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ENGLISH STYLISTICS

L e c t u r e   n o t e s

for students of the specialty 035 – Philology

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The lecture notes were compiled with the aim of helping students of the specialty «Philology» in preparation for classes, tests and exams in the course «Stylistics of the English language».

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PREFACE

The manual contains thematic material on the consecutively developed topics of the course as well as the definitions of the main categories, basic terms of the given theoretic branch of science, and the most important linguistic and stylistic notions. As a result, the material arrangement is to a certain degree eclectic, but is counterbalanced by the amount of the information and modern approaches to the problems of stylistics. The purpose of the manual is to ensure conceptual knowledge of complex problems of modern stylistics, to present the most essential notions, to delineate the most important guidelines for self-study of the sections of the given theoretic course.

The manual is first of all addressed to the students of linguistic departments who encounter the problem of choosing an appropriate textbook which adequately reflects modern literary approaches to the course of study or rather combining several manuals as in spite of the abundance of new publications, it is practically impossible to make reference to the single resource which would be completely adequate to the conceptual approaches of the new syllabus. That is why the manual makes reference to numerous authors and resources suggested for conceptual study and listed in Bibliography.

LECTURE 1 STYLISTICS. STYLE

Plan

1. The object of the discipline. The main objectives of the course.

2. Expressive means and stylistic devices.

3. Varieties of language.

4. Types of Meaning.

1 The object of the discipline. The main objectives of the course

Stylistics, sometimes called linguostylistics, is a branch of general linguistics. It deals mainly with two interdependent tasks: a) the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and b) certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication.

The types of texts that are distinguished by the pragmatic aspect of the communication are called *Functional styles of language (FS)*; the special media of language which secure the desirable effect of the utterance are called *stylistic devices (SD)* and *expressive means (EM)*.

The first field, i.e. functional styles discusses such most general linguistic issues as oral and written varieties of language, the notion of the literary (standard) language, the constituents of texts larger than the sentence, the generative aspect of literary texts, and some others. FSs should be distinguished from varieties of language. The main difference is that the written and oral varieties of language are merely forms of communication which depend on the situation in which the communication is maintained, i.e. on the presence or absence of an interlocutor, whereas FSs are patterns of the written variety of language calculated to secure the desired purport of the communication.

The second field of investigation, i.e. SDs and EMs touches upon such general language problems as the aesthetic function of language, synonymous ways of

rendering one and the same idea, emotional colouring in language, the interrelation between language and thought, the individual manner of an author in making use of language and a number of other issues.

In dealing with the objectives of stylistics, certain pronouncements of adjacent disciplines such as theory of information, literature, psychology, logic and to some extent statistics must be touched upon. This is indispensable; for nowadays no science is entirely isolated from other domains of human knowledge; and linguistics, particularly its branch stylistics, cannot avoid references to the above mentioned disciplines because it is confronted with certain overlapping issues.

We have defined the object of linguostylistics as the study of the nature, functions and structure of SDs and EMs, on the one hand, and the study of the functional styles, on the other.

A functional style of language is a system of interrelated language means which serves a definite aim in communication. A functional style is thus to be regarded as the product of a certain concrete task set by the sender of the message. Functional styles appear mainly in the literary standard of a language.

The literary standard of the English language, like that of any other developed language, is not so homogeneous, as it may seem. In fact the standard English literary language in the course of its development has fallen into several subsystems each of which has acquired its own peculiarities which are typical of the given functional style.

2 Expressive means and stylistic devices

In linguistics there are different terms to denote particular means by which utterances are foregrounded, i.e. made more conspicuous, more effective and therefore imparting some additional information. They are called expressive means, stylistic means, stylistic markers, stylistic devices, tropes, figures of speech and other names.

The expressive means of a language are those phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in language-as-a-

system for the purpose of logical and/or emotional intensification of the utterance. These intensifying forms have been singled out in grammars, courses in phonetics and dictionaries as having special functions in making the utterances emphatic. In most cases they have corresponding neutral synonymous forms. Compare, for example, the following pairs:

Isn't she cute! = She is very nice, isn't she?

The most powerful expressive means of any language are phonetic. The human voice can indicate subtle nuances of meaning that no other means can attain. Pitch, melody, stress, pausation, drawling out certain syllables, whispering, a sing-song manner and other ways of using the voice are much more effective than any other means in intensifying an utterance emotionally or logically. Among the word - building means we find the diminutive suffixes -y (-ie), -let, e.g. 'dearie', 'sonny', 'auntie', 'streamlet', add some emotional colouring to the words. We may also refer to what are called neologisms and nonce-words formed with non-productive suffixes.

At the lexical level there are a great many words which due to their inner expressiveness constitute a special layer. There are words with emotive meaning only (interjections), words which have both referential and emotive meaning (epithets), words which still retain a twofold meaning: denotative and connotative (love, hate, sympathy), words belonging to the layers of slang and vulgar words, or to poetic or archaic layers. The expressive power of these words cannot be doubted, especially when they are compared with the neutral vocabulary.

All kinds of set phrases (phraseological units) generally possess the property of expressiveness. Set phrases, catch words, proverbs, sayings comprise a considerable number of language units which serve to make speech emphatic, mainly from the emotional point of view.

It must be noted here that due to the generally emotional character of colloquial language, all kinds of set expressions are natural in everyday speech. They are, as it were, part and parcel of this form of human intercourse. But when they appear in written texts their expressiveness comes to the fore. The set expression is

more sparingly used in written texts. In everyday speech one can often hear such phrases as: "Well, it will only add fuel to the fire" and the like, which in fact is synonymous to the neutral: "It will only make the situation worse".

Finally, at the syntactical level there are many constructions which, when set against synonymous neutral ones, will reveal a certain degree of logical or emotional emphasis.

In order to be able to distinguish between expressive means and stylistic devices, it is necessary to bear in mind that expressive means are concrete facts of language. They are studied in the respective language manuals.

Stylistics studies the expressive means of language, but from a special angle. It takes into account the modifications of meanings which various expressive means undergo when they are used in different functional styles. Expressive means have a kind of radiating effect. They noticeably colour the whole of the utterance no matter whether they are logical or emotional.

Stylistic device is a conscious and intentional intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model. They are spontaneous things done every time for the definite situation. Having been born in the Language-in-action, they belong to the Language-as-a-system.

SDs function in texts as marked units. They always carry some kind of additional information, either emotive or logical.

Most SDs display an application of two meanings: the ordinary one, in other words, the meaning (lexical or structural) which has already been established in the language-as-a-system, and special meaning which is superimposed on the unit by the text, i.e. a meaning which appears in the language-in-action.

The contrast which the author of the passage quoted points to, can not always be clearly observed. In some SDs it can be grasped immediately in others it requires a keen eye and sufficient training to detect it.

EMs have a greater degree of predictability than stylistic devices. The latter may appear in an environment which may seem alien and therefore be only slightly

or not at all predictable. Expressive means, on the contrary, follow the natural course of thought, intensifying it by means commonly used in language. It follows that SDs carry a greater amount of information and therefore require a certain effort to decode their meaning and purport. SDs must be regarded as a special code which has to be well known to the reader in order to be deciphered easily.

SDs are abundantly used in poetry and especially so in some trends of poetical tradition, consequently retarding mental absorption of the content.

Therefore, it is necessary to distinguish between a stylistic use of a language unit, which acquires what we call a stylistic meaning, and a stylistic device, which is the realization of an already well-known abstract scheme designed to achieve a particular artistic effect. Thus many facts of English grammar are said to be used with stylistic meaning. But most of them have not yet been raised to the level of SDs because they remain unsystematized and so far perceived as nonce uses. They are still wandering in the vicinity of the realm of SDs without being admitted into it. This can indirectly be proved by the fact that they have no special name in the English language system of SDs.

Works of fiction and other texts are the examples of individual speech, given in direct observation. For describing and revealing the peculiarities of the text by comparison with other texts of the given language, it's necessary to establish some terms for comparison. These terms are the system of the given language in general and its norm. **Norm** is not only neutral literary standard, but also FS and dialects. The system of the language and its norm are not given to us in direct observation and are revealed by the way of abstraction. We can describe the system of a language as an abstract model, the norm – as a static model and individual speech as an empirically observable material, which for stylistics is presented in a work of speech – text. It should be borne in mind that at the norm level a word gets a stylistic colouring and at the level of individual speech it gets and does some stylistic function.

3 Varieties of language

The functioning of the literary language in various spheres of human activity and with different aims of communication has resulted in its differentiation. This differentiation is predetermined by two distinct factors, namely, the actual situation in which the language is being used and the aim of the communication.

The actual situation of the communication has evolved two varieties of language – **the spoken** and **the written**. The varying aims of the communication have caused the literary language to fall into a number of self-sufficient systems (functional styles of language).

Of the two varieties of language, diachronically the spoken is primary and the written is secondary. Each of these varieties has developed its own features and qualities which in many ways may be regarded as opposed to each other.

The situation in which the spoken variety of language is used and in which it develops, can be described concisely as the presence of an interlocutor. The written variety, on the contrary, presupposes the absence of an interlocutor. The spoken language is maintained in the form of a dialogue, the written in the form of a monologue. The spoken language has a considerable advantage over the written, in that the human voice comes into play. This is a powerful means of modulating the utterance, as are all kinds of gestures, which, together with the intonation, give additional information.

The written language has to seek means to compensate for what it lacks. Therefore, the written utterance will inevitably be more diffuse, more explanatory. In other words, it has to produce an enlarged representation of the communication in order to be explicit enough.

The written variety of language has a careful organization and deliberate choice of words and constructions.

In the process of its functioning, the written language has acquired its own characteristic features emanating from the need to amplify the utterance.

The use of the peculiarities of the spoken variety in the written language, or vice versa, the peculiarities of the written language in lively speech, will always produce a ludicrous effect.

In the belles-lettres style, for example, there may appear elements of colloquial language (a form of the spoken variety), but it will always be stylized to a greater or lesser degree by the writer. The spoken language by its very nature is spontaneous, momentary, fleeting. It vanishes after fulfilled its purpose, which is to communicate a thought. The idea remains, the language dissolves in it. The written language, on the contrary, lives, together with the idea it expresses.

The spoken language cannot be detached from the user of it, the speaker, who is unable to view it from the outside. The written language, on the contrary, can be detached from the writer, enabling him to look upon his utterance objectively and giving him the opportunity to correct and improve what has been put on paper. That is why it is said that the written language bears a greater volume of responsibility than its spoken counterpart.

The spoken variety differs from the written language (that is, in its written representation) phonetically, morphologically, lexically and syntactically. Thus, of morphological forms the spoken language commonly uses contracted forms, as 'he'd' (he would), 'she's' (she is).

These morphological and phonetic peculiarities are sometimes regarded as violations of grammar rules caused by a certain carelessness which accompanies the quick tempo of colloquial speech or an excited state of mind. Others are typical of territorial or social dialects. The following passage is illustrative in this respect:

"Mum, I've asked a young lady to come to tea tomorrow. Is that all right?"

"You done what?" asked Mrs. Sunbury, for a moment forgetting her grammar.

"You heard, mum" (Maugham).

Some of these improprieties are now recognized as being legitimate forms of colloquial English. Thus, Prof. H. Whitehall of Indiana University now admits that "Colloquial spoken English often uses them as the plural form of this and that, written English uses these and those. "Them men have arrived".

The most striking difference between the spoken and written language is in the vocabulary used. There are words and phrases typically colloquial on the one hand and typically bookish, on the other.

The spoken language makes ample use of intensifying words: interjections and words with strong emotive meaning, as oaths, swear-words and alike.

Another feature of colloquial language is the insertion into the utterance of words without any meaning, called "fill-ups", "time fillers" or empty words.

The syntactical peculiarities of the spoken language are the omission of parts of the utterance easily understood from the situation; the tendency to use the direct word-order in questions or omit the auxiliary verb, using the intonation to show the meaning; unfinished sentences; a string of sentences without any connections or linked with *and* mostly.

The syntactical peculiarities of the written language are the abundance of all kinds of conjunctions, adverbial phrases and other connections; use of complicated sentence-units.

The spoken variety of language is far more emotional due mainly to the advantages of the human voice.

4 Types of Meaning

Three types of meaning can be distinguished: logical, emotive and nominal.

Logical meaning is the precise naming of a feature of the idea, phenomenon or object, the name by which we recognize the whole of the concept. This meaning is also synonymously called referential meaning or direct meaning. Referential meanings are liable to change. As a result the referential meanings of one word may denote different concepts. It is therefore necessary to distinguish between primary and secondary referential, or logical, meaning.

Thus, the noun *table* has the primary logical meaning of 'a piece of furniture'. Its secondary logical meanings are: 'a course of meal, which are to some extent derived from the primary meaning-such meanings are therefore also called derivative meanings. Some dictionaries give a very extended list of primary and

secondary logical meanings, and it is essential for stylistic purposes to distinguish them, as some stylistic devices are built on the interplay of primary and secondary logical meanings.

All the meanings fixed by authoritative English and American dictionaries comprise what is called the semantic structure of the word. The meanings that are to be found in speech or writing and which are accidental should not be regarded as components of the semantic structure of the word. They may be transitory, inasmuch as they depend on the context. They are contextual meanings.

When the two meanings clearly co-exist in the utterance, we say there is an interaction of dictionary and contextual meanings. When only one meaning is perceived by the reader, we are sure to find this meaning in dictionaries as a derivative one.

Sometimes it is difficult to decide whether there is a simultaneous materialization of two dictionary logical meanings or an interplay of a dictionary and a contextual meaning.

Emotive meaning also materializes a concept in the word, but, unlike logical meaning, emotive meaning has reference not directly to things or phenomena of objective reality, but to the feelings and emotions of the speaker towards these things or to his emotions as such. Therefore, the emotive meaning bears reference to things, phenomena or ideas through a kind of evaluation of them. Тупой как стол – перенос его качеств – прямоугольный, твердолобый – на человека.

Many words acquire an emotive meaning only in a definite context. In that case we say that the word has contextual emotive meaning.

In the vocabulary of almost any European language there are words which are undoubtedly bearers of emotive meaning. These are interjections, oaths or swear-words, exclamatory words (variants of interjections) and a great number of qualitative or intensifying adjectives some of which have already been mentioned. The emotive meaning of some of these classes of words is so strong that it suppresses the co-existing logical meaning, as, for example, in stunning and smart.

Other classes of words with emotive meaning have entirely lost their logical meaning and function in the language as interjections. Such words as alas, oh, ah, pooh, darn, gosh and the like have practically no logical meaning at all; words like the devil, Christ, God, goodness gracious, etc., are frequently used only in their emotive meaning. The same can be said about the words bloody, damn and other expletives.

Anything recognizable as having a strong impact on our senses may be considered as having emotive meaning, either dictionary or contextual.

And finally we come to nominal meaning indicates a particular object out of a class. In other words, these units of the language serve the purpose of singling out one definite and singular object out of a whole class of similar objects. These words are classified in grammars as proper nouns. Thus nominal meaning is a derivative logical meaning. To distinguish nominal meaning from logical meaning the former is designated by a capital letter. Such words as Smith, Longfellow, Everest, Black Sea, Thames, Byron are said to have nominal meaning. The logical meaning from which they originate may in the course of time be forgotten and therefore not easily traced back. Most proper names have nominal meanings which may be regarded as homonyms of common nouns with their logical or emotive meanings, as Hope, Browning, Taylor, Scotland, Black, Chandler, Chester (from the Latin word castra – 'camp'). It must be remembered, however, that the nominal meaning will always be secondary to the logical meaning.

The process of development of meaning may go still further. A nominal meaning may assume a logical meaning due to certain external circumstances. The result is that a logical meaning takes its origin in a nominal meaning. Some feature of a person which has made him or her noticeable and which is recognized by the community is made the basis for the new logical meaning. Thus hooligan (a ruffian) is probably derived from the name of a rowdy family, cf. the Irish name Houligan, in a comic song popular about 1885.

The problem of meaning in general linguistics deals mainly with such aspects of the term as the interrelation between meaning and concept, meaning and sign,

meaning and referent. The general tendency is to regard meaning as something stable at a given period of time.

In stylistics meaning is also viewed as a category which is able to acquire meanings imposed on the words by the context. That is why such meanings are called contextual meanings. This category also takes under observation meanings which have fallen out of use. In stylistics it is important to discriminate shades or nuances of meaning, to atomize the meaning, the component parts of which are now called the **semes**, i.e. the smallest units of which meaning of a word consists.

Lexical meaning refers the mind to some concrete concept, phenomenon or thing of objective reality, whether real or imaginary. Lexical meaning is thus a means by which a word-form is made to express a definite concept.

Grammatical meaning refers our mind to relations between words or to some forms of words or constructions bearing upon their structural functions in the language-as-a-system. Grammatical meaning can thus be adequately called "structural meaning".

There are no words which are deprived of grammatical meaning inasmuch as all words belong to some system and consequently have their place in the system, and also inasmuch as they always function in speech displaying their functional properties. It is the same with sentences. Every sentence has its own independent structural meaning. This structural meaning may in some cases be influenced or affected by the lexical meanings of the components or by intonation. In the sentence 'I shall never go to that place again', we have a number of words with lexical meanings (never, go, place, again) and words with only grammatical meaning (I, shall, that) and also the meaning of the whole, sentence, which is defined as a structure in statement form.

But each of the meanings, being closely interwoven and interdependent, can none the less be regarded as relatively autonomous and therefore be analysed separately.

Lexical meaning is a conventional category. Very frequently it does not reflect the properties of the thing or the phenomenon it refers to. However, some meanings

are said to be motivated, i.e. they point to some quality or feature of the object. The conventional character of meaning can best be illustrated by the following example. In Russian the word 'бельё' is a general term denoting all kinds of articles made from flax: underwear, household articles, shirts and so on. The origin of the word is белый (white). In English this concept is denoted by the word 'linen', which is the name of the material (Latin linum – flax) from which the articles mentioned were made. In German the same concept is 'die Wäsche', i.e. something that can be washed, a process, not the material, not the colour. The concept from which all meanings branch off is known as the inner form of the word.

It is of paramount importance in stylistics to bear in mind that concepts of objective reality have different degrees of abstractness. This is adequately manifested in language. Adjectives are more abstract in meaning than nouns. Adverbs may be considered more abstract than adjectives inasmuch as they usually characterize an abstract notion, action or state. Conjunctions and prepositions have a still higher degree of abstractness because it is not objects as such that they indicate, but the correlation of the concepts involved. Nouns, as is known, are divided into two large classes, abstract and concrete. But this division does not correspond to the actual difference in the degree of abstractness. This will be explained later when we come to illustrate abstractness and concreteness.

The problem of abstractness, and especially the degree of abstractness, is of vital importance in stylistics in more than one respect. Stylistics deals not only with the aesthetic and emotional impact of the language. It also studies the means of producing impressions in our mind. Impression is the first and rudimentary stage of concept. But the concept through a reverse process may build another kind of impression. Impressions that are secondary to concepts, in other words, which have been born by concepts, are called **imagery.**

Imagery is mainly produced by the interplay of different meanings. Concrete objects are easily perceived by the senses. Abstract notions are perceived by the mind. When an abstract notion is by the force of the mind represented through a

concrete object, an image is the result. Imagery may be built on the interrelation of two abstract notions or two concrete objects or an abstract and a concrete one.

LECTURE 2 STYLISTIC CLASSIFICATION OF THE ENGLISH VOCABULARY

Plan

1. Neutral, common literary and common colloquial vocabulary.

2. Special literary vocabulary.

3. Special colloquial vocabulary.

1 Neutral, common literary and common colloquial vocabulary

The word-stock of any language may be represented as a definite system in which different **aspects** of words may be singled out as interdependent. *Aspect* – the most typical characteristic of a word.

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 layer of the English word-stock is made up of *neutral* words, possessing no stylistic connotation and suitable for any communicative situation, two smaller ones are 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 the 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), 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.*

The literary and the colloquial layers contain a number of subgroups each of which has a property it shares with all the subgroups within the layer. This common property, which unites the different groups of words within the layer, may be called its aspect. The aspect of the literary layer is its markedly bookish character. It is this that makes the layer more or less stable. The aspect of the colloquial layer of words is its lively-spoken character. It is this that makes it unstable, fleeting. The aspect of the neutral layer is its universal character. That means it is unrestricted in its use. It can be employed in all styles of language and in all spheres of human activity. It is this that makes the layer the most stable of all.

The literary layer of words consists of groups accepted as legitimate members of the English vocabulary. They have no local or dialectal character.

The colloquial layer of words as qualified in most English or American dictionaries is not infrequently limited to a definite language community or confined to a special locality where it circulates.

Each of the two named groups of words, possessing a stylistic meaning (literary and colloquial), is not homogeneous as to the quality of the meaning, frequency of use, sphere of application, or the number and character of potential users. This is why each one is further divided into the *common* (general), i.e. known to and used by native speakers in generalized literary (formal) or colloquial (informal) communication, and *special* bulks. The latter ones, in their turn, are subdivided into subgroups, each one serving a rather narrow, specified communicative purpose.

The literary vocabulary consists of the following groups of words: 1. common literary; 2. terms and learned words; 3. poetic words; 4. archaic words; 5. barbarisms and foreign words; 6. literary coinages including nonce-words.

The colloquial vocabulary falls into the following groups: 1. common colloquial words; 2. slang; 3. jargonisms; 4. professional words; 5. dialectal words; 6. vulgar words; 7. colloquial coinages.

The common literary, neutral and common colloquial words are grouped under the term **standard English vocabulary**. Other groups in the literary layer are regarded as special literary vocabulary and those in the colloquial layer are regarded as special colloquial (non-literary) vocabulary.

Neutral words, which form the bulk of the English vocabulary, are used in both literary and colloquial language. Neutral words are the main source of synonymy and polysemy. It is the neutral stock of words that is so prolific in the production of new meanings new words by means of conversion, word compounding, word derivation.

Unlike all other groups, the neutral group of words cannot be considered as having a special stylistic colouring, whereas both literary and colloquial words have a definite stylistic colouring.

Common literary words are chiefly used in writing and in polished speech.

The following synonyms illustrate the relations that exist between the neutral, literary and colloquial words in the English language: kid-child-infant, daddy-father-parent, chap-fellow-associate, go on, continue, proceed.

These synonyms are not only stylistic but ideographic as well, i.e. there is a definite, though slight, semantic difference between the words. But this is almost always the case with synonyms. There are very few absolute synonyms in English just as there are in any language. The main distinction between synonyms remains stylistic. But stylistic difference may be of various kinds: it may lie in the emotional colouring of a word, or in the sphere of application, or in the degree of the quality denoted. Colloquial words are always more emotionally coloured than literary ones. The neutral stratum of words, as the term itself implies, has no degree of

emotiveness, nor have they any distinctions in the sphere of usage.

Both literary and colloquial words have their upper and lower ranges. The lower range of literary words approaches the neutral layer and has a markedly obvious tendency to pass into that layer. The same may be said of the upper range of the colloquial layer: it can very easily pass into the neutral layer. The borderlines between common colloquial and neutral, on the one hand, and common literary and neutral, on the other, are blurred.

Common colloquial vocabulary overlaps into the standard English vocabulary and is therefore to be considered part of it. It borders both on the neutral vocabulary and on the special colloquial vocabulary. Both common literary and common colloquial words are not homogenious. Some of them are closer to the non-standard groups while other words approach the neutral bulk of the vocabulary.

Blitz

1   a special effort to finish a job or to deal with a problem quickly and thoroughly:

blitz on: It's time we had a blitz on the paperwork.

2   a sudden military attack

The stylistic function of the different strata of the English vocabulary depends mostly on their interaction when they are opposed to one another.

2 Special literary vocabulary

Literary words, both general (also called learned, bookish, high-flown) and special, contribute to the message the tone of solemnity, sophistication, seriousness, gravity, learnedness. They are used in official papers and documents, in scientific communication, in high poetry, in authorial speech of creative prose.

a) Terms i.e. words denoting objects, processes, phenomena of science, humanities, technique.

The most essential characteristics of a term are

1)   its highly conventional character. A term is generally very easily coined and easily accepted; and new coinages as easily replace out-dated ones.

2)   its direct relevance to the system or set of terms used in a particular science, discipline or art, i. e. to its nomenclature. When a term is used our mind immediately associates it with a certain nomenclature. A term is directly connected with the concept it denotes. A term, unlike other words, directs the mind to the essential quality of the thing, phenomenon or action.

Terms are mostly and predominantly used in special works dealing with the notions of some branch of science. Therefore, it may be said that they belong to the style of language of science. But their use is not confined to this style. They may as well appear in other styles—in newspaper style, in publicistic and practically in all other existing styles of language. But their function in this case changes. They do not always fulfill their basic function, that of bearing exact reference to a given concept. When used in the belles-lettres style, for instance a term may acquire a stylistic function and consequently become a (sporadical – единичный) SD. This happens when a term is used in such a way that two meanings are materialized simultaneously.

The function of terms, if encountered in other styles, is either to indicate the technical peculiarities of the subject dealt with, or to make some reference to the occupation of a character whose language would naturally contain special words and expressions, to create the environment of a special atmosphere.

Moreover, such an accumulation of special terminology often suggests that the author is displaying his erudition. Maxim Gorki said that terms must not be overused. It has been pointed out that those who are learning use far more complicated terms than those who have already learned. But when terms are used in their normal function as terms in a work of belles-lettres, they are or ought to be easily understood from the context so that the desired effect in depicting the situation will be secured. Whenever the terms used in the belles-lettres style set the reader at odds with the text, we can register a stylistic effect caused either by a specific use of terms in their proper meanings or by a simultaneous realization of two meanings.

With the increase of general education and the expansion of technique many words that were once terms have gradually lost their quality as terms and have passed

into the common literary or even neutral vocabulary. This process may be called "de-terminization". Such words as 'radio', 'television' and the like have long been in common use and their terminological character is no longer evident.

b) Poetic and Highly Literary Words

Poetic words are mostly archaic or very rarely used highly literary words which aim at producing an elevated effect. Poetic words and expressions are called upon to sustain the special elevated atmosphere of poetry. This may be said to be the main function of poetic words.

V.V. Vinogradov gives the following properties of poetic words: poetic words and images veil the reality, stylizing it according to the established literary norms and canons. A word is torn away from its referent.

Poetical tradition has kept alive such archaic words and forms as yclept (p. p. of the old verb clipian – to call, name); quoth (p. t. of cweð-an – to speak); eftsoons (eftsona – again, soon after), thee (you) which are used even by modern ballad-mongers.

Poetical words in an ordinary environment may also have a satirical function, showing them as conventional metaphors and stereotyped poetical expressions.

Poetical words and word-combinations can be likened to terms in that they do not easily yield to polysemy. They evoke emotive meanings. They colour the utterance with a certain air of loftiness, but generally fail to produce a genuine feeling of delight: through constant repetition they gradually become hackneyed for the purpose, too stale. And that is the reason that the excessive use of poeticisms at present calls forth protest and derision towards those who favour this conventional device. The use of poetic words does not as a rule create the atmosphere of poetry in the true sense; it is a substitute for real art.

c) Archaic, Obsolescent and Obsolete Words

The word-stock of a language is in an increasing state of change. Words change their meaning and sometimes drop out of the language altogether. New words spring up and replace the old ones. Some words stay in the language a very long time and do not lose their faculty of gaining new meanings and becoming richer

and richer polysemantically. Other words live but a short time and are like bubbles on the surface of water — they disappear leaving no trace of their existence.

We shall distinguish three stages in the aging process of words:

The beginning of the aging process when the word becomes rarely used. Such words are called *obsolescent*, i.e. they are in the stage of gradually passing out of general use. To this category first of all belong morphological forms belonging to the earlier stages in the development of the language. In the English language these are the pronouns thou and its forms thee, thy – 'your' and thine – 'yours'; the corresponding verbal ending -est and the verb-forms art, wilt (thou makest, thou wilt); the ending -(e)th instead of -(e)s (he maketh) and the pronoun ye - 'you', used especially when you are speaking to more than one person

The second group of archaic words are those that have already gone completely out of use but are still recognized by the English-speaking community: e. g. methinks (=it seems to me); nay (– no). These words are called *obsolete*.

The third group, which may be called *archaic proper*, are words which are no longer recognizable in modern English, words that were in use in Old English and which have either dropped out of the language entirely or have changed in their appearance so much that they have become unrecognizable, e. g. troth (=faith); a losel (=a worthless, lazy fellow).

Both archaic and poetic words overlap and extend beyond the large circle "special literary vocabulary". This indicates that some of the words in these layers do not belong to the present-day English vocabulary.

The border lines between the groups are not distinct. In fact they interpenetrate. It is specially difficult to distinguish between obsolete and obsolescent words.

Another class of words here is **historical words**, denoting historical phenomena which are no more in use (such as "yeoman", "vassal", falconet"). They never disappear from the language. They have no synonyms, whereas archaic words have been replaced by modern synonyms.

Archaic words are used to create a realistic background to historical novels. They carry a special volume of information adding to the logical aspect of communication. They also appear in the poetic style as special terms and in the style of official documents to maintain the exactness of expression: *hereby, aforesaid, therewith.* The low predictability of an archaism when it appears in ordinary speech produces the necessary satirical effect.

Archaic words, word-forms and word-combinations are also used to create an elevated effect. Language is specially moulded to suit a solemn occasion: all kinds of stylistic devices are used, and among them is the use of archaisms.

Stylistic functions of archaic words are based on the temporal perception of events described. Even when used in the terminological aspect, as for instance in law, archaic words will mark the utterance as being connected with something remote and the reader gets the impression that he is faced with a time-honoured tradition.

d) Barbarisms and Foreignisms:

Barbarisms are words of foreign origin which have not entirely been assimilated into the English language. They bear the appearance of a borrowing and are felt as something alien to the native tongue. Nevertheless most of what were formerly foreign borrowings are now, from a purely stylistic position, not regarded as foreign. But still there are some words which retain their foreign appearance to a greater or lesser degree. These words, which are called barbarisms, are, like archaisms, also considered to be on the outskirts of the literary language.

Most of them have corresponding English synonyms; e. g. chic (=stylish); Weltanschauung (=world-view); en passant (= in passing); ad infinitum (= to infinity) and many other words and phrases.

It is very important for purely stylistic purposes to distinguish between barbarisms and foreign words proper. *Barbarisms* are words which have already become facts of the English language. They are, part and parcel of the English word-stock, though they remain on the outskirts of the literary vocabulary. *Foreign words*

though used for certain stylistic purposes, do not belong to the EV. They are not registered in dictionaries, whereas barbarisms are.

Foreign words are often *italicized*, barbarisms on the contrary, are not made conspicuous in the text.

There are foreign words in the EV which fulfil a terminological function (*kolkhoz, ukase, udarnik*) and reflect an objective reality of some country. Terminological borrowings have no synonyms; barbarisms- have.

Their functions: to express a concept non-existant in English reality, to supply local colour as a background to the narrative, reproduce actual manner of speech and environment of the hero, to elevate the language (words which we don't quite understand have a peculiar charm), "exactifying" function – to express some exact meaning (au revoir vs. good-bye).

e) Literary Coinages (Including Nonce-Words)

Neologism – 'a new word or a new meaning for an established word'.

Every period in the development of a language produces an enormous number of new words or new meanings of established words. Most of them do not live long. They are not meant to live long. They are coined for use at the moment of speech, and therefore possess a peculiar property – that of temporariness. The given word or meaning holds only in the given context and is meant only to "***serve the occasion***."

However, such is the power of the written language that a word or a meaning used only to serve the occasion, when once fixed in writing, may become part and parcel of the general vocabulary.

The coining of new words generally arises first of all with the need to designate new concepts resulting from the development of science and also with the need to express nuances of meaning called forth by a deeper understanding of the nature of the phenomenon in question. It may also be the result of a search for a more economical, brief and compact form of utterance which proves to be a more expressive means of communicating the idea.

The first type of newly coined words, i.e. those which designate newborn concepts, may be named *terminological coinages*. The second type, i.e. words

coined because their creators seek expressive utterance may be named *stylistic coinages*.

Among new coinages of a literary-bookish type must be mentioned a considerable layer of words appearing in the publicistic style, mainly in newspaper articles and magazines and also in the newspaper style – mostly in newspaper headlines.

Another type of neologism is the ***nonce-word*** – a word coined to suit one particular occasion. They rarely pass into the standard language and remind us of the writers who coined them.

3 Special colloquial vocabulary

Colloquial words mark the message as informal, non-official, conversational. Apart from general colloquial words, widely used by all speakers of the language in their everyday communication (e. g. "dad", "kid", "crony", "fan", "to pop", "folks").

a)   Slang

There is hardly any other term that is as ambiguous and obscure as the term slang. Slang seems to mean everything that is below the standard of, usage of present-day English.

Slang [origin unknown] – language peculiar to a particular group: as a: the special and often secret vocabulary used by a class (as thieves, beggars) and usu. felt to be vulgar or inferior: argot; b: the jargon used by or associated with a particular trade, profession, or field of activity; 2: a non-standard vocabulary composed of words and senses characterized primarily by connotations of extreme informality and used a currency not limited to a particular region and composed typically of coinages or arbitrarily changed words, clipped or shortened forms, extravagant, forced or facetious figures of speech, or verbal novelties used experiencing quick popularity and relatively rapid decline into disuse.

– words or expressions that are very informal and are not considered suitable for more formal situations. Some slang is used only by a particular group of people (Macmillan).

Slang words, used by most speakers in very informal communication, are highly emotive and expressive and as such, lose their originality rather fast and are replaced by newer formations. This tendency to synonymic expansion results in long chains of synonyms of various degrees of expressiveness, denoting one and the same concept. So, the idea of a "pretty girl" is worded by more than one hundred ways in slang.

In only one novel by S. Lewis there are close to a dozen synonyms used by Babbitt, the central character, in reference to a girl: "cookie", "tomato", "Jane", "sugar", "bird", "cutie", etc.

b) Jargonisms

Jargonism is a recognized term for a group of words that exists in almost every language and whose aim is to preserve secrecy within one or another social group. Jargonisms are generally old words with entirely new meanings imposed on them. Most of the jargonisms of any language, and of the English language too, are absolutely incomprehensible to those outside the social group which has invented them. They may be defined as a code within a code, that is special meanings of words that are imposed on the recognized code – the dictionary meaning of the words.

Thus the word *grease* means 'money'; *loaf* means 'head'; a *tiger hunter* is 'a gambler'; a *lexer* is 'a student preparing for a law course'.

Jargonisms are social in character. They are not regional. In Britain and in the US almost any social group of people has its own jargon. The following jargons are well known in the English language: the jargon of thieves and vagabonds, generally known as cant; the jargon of jazz people; the jargon of the army, known as military slang; the jargon of sportsmen, and many others.

Jargonisms, like slang and other groups of the non-literary layer, do not always remain on the outskirts of the literary language. Many words have overcome the resistance of the language lawgivers and purists and entered the standard vocabulary. Thus the words *kid, fun, queer, bluff, fib, humbug*, formerly slang words or jargonisms, are now considered common colloquial. They may be said to be dejargonized.

c) Professionalisms

Professionalisms are the words used in a definite trade, profession or calling by people connected by common interests both at work and at home. Professionalisms are correlated to terms. Terms, as has already been indicated, are coined to nominate new concepts that appear in the process of, and as a result of, technical progress and the development of science. In distinction from slang, jargonisms and professionalisms cover a narrow semantic field, for example connected with the technical side of some profession.

Professional words name anew already-existing concepts, tools or instruments, and have the typical properties of a special code. The main feature of a professionalism is its technicality. Professionalisms are special words in the non-literary layer of the English vocabulary, whereas terms are a specialized group belonging to the literary layer of words. Professionalisms are not known to simple people.

d) Dialectal words

Dialectal words are those which in the process of integration of the English national language remained beyond its literary boundaries, and their use is generally confined to a definite locality. We exclude here what are called social dialects or even the still looser application of the term as in expressions like poetical dialect or styles as dialects.

Dialectal words are normative and devoid of any stylistic meaning in regional dialects, but used outside of them, carry a strong flavour of the locality where they belong. DW has application limited to a certain group of people or to certain communicative situations.

e) Vulgar words or vulgarisms

Vulgarisms are:

1) expletives and swear words which are of an abusive character, like 'damn', 'bloody', 'to hell', 'goddam' and, as some dictionaries state, used now, as general exclamations;

2) obscene words. These are known as four-letter words the use of which is banned in any form of intercourse as being indecent.

The function of expletives is almost the same as that of interjections, that is to express strong emotions, mainly annoyance, anger, vexation and the like. They are not to be found in any functional style of language except emotive prose, and here only in the direct speech of the characters.

f) Colloquial coinages (words and meanings)

Colloquial coinages (nonce-words), unlike those of a literary-bookish character, are spontaneous and elusive. Not all of the colloquial nonce-words are fixed in dictionaries or even in writing and therefore most of them disappear from the language leaving no trace in it.

Unlike literary-bookish coinages, nonce-words of a colloquial nature are not usually built by means of affixes but are based on certain semantic changes in words that are almost imperceptible to the linguistic observer until the word finds its way into print.

LECTURE 3 FUNCTIONAL STYLES. GENERAL INFORMATION

Plan

1. *The Belles-Lettres Style, its Substyles and its Peculiarities.*
2. *The publistic style, its substyles and their peculiarities.*
3. *The newspaper, its substyles and their peculiarities.*
4. *The scientific prose style, its substyles and their peculiarities.*
5. *The Style of Official Documents and its Substyles.*

According to Galperin: Functional Style is a system of interrelated language means serving a definite aim in communication. It is the coordination of the language means and stylistic devices which shapes the distinctive features of each style and not the language means or stylistic devices themselves. Each style, however, can be recognized by one or more leading features which are especially conspicuous. For

instance the use of special terminology is a lexical characteristics of the style of scientific prose, and one by which it can easily be recognized. FS appear mainly in the literary standard of a language.

In the English literary standard the following major FS are distinguished:

1. the belles-lettres functional style,

2. the publicistic functional style,

3. the newspaper functional style,

4. the scientific prose style,

5. the official documents functional style.

Each FS is subdivided into a number of substyles.

1. The belles-lettres functional style has the following substyles:

a) poetry;

b) emotive prose;

c) drama;

2. The publicistic functional style:

a) oratory;

b) essays;

c) articles in newspapers and magazines;

3. The newspaper functional style:

a) brief news items;

b) advertisements and announcements;

c) headlines;

d) the editorial

4. The scientific prose style:

a) exact sciences;

b) humanitarian sciences;

c) popular- science prose;

5. The official documents functional style:

a) diplomatic documents;

b) business letters;

c) military documents;

d) legal documents.

1 The Belles-Lettres Style, its Substyles and its Peculiarities

The Belles-lettres style has its own specific function to inform the reader and to impress the reader aesthetically.

The means of this functional style are:

- genuine imaginative means and SDs;

- the use of words in its contextual meaning;

- the individual choice of vocabulary which reflects the author's personal evaluation;

- a peculiar individual selection of syntax;

- the introduction of elements of other styles;

Poetry is characterized by:

- its orderly form which is based mainly on the rhythmic and phonetic arrangement of the utterances;

- brevity of expressions,

- fresh unexpected imagery;

- emotional coloring promoted by synonyms,epithets,metaphors,similies,etc;

- specific means of syntactical connection;

- the synthesis of formal and informal English.

Emotive **prose.** Emotive prose is a combination of the literary variant of the language and the colloquial one, which is presented by the speech of the characters which is stylized that means it has been made "literature like" and some elements of conversational English were made use of. Emotive prose allows the use of elements of other styles but the author changes them and fulfils a certain function. SDs used: in emotive prose style are represented speech, detached constructions, gap - sentence link.

Drama is the language of plays which mainly consists of dialogues. The author's speech is in the form of stage remarks. Any presentation of a play is an aesthetic procedure. The language of a play has the following **peculiarities**:

- it is stylized (retains the modus of literary English);

- it presents the variety of spoken language;

- it has redundancy of information caused by necessity to amplify the utterance;

- monologue is never interrupted;

- character's utterances are much longer than in ordinary conversation.

2 The publistic style, its substyles and their peculiarities

The pubicistic style treats certain political, social, economic, cultural problems. The aim of this style is to form public opinion, to convince the reader or the listener.

Substyles: The oratory essays, journalistic articles, radio and TV commentary.

The main features:

- a logically precise clear cut syntax;

- a carefully and thoroughly thought out selection of words;

- the use of sd and em;

- carefull paragraphing;

- intonation full of conviction and persistence;

- consiseness (сжатость).

Oratory. The oratorical style is the oral subdivision of the publicist style. It makes use of a great number of expressive means to arouse and keep the public's interest: repetition, gradation, antithesis, rhetorical questions, emotive words, elements of colloquial speech. Similes and metaphors are generally traditional. It is prepared beforehand and it is a monologue. It has some special formulas of address and conclusion (*e.g. ladies and gentlemen)*.

Radio and TV commentary is less impersonal and more expressive and emotional.

The essay is very subjective and the most colloquial of the all substyles of the publicistic style. It is a literary composition of moderate length on philosophical, social, aesthetic, etc. subjects. It makes use of expressive means and tropes. It is characterized by:

- brevity of expressions,
- the use of the 1-st person singular (personal approach to the problem)
- expanded use of connections;
- naturalness of expressions;
- the abundant use of emotive words;
- use of similes and sustained metaphors.

The journalistic articles.

All the above mentioned features of PFS are to be found in any article. The character of the magazine as well as the subject chosen affects the choice and use of SDs. Words of emotive meaning, for example, are few in popular scientific articles. It is full of bookish, high- flown words, neologisms, parenthesis.

3 The newspaper, its substyles and their peculiarities

To understand the language peculiarities of English newspaper style it will be sufficient to analyse the following basic newspaper features:

1) brief news items;

2) advertisements and announcements;

3) headlines;

4) the editorial.

Brief items: its function is to inform the reader. It states only facts without giving comments. The vocabulary used is neutral and common literary. Specific vocabulary features are:

a) special political and economic terms *(e.g. gross output, president);*

b) non-term political vocabulary *(e.g. public, progressive*);

c) newspaper clichés *(e.g. vital issue*);

d) abbreviations *(e.g. UNO, NATO)*;

e) neologisms.

Grammatical peculiarities:

Complex sentences with a developed system of clauses;

Verbal constructions (infinitive, gerundial, participial);

Passive Voice;

Syntectical complexes;

Specific word-order

Headlines. The headline is a dependent form of newspaper writing. The main function is to inform the reader briefly of what the text that follows is about. Syntactically headlines are represented by sentences of various structure:

- very short and catching sentences,

- full declarative sentences,

- interrogative sentences *(e.g. Do you love war)*,

- nominative sentences *(e.g. forgotten worker)*,

- elliptical sentences with different elements omitted *(e.g. well win)*,

- headlines including direct speech,

- phrases with verbals *(e.g. fighting that tax)*.

Advertisements and announcements. The function of advertisements and announcements is to inform the reader. There are two types of them: classified and non-classified. In classified advertisements and announcements information is arranged according to the subject matter into sections: births, marriages, deaths, business offers, personal etc.

The main features:

- may be built on the elliptical pattern;

- brevity of expressions;

- vocabulary is neutral.

The editorial. The function of the editorial is to influence the reader by giving an interpretation of certain facts. It comments on the political and other events of the

day. It appeals not only to the readers mind, but to his feelings as well. So the editorial is characterized by:

- emotionally coloured language elements, both lexical and structural,
- use of colloquial words, slang, professionalisms.
- use of trite metaphors and epithets,periphrases,
- allusions.

4.The scientific prose style, its substyles and their peculiarities.

The style of scientific prose has 3 subdivisions:

1) the style of humanitarian sciences;

2) the style of "exact" sciences;

3) the style of popular scientific prose.

Its function is to work out and prove theoretically objective knowledge about reality, to create new concepts, to disclose the internal laws of existence, development, etc.

The peculiarities are: objectiveness; logical coherence, impersonality, unemotional character, exactness.

Vocabulary. The use of terms and words used to express a specialized concept in a given branch of science. Terms are not necessarily. They may be borrowed from ordinary language but are given a new meaning.

The scientific prose style consists mostly of ordinary words which tend to be used in their primary logical meaning. Emotiveness depends on the subject of investigation but mostly scientific prose style is unemotional.

Grammar: The logical presentation and cohesion of thought manifests itself in a developed feature of scientific syntax that is the use of established sentence patterns:

- postulator;

- formulate;

- argumentative;

The impersonal and objective character of scientific prose style is revealed in the frequent use of passive constructions, impersonal sentences. Personal sentences

are more frequently used in exact sciences. In humanities we may come across the constructions but few.

The parallel arrangement of sentences contributes to emphasizing certain points in the utterance.

Some features of the style in the text are:

- use of quotations and references;

- use of foot-notes helps to preserve the logical coherence of ideas.

Humanities in comparison with "exact" sciences employ more emotionally coloured words, fewer passive constructions.

5 The Style of Official Documents and its Substyles

1) Language of business letters;

2) Language of legal documents;

3) Language of diplomacy;

4) Language of military documents;

The aim:

1. to reach agreement between two contracting parties;

2. to state the conditions binding two parties in an understanding. Each of the substyles of official documents makes use of special terms. Legal documents: military documents, diplomatic documents. The documents use set expressions inherited from early Victorian period. This vocabulary is conservative. Legal documents contain a large proportion of formal and archaic words used in their dictionary meaning. In diplomatic and legal documents many words have Latin and French origin. There are a lot of abbreviations and conventional symbols.

The most noticeable feature of grammar is the compositional pattern. Every document has its own stereotyped form. The form itself is informative and tells you with what kind of letter we deal with.

Business letters contain: heading, addressing, salutation, the opening, the body, the closing, complimentary clause, the signature. Syntactical features of

business letters are - the predominance of extended simple and complex sentences, wide use of participial constructions, homogeneous members.

Morphological peculiarities are passive constructions, they make the letters impersonal. There is a tendency to avoid pronoun reference. Its typical feature is to frame equally important factors and to divide them by members in order to avoid ambiguity of the wrong interpretation.

LECTURE 4
FUNCTIONAL STYLES. PART I

Plan

1.Functional style.

2. The Belles-Lettres Style.

3. Language of poetry.

4. Emotive prose.

5. The drama.

6. Publicistic style.

7. Oratory and Speeches.

8. The essay.

9. Journalistic articles.

1 Functional style

Each functional style of the literary language makes use of language means the interrelation of which is peculiar to the given functional style. It is the coordination of language media and stylistic devices which shapes the distinctive features of each style. Each functional style can be recognized by one or more leading, especially conspicuous features.

A **functional style** is a patterned variety of literary text characterized by the greater or lesser typification of its constituents, supra-phrasal units, in which the

choice and arrangement of independent and interwoven language media are calculated to secure the purport of the communication.

Each functional style is a relatively stable system at the given stage in the development of the literary language, but it changes, from one period to another.

The development of each style is predetermined by the changes in the norms of Standard English. It is greatly influenced by changing social conditions, the progress of science and the development of cultural life in the country.

2 The Belles-Lettres Style

The three substyles of the belles-lettres style are:

1) the language o f poetry;

2) the language of the emotive prose

3) the language o f drama.

The main functions of the belles-lettres style are:

1) informative,

2) persuasive,

3) to impress the reader aesthetically.

The belles-lettres style rests on certain indispensable linguistic features which are:

1) genuine, not trite, imagery, achieved by purely linguistic devices;

2) the use o f words in contextual and very often in more than one dictionary meaning, or at least greatly influenced by the lexical environment;

3) a vocabulary which will reflect to a greater or lesser degree the author's personal evaluation of things or phenomena;

4) a peculiar individual selection o f vocabulary and syntax, a kind of lexical and syntactical idiosyncrasy;

5) the introduction of the typical features of colloquial language to a full degree (in plays) or a lesser one (in emotive prose) or a slight degree (in poems).

3 Language of poetry

Its first differentiating property is its orderly form, which is based on the rhythmic and phonetic arrangement of the utterances. The rhythmic aspect calls for the syntactical and semantic peculiarities which also fall into a more or less strict orderly arrangement. Both the syntactical and semantic aspects of the poetry may be defined as compact, for they are held in check by rhythmic patterns. Both syntax and semantics comply with the restrictions imposed by the rhythmic pattern and the result is brevity o f expression, epigram-like utterances and fresh unexpected imagery.

Syntactically this brevity is shown in elliptical and fragmentary sentences, in detached constructions, in inversion, asyndeton and other syntactical peculiarities.

Among the lexical peculiarities o f verse is imagery, which assumes in poetry a compressed form. Imagery may be defined as a use of language media which will create a sensory perception o f an abstract notion by arousing certain associations between the general and the particular, the abstract and the concrete, the convectional and the factual.

Images are mostly built on metaphor, metonymy and simile. Images may be divided into 3 categories: two concrete (visual, aural) and one abstract (relational).

Visual images are the easiest of perception, inasmuch as they are readily caught by what is called the mental eye.

Visual images are shaped through concrete pictures of objects, the impression of which is present in our mind:

And then my stale,

Like to the lark at break of day arising

From sullen earth...

Onomatopoeia will build an aural image in our mind; it will make us hear the actual sounds of nature of things. A relational image is one that shows the relation between objects through another kind of relation and the two kinds of relation will secure a more exact realization of the inner connections between things or phenomena:

Men o f England, Heir o f Glory,

Heroes o f unwritten story,

Nurslings o f one mighty mother,

Hopes o f her, and one another.

The characteristic features of verse are:

1) Icons. The icon is a direct representation, not necessarily a picture, of a thing or an event. An icon must always rest on some specific, concretizing use of words, and their forms (tenses) and the arrangement of sentences, which secure the desired image.

2) Volume of emotional colouring. Poetry has it in full measure. This is due to the rhythmic foundation of verse, but more particularly to the great number of emotionally coloured words. This feature won formal expression in poetic words which are regarded as convectional symbols of poetic language. In poetry words become more conspicuous, as if they were attired in some mysterious manner, and mean more that they mean in ordinary neutral communication. Poetic words live a longer life than ordinary words. This is achieved by the connection between the words and by the rhythmical design.

4 Emotive prose

Emotive prose has the same common features as poetry. The imagery is not so rich as it is in poetry; the percentage of words with contextual meaning is not so high as in poetry. The most distinguishing feature is the combination of the literary variant of the language, both in words and syntax, with the colloquial variant. There are also two forms of communication present – monologue and dialogue.

The language of the writer conforms to the literary norms of the given period in the development of the English literary language. The language of the hero of a novel is chosen mainly to characterize the man himself.

The colloquial language in belles-lettres style undergoes changes introduced by the writer and is made literature like.

Emotive prose allows the use of elements from other styles: the newspaper style, the official style, the style of scientific prose.

5 The drama

The language o f plays is entirely dialogue. The author's speech is entirely excluded except for remarks and stage directions. The characteristic features of this substyle are:

1) the language o f the characters is in no way the exact reproduction of the norms of colloquial language. It conforms to the norms of the literary language. The stylization of colloquial language is one of the features of plays.

2) The dialogue loses its colloquial essence and remains simply conversation in form. The individualization of each character's speech becomes important because it reveals the inner, psychological, and intellectual traits of the characters.

3) The monologue in plays is never interrupted by any exclamatory words on the part of the person to whom the speech is addressed. In plays the characters' utterances are generally much longer than in ordinary conversation.

4) The sequence o f sentences reflecting the sequence of thought will not allow any digression from the course taken, unless it was the deliberate intention of the playwright. The language of plays is purposeful. The sequence signals, which are not so apparent in lively conversation, become conspicuous in the language of plays.

6 Publicistic style

Publicistic style falls into 3 varieties:

1) oratorical substyle that is a spoken variety with new spoken types - the radio and TV commentary,

2) the essay,

3) journalistic articles.

The general aim o f publicistic style is to influence public opinion, to convince the reader that the given interpretation o f the event is the only correct one and to

cause him to accept the expressed point of view through logical argumentation and emotional appeal.

Publicistic style is a blend of the rigorous logical reasoning, reflecting the objective state o f things and a strong subjectivity reflecting the author's personal feelings and emotions.

This style is characterised by the following features:

1) coherent and logical syntactical structure with an expanded system of connectives and careful paragraphing,

2) use o f the words with emotive meaning but stylistic devices used are not fresh and genuine,

3) the individual element is generally toned down and limited by the norms of the style,

4) brevity of expression.

7 Oratory and Speeches

The oratorical style is the oral subdivision of the publicistic style. To this style belong: 1) speeches on political and social problems of the day, orations and addresses on solemn occasions, as public weddings, funerals, jubilees, 2) political speeches (parliamentary debates, speeches at rallies, congresses, election campaigns, 3) sermons on religious subjects and morality.

Typical features of the spoken variety are:

1) direct address to the audience (Honorable members),

2) contractions (I'll, isn't),

3) use of the colloquial words,

4) stylistic devices used are interwoven and complementary. Among lexical stylistic devices the most frequent are metaphor and allusions. Repetition is frequently used to the enable listeners to follow the idea in the form of synonymic phrase repetition, parallel constructions, antithesis, climax, rhetorical questions.

8 The essay

The essay is a literary composition o f moderate length on philosophical, social or literary subjects. It never goes deep into the subject.

The most characteristic features o f the essay are:

1) personality in the treatment of theme,

2) naturalness of expression.

The characteristic language features are:

1) the brevity of expression,

2) the use o f first person singular (I think),

3) the expanded use of connectives,

4) the abundant use of emotive words,

5) the use of similes and sustained metaphors.

9 Journalistic articles

Journalistic article is similar to newspaper article but has its differentiating characteristics:

1) rare and bookish words, neologisms, traditional word-combinations and parenthesis are more frequent here than in newspaper articles;

2) the use of the emphatic constructions *(It is he who...);*

3) the use of more abstract words o f logical meaning, emotional words and less traditional set expressions.

LECTURE 5
FUNCTIONAL STYLES. PART II.
NEWSPAPER STYLE

Plan

1. Newspaper style.

2.Advertisements and Announcements.

3. The Headline.

4. The Editorial.

5. Scientific Prose style.

6. The style of official documents or officialese.

1 Newspaper style

Newspaper style is a system of interrelated lexical, phraseological and grammatical means which is perceived by the community speaking the language as a separate unity that basically serves the purpose o f informing and instructing the reader. To attract the reader's attention specific headlines, space ordering, a large proportion of dates, personal names of countries, institutions, and individuals are used. Since the primary function of newspaper style is to impart information, only printed matter serving this purpose comes under newspaper style proper. The newspaper also seeks to influence public opinion on political and other matters.

The headlines o f news items, apart from giving information about the subject-matter, also carry a considerable amount of appraisal (the size and arrangement of the headline, the use o f emotionally coloured words and elements o f emotive syntax), thus indicating the interpretation of the facts in the news item that follows. But, of course, the principal vehicle of interpretation and appraisal is the newspaper article and the editorial in particular. Editorials (leading articles or leaders) are characterized by a subjective handling of facts, political or otherwise. They have much in common with classical specimens of publicistic writing and are often looked upon as such. However, newspaper evaluative writing unmistakably bears the stamp of newspaper style. Thus, it seems natural to regard newspaper articles, editorials included, as coming within the system of English newspaper style. But it should be noted that while editorials and other articles in opinion columns are predominantly evaluative, newspaper feature articles, as a rule, carry a considerable amount of information, and the ratio of the informative and the evaluative varies substantially from article to article.

To understand the language peculiarities of English newspaper style it will be sufficient to analyse the following basic newspaper features:

1) brief news items,

2) advertisements and announcements,

3) the headline,

4) the editorial.

Brief News Items

The principal function of a brief news item is to inform the reader. It states facts without giving explicit comments, and whatever evaluation there is in news paragraphs is for the most part implicit and as a rule unemotional. News items are essentially matter-of-fact, and stereotyped forms of expression prevail. As an invariant; the language of brief items is stylistically neutral, which seems to be in keeping with the allegedly neutral and unbiased nature of newspaper reporting: in practice, however, departures from this principle of stylistic neutrality (especially in the so-called "mass papers") are quite common. It goes without saying that the bulk of the vocabulary used in newspaper writing is neutral and common literary. But apart from this, newspaper style has its specific vocabulary features and is characterized by an extensive use of:

1) Special political and economic terms, e. g. *Socialism, constitution, president, apartheid, by-election, General Assembly, gross output, p er capital production.*

2) Non-term political vocabulary, e. g. *public, people, progressive, nation-wide, unity, peace.*

3) Newspaper cliches, i. e. stereotyped expressions, commonplace phrases familiar to the reader, e. g. *vital issue, pressing problem, informed sources, danger of war, to escalate a war, war hysteria, overwhelming majority, amid stormy applause.*

4) Abbreviations. News items, press reports and headlines abound in abbreviations of various kinds. Among them abbreviated terms-names o f organizations, public and state bodies, political associations, industrial and other

companies, various offices, etc. - known by their initials are very common, e. g. *UNO (United Nations Organization), TUC (Trades Union Congress), NATO (North Atlantic Treaty Organization), AFL-CIO (American Federation of Labour-Congress of Industrial Organizations), EEC (European Economic Community), TGWU (Transport and General Workers Union), FO (Foreign Office), PIB (Prices and Incomes Board).*

5) Neologisms. These are very common in newspaper vocabulary. The newspaper is very quick to react to any new development in the life of society, in science and technology. Hence, neologisms make their way into the language of the newspaper very easily and often even spring up on newspaper pages, e. g. *lunar rover* (a vehicle for exploratory travel on the lunar surface), *sing-in* (a musical act or event in which the audience serves as a chorus or joins in the singing), *overkill* (the ability to annihilate an enemy or objective several times over), *ice-up* (the freezing over snow or water).

The following grammatical peculiarities of brief news items are of paramount importance, and may be regarded as their grammatical parameters:

1) Complex sentences with a developed system of clauses,

2) Verbal constructions (infinitive, participial, gerundial) and verbal noun constructions,

3) Syntactical complexes, especially the nominative with the infinitive. These constructions are largely used to avoid mentioning the source of information or to shun responsibility for the facts reported, e. g. *A large chunk of ice, believed to have fallen from an aircraft, crashed through the roof then through the bedroom ceiling of a house in Leamington, Warwickshire, yesterday.*

4) Attributive noun groups are another powerful means of effecting brevity in news items, e.g. *heart swap patient, the national income and expenditure figures,*

5) Specific word-order. Newspaper tradition, coupled with the rigid rules of sentence structure in English, has greatly affected the word-order of brief news items. The word-order in one-sentence news paragraphs and in what are called "leads" (the initial sentences in longer news items) is more or less fixed. Journalistic

practice has developed what is called the "five-w-and-h-pattem rule" (who-what-whyhow-where-when) and for a long time strictly adhered to it.

In terms o f grammar this fixed sentence structure may be expressed in the following manner: Subject - Predicate (+Object) -Adverbial modifier of reason (manner) –Adverbial modifier of place - Adverbial modifier of time.

2 Advertisements and Announcements

The principal function of advertisements and announcements is to inform the reader. There are two basic types o f advertisements and announcements in the modern English newspaper: classified and non-classified. In classified advertisements and announcements various kinds of information are arranged according to subject-matter into sections, each bearing an appropriate name: BIRTHS, MARRIAGES, DEATHS, IN MEMORIAM, BUSINESS OFFERS, PERSONAL, etc.

This classified arrangement has resulted in a number of stereotyped patterns regularly employed in newspaper advertising:

1) elliptical pattern of the sentence,

2) the absence o f all articles and some punctuation marks,

3) sentences which are grammatically complete also tend to be short and compact,

4) The vocabulary is on the whole essentially neutral with a few emotionally coloured words or phrases used to attract the reader's attention. Emotional colouring is generally moderate.

As for the non-classified advertisements and announcements, the variety of language form and subjectmatter is so great that hardly any essential features common to all may be pointed out. The reader's attention is attracted by every possible means: typographical, graphical and stylistic, both lexical and syntactical.

3 The Headline

The headline (the title given to a news item or an article) is a dependent form of newspaper writing. It is in fact a part of a larger whole. The main function o f the headline is: 1) to inform the reader briefly of what the text that follows is about,

2) to show the reporter's or the paper's attitude to the facts reported or commented on, 3) to instruct the reader.

Usually there is only one headline to each article. But in some newspapers the articles go with two or three or even four headlines.

FIRE FORCES AIRLINER TO TURN BACK

Cabin Filled With Smoke

Safe Landing For 97 Passengers

Atlantic Drama In Super VC 10 (The Times).

Such group headlines are almost a summary of the information contained in the news item or article.

The specific vocabulary o f headlines includes:

1) emotionally coloured words and phrases: eg. *No Wonder Housewives are Pleading: "HELP";*

2) deliberate breaking-up of set expressions, in particular fused set expressions, and deformation of special terms, a stylistic device capable of producing a strong emotional effect: eg. *Cakes and Bitter Ale;*

3) the pun: eg. *And what about Watt*, alliteration: eg. *Miller in Maniac Mood.*

Syntactically headlines are very shaft sentences or phrases of a variety o f patterns:

1) full declarative sentences,

2) interrogative sentences,

3) nominative sentences,

4) elliptical sentences: a. with an auxiliary' verb omitted, b. with the subject omitted, c. with the subject and part of the predicate omitted,

5) sentences with articles omitted,

6) phrases with verbals - infinitive, participial and gerundial,

7) complex sentences,

8) headlines including direct speech: a. introduced by a full sentence, b. introduced elliptically.

4 The Editorial

The function o f the editorial is to influence the reader by giving an interpretation of certain facts. Editorials comment on the political and other events of the day. Their purpose is to give the editor's opinion and interpretation of the news published and to suggest to the reader that it is the correct one. Like any evaluative writing, editorials appeal not only to the reader's mind but to his feelings as well.

Hence the use of specific vocabulary:

1) emotionally coloured language elements, both lexical and structural,

2) political words and expressions, terms, cliches and abbreviations,

3) colloquial words and expressions, slang, and professionalisms.

The use o f stylistic devices both lexical and syntactical is largely traditional. Editorials abound in trite stylistic means, especially metaphors and epithets, Traditional periphrases are also very common in newspaper editorials. But genuine stylistic means are also sometimes used, which helps the writer of the editorial to bring his idea home to the reader through the associations that genuine imagery arouses.

A similar effect is frequently achieved by the use of metaphor, irony, the breaking-up of set expressions, the stylistic use of word-building, by using allusions, etc.

Two types of allusions can be distinguished in newspaper article writing:

1) allusions to political and other facts of the day which are indispensable and have no stylistic value;

2) historical, literary and biblical allusions which are often used to create a specific stylistic effect, largely satirical.

The emotional force of expression in the editorial is often enhanced by the use of various syntactical stylistic devices: various types of repetition, rhetorical questions and other syntactical stylistic means.

Yet, the stylistic background of editorials is neutral. The majority of stylistic devices used are trite. Original forms of expression and fresh genuine stylistic means are comparatively rare in newspaper articles, editorials included.

5 Scientific Prose style

The aim of scientific prose is to prove a hypothesis, to create new concept, to disclose the laws o f existence. The language tends to be objective, precise, unemotional, devoid of any individuality.

The characteristic features of this style are:

1) the logical sequence o f utterances with a varied system of connectives to indicate their interrelation and interdependence and the repeated use of such cliches – *proceeding from, as it was said above, in connection with and other lexico-syntactical forms emphasizing the logical connection and independence of consecutive parts of discourse,*

2) the use o f terms specific to each given branch of science and denoting objects, phenomena and process,

3) precision, clarity and logical cohesion,

4) specific sentence patterns, they are of 3 types: postulatory, argumentative and formulative,

5) the use quotations and references. The references have a definite pattern: *author, title of work quoted, the publishing house, the place and year it was published and the pages of the except quoted,*

6) the frequent use o f foot-notes not of the reference kind but digressive in character. Everything that seems not to be immediately relevant to the matter in hand but may indirectly back up the idea will be placed in a foot-note.

7) the impersonality is revealed in the frequent use of passive construction: *Acid was taken.*

6 The style of official documents or officialese

The substyles of official documents style are:

1) the language of business documents;

2) the language of legal documents;

3) the language of diplomacy;

4) the language of military documents.

It is the most conservative style, preserving cast- iron form o f structuring and using syntactical constructions and words long known as archaic and not observed anywhere else. All emotiveness and subjective modality are completely banned out o f this style. The aim o f this style is to state the conditions binding two parties in an undertaking, to reach agreement between two contrasting parties.

The characteristic features of this style are:

1) conventionality o f expression - a special system of cliches, terms and set expressions by which each substyle can easily be recognized: *I beg to inform you, provisional agenda, on behalf of.* Each of the subdivisions of this style has its own peculiar terms, phrases and expressions which differentiate it from other substyles:

Finance: *extra revenue, taxable capacities.*

Diplomatic: *high contracting parties, to ratify an agreement, extra - territorial status.*

Legal: *summary procedure, a body o f judges*.

2) the encoded character of language symbols – the use of abbreviations, conventional symbols and contractions: *M.P., HMS (steamship), $,*

3) the use of words in their logical dictionary meaning,

4) the absence of emotive words,

5) definite compositional patterns of documents: eg.: the structure of a business letter includes: 1) address o f the sender, 2) the date, 3) the address of the addressee and his name, 4) salutation, 5) the body of the letter itself, 6) conventional good-bye phrase, 7) the enclosure if there is any, 6) a general syntactical mode o f combining several pronouncements into one sentence.

LECTURE 6 EXPRESSIVE MEANS. STYLISTIC DEVICES. PHONETIC EXPRESSIVE MEANS AND STYLISTIC DEVICES

Plan

1. Onomatopoeia.

2. Alliteration.

3. Rhyme.

4. Rhythm.

5. Graphical Means.

The stylistic approach to the utterance is not confined to its structure and sense. There is another thing to be taken into account which, in a certain type of communication plays an important role. This is the way a word, a phrase or a sentence sounds. The sound of most words taken separately will have little or no aesthetic value. A word may acquire a desired phonetic effect only in combination with other words. The way a separate word sounds may produce a certain euphonic effect, but this is a matter of individual perception and feeling and therefore subjective. However, there exist psychological works on the theory of sound symbolism. They checked the associations, which the tested people have with the definite sounds. Statistics shows that their answers coincide very often.

Verier St Woolman, one of the founders of the theory of sound symbolism claimed that a certain sound when pronounced clearly and strong has special meaning and feeling. For example, the sound [d], when repeated often may produce an effect of something evil, negative and wicked.

The sound of a word, or more exactly the way words sound in combination, often contributes something to the general effect of the message, particularly when the sound effect has been deliberately worked out. This can easily be recognized when analyzing alliterative word combinations or the rhymes in certain stanzas or from more elaborate analysis of sound arrangement.

The aesthetic effect of the text is composed not only with the help of sounds and prosody, but with the help of sounds and prosody together with the meaning. The sound side of the belles-letters work makes a whole with rhythm and meaning and can't influence the reader separately.

To influence aesthetically the sound part of the text should somehow be highlightened. An author can increase an emotional and aesthetic effect of his work through choosing the words, their arrangement and repetitions. Let's see what phonetic SDs can secure this function.

1 Onomatopoeia

Onomatopoeia is a combination of speech sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc. – splash, bubble, rustle, whistle) by things (machines or tools, etc. – buzz) by people (singing, laughter, yawning, roar, giggle) and animals (moo, bleat, croak – frog). Therefore, the relation between onomatopoeia and the phenomenon it is supposed to represent is one of metonymy: that is it can be used in transferred meaning – tintinnabulation-the sound of bells

There are two varieties of onomatopoeia: direct and indirect.

Direct onomatopoeia is contained in words that imitate natural sounds, as thud, bowwow, ding-dong, buzz, bang, cuckoo. These words have different degrees of 'imitative quality. Some of them immediately bring to mind whatever it is that produces the sound. Others require some imagination to decipher it.

e.g. And now there came the chop-chop of wooden hammers.

Indirect onomatopoeia is a combination of sounds the aim of which is to make the sound of the utterance an echo of its sense. It is sometimes called "echo writing". Indirect onomatopoeia demands some mention of what makes the sound, as rustling of curtains in the following line. And the silken, sad, uncertain rustling of each purple curtain. An example is: And the silken, sad, uncertain rustling of each purple curtain" (E.A. Poe), where the repetition of the sound [s] actually produces the sound of the rustling of the curtain.

Indirect onomatopoeia is sometimes effectively used by repeating words which themselves are not onomatopoetic but they contribute to the general impact of the utterance: in the poem *Boots* by R. Kipling soldiers' tread is shown -

We're foot-slog-slog-slog-sloggin' over Africa –

Foot-foot-foot-foot –sloggin' over Africa.

(Boots – boots – boots – boots – moovi' up and down again!)

Onomatopoeia helps to create the vivid portrayal of the situation described, and the phonemic structure of the word is important for the creation of expressive and emotive connotations.

2 Alliteration and assonance

Alliteration is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the beginning of successive words: " The po**ss**essive in**st**inct never **st**ands **st**ill (J. Galsworthy) or, "**D**eep into the **d**arkness peering, long I stoo**d** there won**d**ering, fearing, **d**oubting, **d**reaming **d**reams no mortals ever **d**ared to **d**ream before" (E. A. Poe). Alliteration is also used to name the repetition of first letters: **A**pt **A**lliteration's **a**rtful **a**id (Charles Churchill).

Alliteration has a long tradition in English poetry as Germanic and Anglo-Saxon poems were organized with its help. (Beowulf)

Assonance is the repetition of similar stressed vowels within the line or stanza.

«… Tell this soul, with sorrow laden, if within the distant Aiden,

I shall clasp a sainted maiden, whom the angels name Lenore…» (E. A. Poe).

Alliteration, like most phonetic expressive means, does not bear any lexical or other meaning. However it supplies the utterance with a certain nuance of the meaning [d]. That's why alliteration is regarded as a musical accompaniment of the author's idea, supporting it with some vague emotional atmosphere which each reader interprets for himself.

Alliteration heightens the general aesthetic effect of the utterance when it has connection with sense. Now it's used only as a subsidiary device. Its role is an expressive one – alliterated words indicate the most important concepts. It's often used in emotive prose, newspaper headlines, titles, proverbs and sayings: Sense and Sensibility; Pride and Prejudice; safe and sound; part and parcel etc.

3 Rhyme

Rhyme is the repetition of identical or similar terminal sound combination of words. Rhyming words are generally placed at a regular distance from each other. In verse they are usually placed at the end of the corresponding lines.

Identity and similarity of sound combinations may be relative. Thus, the first criterion is the identity of sound. Form this point of view we distinguish between full rhymes and incomplete rhymes. The *full rhyme* presupposes identity of the vowel sound and the following consonant sounds in a stressed syllable (heart – part, flood-blood).

Incomplete rhymes are divided into two main groups: *vowel rhymes* (ассонансы) and *consonant rhymes (консонансы)*. In vowel rhymes the vowels of the syllables in corresponding words are identical, but the consonants may be different as in (adv**ice**-comprom**ise**). In consonant rhymes, on the contrary, consonants are identical and disparity in vowels, as in (wi**nd**-la**nd**, **gr**ey-**gr**ow).

The second criterion: morphological characteristics. *Compound (broken) rhymes* – when one word rhymes with a combination of words; or two or even three words rhyme with a corresponding two or three words, as in "better – forget her". The peculiarity of rhymes of this type is that the combination of words is made to sound like one word - this device will inevitably give a colloquial and sometimes a humorous touch to the utterance.

Compound rhyme may be set against what is called *eye – rhyme*, where the letters and not the sounds are identical, as in l**ove** – pr**ove**, fl**ood** – br**ood**, h**ave** – gr**ave**. It follows that compound rhyme is perceived in reading aloud, eye - rhyme can only be perceived in the written verse.

The way the rhymes are arranged within the stanza: couplets – when the last words of 2 successive lines are rhymed – aa; cross rhymes – перекрёстные – abab; framing or ring rhymes – опоясывающие – abba.

According to their position: e.g. *internal rhyme* – the rhyming words are placed not at the ends of the lines but within the line:

«I bring fresh **showers** for the thirsting **flowers**» (Shelley).

The rhyme has 2 functions, which are realized simultaneously: *disserving* (it breaks the line into 2 distinct parts, making the reader to pause) and *consolidating* (consolidates the ideas expressed in 2 parts).

4 Rhythm

Rhythm is the alternation of stressed and unstressed syllables, more or less regular. As a SD **rhythm** is a combination of the ideal metrical scheme and its variations governed by the standard.

It exists in all spheres of human activity and assumes multifarious forms. It stirs up emotions whatever its nature or origin, whether it is musical, mechanical or symmetrical as in architecture.

It's not only a regular pattern of sounds or movements; it's also any regular pattern in nature or in life. Rhythm can be perceived only provided that there is some kind of experience in catching regularity of alternating patterns.

Rhythm has a great importance not only for music and poetry, but also for prose. In prose rhythm is closely connected with the metre, i.e. different metrical patterns. The rhythm of prose is based on the succession of images, themes and other big elements of the text; repetition, parallel constructions, chiasmus- перекрестный/ реверсированный повтор, similar syntactical patterns. The unit of measure here is not a syllable but a structure, a word-combination, a sequence of phrases, sentences and supra-phrasal units.

Rhythm intensifies the emotions. It contributes to the general sense, helps to get the flow of thoughts and humour of the author. In poetry it conveys the mood, emotions and feelings, sharpens the thought of the author and his characters. Rhythm

adds specific importance to some ideas and feelings, it helps to create reality in text. It has expressive, symbolic and graphic functions. It can imitate movement, behaviour and even setting. It foregrounds some particular words, thoughts, ideas, feelings, and vice versa obscures others, thus adding a per'spective to the text.

5 Graphical EMs

Graphical EMs serve to convey in the written form those emotions which in the oral speech are expressed by intonation and stress, in written form they are shown mostly with the help of punctuation and deliberate change of a spelling of a word.

«A detective! I never 'eard of such a thing! What d'yer come 'ere for if yer want to be a detective. 'Ere, yer not big enough, 'cos yer'd 'ave to be a pleeceman first before they'd let yer be a detective, and they'd never 'ave yer as a pleeceman» (J.D. Priestley, «Angel Pavement»).

Woman, without her, man is nothing.

All types of punctuation can be used to reflect the emphatic intonation of the speaker. Such 'emphatic' punctuation is used in many syntactical SDs: aposiopesis (break-in-the-narrative) [You'll just come home, or I'll …], rhetorical questions, su'spense etc.

The changed type (*italics*, **bold type**) or spelling multiplication (laaarge) are used to indicate the additional stress on the emphasis word or part of the word.

There is no direct connection between the graphical SDs and the intonation they reflect, for their choice is too inadequate for the variety and quality of emotions recurrent in intonation.

LECTURE 7 LEXICAL EXPRESSIVE MEANS STYLISTIC DEVICES. FIGURES OF SPEECH

Plan

1. Interaction of primary dictionary and contextually imposed meanings.

2. Interaction of primary and derivative logical meanings.

3. Interaction of logical and emotive meanings.

4. Interaction of logical and nominal meanings.

5. Intensification of a certain feature of a thing or phenomenon.

6. Peculiar use of set expressions.

7. Figures of speech.

Words in a context may acquire additional lexical meanings not fixed in the dictionaries, what we have called contextual meanings. The latter may sometimes deviate from the dictionary meaning to such a degree that the new meaning even becomes the opposite of the primary meaning. What is known in linguistics as transferred meaning is practically the interrelation between two types of lexical meaning: dictionary and contextual.

The transferred meaning of a word may be fixed in dictionaries as a result of long and frequent use of the word other than in its primary meaning. In this case we register a derivative meaning of the word. Hence the term transferred should be used signifying the development of the semantic structure of the word. In this case we do not perceive two meanings. When we perceive two meanings of the word simultaneously, we are confronted with a stylistic device in which the two meanings interact.

Classification of Lexical Stylistic Devices

There are 3 groups.

1. The interaction of different types of lexical meaning.

a) primary dictionary and contextually imposed meanings (metaphor, metonymy, irony);

b) primary and derivative logical meanings (zeugma and pun);

c) logical and emotive (epithet, oxymoron);

d) logical and nominative (antonomasia);

2. Intensification of a feature (simile, hyperbole, periphrasis).

3. Peculiar use of set expressions (clichés, proverbs, epigram, quotations).

1 The Interaction of Different Types of Lexical Meaning

1. Interaction of Dictionary and Contextually Imposed Meaning

The relation between dictionary and contextual meanings may be maintained along different lines: on the principle of affinity, on that of proximity, or symbol - referent relations, or on opposition. Thus the stylistic device based on the first principle is metaphor, on the second, metonymy and on the third, irony

A metaphor is a relation between the dictionary and contextual logical meanings based on the affinity or similarity of certain properties or features of the two corresponding concepts. **Metaphor is the power of realizing two lexical meanings simultaneously.** Metaphor can be embodied in all the meaningful parts of speech, in nouns, adjectives, verbs, adverbs and sometimes even in the auxiliary parts of speech, as in prepositions. Metaphor as any stylistic devices can be classified according to their degree of unexpectedness. Thus metaphors which are absolutely unexpected, are quite unpredictable, are called *genuine* metaphors. e. g. *Through the open window the dust danced and was golden.* Those which are commonly used in speech and are sometimes fixed in the dictionaries as expressive means of language are *trite* metaphors or *dead* metaphors e. g. a flight of fancy, floods of tears.

Trite metaphors are sometimes injected with new vigour, their primary meaning is re-established alongside the new derivative meaning. This is done by supplying the central image created by the metaphor with additional words bearing some reference to the main word. e. g. Mr. Pickwick bottled up his vengeance and corked it down.

The verb " to bottle up " is explained as " to keep in check", to conceal, to restrain, repress. So the metaphor can be hardly felt. But it is revived by the direct meaning of the verb "to cork down". Such metaphors are called sustained or prolonged. Stylistic function of a metaphor is to make the description concrete, to express the individual attitude.

Metonymy is based on a different type of relation between the dictionary and contextual meanings, a relation based not on affinity, but on some kind of association connecting the two concepts which these meanings represent on a proximity

The proximity may be revealed:

1) between the symbol and the thing it denotes;

2) in the relations between the instrument and the action performed with this instrument;

e.g. His pen is rather sharp.

3) in the relation between the container and the thing it contains; e.g. He drank one more cup.

4) the concrete is put for the abstract;

e. g. It was a representative gathering (science, politics).

5) a part is put for the whole;

e.g. the crown - king, a hand - worker.

Metonymy represents the events of reality in its subjective attitude. Metonymy in many cases is trite.

e.g.:" to earn one's bread", "to keep one's mouth shut".

Irony is a stylistic device also based on the simultaneous realization of two logical meanings - dictionary and contextual, but the two meanings are in opposition to each other. The literal meaning is the opposite of the intended meaning. One thing is said and the other opposite is implied.

e.g. Nice weather, isn't it? (on a rainy day).

2 Interaction of Primary and Derivative Logical Meanings

There are special SDs which make a word materialize distinct dictionary meanings. They are zeugma and the pun. **Zeugma** is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being on the one hand literal, and on the other, transferred. e. g. Dora, plunging at once into privileged intimacy and into the middle of the room.

Zeugma is a strong and effective device to maintain the purity of the primary meaning when two meanings clash. **The pun** is another S.D. based on the interaction of two well-known meanings of a word or a phrase. It is difficult to draw a hard and fast distinction between zeugma and pun. The only reliable distinguishing feature is

a structural one: zeugma is the realization of two meanings with the help of a verb which is made to refer to different subjects or objects (direct and indirect). The pun is more independent. Like any S.D. it must depend on a context. But the context may be of a more expanded character, sometimes even as large as a whole work of emotive prose.

e.g.- Did you miss my lecture?

- Not at all.

Pun seems to be more varied and resembles zeugma in its humourous effect only.

3 Interaction of Logical and Emotive Meaning

Interjections and Exclamatory Words Interjections are words we use when we express our feelings strongly and which may be said to exist in language as conventional symbols of human emotions. In traditional grammars the interjection is regarded as a part of speech. But there is another view which regards the interjection as a sentence.

However a close investigation proves that interjection is a word with strong emotive meaning.

e. g. Oh, where are you going to, all you Big Steamers?

The interjection oh, by itself may express various feelings such as regret, despair, disappointment, sorrow, surprise and many others. Interjections can be divided into primary and derivative. Primary interjections are generally devoid of any logical meaning. Interjections such as: Heavens! Good gracious! God knows! Bless me! are exclamatory words generally used as interjections. It must be noted that some adjectives and adverbs can also take on the function of interjections - such as terrible! awfully! great! wonderful! splendid! These adjectives acquire strong emotional colouring and are equal in force to interjections.

The epithet is based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence, used to characterize an object and pointing

out to the reader some of the properties or features of the object with the aim of giving an individual perception and evaluation of these features or properties.

Classification of Epithets

From the point of view of their compositional structure epithets may be divided into:

1) simple (adjectives, nouns, participles): e.g. He looked at them in animal panic.

2) compound: e.g. apple - faced man;

3) sentence and phrase epithets: e.g. It is his do - it - yourself attitude.

4) reversed epithets - composed of 2 nouns linked by an ofphrase: e.g. "a shadow of a smile";

Semantically according to I. Galperin.

1) associated with the noun following it, pointing to a feature which is essential to the objects they describe: dark forest; careful attention.

2) unassociated with the noun, epithets that add a feature which is unexpected and which strikes the reader: smiling sun, voiceless sounds.

Oxymoron is a combination of two words in which the meaning is opposite in sense.

e. g. speaking silence, cold fire, living death.

Close to oxymoron is paradox - a statement that is absurd on the surface. e.g. War is peace. The worse - the better.

Trite oxymoron. e.g. Awfully beautiful.

If the primary meaning of qualifying word changes the stylistic effect of oxymoron is lost. In oxymoron the logical meaning holds fast because there is no true word combination.

4 Interaction of Logical and Nominative Meaning

Antonomasia. It is the result of interaction between logical and nominal meaning of a word.

1) When the proper name of a person, who is famous for some reasons, is put for a person having the same feature.

e.g. Her husband is an Othello.

2) A common noun is used instead of a proper name, e. g. I agree with you Mr. Logic, e.g. My Dear Simplicity.

5 Intensification of a Feature

Simile. The intensification of some feature of the concept is realized in a device called simile. Similes set one object against another regardless of the fact that they may be completely alien to each other. The simile gives rise to a new understanding of the object. The properties of an object maybe viewed from different angles, f. e. its state, its actions, manners Accordingly, similes may be based on adjective - attributes, adverb - modifiers, verb - predicates etc.

Similes have formal elements in their structure: connective words such as like, as, such as, as if, seem.

Periphrasis - is a round - about way of speaking used to name some object or phenomenon. Longer-phrase is used instead of a shorter one. Some periphrasis are traditional.

e. g. The fair sex.

My better half.

Periphrasis are divided into:

1. Logical – based on inherent properties of a thing.

e. g. Instrument of destruction, the object of administration.

2. Figurative – based on imagery: metaphor, metonymy

e. g. To tie a knot – to get married; in disgrace of fortune – bad luck.

Euphemism is used to avoid some unpleasant things, or taboo things.

e. g. To pass away – to die.

Hyperbole is deliberate overstatement or exaggeration, the aim of which is to intensify one of the features of the object in question to such a degree as to show its utter absurdity. Like many SDs, hyperbole may lose its quality as a SD through

frequent repetition and become a unit of the language as a system, reproduced in speech in its unaltered from. Here there are some examples:

e. g. A thousand pardons, scared to death, immensely obliged.

Hyperbole is a device which sharpens the reader's ability to make a logical assessment of the utterance. This is achieved, as in case with other devices, by awakening the dichotomy of thought and feeling where thought takes the upper hand though not to the detriment of feeling.

6 Peculiar Use of Set Expressions

The Cliché

A cliché is generally defined as an expression that has become hackneyed and trite. It has lost its precise meaning by constant reiteration: in other words it has become stereotyped. Cliché is a kind of stable word combination which has become familiar and which has been accepted as a unit of a language

e. g. rosy dreams of youth, growing awareness.

Proverbs are short, well-known, supposedly wise sayings, usually in simple language.

e.g. Never say never. You can't get blood of a stone.

Proverbs are expressions of culture that are passed from generation to generation. They are words of wisdom of culture- lessons that people of that culture want their children to learn and to live by. They are served as some symbols, abstract ideas. Proverbs are usually dedicated and involve imagery. e.g. Out of sight, out of mind.

Epigram is a short clever amusing saying or poem. e.g. A thing of beauty is a joy forever.

Quotation is a phrase or sentence taken from a work of literature or other piece of writing and repeated in order to prove a point or support an idea. They are marked graphically: by inverted commas: dashes, italics.

Allusion is an indirect reference, by word or phrase, to a historical. literary, mythological fact or to a fact of everyday life made in the course of speaking or

writing. The use of allusion presupposes knowledge of the fact, thing ок person alluded to on the part of the reader or listener.

Tropes and Figures of Speech

Such linguists as O.S. Akhmanova, I.R. Galperin, V.V. Vinogradov and others divide all SDs into *tropes* (lexical SDs) and *figures of speech* (syntactic SDs).

According to them a ***figure of speech*** is a syntactic structure used for stylistic purposes.

A ***trope*** is a stylistic transference of the name of a word or the use of a word in a figurative meaning for stylistic purposes. The essence of trope lies in the comparison of the notion rendered by the primary (dictionary) meaning and the notion rendered by the contextually imposed meaning.

The Classification

All lexical SDs are based on simultaneous realization of two meanings. Thus tropes can be classified according to:

I.   Interaction of different types of lexical meaning.

1.   Interaction of two logical meanings (i.e. primary dictionary and contextually imposed meanings)

- Metaphor.

- Metonymy.

- Irony.

2.   Interaction of primary and derivative logical meanings.

- Polysemantic effect.

- Zeugma.

- Pun.

3.   Interaction of logical and emotive meanings.

- Epithet.

- Oxymoron.

4.   Interaction of logical and nominal meanings.

- Antonomasia.

2.　　Intensification of a certain feature or a thing or phenomenon.

- Simile.

- Periphrasis.

- Euphemism.

- Hyperbole.

- Understatement.

3.　　Peculiar use of set expressions.

- Cliché.

- Proverbs and Sayings.

- Epigrams.

- Quotations.

- Allusions.

- Decomposition of Set Phrases.

The problem of polysemy is one o f the controversial questions. It is a category of lexicology and as such belongs to language-as-a-system. In actual everyday speech polysemy vanishes unless it is deliberately retained for certain stylistic purposes. A context that doesn't seek to produce any particular stylistic effect generally materializes but one definite meaning.

When a word begins to manifest and interplay between the primary and one of the derivative meanings we are again confronted with a stylistic device.

Zeugma

Zeugma is the use of a word in the same grammatical but different semantic relations with the surrounding words in the context, the semantic relations being on the one hand literal, and, on the other hand, transferred: eg.: *Dora, plunging at once into privileged intimacy and into the middle of the room.*

To plunge is used in the direct meaning, it means "to rush into somewhere"; in *to plunge into privileged intimacy* **to plunge** is used in its derivative meaning.

Zeugma is a figure of speech in which two or more parts of a sentence are joined with a single common verb or noun: eg. *She lowered her standards by raising*

her glass, her courage, her eyes and his hopes. I took her hand and then an aspirin in the morning, She was a thief, you got to believe: she stole my heart and my cat.

Pun

Pun is another stylistic device based on the interaction of two well-known meanings of a word or a phrase. The pun is a form of word play which suggests two or more meanings, by exploiting multiple meanings of words, or of similar-sounding words, for an intended humorous or rhetorical effect. These ambiguities can arise from the intentional use and abuse of homophonic, homographic, metonymic, or metaphorical language.

Walter Redfern, English writer and academic wrote in his book "Puns": "To pun is to treat homonyms as synonyms". For example, in George Carlin's phrase "Atheism is a non-prophet institution", the word "prophet" is put in place of its homophone "profit", altering the common phrase "non-profit institution". Similarly, the joke "Question: Why do we still have troops in Germany? Answer: To keep the Russians in Czech" relies on the aural ambiguity o f the homophones "check" and "Czech". Often, puns are not strictly homophonic, but play on words of similar, not identical, sound as in the example from the "Pinky and the Brain" cartoon film series: "I think so, Brain, but if we give peas a chance, won't the lima beans feel left out?" which plays with the similar – but not identical – sound of "peas" and "peace".

It is difficult to draw a distinction between zeugma and pun. The only reliable distinguishing feature is a structural one: zeugma is the realization of two meanings with the help of a verb which is made to refer to different subjects or objects. The pun is more independent. There need not necessarily be a word in the sentence to which the pun-word refers. But the pun must depend on a context. But the context may be of a more expanded character, sometimes even as large as a whole, work of emotive prose: eg. the title of Oscar Wild's play is "The Importance of Being Ernest". The word "Ernest" is a name of the main hero and at the same time an adjective meaning "seriously-minded'. Puns are often used in riddles and jokes:

- What is the difference between a schoolmaster and an engine-driver.

-One trains the mind and the other minds the train.

Zeugma and pun are to be found in poetry and poetical descriptions and in emotive prose.

Interaction of logical and emotive meaning.

The logical and the emotive meanings are built into our minds and they are present there in different degrees when we think of various phenomena of objective reality.

Different emotional elements may appear in the utterance depending on its character and pragmatic aspect.

Almost any word may acquire a greater or a lesser degree of emotiveness.

A greater or lesser volume of emotiveness may be distinguished in words which have emotive meaning in their semantic structure. The most highly emotive words are words charged with emotive meaning to the extent that the logical meaning can hardly be registered.

These are interjections and exclamations, next come epithets and oxymorons.

Interjections

Interjections are words we use when we express our feelings strongly and which exist in language as conventional symbols of human emotions.

Primary interjections are generally devoid of any logical meaning: *Oh! Ah! Gosh! Hush! Alas!*

Drivateive interjections may retain a shade of logical meaning though this is always suppressed by the volume of emotive meaning: *Dear me! Look here! God knows!*

Epithet.

Epithet is a stylistic device based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence used to characterize an object and pointing out to the reader some of the properties or features of the object with the aim of giving an individual perception and evaluation of these features and properties. The epithet is subjective and evaluative: *glorious sight, encouraging smile, friendly trees.*

The logical attribute is purely objective, nonevaluating.

It is descriptive and indicates an inherent or prominent feature of the thing or phenomenon in question: *white snow, round table, blue skies.* The epithet makes a strong impact on the reader, so that that he begins to see and evaluate things as the write depicts them: When James Joyce uses the phrase *the snot-green sea* he is playing on Homer's familiar epithet *the wine-dark sea.*

Semantically, epithets may be divided into thefollowing groups (Table 1):

associated epithets are those which point to a feature which is essential to the objects they describe: the idea expressed in the epithet is to a certain extent inherent in the concept of the object: *careful attention, fantastic terrors*	**unassociated epithets** are attributes used to characterize the object by adding a feature not inherent in it, a feature which may be so unexpected as to strike the reader by its novelty: *heartburning smile, voiceless sands*
affective for emotive proper) epithets are those which serve to convey the emotional evaluation o f the object by the speaker. Most of the qualifying words found in the dictionary can be and are used as affective epithets: *gorgeous, nasty, magnificent, atrocious*	**Figurative, or transferred, epithets** are formed of metaphors, metonymies and similes expressed by adjectives: *the smiling sun, the frowning cloud, the sleepless pillow, the tobacco-stained smile, a ghost-like face, a dreamlike experience*

There are combinations in which the ties between the attribute and the noun are very close and they become stable word-combinations: *bright face, valuable connections, sweet smile.*

These are language epithets as they have become traditional. Speech epithets are newly and unexpectedly coined by authors in the process of writing or speaking: *slavish knees, sleepless bay.*

Sometimes epithets build a specific unit and are called **fixed** and are mostly used in ballads: *true love, sweet Sir, brave cavaliers.*

Through long and repeated use epithets become **fixed**. Many fixed epithets are closely connected with folklore and can be traced back to folk ballads: *true love, merry Christmas, sweet Sir, brave cavaliers.* A number of them have originated in euphemistic writing of the late sixteenth and seventeenth centuries: *a valiant youth, a trembling maiden, dead silence.* Those which were first found in Homer's poetry and have been repeated since, are known as Homeric epithets: *swift-footed Achilles, rosyfingered dawn.*

From the point of view of compositional structure epithets may be:

1) simple – ordinary adjectives: *a silvery laugh*;

2) compound – like compound adjectives: *curlyheaded and mischief-making monkey from his birth;*

3) phrase epithets – a phrase or even a sentence may become an epithet as far as it maintains its main function of attribute. Phrase epithets are always placed before the nouns they refer to.

Say-nothing-to-me-or-I'll-contradict-you expression of his face.

4) the reversed epithet is composed of two nouns linked in an of-phrase. The evaluating, emotional element is embodied in the noun: *the shadow of a smile, her brute of a brother, a thick figure of a man.*

Oxymoron.

Oxymoron is a combination of two words whose meanings are opposite and incompatible: *sweet sorrow, nice rascal, horribly beautiful.*

Oxymoron is a combination of two semantically contradictory notions that help to emphasize contradictory qualities as a dialectal unity simultaneously existing in the described phenomenon. As a rule, one of the two members of oxymoron illuminates the feature which is universally observed and acknowledged while the other one offers a purely subjective individual perception of the object. Thus in an oxymoron we also deal with the foregrounding of emotive meaning, only of a different type than the one observed in previously discussed SDs. The most widely

known structure of oxymoron is attributive, so it is easy to believe that the subjective part of the oxymoron is embodied in the attribute-epithet, especially because the latter also proceeds from the foregrounding of the emotive meaning.

Many oxymorons have been popularised in vernacular speech. Unlike literary oxymorons, many of these are not intended to construct a paradox; they are simply puns: *controlled chaos, open secret, organized mess, alone in a crowd, accidentally on purpose.*

There are also examples in which terms that are superficially contradictory are juxtaposed in such a way that there is no contradiction: *same difference, jum bo shrimp, pretty ugly*, and *hot ice* (where *hot* means *stolen* and *ice* means *diamonds*, respectively, in criminal argot).

Antonomasia.

Antonomasia denotes the process o f renaming – the use of a different name instead of the traditionally used one.

Antonomasia is intended to point out the leading, most characteristic feature of a person or event, at the same time pinning this trait as a proper name to the person or event in question. The example of antonomasia is **telling names** – names whose origin from common nouns is still clearly perceived. So, in such popular English surnames as Mr. Smith or Mr. Brown the etymology can be restored but no speaker of English today has it in his mind that the first one used to mean occupation and the second one – color. While such names from Sheridan's *School for Scandal* as Lady Teazle or Mr. Surface immediately raise associations with certain human qualities due to the denotational meaning o f the words "to tease" and "surface". The double role of the speaking names, both to name and to qualify, is sometimes preserved in translation. Cf. the list of names from another of Sheridan's plays, The Rivals: Miss Languish – Мисс Томней; Mr. Backbite – М-р Клеветаун; Mr. Credulous –М-р Доверч; Mr. Snake – М-р Гад, etc. Or from F. Cooper: Lord Chatterino – Лорд Балаболо; John Jaw – Джон Брех; Island Leap-High – Остров Высокопрыгия.

Two types of antonomasia may be distinguished:

1) a proper name may be used instead of a common name: *He is a Napoleon of crime You are a real Cicero.*

2) a common noun serves as an individualizing name: *the Iron Chancellor* for Otto von Bismarck, *The King of Pop* for Michael Jackson.

LECTURE 8 SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

Plan

1. Problems concerning the composition of spans of utterance larger than the sentence.

2. Compositional patterns of syntactical arrangement.

3. Particular ways of combining parts of the utterance.

4. Particular use of colloquial constructions.

5. Stylistic use of structural meaning.

1 Problems concerning the composition of spans of utterance larger than the sentence

Syntax is the branch of language science which studies the types of relations between the words, word-combinations, sentences and also between larger spans of utterances.

Here we are going to deal with the linguistic questions of syntactical level. It is first of all **syntactical synonymy**, i.e. the case when similar logical information is rendered with the help of different syntactical constructions with different functional, stylistic and expressive colouring and connotation.

E.g. Go off! – Off you go! – You go off!

Every functional style has also got its peculiar syntactical constructions, e.g. the style of official documents.

According to the theory of generative grammar there are two kinds of structures — a deep structure and a surface structure. The latter are the actual

sentences produced by the former, which is not presented in language units and therefore unobservable. This theory enables the interpreter to look at a sentence from the point of view of what is 'behind' the sentence.

Another development in linguistics is 'text-linguistics'. This development, which as yet has not been formed as a separate theory, aims at investigating the objective criteria concerning ways and means of constructing texts of different kinds and genres.

It is first of all necessary to find the elements into which any text may fall. In other words, there must be certain constituent units of which any text is composed.

Phonemes, the smallest language units, function within *morphemes* and are dependent on them, morphemes function within *words*, words – within *sentences*, and sentences function in larger structural frames which we call "**supra-phrasal units**" – they are the basic constituents of a text.

The term (**SPU**) is used to denote a larger unit than a sentence. It generally comprises a number of sentences interdependent structurally (usually by means of pronouns, connectives, tense-forms) and semantically (one definite thought is dealt with). A sentence from the stylistic point of view does not necessarily express one idea, as it is defined in most manuals of grammar. It may express only part of one idea.

So a supra-phrasal unit is a combination of sentences presenting a structural and semantic unity backed up by rhythmic and melodic unity.

An SPU can be embodied in a sentence if the sentence meets the requirements of this compositional unit, coincide with the paragraph, enclose several paragraphs and in a paragraph there can be several SPU. The difference between them is that an SPU is a syntactical phenomenon, while the paragraph is a graphico-compositional unit of a written text.

A paragraph is a graphical term used to name a group of sentences marked off by indentation at the beginning and a break in the line at the end. But this graphical term has come to mean a distinct portion of a written discourse showing an internal unity. It is a more or less developed set of thoughts. The structure, logical

construction, size of it are important for a stylistic analysis, can be very expressing and speakable.

The length of a paragraph normally varies from eight to twelve sentences. The longer the paragraph is, the more difficult it is to follow the purport of the writer.

The purpose is to grasp the attention, to make the reader see that the thought is deep (in a long p.) or to induce a certain reaction on the part of the reader. This reaction is generally achieved by intentionally grouping the ideas so as to show their interdependence or interrelation. It discloses the writer's manner of depicting the features of the object or phenomenon described.

2 Compositional patterns of syntactical arrangement

Syntactical Stylistic Devices Based on Peculiar Syntactical Arrangement include: stylistic inversion, detached constructions, parallel constructions, chiasmus, repetition, suspense, climax, antithesis.

Structural syntactical stylistic devices are in special relations with the intonation involved. The more explicitly the structural syntactical relations are expressed, the weaker will be the intonation-pattern of the utterance (to complete disappearance) and vice-versa, the stronger the intonation, the weaker grow the evident syntactical relations (also to complete disappearance). *'Only after dinner did I make up my mind to go there' and '/ made up my mind to go there only after dinner.'*

When viewing the stylistic functions of different syntactical designs we must take into consideration the following aspects:

1. The juxtaposition of different parts of the utterance.

2. The way the parts are connected with each other.

3. Those based on the peculiar use of colloquial constructions.

4. Those based on the stylistic use of structural meaning.

Stylistic Inversion

The usual *Word-order* in English is Subject – Verb (Predicate) – Object (S—P—O). Any other order will change the impact on the reader. **Stylistic Inversion is an intended violation of the usual order of the members of the sentence for**

stylistic purpose. It aims at attaching logical stressor additional emotional colouring to the surface meaning of the sentence.

e.g. grammar inversion: No sooner had I looked at him, when he began to cry. SI can be classified according to the following patterns:

1. the object is placed at the beginning of the sentence. Time he has, desire to study he hasn't.

2. the predicative is placed before the subject or the link-verb. *A good student* he was. *Rude am I* in my speech… (Shakespeare). The former is mostly characteristic for colloquial speech, the latter – bookish.

3. the attribute is placed after the word it modifies (postposition of the attribute). With fingers weary and worn… (Thomas Hood) it usually adds solemnity, elevation and melodiousness in prose.

4. the adverbial modifier is placed at the beginning of the sentence. At your feet I fall. Down dropped the breeze (Coleridge). The AM is accented itself here, but it also foregrounds the subject at the last position, which is very emphatic.

5. Both modifier and predicate stand before the subject. Down dropped the breeze (Coleridge).

Detached constructions. **Detachment** is a stylistic device based on singling out a secondary member of the sentence with the help of punctuation (intonation), so that it seems formally inderpendent of the word it refers to. Being formally inderpendent this secondary member acquires a greater degree of significance and is given prominence by intonation. *e.g. She was gone. For good.* They are detached with the help of commas, dashes or even a full stop: *I have to beg you for money. Daily.* **DC** as an SD is a typification of the syntactical peculiarities of colloquial language. Function: to focus the reader's attention.

A variant of DC is **parenthesis** (вводное слово или предложение) – is a qualifying, explanatory or appositive word, phrase, clause, sentence, or other sequence which interrupts a syntactic construction without otherwise affecting it, having often a characteristic intonation and indicated in writing by commas, brackets

or dashes. It gives the utterance an additional nuance of meaning or a tinge of emotional colouring.

Parallel construction is a device which may be encountered not so much in the sentence as in the macro-structures dealt with the syntactical whole and the paragraph. **Parallelism** is more or less complete identity of syntactical structure in two or more sentences or parts of sentence in close succession.

e.g. So long as men can breathe or eyes can see… (Shakespeare)

P.c-s are often backed up by the lexical repetition. In this case P acquires additional semantic stylistic value. P.c-s are most frequently used in enumerations, antithesis and in climax, thus consolidating the general effect achieved by these SDs. It carries the idea of semantic equality of the parts, does the emotive function, generates rhythm.

Chiasmus (**Reversed Parallel Construction**) from Greek [cross arrangement] – перекрестный\ реверсированный параллелизм - is based on repetition of syntactical patterns, but it has a reversed order in one of the utterances. I.e.one of the sentences is inverted as compared to that of the second sentence: SPO-OPS.

Down dropped the breeze,

The sails dropped down. (Coleridge),

The public wants a thing, therefore it is supplied with it, or if it is supplied with a thing, it wants it. (Thackeray).

Chiasmus is sometimes achieved by a sudden change from active voice to passive or vice versa. It brings in some new shade of meaning or additional emphasis on the second part.

Repetition is reiteration of the same word or phrase with the view of expressiveness. As an SD it fixes the reader's attention on the key-word of the utterance. It can be of various types: at the beginning – *anaphora*; at the end – *epiphora*; the last word of one is repeated at the beginning of the next part – *anadiplosis* (linking/ reduplication) – Beauty is truth, truth beauty, - that is all ye know on earth… (Keats); at the beginning and at the end of a sentence/paragraph –

framing – кольцевой повтор, рамка. It helps to promote the text categories: prospection, retrospection, presupposition, predictability, wholeness, intensifies the utterance, *produces the monotony of action*, makes the rhythm.

The special type of R is called *distant rep-n* – when the repeated word/phrase occurs not in a close succession, but in some distance from one another. The distance may be a chapter, several chapters and so on.

Suspense затягивание, задержка главной мысли – is a compositional device that consists in arranging the utterance in such a way, that the less important, descriptive parts are placed at the beginning, while the main idea is presented in the end of the utterance. The sentences of this type are called periodic. Thus the reader's interest is held up, he is kept in a state of uncertainty and expectation. This device is typical of oratoric style. Suspense and climax sometimes go together.

Climax (gradation) кульминация – is an arrangement of sentences or phrases which secures a gradual increase in significance, importance, or emotional tension in the utterance. It's ascending series of words or utterances in which intensity or significance increases step by step. *e. g. Every racing car, every racer, every mechanic, every ice - cream van was also plastered with advertising.*

C. can be logical, emotional or quantitative. *Logical c.* is based on the relative importance (objective or subjective) of the component parts looked at from the point of view of the concepts put in them. Emotive *C* –based on the relative emotional tension produced by words with emotive meaning. *Quantitative C* is an evident increase in the volume of the corresponding concepts: *Little by little, bit by bit, and day by day, and year by year the baron got the worst of some disputed question. (Dickens)*

It helps to show the relative importance of things as seen by the author, or to impress upon the reader the significance of the things described by suggested comparison, or to depict phenomena dynamically. **Anticlimax** – the decrease of tension.

Antithesis (stylistic opposition) антитеза is a SD based on the author's desire to stress certain qualities of the thing by appointing it to another thing possessing

antagonistic features. *e. g. They speak like saints and act like devils.* The aim is to make contrast.

Enumeration is a SD by which separate things, properties or actions are brought together and form a chain of grammatically and semantically homogeneous parts of the utterance. Sometimes absolutely heterogeneous notions are made homogeneous from the semantic point of view.

e. g. She wasn't sure of anything and more, of him, herself, their friends, her work, her future.

3 Particular ways of combining parts of the utterance

Particular ways of combining parts of the utterance: Syntactical Stylistic Devices Based on Peculiar Linkage.

Asyndeton is a deliberate avoidance of conjunctions in constructions in which they would normally used. *e.g. He couldn't go abroad alone, the sea upset his liver, he hated hotels.*

Polysyndeton – is a deliberate usage (overuse) of connectives between the parts of the sentence. It's mostly identical repetition of conjunctions: used to emphasize simultaneousness of described actions, to disclose the authors subjective attitude towards the characters, to create the rhythmical effect.

e. g. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. The difference between the Enumeration and P: the first shows things united, the second – isolated.

The Gap – sentence - link is a peculiar type of connection, which is not immediately apparent and it requires some effort to grasp the interrelation between the parts of the utterance, i.e. to bridge the semantic gap. It presents two utterances, the second is brought into the focus of the reader's attention.

e. g. She and that fellow ought to be the sufferers, and they were in I tally (Galsworthy).

It serves to signal the introduction of the inner represented speech; indicates a subjective evaluation of the facts; introduces an effect resulting from a cause which

has already had verbal expression, in other words it displays an unexpected coupling of ideas, stirs up in the reader's mind the suppositions and associations.

4 Syntactical Stylistic Devices Based on Peculiar Use of Colloquial Constructions

Ellipsis, break in the narrative, represented speech.

Ellipsis – is a deliberate omission of some parts of the sentence for the purpose of shorter and more emphatic presentation of an emotionally coloured speech. It is the omission of a word necessary for the complete syntactical construction of a sentence, but not necessary for understanding The stylistic function of ellipsis is to speed up the tempo, to imitate the colloquial language, to connect its structure. *e. g. You feel all right? Anything wrong or what? Oh, finally! Go! Stop it! Nor more!*

Aposiopesis (Break - in - the narrative). Sudden break in the narration has the function to convey the strong emotions, to reveal agitated state of the speaker, - he can't proceed his speech. *e. g. You just come home or I'll...*

The difference between ellipsis and break is that in ellipsis the speaker deliberately stops to let the listener guess, and in the break- he really or feigningly can't speak.

Question in the narrative. Changes the real nature of a question and turns it into a stylistic device. A question in the narrative is asked and answered by one and the same person, usually the author. It becomes akin to a parenthetical statement with strong emotional implications. *e. g. For what is left the poet here? For Greeks a blush – for Greece a tear. (Byron "Don Juan").*

Unlike rhetorical questions it does not contain statements. Question in the narrative is very often used in oratory. This is explained by one of the leading features of oratorical style – to induce the desired reaction to the content of the speech.

There are 3 ways of reproducing character's speech: 1) direct speech; 2) indirect speech (reported speech)

3) represented speech – introduction of the voice of the heroes in author's speech.

Represented speech (non-personal direct speech). There is also a device which coveys to the reader the unuttered or inner speech of the character, his thoughts and feelings. This device is also termed represented speech. To distinguish between the two varieties of represented speech we call the representation of the actual utterance through the author's language "uttered represented speech", and the representation of the thoughts and feelings of the character "unuttered or inner represented speech".

Peculiarities:

1) the absence of quotation marks

2) the usage of the 3rd person sg- mostly

3) the specific choice of vocabulary

4) question and exclamatory marks in narrative

5) the great degree of emotional tension

6) the usage of interjections

5 Syntactical Stylistic Devices Based on Stylistic Use of Structural Meaning

Rhetorical question is a statement in a form of a question, that expects no answer. It is asked in order to make a statement rather than to get a reply. They are frequently used in dramatic situation and in publicistic style.

e. g. What was the good of discontented people who fitted in nowhere?

Litotes – is a use of two negative notions for creating a positive one. Its function is to convey doubts of the speaker concerning the exact characteristics of the object or a feeling, irony, restraint.

e.g. It's not a bad thing - It's a good thing.

e.g. He is no coward. He is a brave man.

e.g. He was not without taste.

e.g. He is no fool.

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КОНСПЕКТ ЛЕКЦІЙ
(для студентів спеціальності 035 – Філологія)

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