:

Married men have wives, and don't seem to want them. Single fellows have no wives, and do it to obtain them.

Communicative functions. Syntactic parallelism is polyfunctional. It creates rhythm and is typical of poetry. It makes speech persuasive and is a feature of the publicistic and oratory styles. It underlines important information and is widely used in everyday speech.

More examples:

*The cock is crowing,
The stream is flowing,
The small birds twitter,
The lake doth fitter.*

Our senses perceive no extremes. Too much sound deafens us; too much light dazzles us; too great distance or proximity hinders our view.

Inversion which was briefly mentioned in the definition of chiasmus is very often used as an independent SD in which the direct word order is changed either completely so that the predicate (predicative) precedes the subject; or partially so that the object precedes the subject-predicate pair. Correspondingly, we differentiate between *partial* and a *complete inversion*.

INVERSION is the syntactic phenomenon of intentional changing word" order of the initial sentence model.

The stylistic device of inversion should not be confused with grammatical inversion which is a norm in interrogative constructions. Stylistic inversion deals with the rearrangement of the normative word order. Questions may also be rearranged: "Your mother is at home?" asks one of the characters of J. Baldwin's novel. The inverted question presupposes the answer with more certainty than the normative one. It is . the assuredness of the speaker of the positive answer that constitutes additional information which is brought into the question by the inverted word order. Interrogative constructions with the direct word order may be viewed as cases of two-step (double) inversion: direct w/o → grammatical inversion → direct w/o.

There are two basically different types of inversion: grammatical and stylistic.

Grammatical inversion is devoid of stylistic information. It is just a technical means of forming different types of questions. **Stylistic inversion** is such a change of word-order which gives logical stress or emotional colouring to the language units placed in an unusual syntactic position.

Stylistic inversion is typical of the predicate, predicative and all the secondary parts of the sentence:

*In came Jack, (predicate)
Insolent Connor's conduct was. (predicative)
Little chances Benny had. (direct object)
Jo her family Martha gives all her time, (indirect object).
This is a letter congratulatory. (attribute)*

In the Russian and Ukrainian languages the word order of a sentence is flexible, and inversion as an expressive means is supported with a specifying intonation:

- *Очевидно, Федір ніде не працює.*
- *Працює він. Тільки вдома ложкою. Самотності не зносила ріка.*

ENUMERATION is a syntactic device of naming objects so that there appears a chain of homogeneous parts of the sentence:

There were cows, hens, goats, peacocks and sheep in the village.

Communicative functions. If a chain of enumerating words is long, it creates the effect of great quantity of objects. If the objects being enumerated are heterogeneous, enumeration raises the expressiveness of speech, makes it dynamic and informative.

More examples:

There was a great deal of confusion and laughter and noise, the noise of orders and counter-orders, of knives and forks, of corks and glass-stoppers.

The principal production of these towns appears to be soldiers, sailors, Jews, chalk, shrimps, officers and dock-yard men. "Мерседесы", "опеи", "ситроены", "фиаты". "форды", і даже "кадилаки" – настоящий парад мировой автомобильной продукции!

TAUTOLOGY

The speaker resorts to the repetition and enumeration of the type described above quite intentionally and consciously. However, *repetition may be of unintentional, involuntary or tautological nature.*

Classification. Tautological repetition may be caused by the following reasons:

1. The speaker's excitement, fright, scare, petrification, grief and other deep emotions:

Darling, darling Bundle. Oh, darling Bundle. She's dead; I know she's dead. Oh, my darling. Bundle darling, darling Bundle. I do love you so. Bundle -darling - darling...

2. Slipshod organization of the utterance, low cultural level of the speaker:

No one could do the job more better.

I ain 't got you cigarettes from nobody.

The name of my informant... the name of my informant... the name of... the name. The name escapes me.

3. Peculiar physical condition of the speaker: alcoholic intoxication, drowsiness, unconsciousness, etc.:

"I did... what you said..." Dun gasped, closing his eyes and squeezing the words out in painful jerks. "It was too late... Give me something, Doc... Give me something, quickly.... Got to hold out., get us down... She's on autopilot but... got to get down... Must tell Control... must tell..." His mouth moved silently.

With a desperate effort he tried to speak. Then his eyes rolled up and he collapsed.

Communicative functions. Generally speaking, involuntary repetition has little to do with stylistics. It becomes stylistically significant when used in writing as a characterization device.

Still another SD dealing with the arrangement of members of the sentence is *suspense* - a deliberate postponement of the completion of the sentence. The term "suspense" is also used in literary criticism to denote an expectant uncertainty about the outcome of the plot. To hold the reader in suspense means to keep the final solution just out of sight. Detective and adventure stories are examples of suspense fiction. The - theme, that which is known, and the rheme, that which is new, of the sentence are distanced from each other and the new information is withheld, creating the tension of expectation. Technically, suspense is organized with the help of embedded clauses (homogeneous members) separating the predicate from the subject and introducing less important facts and details first, while the expected information of major importance is reserved till the end of the sentence (utterance).

A specific arrangement of sentence members is observed in *detachment*, a stylistic device based on singling out a secondary member of the sentence with the help of punctuation (intonation). The word-order here is not violated, but secondary members obtain their own stress and intonation because they are detached from the rest of the sentence by commas, dashes or even a full stop as in the following cases: "He had been nearly killed, ingloriously, in a jeep accident." (I.Sh.) "I have to beg you for money. Daily." (S.L.) Both "ingloriously" and "daily" remain adverbial modifiers, occupy their proper normative places, following the modified verbs, but - due to detachment and the ensuing additional pause and stress - are foregrounded into the focus of the reader's attention.

DETACHMENT

When placed in a certain syntactic position, a sentence component may seem formally independent of the word it refers to. Such components of sentence structure are called "detached":

There was a nice girl there, I liked her name, Linda.

Brian came into the room, very much flushed and rather unsteady in his gait.

Classification. Any secondary part of the sentence may become detached:

Smither should choose it for her at the stores - nice and dappled. (attribute)

They put him under laughing-gas one year, poor lad, (apposition)

Talent Mr. Micawber has, capital Fr. Micawber has not. (direct object)

*It was indeed, to Forsyte eyes, an odd house, (indirect object)
Gordon was stubbornly crawling to the place of his destination inch by inch - like a caterpillar, (adverbial modifier).*

Communicative function. Detachment results in logical emphasis of the components of sentence structure. Compare:

Вже почалось, мабуть, майбутнє. Оце, либонь, воює почалось.. (parenthetic modal words)

Поміж: людьми, як кажуть, добре й нам. (parenthetic clause)

А у натовпі був і він, Пилип, (apposition)

Щодня, щогодини бомбардую думками образ твоїй, Сфінксе, (address)-

До колоса, до цар-колоса Данило мав незмінний трепет душі..- (indirect object)

Сади, омиті музикою згадок, ковтають пил міжселіщних доріг. (attribute)

Там, за небокраєм, там, за горою - ти на синім морозі гориш» (adverbial modifier)

The second, somewhat smaller, group of syntactical SDs deals not so much with specificities of the arrangement as with the **completeness of sentence-structure**. The most prominent place here belongs to **ellipsis**, or deliberate omission of at least one member of the sentence, as in the famous quotation from *Macbeth*: What! all my pretty chickens and their dam at one fell swoop?

An elliptical sentence is such a syntactic structure in which there is no subject, or predicate, or both. The main parts of elliptical sentences are omitted by the speaker intentionally in cases when they are semantically redundant. For example:

- *Where did you go?*

- *To the disco.*

Elliptical sentences can not be viewed as stylistic devices in direct intercourse because they are devoid of suprasegmental information. Ellipsis becomes expressive when used in literature as a means of imitating real speech. Ellipsis makes speech dynamic, informative and unofficial.

Communicative functions. Ellipsis saves the speaker from needless effort, spares his time, reduces redundancy of speech. Elliptical structures may also reveal such speakers' emotions as excitement, impatience, delight, etc. As a stylistic device, ellipsis is an effective means of protagonists' portrayal.

More examples:

- *Hullo! Who are you?*

- *The staff.*

- *Where are the others?*

- *At the front*

Вгорі - темне непривітне небо, доли - холодна мокра земля, і більш нічого.

Скільки тобі вчитися в училищі? - Два роки.

Note. It is essential to differentiate between elliptical sentences and one-member structures. The problem is that they may look completely homonymous out of context. For example, the isolated sentence "Dark night" can be treated both as one-member (non-elliptical) or two-member elliptical structure. What is what becomes clear only in speech. If a text begins with the sequence of sentences "Dark night. Strong wind. Loneliness", they are obviously one-member, having neither subject nor predicate. But if the implied subject and predicate can be easily and unambiguously restored in context, we deal with a two-member elliptical sentence. Thus, the sentence "At the front" of the above given example is two-member, elliptical, and extended, its subject *they* and its predicate *are* being implied.

In contemporary prose ellipsis is mainly used in dialogue where it is consciously employed by the author to reflect the natural omissions characterizing oral colloquial speech. Often ellipsis is met close to dialogue, in author's introductory remarks commenting the speech of the characters. Elliptical remarks in prose resemble stage directions in drama. Both save only the most vital information letting out those bits of it which can be easily reassembled from the

situation. It is the situational nature of our everyday speech which heavily relies on both speakers' awareness of the conditions and details of the communication act that promotes normative colloquial omissions. Imitation of these oral colloquial norms is created by the author through ellipsis, with the main function of achieving the authenticity and plausibility of fictitious dialogue.

Ellipsis is the basis of the so-called *telegraphic style*, in which connectives and redundant words are left out. In the early twenties British railways had an inscription over luggage racks in the carriages: "The use of this rack for heavy and bulky packages involves risk of injury to passengers and is prohibited." Forty years later it was reduced to the elliptical: "For light articles only." The same progress from full completed messages to clipped phrases was made in drivers' directions: "Please drive slowly" "Drive slowly" "Slow".

The biggest contributors to the telegraphic style are *one-member sentences*, i.e. sentences consisting only of a nominal group, which is semantically and communicatively self-sufficient. Isolated verbs, proceeding from the ontological features of a verb as a part of speech, cannot be considered one-member sentences as they always rely on the context for their semantic fulfilment and are thus heavily ellipticized sentences. In creative prose one-member sentences are mostly used in descriptions (of nature, interior, appearance, etc.), where they produce the effect of a detailed but laconic picture foregrounding its main components; and as the background of dialogue, mentioning the emotions, attitudes, moods of the speakers.

NOMINATIVE (NOMINAL) SENTENCES

A nominative sentence is a variant of one-member structures: it has neither subject nor predicate. It is called nominative or nominal because its basic (head) component is a noun or a noun-like element (gerund, numeral).

Classification. There are such structural types of nominative sentences as:

1. Unextended nominative sentences consisting of a single element:

Morning. April. Problems.

2. Extended nominative sentences consisting of the basic component and one or more words modifying it:

Nice morning. Late April. Horribly great problems.

3. Multicomponent nominative sentences containing two or more basic elements:

Late April and horribly great problems.

Далина. Далечинь. Світлодаль... У мандрівку збирається молодь.

Невпинне, безжальне, вперте обертання. Мовчазна безнадійність руху.

Безмежний простір, безкінечні небеса, виспів птаства, дзюркіт струмочків, пречиста весняна зелень, перші квіти.

Communicative functions. A sequence of nominative sentences makes for dynamic description of events. Sets of nominative sentences are used to expressively depict the time of the action, the place of the action, the attendant circumstances of the action, the participants of the action.

In *apokoinu constructions* the omission of the pronominal (adverbial) connective creates a blend of the main and the subordinate clauses so that the predicative or the object of the first one is simultaneously used as the subject of the second one. Cf: "There was a door led into the kitchen." (Sh. A.) "He was the man killed that deer." (R.W.) The double syntactical function played by one word produces the general impression of clumsiness of speech and is used as a means of speech characteristics in dialogue, in reported speech and the type of narrative known as "entrusted" in which the author entrusts the telling of the story to an imaginary narrator who is either an observer or participant of the described events.

The last SD which promotes the incompleteness of sentence structure is *break (aposiopesis)*. Break is also used mainly in the, dialogue or in other forms of narrative imitating spontaneous oral speech. It reflects the emotional or/and the psychological state of the speaker: a sentence may be broken because the speaker's emotions prevent him from finishing it. Another

cause of the break is the desire to cut short the information with which the sentence began. In such cases there are usually special remarks by the author, indicating the intentional abruptness of the end. In many cases break is the result of the speaker's uncertainty as to what exactly he is to promise (to threaten, to beg).

APOSIOPESIS (BREAK-IN-THE-NARRATIVE)

Like ellipsis, aposiopesis is also realized through incompleteness of sentence structure, though this incompleteness is of different structural and semantic nature: it appears when the speaker is unwilling to proceed and breaks off his narration abruptly:

If you go on like this...

Ну, взяв би і написав по-російському. А то...

Я ось йому покажу, де раки зимують. Буде він у мене...

The information implied by aposiopesis is usually clear in communicative situation. Break-in-the-narrative expresses such modal meanings as threat, warning, doubt, indecision, excitement, and promise.

Note. Aposiopesis should not be confused with unintentional break in the narrative, when the speaker does not know what to say. Unintentional break off is of no stylistic significance, though it may serve as an indirect evidence of the speaker's confusion, his being at a loss.

To mark the break, dashes and dots are used. It is only in cast-iron structures that full stops may also appear, as in the well-known phrases "Good intentions, but", or "It depends".

The arrangement of sentence members, the completeness of sentence structure necessarily involve various *types of connection* used within the sentence or between sentences. Repeated use of conjunctions is called *polysyndeton*; deliberate omission of them is, correspondingly, named *asyndeton*.

ASYNDETON is deliberate omission of structurally significant conjunctions and connectives:

John couldn't have done such a silly thing, he is enough clever for that. Fathers, mothers, uncles, cousins. Cocking tails and pricking whiskers,...

We had heard planes coining, seen them pass overhead, watched them go far to the left, heard them bombing... Механізм справді був простий, зручний, корисний. Пан директор сміється, сміється сонце, сміюсь і я. Я знаю: в призначений долею вечір напропорчать дорогу мені три зозулі в саду.

Communicative functions. Asyndeton makes speech dynamic and expressive. Sometimes it implies the speaker's haste, nervousness and impatience.

Both polysyndeton and asyndeton, have a strong rhythmic impact. Besides, the function of polysyndeton is to strengthen the idea of equal logical (emotive) importance of connected sentences, while asyndeton, cutting off connecting words, helps to create the effect of terse, energetic, active prose.

These two types of connection are more characteristic of the author's speech. The third type - *attachment (gap-sentence, leaning sentence, link)* on the contrary, is mainly to be found in various representations of the voice of the personage - dialogue, reported speech, entrusted narrative. In the attachment the second part of the utterance is separated from the first one by a full stop though their semantic and grammatical ties remain very strong. The second part appears as an afterthought and is often connected with the beginning of the utterance with the help of a conjunction, which brings the latter into the foregrounded opening position. Cf: "It wasn't his fault. It was yours. And mine. I now humbly beg you to give me the money with which to buy meals for you to eat. And hereafter do remember it: the next time I shan't beg. I shall simply starve." (S.L.); "Prison is where she belongs. And my husband agrees one thousand per cent." (T.C.)

POLYSYNDETON is stylistically motivated redundant repetition of conjunctions or prepositions:

The dog barked and pulled Jack, and growled, and raged.

Communicative functions. Polysyndeton is a means of rhythmical organization of the utterance. Due to this quality it is widely used in poetry. It also makes for underlining the most important part of information.

More examples:

He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish nor fights, nor contests of strength, nor of his wife. First the front, then the back, then the sides, then the superscription, then the seal, were objects of Newman's admiration.

PARCELING

Parceling is intentional splitting of sentences into smaller parts separated by full stops:

Oswald hates Rolf. Very much.

Sally found Dick. Yesterday. In the pub.

Then the pain began. Slow. Deliberate. Methodical. And professional.

В четвертому класі щось заримував про собаку. По-російському. Жартівливе.

Assigned features. Parceling is typical of spontaneous speech, where the function of dots is performed by pauses. In speech parceling may be non-stylistic, when it is just the result of the specific psychological process of forming and verbalizing human thoughts.

Communicative functions. When used in writing, parceling performs the following functions:

1. It reflects the atmosphere of unofficial communication and spontaneous character of speech.

2. It reflects the speaker's inner state of mind, his emotions, such as nervousness, irritation, excitement, confusion, perplexity, etc.

3. It may serve as a means of making information more concrete and more detailed.

RHETORIC QUESTIONS and other cases of syntactic transposition

Contextual environment of a language unit may change its initial meaning. A typical case of contextual transposition of meaning is rhetoric questions. **In fact, *rhetoric questions are not questions but affirmative or negative statements put into the interrogative shape.*** A rhetoric question needs no answer, because the answer to it is quite obvious:

Why should I do it? means I shouldn't do it. Why doesn't he shut up? means He shut up. What could I do in a case like that? means I could do nothing in a case like that. Compare: Ах, кримська ніч! І хто тебе вигадав?! І навіщо ти така синя?! І навіщо ж ти така прозора?!

Communicative functions. A rhetoric question enhances the expressiveness of speech. Used in oratory style, rhetoric questions aim at catching the attention of the audience, making the sequential sentences sound persuasive and significant.

There are some more varieties of contextual transposition of meaning:

1. Exclamatory sentences with inversion:

Much he knew about it. = He did not know much about it.

Дуже ти багато розумієшся на мистецтві! Натюрморт від пейзажу відрізнити не можеш.

2. Negative sentences implying emphatic affirmation:

I'll hang myself if it isn't Barney Woods who did it! = It is Barney Woods who did it.

3. Syntactic structures of the type "Me a liar?" (I am not a liar).

4. Syntactic structures with Subjunctive mood forms: *I wish I had not done it = I had done it.*

Литература:

1. [Арнольд И.В. Стилистика современного английского языка. – М.: Флинта, 2002. – С. 160 – 198](#)
2. [Гальперин И.Р. Стилистика английского языка \(Stylistics\). – М.: Высш. шк., 1981. – С. 191 – 246](#)

3. [Мороховский А.Н. и др. Стилистика английского языка. Киев: Вища шк., 1984. – С. 137 – 162](#)
4. [Кухаренко В.А. Практикум з стилістики англійської мови: Підручник. – Вінниця. «Нова книга», 2000 – С. 63 – 66](#)
5. [Кузнец М. Д., Скребнев Ю. М. Стилистика английского языка. -Л., 1960.-С. 66 – 94](#)