Contents

Introduction

This textbook is aimed at beginners in the study of English Stylistics. Following the course in English Lexicology, it treats all major essentials of Stylistics and deals with the general categories and terms of it. Furthermore, it presents commonly shared approaches to Stylistics as a branch of Linguistics and goes deep into understanding the nature of communicative, informative, emotive aspects of language functioning. Of special concern is the opinion of the author on the word meaning structure and its stylistic potentials, his own understanding of connotation and on word functioning and stylistic convergency in the text.

The theoretical points are linked with the practical classroom applications as it outlines the expressive means and stylistic devices and specifies their imaginary and pragmatic potentials.

The author hopes that work with this textbook will help to develop communicative competence and performance of future specialists in Linguistics, Interpretation and translation, Language teaching, as it is aimed at improving the skills of adequate comprehension and accurate interpretation of texts used in different sphere of human communication (mass media editorials, brief news, feature and analytical articles, scientific prose, emotive prose, poetry, drama, etc.).

The book contains three parts: a) ten lectures; b) extended outlines of ten seminars with key words, definitions of essential terms, questions to revise the topic, reading matters; c) some appendices which might be handy for both students and teachers as they are comprised of schemes of stylistic layers of the English vocabulary, the English language varieties, word meaning structure with a special focus on a stylistic part of word meaning, a list of key terms of Stylistics (expressive means and stylistic devices) followed by some commentaries and illustrative examples. Some seminars are dedicated to the problems not lectured.

If the readers are interested in Stylistics they may find it useful to read an extra lecture on stylistic convergency in the text (see Appendix 1).

The materials in this textbook synthesizes the author's experience gained through many-years' work as a professor of Volgograd State Pedagogical University (classes for the students of the Teachers' training, Translation and Information technologies departments) and at the faculty of Philosophy at the Technical university (Karl-Marx-Staadt, Germany). While composing it the author used books and students' manuals on Stylistics of English, German, French, Bulgarian and some other languages, read the works by colleagues from English Lexicology and Stylistics Chairs of Moscow State Linguistic University (former Moscow State Pedagogical Institute of Foreign Languages named after Morris Torez). This textbooks differs from its predecessors by showing Stylistics not only as a compendium of rhetorical tropes and devices, but as an ever-living and constantly changing phenomenon engaged in transporting meanings of personalities, in making speech ornamental, evaluative and emotionally charged. It deals with the world of personalized meanings and interpretations.

PART I

LECTURES

Lecture 1

Stylistics as a Branch of Linguistics

The Subject of Stylistics

Stylistics, or as it is called by some scholars — linguo-stylistics, is among the youngest linguistic sciences. This branch was made active in the middle of the 20th century as a reaction to a decline in structural linguistics when grammar failed to explain some linguistic phenomena, and where grammar failed, stylistics came in.

An exposition of a science usually begins with outlining its object, aim, units and methods of analysis. The object of this linguistic science is so various and many-sided that it still has not been given a simple and precise definition. In linguistic literature one may find various definitions of the subject of stylistics: the stylistic function of language; the relation of form (expression) and matter (content); the aesthetic side of the language; expressive means (EM) and stylistic devices (SD) of different stylistic levels of the language; the individual style of an author; functional styles etc.

In order to define the boundaries and content of stylistics, it is necessary to go at length into the question of what is *style*.

The word "stylistics" is a derivative from "style" which originates from the Latin "*stylus/stilus*" — a slender pointed writing instrument (a small stick with a pointed end) used by the ancient Greeks and Romans as they scratched letters on wax-covered plates (or wax tablets).

Now the word "style" is used in many senses: we can speak about *the way in which something is said*, *done*, *expressed*, *or performed* (that is a style in architecture, a style of speech and writing); *the fashion of the moment* (especially a style of dress; vogue; hairdo); it may be *the combination of distinctive features* of literary or artistic expression, execution, or performance characterizing a partic-ular person, group, school, or era (different styles in arts, literature, and in many other fields of human activities). In such contexts *style* is viewed as *a manner*, *a mode of doing something*.

In linguistics the word "style" may be applied according to the fields of investigation as:

1) the aesthetic function of the language;
2) EMs and SDs of the language;
3) subsystems of the literary language called functional styles;
4) choice in similar (synonymous) ways of rendering one and the same idea;
5) individual manner of an author in making use of language (e. g. the style of W. S. Maugham, E. Hemingway, F. Sc. Fitzgerald, W. Faulkner, S. Sheldon, St. King).

Style is the basic notion of stylistics and it is concerned with specificity (mode, manner) of expression in speech acts and in writing. This specificity lies in language variation and choice for the language user to achieve the desired (planned) effects of the message upon the receiver of the information (who may be either *a reader or a hearer*). The variety of language means differs in the mode of emotion representations. As Ch. Bally, a famous French linguist claimed, stylistics is primarily the study of various language resources of human emotions and that each stylistic form is marked either by *expressivity* or *emotivity*. The following examples represent different degrees of emotivity in the phrases: cf. *sit down — sink to your seat — take the seat, please — do sit down — down sit — go to you seat — may I offer you a chair? — Sit, Down!*

This branch of linguistics deals with the manner of expression in language. What is style, then? Dictionaries define the meaning of the word "style" as "*a particular way of speaking*, *writing*, *painting*, *etc.*; *a sort*, *a kind*, *a mode*, *a way of variety*". Thus, style in language is above all a variety of language means, and stylistics should therefore study various possibilities of language behavior, its variability ('*variativeness*) through choice of EMs and SDs. As Roman Jacobson, another famous linguist said: "the two basic modes of arrangement used in language behavior is selection and combination".

The notion of selection of EM and SDs and their combination in speech practice has set up the basics in linguo-stylistics. And this gives rise to another question: what factors determine choices in speech behavior? Choice may depend on the situation of communication — on relations between the participants in a communicative act, their social status; on the aim of communication; on the attitude towards the subject-matter of communication and towards the interlocutor, etc. That is, choices may be logical or psychological (emotional), social, aesthetic, or pragmatic. Language means selection may be obligatory or optional, systematic or occasional, individual or common to groups of individuals (social groups of various kind, age groups, etc.), deliberate or not deliberate, etc. You may find prove for that if you analyze examples of speech mode realization in fiction literature. The following sentences come from the script of the musical "My Fair Lady", the plot of which is based on the story of a common flower girl whose life changes as soon as she has mastered the language. Below the scene follows when Prof. Higgins and Col. Pickering meet Eliza Doolittle for the first time. Eliza comes from a very-low-status family, she is a flower girl who speaks Cockney (the dialect of the natives of the East End of London) and her

accent and manner of speech irritate and outrage Mr. Higgins who claims to be a language perfectionist:

Eliza: *I ain't done nothin' wrong by speakin' to the gentleman I've a right te sell flowers if I keep off the curb. I'm a respectable girl, so help me. I never spoke to him except to ask him to buy a flower off me... Oh, sir, don't let him charge me! You dunno what it means to me. They'll take away my character* [1] *and drive me on the streets for speakin' to gentleman....*

Higgins: *There! There! There! Who's hurting you, you silly girl! What do you take me for?*

Eliza: *On my Bible oath, I never said a word...*

Higgins: *Oh, shut up, shut up... Do I look like a policeman?.. You were born in Lisson Grove...*

Eliza: *Then what did you take down my words for? How do I know whether you took me down right?..*
Oh, sir, don't let him lay a charge against me... ooh-ooh-ooh, what harm is there in my leaving Lisson Grove? It wasn't fit for a pig to live in, and I had to pay four-and-six a week...

Higgins :   *Live where you like but stop that noise.*

Pickering: *Come, come! He can't touch you. You have a right to live where you please...*

Eliza: *Let him mind his own business and leave a poor girl...*

Higgins: *Woman! Cease this detestable boohooing instantly or else seek the shelter of some other place of worship.*

Eliza: *I've right to be here if I like, same as you.*

Higgins: *He who utters such disgusting and depressing noise he has no right to be anywhere — no right to live. Remember that you are a human being with a soul and the divine gift of articulate speech: that your native language is the language of Shakespeare and Milton and the bible; and don't sit there crooning like a bilious pigeon.*

One and the same aim of communication, similar situations may bring about systematic preferences, more or less permanent selections of language means from other possibilities. For example, in a communicative act which is spontaneous and is maintained in the presence of an interlocutor, the grammatical feature of ellipsis is regular and may be said to be obligatory, and that is why it fulfills the stylistic function of the familiarity, cf.: *See you tomorrow // Had a good day? // You OK? How doing? // Nice weekend to you.*

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[1] Here — *give a 'bad name'.*

And if we come back to Eliza Doolittle, even when Prof. Higgins did manage to improve her pronunciation and intonation, she failed while communicating to noble gentlemen and ladies at the Royal Ascot horseraces because she was using the ordinary slang of her social group and talking taboo subject: "*My aunt died of influenza, so they said. But it's my belief they done the old woman in... yes, Lord love you! Why should she die of influenza when she come through diphtheria right enough the year before. Fairly blue with it she was. They all thought she was dead; but my father, he kept ladling gin down her throat. Then she came to so sudden that she bit the bowl off the spoon*".

So linguo-stylistics deals with the variety of language means that are used to express thoughts and emotions in variable ways.

Linguistic Functions and Stylistics

The factors determining language behavior can be analyzed in terms of language functions. As it is known the basic functions of language as a means of communication are as the following: *referential function* (that of conveying information — e. g. *Students were asked to set their priorities in human values. Strange as it may seem, those who stated their functional situation as "unsatisfactory" named "freedom" and "independence" first*); *emotive function* (that conveying emotions — e. g. *"You confounded odd rascal" — I said reaching down to my pocket — O. Henry*), *expressive (aesthetic) function*, and *pragmatic* (that of causing an effect — e. g. *"What a beautiful emotion you feel when you get politics off your mind! Complete bliss! Fed up!"*).

Proceeding from this classification and bearing in mind the factor of tradition in language behavior we can define the aim of linguo-stylistics as study of language behavior (in particular, selection and combination of language means) in relation to factors of conventional appropriateness, emotiveness and expressiveness (or so-called pragmatic factors).

Language-as-system vs Langauge-in-action

Now let us pass to the discussion of the dichotomy of language and speech or the dichotomy '*language-as-system and language-in-action*'. Their interrelation seams to be rather simple on the surface: the language-in-action uses the signs of the language-as-system and arranges them so as to convey the messages.

But in fact it is not quite so, because the signs of the language-as-system undergo such transformations in speech acts that sometimes they acquire new quality, imposing new meaning on the signs of the language code and new usage, collocation.

This is good evidence in favor of the theory that demands two notions — language-as-system and language-in-action — be regarded in the unity, but yet it may be subjected to isolated observation. To understand it better we will compare the following cases of contextual use of the verb *to pop* in Stan Barstow's novel "Ask me tomorrow":

1. *His face is red at first and then it goes white and his eyes stare as if they'll* <u>*pop out*</u> *his head* (to open eyes suddenly and so wide as if they are about to spring out of eyesockets).

2. *"Just* <u>*pop into*</u> *the scullery and get me something to stand this on"* (to visit a place briefly).

3. *"There is a fish and chip shop up on the main road. I thought you might show your gratitude by* <u>*popping up*</u> *for some"* (to visit a place briefly).

4. *"I've no need to change or anything then". — "No, just* <u>*pop your coat on and*</u> *you're fine"* (to put smth. on briefly).

5. *"Actually Mrs. Swallow is out. But she won't be long. She's* <u>*popped up*</u> *the road to the shops"* (to drop into shops for a short period of time).

6. *"Would you like me to* <u>*pop*</u> *downstairs and make you a cup of cocoa?"* (just go down hurriedly).

The context very often implies emotive connotations as an addition to the dictionary semantics of a word: cf. *Is he a policeman? — Oh*, *sir*, *no. He* <u>*looks respectable*</u>; or *It was* <u>*an unappetizing house*</u> (here: we see the change of an object to which the quality *unappetizing* is contributed — *cakes*, *pies*, *sweets* may be *appetizing*).

What is especially important in regard to stylistic connotations is that being once coined in speech acts they may transfer into certain linguistic models: cf. the word history of *unkissable*, *twinness*, *babysitter*, *benasister*, or *Watergate — zippergate — Russiangate — Monicagate — Lenynskygate*, and *Terrorstroika — Borisstroika*.

Expressive Means and Stylistic Devices

The evidence of the dichotomy under present discussion is the interrelated opposition of expressive means (EMs) and stylistic devices (SDs) as speech models that are used to achieve a particular effect in speech.

The expressive means of the language are registered in it and can be found at all language levels. They are studied respectively in manuals of phonetics, grammar, morphology, and lexicology as sounds and their combination, word meanings and word structures.

"***A stylistic device*** is a conscious and intentional literary use of some of the facts of the language for further intensification of the emotional or the logical emphasis contained in the expressive means" (Galperin 1997, p. 26). Compared to the expressive means of the language, stylistic devices represent a greater amount of information as they show the attitude and emotional state of the speaker or of the author toward what he is speaking about.

Stylistic devices and expressive means are always emotionally charged and are built on the basis of language units of various ranks. Combinations of sounds, intonation, pitch of the voice or other phonetic expressive means, for example, — are facts of the language. But there are certain sound arrangements

which produce a desired effect; they are called *alliteration* or *onomatopoeia* and are used for euphony or for expressive (figurative) purposes. Words, phraseological units are facts of the language that are registered in a dictionary, but being used in the text they got extra (contextual) shades of meaning or may become stylistic devices structured as *metaphors*, *metonymy*, *irony*, *epithets*, etc.

Among EMs and SDs syntactical ones are very frequent: paragraph, sentence patterns and other syntactical expressive means can serve to build syntactical stylistic devices, such as *parallel constructions*, *climax*, *rhetorical questions*, *litotes* (<u>*She is not exactly ugly*</u>)   and many other SDs.

Expressive means and stylistic devices are polyfunctional, that is — one and the same expressive means or stylistic model may be used for different stylistic purposes: e. g. lexical EM — *repetition* of a word or a group of words may be used for an emphasis, clarity, or rhythm, achieving humorous effect, and in general expressive means are distributed between all levels of the language.

In conclusion it would be worth addressing you to the poem *"The Raven"* by Edgar Allan Poe in which the concept of despair is symbolized by a black bird and the mood of hopelessness is presented with the changing order of the repeated language units of different ranks (in particular, a morpheme *—ing* and the repetition of consonant sounds [*s*], [*t*], as well as the repetition of short and long variations of vowel sounds [*i*] and [*i:*]) [2]:

> *And the raven never flitt**ing***
> ***St**ill is sit**ting**,*
> ***St**ill is sit**ting***
> *On the pallid bu**st** of Dalla**s** ju**st** above my chamber door;*
> *And his eyes have all the **seeming***
> *Of a demon that is dream**ing***
> *And the lamp-light over him **streaming***
> *Throw his shadow on the floor;*
> *And my soul from out this shadow*
> *That lies float**ing** on the floor*
> *Shall be lifted no more.*

Norm as Standard of Fluctuation

The notion of *norm* is believed to be connected with a recognized or received standard of language regarded as a pattern to be followed; at the same time it is thought to be a deviation from the received standard, which is sometimes called fluctuation. Fluctuations ensure some variability of norms, among which there exists stylistic norms that split into language variations for written and oral forms. Likewise the norm of emotive prose is believed to differ from the norm of scientific prose, on the one hand, and from poetry and drama, on the

[2] For the full and brilliant analysis of the poem I would address you to the one made by Prof. I. R. Galperin in: *Гальперин И. Р.*, Очерки по стилистике английского языка. М., 1958.

other. But still regular deviations from the norm that have been repeated for some time establish themselves as variants of the norm. Thus we may conclude that the norm presupposes the oneness of multivariate type. The norm may be defined as the invariant of the phonemic, morphological, and syntactical patterns circulating as language-in-action at a given period of time among language users, it is common to all of them.

The individual style is very often concerned with the breach or neglect of the norm, as rules that govern the structure of clauses, sentences, paragraphs, and in these cases we deal with stylistic norms, which are even more flexitive (changeable). The following sentences demonstrate the subtle capacity of words to represent the individual manner of speech: e. g. *You look <u>unkissable</u> today*; *He smelled the ever-beautiful smell of coffee, imprisoned in the can*; *She and the kids have filled his sister's house and their welcome is wearing thinner and thinner*; *Autumn comes. And trees are shedding their leaves, and Mother Nature <u>blushes before disrobing</u>*.

However, it is worth mentioning that our ability to create and to understand these sentences and sentences the like is based on the knowledge of language norms.

In conclusion it is necessary to state that *norm* is universally recognized as realizations (usages) of system constituents in accord with certain rules of speech, that may be called grammatical, lexical, phonetical, stylistical norms. In *speech acts* individuals use language system units to represent their individual views, choosing the units from the system constituents. *Violation of the norm* is individual usages of the system constituents due to illiteracy, or with the aim to mock, to exhibit emotional state (tension). Sometimes it results in creation of some new units which are not considered normal: e. g. *"Now, get busy and call a cop", said Soapy. "And don't keep a gentleman waiting". "No cop for <u>youse</u>", said the waiter with a voice like butter cakes and an eye like the cherry in a Manhattan cocktail* (O. Henry. Short stories, p. 40)

Individual and Functional Styles

Representatives of the well-known Prague linguistic school V. Mathesius, B. Havranek and others claimed that the choice of language means in a certain speech act (or text event) depends on their adequate functioning, which influences the style of speaking (writing).

Within these styles we should differentiate between individual styles and functional styles.

Individual style is a specific choice and unique combination of language units, EMs and SDs, peculiar to a given writer (or famous speaker), it makes every writer's (speaker's) verbal products (works) easily recognizable. In literary analysis or linguo-stylistics it is linked to a proper name and presents authorship; among the most famous individual styles that are still admired by researchers and some readers are the styles of many literary geniuses (e. g. Alexander Pushkin, Leo Tolstoy, Anton Chekhov, Michael Sholohov, W. S. Maugham, etc.). Thus

individual style is the choice of language means and SDs that were used to present specific concept of the author, it reflects the communicative individuality of writers (speakers).

Functional style may be defined as a system of interrelated (normative) language means, which serves a definite aim in communication and is used in a definite sphere of communication thus fulfilling social functions: aesthetico-cognitive, informative, convincing, progressing of ideas, reaching agreements, regulating, coordinating relations between people and states, etc.

In manuals on stylistics scientists enumerate different linguistic features that represent language as a functional phenomenon. For example, we may speak about four stylistic levels of the language — lexical, grammatical, phonological, graphical means.

<u>At the lexical level</u> *lexical stylistics* studies:

a) various functions of lexis: expressive, evaluative, emotive, imaginative;

b) stylistical differentiation of lexis and its stylistic functioning: dialectical, archaic, terminal, slang, foreign, neological, poetical, vulgar, colloquial, phraseological units and sayings: e. g. *crocodile tears = insincerity*; *the rotten apple = injures its neighbours*; *appearances are deceptive*;

c) tropes: metaphors, metonymy (use of transference meaning, emotive, expressive words, poetic phraseology, sayings: e. g. *add fuel to the fire = to complicate things*).

Special attention should be given to <u>the word-building level</u>, as: 1) vertical word-building: *anti-*, *super-*, *pro-*, *contra-*, *ex-*; 2) expressivity of word-building patterns and means: as in diminutive suffixes, prefixes *anti-*; *be-*; *super-*;*−y*;*−lina*;*−ster*; 3) newly coined word forms: *Bedventure*; *Gorbonimics*; *to redpencil a mistake*; *an Impot−bloody−tent business*.

<u>At the grammatical level</u> we distinguish a set of morphological, syntactical, transpositional representations. Grammatical stylistics studies the expressive potentiality of word order, types of sentences and types of syntactical links (or ties), in particular, I mean various deviations from grammatical norms in morphological and syntactical stylistics. Morphological EMs are aimed at expressivity of a word form, as it is in *an <u>unkissable</u> girl*.

Grammatical function may be opposed to emphatic function, and as a result we distinguish specific shade of meaning in the usage of a verb form in *Historical present*; the usage of *shall* in the 2, 3rd person or future tense form with emphatic determination; besides *this*, *those*, *then*, nominalisation of phrases and sentences may represent emphatic attitude of the speaker.

<u>At the syntactical level</u> stylistics is interested in the usage and functions of synonymic constructions with the help of which different pragmatic goals are achieved; even breaking of a norm in word order may result in presenting the opposition of logical to emotive/expressive emphasis: e. g. *A lot you know!*; *Nice of you!*

<u>Phonological level</u> represents the peculiarities of sound structure of speech events — rhythm, rhyme, sound echoism and alliteration, used in stylistic
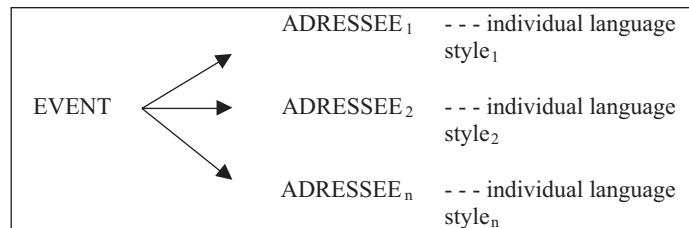
function, different violation of pronouncing norms for stylistic purposes are registered here as well.

Graphical level is connected with the studies in graphical shapes of texts, use of *italics*, **bold type,** combination of **black print** or small print, and intentional violation of graphemes that add up an extra-emotional effect to the text (e. g. doubling and multiplying of graphemes — *wellll*, *abrrooooooad*; capitalization — Help, Help, HELP; highphonation — *grinning like a chin-pan-zee*; variations of different graphical means — *Are YOU **C-r-a-z-y***?; graphical arrangements of a line that shapes the text in the form of a snake or a mouse tail (as it is in the fantasy works by Rudyard Kipling or Lewis Carroll). English spelling may become another object of stylistic play)[3).

Links of Stylistics with other branches of Linguistics

From what you've already learned by now about English Stylistics you may guess that the global object of this human science is the language usage. That explains why this global object unites stylistics with other branches of linguistics.

Stylistics and psycholinguistics. Every person chooses his/her own means of expressing the information about the event and this relation is not full equivalence between the event itself and its representation through the language. This relation may be presented as:

$$
\text{EVENT} \longrightarrow
\begin{array}{ll}
\text{ADRESSEE}_1 & \text{- - - individual language style}_1 \\
\text{ADRESSEE}_2 & \text{- - - individual language style}_2 \\
\text{ADRESSEE}_n & \text{- - - individual language style}_n
\end{array}
$$

How can people express one and the same thought in different ways or styles and how may they interpret differently one and the same text? The choice of language means may be either spontaneous or intentional (thus representing personal, emotive meaning).

Psycholinguistics studies mechanisms of speech production, process of word choice, structures, intonation, and in this aspect linguistics and psycholinguistics overlap.

Rhetorics as the science about the correctness, beauty and effectiveness of speech production is also connected with stylistics. To some extend it is a 'parallel linguistics', which studies the same phenomena, but from its own point of view.

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3) For more information — see Appendix 2.

Stylistics is closely tied to *lexicology* as they both are interested in words, their meanings and forms, their nominative development; with *grammar* as every stylistic language means and device is formed on the basis of morphological or syntactical fluctuation or transposition (that is usage of grammatical forms and categories for stylistic purposes). In stylistics a deviation from grammatical standard in *Off we go!*; *You're not going in there*, *Hardly had he known…* is viewed as syntactical CD that helps to represent emotions or nerve-strain. *Phonology* is another branch that forms a basis for stylistic analysis, as the peculiarities of sound speech organization (such as rhythm, alliteration, rhyme) are used in onomatopea, in cases of non-standard pronunciation, when the length of sounds are changed, when words and intonations are chosen on sound-rythmical purposes. This field of language is widely experimented in poetry and drama.

Finally, stylistics can be defined as a separate branch of linguistics that studies expressive means and emotive potential of the language. Its final aim is the study of language behavior as selection and combination of the language units of different ranks. Its key notions under study are *situation*, *aim*, *sphere of communication*, *pragmatic effect*, *conventional appropriativeness*, *emotiveness and expressiveness*.

Lecture 2

Stylistics of the Lexical Meaning

Word Meaning as Linguistic Phenomenon

The notion of word and its meaning is of paramount importance in stylistics. A word as a language sign represents a concept by its forms and meanings. By concept it represents a general idea of some phenomenon, both objective (existing in the material form) and subjective (including feelings and emotions of people). By form a word shows its relation to other form within a sentence. So the word meaning always directs the mind to the object and represents its membership in the language system. Word meaning is not a simple but a very complex matter. Two basic types of language meaning are grammatical and lexical.

Lexical meaning is referred to the phenomena of objective reality (that may be real or imaginary as in *table*, *devil*, *feel* or *lightning*) and to the concept of these objects or phenomena. That's why lexical meaning is to a greater extent bound to extra-linguistic categories and therefore at some time it was excluded from scientific observation as it was considered itself an extra-linguistic category. Now linguists agree that concepts of objective reality have different degrees of abstractness and are manifested in a language form.

Grammatical meaning is the meaning that is referred to a certain grammatical form (marker). It represents the correlation between words in a sentence. Being rather abstract it may label small and large classes or groups of words that perform equal functions in sentences, as a case in point it may be illustrated with a word paradigm of *look*. The form may be referred to two classes of words — таблицу сюда a noun or a verb. Accordingly it will differ in forms and categorical meanings:

noun paradigm	*look*		*looks*		*look's*	*looks'*
	Common_{sing.}		Common_{plural}		Genetive_{sing}	Genetive_{plural}
verb paradigm	*look/looks*	*looked*	*have looked*	*had looked*	*be looking*	*will/shall look etc.*
	Present In-definite	Past In-definite	Present Perfect	Past Perfect	Continuous aspectual forms	Future forms

Within grammatical classes of words there exists different degrees of abstractness. Words are united into large classes and subclasses that embrace all the objects of a given type.

Definition of Word Meaning

At present there is no universal definition of word meaning. But there are more than 100 descriptions of it. "Meaning is one of the most ambiguous and most controversial terms in the theory of language" (S. S. Ullmann).

It is difficult to define *meaning*, because it has a complex nature, it has many facets/aspects, each calling for a reflection in the definition: phonemic, morphemic, structural, grammatical, lexical, which in its turn is not homogeneous. It may be presented as a system of meanings of different type of abstraction:

The most essential feature of a word is that it expresses the concept of a thing, process, phenomenon, naming (denoting) them. Notion is a logical category, its linguistic counterpart is meaning. Meaning, as our outstanding scholar L. Vygotsky puts it, is 'the unity of generalization, communication and thinking'.

In most general term by word meaning linguists understand constant relations between the object (as a referent or an idea about a referent), the notion named and the name itself: its sound form and contents, or the reflection of the object or notion in our mind.

Prof. I. R. Galperin distinguished three types of lexical meaning — logical, emotive, and nominal, considering *logical meaning* to be the precise naming of a feature of the idea, phenomenon, or object, the name by which we recognize the concept, and *nominal meaning* as the indication of a particular object out

of a class. These two represent clear idea of the difference between two main aspects of the word meaning — 'nomination' and 'signification'. In other words, these aspects are also called 'reference' and 'signification' or 'denotation' and 'connotation'. *Emotive meaning* is viewed as the potentiality of words to represent feelings and emotions of the speaker towards the objects: "the emotive meaning bears reference to things, phenomena or ideas through a kind of evaluation of them" (Galperin 1997, p. 58).

The meaning of a word is liable to historical changes, which are responsible for the formation of an expanded semantic structure of a word. This structure is constituted of various types of macro- and microcomponents of lexical meaning, the major one being *denotational*, which informs of the object of communication. The semantic structure also includes *connotational* component, which informs about the participants' attitudes towards what they speak about, their emotional state and conditions of communication.

Some linguists in addition to denotative and connotative components in the general framework of word meaning also single out such components as *significative*, *referential* and *pragmatic components*, though these subdivisions within lexical meaning are very disputable at present, that's why I won't cover them in my lecture. I will keep your attention mostly with denotative and connotative aspects of lexical meaning and with their stylistic value as universally recognized fact in modern linguo-stylistics.

The denotative component of lexical meaning is the most important aspect of communication because it refers to the notional basis of information conveyed from the speaker to the listener. This information may be called the subject-matter of communication. The denotative component establishes correlation between the name (word) and the object, phenomenon, process or qualification of concrete reality or thought as such, which is denoted by the word. From the contents of the denotative component of lexical meaning it is evident that this component makes communication possible, it keeps to ensure reference to things, common to all speakers of the English language.

This property of the denotative component of lexical meaning is accounted by the fact that it indicates simultaneously the whole class of objects characterized by similar specific features and at the same time an individual object, belonging to the given class through some set of common features (e. g. as a class of tables).

This double reference reminds us that in the process of nomination the object named is presented at the 2 stages in two main forms — in a form of a concrete object — *referent*, and in the form of a generalized idea of a class of objects — *concept*. This double reference constitutes the contents of a denotative component of lexical meaning.

All the meanings mentioned here are fixed as the semantic structure of the word. They are the meanings that are found in speech or writing and which form the basis for understanding the concept the speaker is talking about. They form the basis for conceptual transition, inasmuch as they depend on the context they are used in. So there is another type of meaning that is generally called *contextual meaning*, as the meaning that derives from a logical one, but lives

only in a certain text and disappears if the context is altered. Sometimes it is difficult to decide whether it is a simultaneous materialization of a lexical meaning registered in a dictionary or an interplay of a registered and a newly coined one. The difficulty is caused, on the one hand, by insufficient objective criteria of what should be fixed in dictionaries as already established language facts, and on the other hand, by deliberate political, aesthetic, moral or other considerations on the part of the compliers of the dictionary. The same can be said about the emotive and evaluative meanings.

The connotative component is the second component of lexical meaning. Connotation conveys additional information in the process of communication to what is nominated by denotation of the word. It does not exists independently of denotation but synchronically (simultaneously) with it. It is always a secondary nomination (*cf.*: *connote means 'to suggest or imply in addition to literal meaning'*; *to accompany denotation*).

Lecture 3

Stylistics of Connotation: approaches and types

Connotation in Stylistics

There are several approaches in modern linguistics (semasiology) to the problem of connotation. Some of them accept the structured character of connotation. The traditional and the most current approach to connotation includes in its structure *emotive charge* (*emotiveness*), *expressiveness*, *evaluation and stylistic charge* (*reference*). Every component represents a specific layer of cognition: *evaluative component* states the value of the indicated notion; *emotive* — reveals the emotional layer of cognition and perception, *expressive* is aimed at intensification of denotative meanings and at creating the image of the object in question, and *stylistic component* indicates "the register", or the situation of the communication. It may also point to the sphere of human activity where the word is conventionally used appropriately. Emotive connotation of the word signals of the emotional state of the speaker or his emotional attitude towards the object of nomination or situation of speech (*cf.*: *girl — girly*; *father — daddy*; *poet — rhymester, poetaster*; *womanish* (*womanlike*); *softling*; *sugarpie*; *stinking, smashing blonde*; *damn! Hell! Oh! Alas! Bloody*; all four-letter words: *tart, fuck, shit* as lexics of endearment, obscenities, insult). Thus, a very important conclusion must be drawn to the effect, that emotive charge being a part of lexical meaning, is not individual, but common to all speakers of the (English) language community.

Emotiveness is a systematic language phenomenon rather than a speech characteristics. It is stable and repeatedly reproduced in many words and is not restricted to one or two occasional contexts. So we may name such signs as emotive signs of the language-coded emotions (cf.: *"When will this filthy weather break? The rains are late"* (*Gr. Green. The Heart of the Matter*); *"He sounds a bit of a swine" the boy said*, or interjections like *Oh! Hell! Damn! Bloody!*).

The evaluative component of lexical meaning

The value of the indicated object or notion for the speaker can be best illustrated by the existence of synonymous language means representing the same concept and its variety. For example, the concept "dwelling" is represented in such language signs as *slum, house, building, barrack, hut, mansion*, etc. The examples clearly show the difference between the language meaning and concept represented in the words *slum, hovel* when opposed to *palace, mansion*, etc.

The meaning of the words *slum, hovel, palace* is more complex than that of the word *house*. They do not only denote objects with the properties of a house but contain coded evaluation of the object (negative or positive). Cf.: the evaluative connotations in the following examples: *brat = an annoying, ill-behaving child; ruffian = brutal violent lawless person; duffer = indecent person; useless work = to slave, to labour; good — nice — wonderful — brilliant — magnificent — gorgeous — marvelous — great — fantastic — outstanding — terrific; dirty — slut*; and *famous* (*widely known and esteemed*; *as good, fascinating or celebrated qualities*) — *notorious* (*as negative, improper qualities*; *known widely and usually unfavorably, for vice*; *infamous*) (but: both = well-known and widely talked of; about reputation as *fame* or *notoriety*).

Evaluation in language meaning may be rational *good vs. bad* or highly emotional as in the following qualitative adjectives — *marvelous, unparalleled, great, fantastic, terrific*, etc. The evaluative objective element may be said to be suppressed by the subjective emotional element, which is dominating here.

The lexical meaning can be characterized also by *expressiveness*. This can be easily seen if we compare such words as *pig-headed, alive, kicking* and others with their counterparts *"very stubborn and obstinate", "healthy, in good condition"*, etc.

Expressiveness is a broader notion than emotiveness. It aims at intensification of the meaning — both emotional and logical. Being a semantic component it is often accompanied by certain shades of emotive charge such as *contemptuous, humorous, ironical, vulgar, diminutive, etc.*; *derogatory, endearing, disparagement*.

Due to that intensification of certain features of denotation the effect produced by the expressive word is multiplied. Thus, "*to adore*" means "to love + greatly"; "*to snatch*" is "to seize + quickly + eagerly"; "*huge*" is "large + extremely + enormous". (Cf. also: *awful, dreadful, frightful, terrific, abysmal, deadly*; and *awfully funny, frightfully beautiful, terrific success*).

Special type of expressiveness is imagery. *Imagery* is a double actualization, that is simultaneous realization of the two meanings ($Lm_1 and Lm_2$), which correlate with the two referents, one of which is characterized through another by the transference of a typical feature of one referent to another, as in *мафиозный = «криминальный спрут все более запускает свои щупальца в духовные кладовые нашей страны»* (*о перепродаже художественных ценностей за рубеж*).

In case of imagery word $form_2$ correlates with $meaning_1$. This correlation of sound $form_2$ of $word_2$ with Lm_1 of $word_1$ creates an image because Lm_2 is not completely excluded. It serves as the background of complex connotative meaning so that the both meanings are equally kept in minds of speech producer and speech receiver.

The following words can represent this point: a) **skeleton** LM_{1a} the internal structure composed of bone and cartilage that protects and supports the soft organs, tissues, and other parts of a vertebrate organism; LM_{1b} the hard external supporting and protecting structure in many invertebrates, such as mollusks and crustaceans, and certain vertebrates, such as turtles; LM_2 a supporting structure or framework, as of a building; LM_3 an outline or sketch; LM_4 something reduced to its basic or minimal parts; 5. one that is very thin or emaciated); b) **to**

peacock (LM_2 as to strut about like a peacock; exhibit oneself vainly; from LM_1 a male peafowl, distinguished by its crested head, brilliant blue or green plumage, and long modified back feathers that are marked with iridescent eyelike spots and that can be spread in a fanlike form); c) **to pussycat** (about the behavior of a person; from: 1. a cat; 2. one who is regarded as easygoing, mild-mannered, or amiable); to knife (LM_1 to use a knife on, especially to stab; wound with a knife; LM_2 (informal) to betray or attempt to defeat by underhand means), etc.

The above-mentioned meanings are classified as **connotational** not only because they supply additional information, but also because, for the most part, they are observed not all at once and not in all words either. Some of them are more important for the act of communication than the others. They may move to the top of the word semantics, very often they overlap. This implies, that every word if possessing an emotive meaning retains also an evaluative one. They may be positive or negative and expressive. This thesis can be best illustrated by the names of animals figuratively used to characterize people: e. g. *cat* — a spiteful woman; *snake* — a treacherous person, dangerous, unpredictable; *lion* — a courageous person; *tiger* — a fierce or energetic person; *pig* — a greedy, dirty, sulky and annoying person; *ass* — an obstinate or stupid person. But this rule is not reversed, as we can find non emotive, intellectual evaluation as well (e. g. "good", "bad").

The next point is that all emotive words are also expressive, because they intensify certain features of their semantics, while there are hundreds of expressive words which cannot be treated as emotive (take, for example the so-called expressive verbs, which not only denote some action or process but also create their image, as in *to gulp* = to swallow in big lumps, in a hurry; *to sprint* = to run fast; *to stride* = to walk with long steps, especially in a hasty or vigorous way; *to lame* = to cause to become lame; cripple; *to redpencil* = to italicize, to underline, emphasize; *to elbow one's way* = to push through; *to crab* = to move sideways, etc.

I should also stress the fact, that English words may have only an evaluative connotation as in *fame*, *notoriety*, *reputation* or only an expressive connotation without an emotive one, but when words have an emotive connotation it is obligatory accompanied by evaluative and expressive connotations. This correlation is presented in the following table:

табл. сюда

	evaluation	expressivity	emotivity
Evaluation	+	+/0	+/0
Expressiveness	+/0	+	+/0
Emotivity	+	+	+

It is worth mentioning that in the majority of cases the constituents of connotation are closely linked together and can be analyzed separately only for the sake of study. For e. g. the word like *"an ass"* (of person's) has

1) an evaluative component "bad" (foolish, stupid, obstinate, which is bad);
2) intensification of this quality — (imagery/expressive components) + (the obvious underlying image): very stupid/obstinate/like an ass;
3) disparagement (an emotive component).

Thus in many words connotation forms certain semantic unity, rather than easily coming apart components in the word semantics: $C = [(Em+Ev+Exp)]+St.$ Each of them is surely stylistically marked (charged) and that predetermines the stylistic function of connotation.

Stylistic components of connotation

Apart from all these connotative components, which are not obligatory for every word of the English word-stock (vocabulary), stands the stylistic component, which is a semantic (!) constituent of every word of the English vocabulary. This part of meaning of a word points to the sphere of its application, and this is the main function of the stylistic connotation of a word.

For example, the words *hence*, *aforesaid* are characterized as bookish and are used only in official documents. Such connotational component of lexical meaning is often termed as "stylistic reference of a word". Sometimes it is also called social meaning or pragmatic meaning. But whatever you may call it the essence of this aspect of lexical meaning is that it refers a word to a definite sphere of its application — to informal conversation, colloquial speech or to formal communication — diplomacy, science, business, etc.

Stylistic connotation is made explicit through special markers that accompany words in a dictionary: *busn.*, *poet*, *prof.*, *milit.*, *colloq.*, *dial*, *book.*, *publ.*, *relig.*, *offic*. Some words in the dictionary are followed by the sign «!»., that mean taboo words. They are used when the speaker wishes to swear, or to be indecent or to be offensive. They are all words that are likely to cause embarrassment or anger if they are used in the wrong situation. The learner of English is strongly advised not to use them, as s/he might be viewed by native speakers as a rude or vulgar person. So the majority of words are divided into stylistic groups as they may refer specifically to different spheres: 1) spheres of communication (as colloquial, official, professional, scientific, etc.); 2) functional styles of the language (belles-letter, newspaper, business, science, etc.); 3) social belongings (as slang, dialect, jargon); represent 4) temporal lexis groups: archaisms, neologisms, historicisms, occasional words; 5) language passport of the speaker (his age, cultural and educational level, social states and profession or occupation); or 6) emotional state of a speaker.

The correct choice of stylistically marked words in the process of communication and in translation (of novels) is of great importance for the adequate

aesthetic and pragmatic effect. (Just think how you would translate the following phrases — *Главарь университета*; *Графиня хлебала щи*; *Wie geht es Ihrer Birne?*; *Meigen Sie Ihr Haupt/Birne/Kopf*; *He began/commenced to scratch his back*; *This honorable gentleman should be kicked out*; also the following words, while being referred to special sphere and communicators, have extra-strange meaning — *Steed* (poet.)= hoarse; *Bint* (sl., derog.) = girl; *Paukie* (scottish) = sly; *Egg* (milit.) = bomb; *Dish* (sl., endear) = girl, sexappealing).

Neutrality is also a stylistic connotation because it indicates at the sphere of their usage, their belongings. Thus all the words of the English vocabulary are stylistically marked, even the so-called neutral words (in other words it may be called *a zero stylistic markation*) and when they have emotive charge (colouring or connotation) all connotative components overlap and constitute a very significant addition to the denotation of a word. In most cases dominating over it, through evaluation, emotiveness and expressiveness are always the second (another) nomination of the denotation (referent): *bunny* (sl.) = girl (attactive, sexappealing);

Thus the model semantic structure of a word may be represented as the combination of denotative, connotative (emotive + expressive + evaluative) components that are presided by stylistic connotations:

$$\text{SSW} = \big\{ [D + C(em + exp + ev)] + St \big\}.$$

However, the meaning is not the mere sum of these components, it is their fusion.

Contextual connotations

As it was stated earlier emotive connotation is a systematic language phenomenon rather than a speech or context characteristics. But it is hardly needed to state that in some speech events or in some contexts we may come across individual emotive associations, that are not registered in the system of the English language. Any word — even the most ordinary, neutral and prosaic — may in certain contexts be surrounded by an emotive aura. A concrete noun like "wall" is used in countless situations in a perfectly neutral and matter-of-fact way, yet it is capable of emotive overtones as in the example (1) when walls may become a symbol of imprisonment, obstacles, physical as well as moral:

(1) *O sweet*, *o lovely wall // Oh*, *wicked wall* (*Shakespeare*).

In example (2) from *"Rain"* (by W. S. Maugham) contextual emotive charge of words is absolutely unavoidable. It evokes despair, indignation, panic, horrors, and malice — all together, that makes the word *"rain"* in this context heavily charged with negative emotions. This charge is inducted upon the neutral word from epithets and other emotive words of the context and from the emotional situation described in it:

(2) *And Mr. Macphail watched the rain. It was beginningto get on his nerves. It was not like our soft English rain, that drops gently on the earth, it was unmerciful and somewhat terrific. You felt in it the malignancy of the primitive powers of*

the nature. It didn't pour, *it flowed. It was like deluge from heaven*, *and it rattled on the roof of corrugated iron with a steady persistence that was maddening. And sometimes you felt that you must scream if it didn't stop*, *and then suddenly you felt powerless*, *as though your bones had suddenly become soft*, *and you were miserable andhopeless.*

This example illustrates what is called an individual emotive association that depends on the speakers (writers) and can be different; it does not make a word *rain* acquire emotive charge accepted by all the speakers of the English language.

The list and specification of connotations varies with different linguistic schools and individual scholars and includes besides mentioned above components such entries as *pragmatic* (directed at the certain intended effect of utterance), *associative* (connected, through individual psychological or linguistic associations, with related and non-related notions), *cultural*, *ideological*, or *conceptual* (revealing political, social, ideological preferences of the user). The following words contain associative connotations in their semantics: *nazi*, *comi*, *wigwam*, *jolly Roger* (the flag of pirates), oak (symbol of England), Phoenix (symbol of Greece); the following words connote ideological preferences: *disquiet* (strike); *soviet zone* (DDR); *fanatism* (faith); *conflict* (war); *Thatcherism*, *reagonomics*, etc.

The number, importance and the overlapping character of connotational components (semes, incorporated into the semantic structure of a word) are brought forth by the context, i. e. a concrete speech act that identifies and actualizes each one of all of these connotations more than that: each context does not only specify the existing semantic (both denotational and connotational) possibilities of a word, but is also capable of adding new ones, or deviating rather considerably from what is registered in the dictionary. Because of that all contextual connotations of word meanings can never be exhausted or comprehensively enumerated [1].

Thus, the notion of contextual connotation can be defined as connotation that is to be found in speech and writing and that is accidental and transitory and depends on the context, as in: *"Ah! Money*, *money*, *money! What a thing it is to have it!"* (*Th. Dreiser*); *"Come night! Come Romeo! Come*, *thou day in night... // Come 'gentle night*; *come*, *loving black-brow'd night"* W. *Shakespeare*), *etc.*

In semantic actualization of a word the context plays a dual role: on the one hand, it cuts off all meanings irrelevant for the given communicative situation, on the other hand, it foregrounds one of the meaningful options, that are potential components of a word meaning, focusing the communicators' attention on one of the denotational or connotational components of its semantic structure. That was a traditional approach to the problem of connotation.

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[1] Sometimes ordinary words that possess mainly neutral semes of meaning but are homophones perform funny play in speech acts. The proof of that you may find in Appendix 2, *'Linguistic play*: words — homophones'.

The latest conception of connotation

There are several other concepts of connotation and among them the one that was formulated by the author of this course — Prof. Viktor Shakhovsky[2]. In a simplified form the essence of this concept may be presented in the following model:

$$SSW = \{[D(nom + eval + expr) + C] + St\}$$

where:

1) Connotative component of lexical meaning comprises only its emotive charge (colouring).

2) Expressive and evaluative components are the cognitive, descriptive parts of the denotation of word, its logical and significative qualities, which may be emotionally coloured through emotive connotation.

3) Stylistic component is really of a semantic nature but it is connected with both parts of lexical meaning: denotational and connotational, and because of that, it is a separate macrocomponent of lexical meaning. Its main function is to inform the language user of about the sphere of its application; connotative or non-connotative components possess their own stylistical code, that's why stylistic component of lexical meaning can not be treated as part and parcel of connotation.

Finally, it is necessary to point that: 1) all words are connotatively charged; 2) partly emotive, expressive, or evaluative; 3) connotation may be polystructural or monostructural; 4) stylistic part of lexical meaning is additional information, that is added up to both denotative and connotative part of lexical meaning. The notion of emotive or stylistic charge depends on specific pragmatic impact, or desired effect upon the communicants which is dependent on speech situations and aims of communication.

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[2] For more information: *Шаховский В. И.* Категоризация эмоций в лексико-семантической системе языка. Воронеж: Изд-во Воронежского университета, 1987.

Lecture 4

Emotions in Language and Style

Emotions in Semantics

In accord with some natural sciences data *homo sapience* is a biopsychological being charged with potential emotionality which motivates all types of his life activity, speech activity including.

On the one hand, human emotions are part of objective reality, i. e. specific objects of the world are reflected in language by its specific means of nomination, expression and description. On the other hand, human emotions as they are participate in the process of the lexico-semantic mapping of the world. Thus the constituents of the process in question are the following: human beings which are the active reflecting subjects exercising emotions, their language which serves the functioning reflective means and at last human emotions, which are the object of language reflection (verbalization). At the same time they are the form of the individual and social speaker's attitude to the world, i. e. the form of its semantic interpretation by speakers.

From this point of view emotions are the leading component of the so-called human factor in the language (HFL). They belong to the referential world reflected by the language system though being very specific in comparison with the proper material objects of the world.

Still human emotions are the components of the real world in contrast to the mythological, fantastic and other beings of the fictive and imaginative world which are also nominated by the language.

Words are considered to be one of the forms of the intellectual nerve activity of human beings, meanwhile their emotions are doubtless one of its aspects. That is why reflection of emotions in (by, through) words has psychophysiological and social ground.

It is probably true that every notion of every object of the world is the result of the interaction and interrelation of these objects with the reflecting subjects (speakers). Some trends in philosophy and logic recognize the active influence of the object upon the subject. That influence may lead to certain *stimuli-attitudal reaction relations*, some of which may be accompanied by emotions.

This fact makes some psychologists include emotions into the structure of the mental activity and recognize the thesis "thinking is impossible without emotions" to be methodological since W. Humboldt.

Now if to follow this line of reasoning — from recognition of emotional thinking to recognition of the notion to be one of the units of thinking and from it — to recognition of the word to be a form of the existence of notion (as the word generalizes, nominates, and signifies both rationally and emotionally) one may naturally arrive to the conclusion that some of the notions may be emotionally colored, i. e. that their contents may be emotionally charged. Thus one will scarcely deny that some of them may have emotional implications — that part of the notion contents which includes socially generalized and typified emotional associations and reactions (attitudes). That part of the notion contents is fixed in the emotive component of the word semantics due to language verbalization of the emotional subject — object relations.

Emotional reactions as human experiences have turned out to be socially fixed and coded both in certain notions and in certain semantic units — emotive signs of the English language.

That is why such emotive signs may express or/and evoke adequate emotions when used in verbal communication (oral or written). Cf.: *blockhead*, *smashing* (*girl*), *stinking* (*cop*), *ass* (*about a person*), etc. Let us analyze the contents of the notion *"stinking"* and its reflection in the semantics of the corresponding word: *"smelling very unpleasantly"*==> *"smth/smb very unpleasant, causing strong emotion of deprecation and disparagement, which characterizes sharply negative attitude to smth/smb from the part of the speaker due to certain features of this smth/smb or due to the certain emotional state of the speaker"*.

The links between the logical features of the notion in point and their emotional implications as a part of the notion contents are transparent here enough. The notion *"stinking"* thus is of an evaluative nature. This evaluation is doubtless rational but it may imply and cause certain emotions constituting emotional evaluative implications within this notion and reflecting (coding) them in the word semantics due to which it may be reproduced and decoded in proper consituations of emotional speech acts.

Thus we recognize the existence of the two types of notions: logical proper and emotionally colored ones. On this basis we think it is not correct to strongly oppose cognitive and emotive components within the word semantics. Besides we also think it is unjust to refer all types of emotive semantics to non-notional type (V. Shakhovsky).

Special analysis has proved that emotive components of the word semantics are conditioned by the notion contents as well as the denotative ones. From this conception the emotive semantic component may be viewed as the specific way (means) to interpret the real picture of the world and to represent the notion of an emotionally evaluated object of the real world in the word semantics and through it — in the lingual, i. e. in the model, picture of the world.

The close analysis of links and relations of the emotive semantics and its functions reveals the following references of emotive words [1]:

a) *notional reference* is realized through the generalizing function of the emotive word (reflecting, generalizing and signifying is a complex synchronic

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[1] We call emotive such words that have emotive charge in their lexical meaning either in the form of the emotive components or in the form of mycrocomponents: emotive seme "emotion" and its emotive concretizers: "love", "hatred", "admiration", "wrath", etc.

process). Adequately logical and emotionally-evaluative attitudes to the world are being reflected in the word semantics also synchronically. According to Ju. Stepanov each word strives for a notion (Stepanov). Emotive words are sure to correlate with notions as well.

b) *denotative references* means indication to the world. Emotive words indicate very specifically, indirectly to the world through emotions. Human emotions being the part of the world are naturally motivated and provoked by certain objectively as well as subjectively attributed features of the denotatum — native or foreign for the corresponding emotive word. Cf.: *trap* (*"snare"*, *a device for ensnaring ==> "mouth"*), *shouter* (*"one who shouts"== > "singer"*), *banana* (*a tropical plant with edible fruit==> "traitor"*) and *filthy* (*person, hat, weather*, etc.), *lousy* (*coffee, money* etc.), *bloody* (*telephone, key, stairs*, etc.).

The following examples illustrate that the denotative reference of emotive semantics may be direct or transferred but in spite of the fact it is always adequate for all the speakers because it turns out to be coded in certain words as emotive signs of the language: *"I won't go to that bally ranch"*; *"Where is my hat? Where is that confounded hat?"* (*Wodehouse*); *"My idiotic shoe-laces are undone"* (*Brain*).

c) *emotional reference* means correlation of the lingual emotive sign with the certain socially coded emotion of the speaker, which is evoked by the emotionally-evaluated object (referent) of the world and its fixed (reflected) in the emotive word. Thus, e. g. the emotive word *darling* correlates with emotions of endearing, love, admiration; the emotive word *bullshit* correlates with emotions of disparagement and annoyance. It is not difficult at all to decode the concrete emotion expressed through the emotive words *tremendous* and *idiotic* in the following passages from I. Shaw's "The Top of the Hill": *"And I love Tracy… She is tremendous girl"*; *"I offer you my analogy for my most-idiotic behavior"*.

d) *functionally-stylistical reference* of the emotive semantics is felt through typical and socially acknowledged situational usages of emotive words.

The analysis of emotive words has revealed their obligatory stylistical charge. All of them are marked stylistically because they belong to certain stylistical layers of the English vocabulary and to certain spheres of usage: they are colloquialisms, vulgarisms, invectives, poetisms and all that: *damned, hell, pig, cop, bobby* (of policemen), *ex* (of a former husband or wife), *bastard, crow* (of an old and ugly woman), *bunny, kitten, dish* (of a young and attractive girl), *stud* (of a man), *fart, whore, steed*.

All these references (a, b, c, d) constitute emotive semantics of a word, which is sure to be communicatively significant. It is but evident from the words *notorious* and *famous*: the denotative component of their lexical meaning is adequate while the connotative (emotive) components are polar: *disparagement, deprecation* VS *admiration, respect*. Very often the pragmatic effect (impact) intended by the author can be achieved only through emotive semantics: *"Proposing*

to Bumble? The dirty swine. At his age." — Bill's face grew crimson. "George — *a disgusting windbag, an unscrupulous hypocritical old hot-air merchant, a foil, poisonous self-advertiser"* (*Christie*).

To prove the positive answer to the question of the existence of the coded emotive semantics and special emotive signs in the language system the following arguments may be mentioned:

1) Two words may have the same logical lexical meaning but differ in emotive components of it. Cf.: *poet, bard, rhymester*; *informer, stool pigeon*; *child, brat*; *father, daddy*; *naked, nude*; *drunkard, merry*.

2) Emotive component of the lexical meaning may develop independently from its logical part. Thus the word's "imp" logical meaning is *"child"* but in Shakespearean time and in his dramas it was used as the emotive and namely endearing and playful name for kids as well as for adults. The present semantics of the word is marked by negative connotation only: *"little or inferior devil"*; *"mischievous child"*.

3) Emotive connotations may not only change to their opposite (*unreserved, passionate, nice, wench*) but may turn to be much weaker (*perplexed, unlucky, emulator*) or stronger (*hell, terrible, awful*), or may fade out completely (*shrewd, companion, mountaineer*).

4) Emotive semantics of proper words and other emotive signs of the language is discrete and adequately comprehended and used by every speaker of the English community because it has one and the same set of references (see above) in each case and for every one of speakers. Due to that every one of them clearly and immediately realizes the certain emotion expressed by the certain emotive sign, carrier (bearer) of this particular emotion, in contrast to other emotive signs.

They also are adequately identified with the typified emotional situations of discourse, presuppositions and intentions of the communicants: *"Oh, my darling baby-girl!"* — he exclaimed. — *"My beautiful, beautiful Sondra! If you only knew how much I love you! If you only knew!"* (*Th. Dreiser*). *"He said you were the stud of the year, you had all the girls chasing you!"* The word *"stud"* had always annoyed him and it sounded particularly provocative coming, accented from Mrs. Heggner's lips (*I. Shaw*).

Status of emotive semantics

Special investigation and classification of emotive signs into types and study of their functioning in the emotive speech acts helped to differentiate the three statuses of emotive semantics:

1) emotive meaning;
2) emotive connotation;
3) emotive potential.

In the first case emotiveness is the obligatory and the only semantic component of the word and its only semiological function is the expression of strong emotions. This emotive category is presented by interjections, invectives: "dirty dosen", four letter words, endearing addressatives and other lexics that may also be termed as **effectives**: *sugarpie, chicken, sweetheart, honey, terrific, horrid, old girl/boy, confounded, blast*; *"Ugh!"*, e.g.: *"And then she said "Oh!" in that choked kind of way. And when a woman says "Oh!" like that, it means all the bad words she'd love to say if she only knew them"* (*P. C. Wodehouse*). Emotive meaning being the only semantic contents of the word may be treated as denotative because its denotatum is the emotion itself coded in the word and there is no other denotatum to correlate with. From this approach linguists should speak of the two types of denotation: logical and emotive, which have never been differentiated before and which are never realized together within one and the same word.

In the second case emotiveness goes hand in hand with the logical component of lexical meaning and connotes the corresponding emotion in comparison with the first case where emotiveness denotes it. That is where and how emotive meaning and connotation differ.

The connotative words in contrast to the affective words are characterized by the binary semantic structure: 1. the logical name for an object; 2. the emotive charge representing the social and emotional evaluation of the object in view. Such words always have their neutral synonyms: *lousy — bad, individual — man, pot — head, daddy — father, laddie — boy*, etc. Here belong all metaphorical words, derivatives with emotive affixes: *"bemedalled", "bejewelled", "bespectacled", "womanish", "scandalmonger", "poetaster", "boykin", "sailorette"*, etc.

Emotional speech acts and discourses show that in some consituations practically every word can obtain the emotive connotation and due to the fact it can fulfill the emotive function, i. e. can express certain emotions of the speaker. Here one should differentiate the two variants of such potential: realization of the hidden stochastic but potentially adherent semes of emotiveness and the introduction (induction) of emotive semes into the semantics of the neutral world from the consituation. This process leads to semantic "stretching of the word on the one hand and to the opening of its new (emotive) valences on the other. That is what we call the third status of emotive semantics — the two varieties of emotive potential.

The explication of this type of emotivity can be, we presume, explained by the following psychological and semantic mechanisms: if an object of the world evokes some interest from the speaker, the irrelevant and marginal features of the notion contents of the object and the name it correlates with, may become the top significant features and may turn to be emotionally thought of. Correspondingly the marginal and logical semes of the nominant semantics may change their neutral denotative nature to emotive-connotative as in: *mother, son, woman, wall, home, death* and the like words are true representatives of the fact: *"Oh! my son — my son!" Mrs. Morel sang softly, and each time the coffin swung to the unequal climbing of the men. "Oh my son — my son — my son — my son!"*

(*D. H. Lawrence*); *He would make everything up to him. He would never let him suffer again. He would be mother and father for him.* (*F. O'Connor*).

The vocabulary semantics of the words *son, mother* is absolutely neutral while in the cited extracts it is sure to be emotive.

By way of conclusion the results of the semantic categorization of emotions by the English language lexical system may be summarized in the following way: human emotions are verbalized by affective and connotative words through emotive meaning and connotation correspondingly. If the speech parameter be taken into consideration the types of occasional and potential emotive words can be picked out as well.

From this latter point of view the whole lexical corpus of the English language actually or virtually may be referred to an emotive type.

The problem of lexico-semantic categorization of human emotions treated here is sure to belong to the most vital problems of anthropological, communicative, pragma- and textlinguistics, as well as contrastive and comparative linguistics.

By way of summarizing the ideas presented above the basic achievements of linguistics of emotions cover the following deductions:

1. Emotivity is the language category corresponding to emotionality on the psychological level.
2. Among different language functions there is one that serves to express human emotions in speech events/acts.
3. Human emotions are verbalized by specific emotive signs which form a coded of emotive fund within any language, English included.
4. Emotive signs may be found on each language level: phonological, lexico-semantical, phraseological, morphological and syntactical.
5. Lexico-semantic categorization of human emotions result in two types of emotive lexis: affective words with emotive meaning and connotative words with emotive connotation.
6. If the speech level be taken into consideration two more types of emotive words can be differentiated as well: occasional and potential emotive words. From this latter point of view the whole lexicon of the English language may be referred to the emotive type.
7. There is a special type of texts which may be attributed to the emotive text, because it is marked by a certain degree of emotivity.
8. Human emotions are verbalized by the language in the three ways: emotions may be named, described or expressed by the language.
9. They can also be expressed by non-verbal means and namely: by prosody, phonation or gestures (mimics, pantomime) which usually accompany verbal emotions and can be described by them.

The problem of human emotions language processing is sure to be the top problem of communicative, pragma- and textlinguistics of today, as well as contrastive/comparative linguistics and hermeneutics. All of them form due to

this problem a separate branch of linguistics which may be called linguistics of emotion (emotiology), the new data of which have many spheres of practical application: in mass media, in teaching, in translating, in lexicography, in interpreting activity.

Emotions in Literature and Style

The time has come to discuss the difference between real emotions and those reflected in literature, to differentiate between natural emotions we — human beings — exercise and those we describe or relate to sometime after we had experienced them.

Real emotions represented in speech acts are very natural, vivid, full of expression, are referred to the moment of speech. They are accompanied non-verbally by physical reactions (i. e. the face may get dark, blue lilac, red, pink as a signal of some negative emotional state, or as the sign of shyness, embarrassment etc.) and can be manifested successfully with body language (gestures, gesticulation, posture et.). Some of emotional tones and shades could never be manifested through verbal language.

Literature is not able to cover the whole variety and richness of emotional coloring. Their description in Literature may be compared to the after-light of a long ago dead star, that reached the Earth millions of years after its death.

The prime function of literature ((Belles–Lettres Style) is regarded as the aesthetico-cognitive function, which is to give pleasure and stir emotions by means of literary texts rather than to be didactic or informative. Literature has always seen its goal in reflecting life of people in its full, but the reality is presented through author's vision, it mainly reflects the emotional part of a sole individual life. Any form of literature — Fiction, Poetry, or Drama — is emotionally charged, more than that, Poetry, as everybody knows, deals with feelings mostly. Reading of it requires responding on emotional level which is mostly a great pleasure.

The art of belles-lettres texts' reading is called text interpretation which is possible only when accompanied by emotional thinking. The same is true of fiction translation from its native language to some another. Emotional thinking helps to uncover not only the content of the text itself but much extra-information hidden behind words by its author, and it may be very ethnic and culturally de-pendent. The results of interpretative reading differ from person to person, which explains the variety of many now existing and/or further (future) translations of one and the same literary writing. As it is known there exists 3 English versions of "War and Peace" by L. Tolstoy, 14 Russian versions of W. Shakespeare's "Ham-let", 17 Russian versions of "Othello", A. Chekhov's "Lady with the Lap Dog" has come through 3 English versions, etc. Why so many? They differ in the way its translator (usually a highly talented writer or a poet) represents the world of emotions, and it is the basic problem of philological translation — the emotive losses causes the aesthetic gaps (or a so-called problem of emotive lacunas in the art of translation).

The individual style is distinguished by a peculiar choice of diction and syntax. In this connection J. M. Murry defined style as 'a quality of emotions or thoughts, peculiar to the author'. Charles Bally understood Stylistics as 'the study of only emotions in Literature and Speech'. In other words when we say that Literature is the reflection of life we mean its reflection through emotional trend/index of a writer's psychology (cf. literary critics on individual styles of A. Solzhenitsin, E. Hemingway, E. Poe etc.). A well-known literary celebrity — W. Sommerset Maugham once noticed: "the subject the writer chooses, the characters he creates and his attitude towards them are conditioned by his bias. What he writes is the expression of his personality and the manifestation of his emotions, his intuitions and his experience". Hence the choice of diction and syntax to describe verbal and body language of emotions is largely indicative of a speaker's or a writer's individuality.

Every individual choice of diction and syntax distinguishes between the referential and emotive function of communication. The referential function consists in communicating facts or ideas (factual, cognitive information of a lit-erary work: fiction, poetry or drama). It is affected through the literal denotative (nominative or logical) significations of words. The emotive function of commu-nication through literature aims at inciting feelings (emotions) and attitudes. It is chiefly fulfilled by emotive signs of the language and through stylistic devices.

Why do we read Literature? We read it for pleasure, to evoke admiration and to exercise a wide range of emotions alongside with learning something new about life. Literature is always humane and it brings joy to people and makes them better in their thoughts and deeds. And to call a writer a student of life, which is always emotional, would be paying him the most flattering compliment. Very many world famous writers (as W. Shakespeare, A. Pushkin, F. Dostojevsky, L. Tolstoy, A. Chekhov, D. H. Lawrence, Emily Dickenson, Walter Wittman, S. Sheldon, St. King etc.) have stood the test of time and still produce the emotional and intellectual pleasure on readers. L. Tolstoy thought that the main function of any art (and Literature is an art of words) is conveying of emotions from one human being to another. From this point of view literature can be called humanology, because it aims at research of human nature. The emotions are its central part, his Ego, his Self. It'll be not exaggerated to say that emotions govern the world and the literary works are perfect evidence of the fact.

Literature is a breading ground and a depository for words denoting, ex-pressing and describing human emotions. And it means that reading of fiction, poetry or drama helps students learn how to name certain emotions we feel and exercise. Literature functions to identify and label human emotions. And by naming them people learn how to identify adequately not only their own emo-tions but also those of their speech partners. They also learn from literature that very many emotions can be conceptualized but not lexicalized, especially their shades and subtones, which have no special label words, they can be described indirectly — through implications and associations.

Analyzing the emotional layer of characters' behavior the students may notice that emotions can be concealed, controlled and kept up verbally but be

betrayed by body language. And all those body language symptoms of human emotions are presented in literary works, so readers can keep them in their memories as an emotional mapping with the help of which they can detect the speech partner's emotions betrayed by body language.

All that means that emotional life of people is much colorful than the language resources. In other words, the language continuum does not cover the whole body of emotional continuum of human life: some parts of it stay beyond the scope of language.

Gaining the art of emotion interpretation in literature develop in readers the ability to distinguish direct and indirect signs of emotions. Emotions of characters as well as those of a narrator, that are presented mainly indirectly through specific emotive signs, can be easily categorized into names of emotion of their exercisers. That means that from literary writings readers learn to differentiate between verbal and nonverbal means of emotional expression and to name, to express and to describe them. As the text interpretation experience tells in the literary works human emotions very often are represented more directly, precisely, sincerely and much more easily through the description of non-verbal behavior.

From everything above there is much ground to suppose that when the students study English Stylistics and Literature they should turn their attention to the terms of emotions, see how they are described and expressed, learn to identify and label their own emotions evoked by pieces of literature and see how to express and control them through emotionally labeled words and without them. This comprises the skills of emotive competence. Gaining the emotive competence level will contribute to better students' language performance and raise cultural level of their emotional communication.

Lecture 5

Emotional Language Personality in Communicative Acts

In this lecture the author presents to linguists and psychologists the new concept of "emotional language personality" (E. L. P.), which to his view extends and deepens the already excepted concepts of "personality" and "language personality". "E. L. P." has important implications for a methodological approach to the linguo-didactic paradigm and the conception of a linguistics of emotions. The concept of a Language Personality (LP) contributes to the techniques of teaching Russian as a foreign language or vice versa. The coinage of emotionally-focused, sardonic, or parodistic puns or word extensions in Russian and English is examined.

Owing to the communicative approach to the linguistics phenomena of diverse statuses, psychologists and philosophers took up their interest in the problem of the language personality again. It was yet in the past century when W. Humboldt wrote about the impossibility of studying a man in isolation from his language and vice versa. In connection with this approach, a series of new accents in language studies came to existence, among them the orientation towards extralingual factors of human intercourse (for instance, towards the human's knowledge of the world).

It appears that at the modern stage of the development of Russian linguistics there co-exist simultaneously several paradigms. In Kuhn's conception they are: anthropocentric, functional, communicative, pragmatic, cognitive, textocentric, and others [1]. I may add one more — the emotional paradigm. Here we agree with Prof. E. S. Kubrjakova, who characterized the present state of linguistics as polyparadigmatic and considered its polyparadigmatism to be an indicator of its maturity. Progress, augmentation of humanitarian knowledge at the stage of polyparadigmatism, "provides itself with analysis of the object under study simultaneously in different trends and in different paradigms of knowledge" [2].

Such factors as the profoundly social nature of language, its connection with concrete culture and mentality, and its communicative predetermination to be its general function indicate an indisputable psychologism of the language. That's why while including different aspects of a human personality in the linguistic paradigms mentioned above we can't avoid its core aspect, that is its *emotionality*.

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[1] *Kuhn T.* The Structure of Scientific Revolutions, Moscow, 1977.

[2] *Kubrjakova E. S.* Paradigms of cognition in Linguistics & Its Nowadays Status, *Russian Academy of Science Proceedings*, 53:2, 1994. P. 41.

Any language is one and the same for everyone and different for everybody in the given speech community, first of all, in the sphere of its emotivity. It's here where the scope of variation and improvisation of the language units semantics coating the sphere of their individual emotional meanings is the largest and the most varied. Such problems as studying "Ego-in-speech" closely links linguistics with psychology and social culturology (especially in the sphere of social statuses of this very "Ego"). It is commonly known that we cannot cognize all the in-depths of the functional aspect of language without giving our attention to its creator and user and without taking into account the whole set of varieties of his historical, social, cultural, national, and other peculiarities. It can be explained by the fact that the reality is not reflected but refracted in ourselves, hence it is exposed to distortions, the cause of which lies in the very nature of our "Ego" (Ch. Bally). An individuality, personality, as it is known, manifests itself in different activities, that is in acts, including speech activities (acts), for the world is also an act. Moreover, the regulation of social-group behavior is ascribed to a language function as one of the facets of the language pragmatic function.

Specific emotions of a lingual personality (further-LP) are being verbalized as prototypical emotional attitudes to the world, i. e. they are being conceptualized, processed, objectivized, lexicalized. They find their place and means of expression in the language and are semanticized in definite language units — emotives (such as affectives and connotatives) which fix and reproduce emotional interrelations of interlocutors with each other and with the world in emotional speech acts.

The mental mechanism of emotionalization works at the both levels: at the language level and at the speech level, and that's why emotive units represent both means of the language system and means of discourse or a text. After all, they are at the regular disposal of a human being's mentality and the LP's thought appeals to them at any moment at his expression by language means and exploits them readymade. Such a regular disposal (and the chief function of any language is contained in this very disposal — Guillaume, Gustave Princlpes) releases the language from a constant necessity to invent means of expression and expressivity on the spot when it is being required. Emotive structures in the language system are fixed in its stylistics and lexicology and everybody can learn to use and improvise them.

Besides, any language possesses such emotive means as innovations (both lexical and semantical), which are being created at those moments of speech activity when for different reasons an improvisation of settled expressive means or creation of new, unusual ones is being required. Consider some ways in which emotional reactions were built into "new" nouns to reflect widespread angers, frustrations, and resentments.

Dissatisfaction of the people in our country and abroad with Perestroika here was the basic reason for generating such derogative as: *"terrorstroika"*, *"Borisstroika"*, *"sexostroika"*, *"Gorbonomics"*, *"uskostroika"*, *"derjmocrati"* (*shitocrats*), *"democratura"*, *"demodictatorship"*, *"democradi"* (*demorobbers*), *etc.*

The former CPSU-bosses have got the following contemptuous nicknames: *"commi"*, *"partocrati"* (*particrats*), *"communjaki"*, *"commutants"*, *"rukpererozhdentsi"*, etc.

Mocking at the former Lenin's slogan: "...full electrification of the whole country", of which all normal people have been sick and tired for so long, generates in present Russia its emotionally satirical substitutes in speech acts: *complete bolshevition / alcoholization / herdization / idiotozation / criminalization/ zombization / syphilization / burbuliszation / christianization / capitalization / couponization*, etc. (e. g. "*Communism is the soviet power generating full emigration of the whole country*").

F. Nietzsche pointed out that language is capable of not only interpreting a text, but forming concepts and constructing logical connections. It is also capable of naming things and besides it is also possesses the power of creating them by means of perpetual metaphorical formations. Compare: *perezvezditjsja*, *jubileini pjatiugoljnik*, *genealissimus* (*can not be translated — V. Sh.*), a contraview, with rather transparent interior form for a Russian speaker and marked by the vivid emotional semantics.

New emotive formations of late, such as *nazist* (or *fascist*), *prikhvatizatsija* (rob + privatization), *putchitj* (a derogatory verb from "coup"), *trudogolic* (compare with English: *pepsicholic*, *teacholic*, *labourcholic*, *coffeecholic*), *zuiadism*, *khasbulatism*, and the like, produce in the LP's mentality fresh emotionally colored conceptions that never existed before in Russian culture. All of them have an evaluating mark, easily decoded by other Russian LPs.

The motives, causing the emergency of lexico-semantic innovations in the Russian language, are the following: emotions of interlocuters (psychological motive), their striving to denote the objects of reflection and correlation in a new, original, hence an expressive way (pragmatic motive), and, besides, the sheer enjoyment of playing with language (neljzjain, SNGovia, SNGeki, etc.) — that is a stylistical motive.

Moreover, emotive nomination can be explained by the shortage of vocabulary units for expressive denotation or expression of different emotional attitudes of the LP to innumerable emotional situations (it can be defined as the motive of the necessity to fill up language gaps of lacunae).

Apparently, we can regard the unquotable thirst for expressivity of an LP, his/her desire to be individualized through his/her speech, as the prime motive of emotive language signs. Creation of an emotive neologism is preconditioned not so much by logical communicative requirements as by a speaker's emotional state, by his / her emotional intention, and also by the emotional speech situation both in the narrowest and broadest senses of this word. (By the narrowest sense I mean the situation in a concrete human intercourse, by the broadest sense, the social situation in the language community).

From the motives mentioned above we can draw conclusions about the communicative importance and humaneness of emotive semantics: about the necessity of its inclusion into the interlocuter's language competence, for the purpose of an aesthetic impact on a recipient and, moreover, for the purpose of

emotional self-expression. Emotive language signs correlating with this or that emotion of an LP provide not only the norm of the culture of human intercourse in a particular language community but also diverse violations of it in different group subcultures. For such purposes there exists a lexicon of every language, Russian included, which is used for expression of the emotional attitude to the world and to the object of denotation in a concrete situation of the emotional speech act. The exploitation of this or that particular polynym taken ready-made from the stock-pile of the language emotive reserves depends on the social status of the speaker, on his speech "passport", his culture, and what is more on the communicative situation's emotionally itself.

Thus, in the modem Russian language there exist more than thirty words denoting the concept of a "CHILD": *karapuz*, *chado*, *ditja*, *maljiavka*, etc. (Here are some of "forty" English equivalents to the Russian word "child": *infant*, *offspring*, *scion*, *spawn*, *kiddy*, *kid*, *little one*, *baby*, *descendant*, *sucker*, *whipper-snapper*, and others). Over fifty words which denote the notion "FOOL" are fixed in Russian vocabularies: *glupets*, *bolvan*, *balda*, *duralej*, *ostolop*, etc. (The dictionaries register some of their 100 English equivalents: *idiot*, *dunce*, *buffoon*, *blockhead*, etc.). About fifteen words are used by emotive denotation of "DRUNKARD": *propoitsa*, *vipivoha*, *pjantchuga*, *brazhnik*, etc. Cf. With 700 English polynyms of this phenomenon: *drunk*, *toper*, *tosspot*, *rummy*, *inebriate*, *bloat*, *sot*, etc.). Thus, the LP is reflected in the lexico-semantic system of the language through one's verbal emotional evaluation.

The choice of emotive signs in concrete emotional situations differs from one LP to another: it is just one of many parameters of the human factor in language which characterizes the LP. We second Prof. N. D. Arutjunova's opinion, that "there is no evaluation in isolation from the man" [3].

Any evaluation, including an emotive one, is a proper human criterion: it refers to a human being and to everything that is anyhow connected with him; it concerns his physical, mental, and social nature. The evaluation is being spread over everything that he needs. Into this evaluation a person in his wholeness is always included. Evaluation presents an LP as a human being's aim faced the world. Long ago, yet at the pre-language period, savages realized communication by means of gestures (vocal ones included). Humans already possessed emotions, indeed very strong ones. According to some linguists' opinion, that very savage (who was the first to use an obscene word — invective — instead of hitting his opponent with a stone for expressing his furious emotion of indignation) was the founder of the civilization (and by the way, an invective lexicon at the same time).

A word expressing this or that emotion, independently of its outward form which can be both specific and standard, should contain in its semantics such components which would correlate with the LP emotions the same for all native speakers. In other words, those emotive components should represent a part of the meaning of a language unit accepted in the particular ethnic group. Then

this language unit itself should be an outward indicator of a concrete emotion or a group of emotions, for an emotion itself is a direct indicator of a person's evaluative attitude to objects and phenomena of the world and to one-self in it. Thus, the expression "Rain" is not in itself an indicator of an emotion. The meaning of this verbal indicator in the language system is absolutely unemotive. Its contextual emotiveness is ambivalent — a concrete emotion or its field of expression: joy, jubilation (which is expressed in the novel by Tch. Aitmatov (*And the Day Has Been Lasting for More than a Century*), or irritation (as you may see in the story *Rain* by Somerset Maugham) can be discovered only in a communicative situation.

The analysis of the Russian and English emotive lexicons reveals that one and the same emotive indicator, even if it is a standard one, can possess several references in its emotive potency, not including here their possible individual senses resulting from individual references of different LPs. The total conglomeration of such potency of language and speech signs I call their emotive valence.

Semantic fields of emotive indicators are individual and therefore subjective from the very beginning. However, they all are relatively individual (excluding some extreme cases), for in any subjectively there are still elements of generalization as well as any concrete contains an element of abstraction and any abstraction contains an element of concreteness. Everybody knows that any word possesses the power of generalization regardless of its subjectivity (psychological) individual meaning ascribed into it by a speaker in a certain communicative situation. This meaning in some way concerns categorization implicated by generalization due to biological experience of mankind. A well-known opinion of L. Vigotsky is worth being mentioned here, that for transmitting any emotion or contents of consciousness to a person one has no other way but to refer the transmitted contents to one of already known classes or groups of phenomena. But this, as we already know, is certainly an act of generalization.

Psycholinguistics has already ascertained that the associative thesaurus of different individuals belonging to one and the same ethnic and cultural group, and even those from different ethnic groups, coincide in general. According to A. Werzhbitska, there exists a group of universal emotional concepts which can be explained and interpreted with the help of universal semantic primitives [4]. So the interlingual and intralingual communication of different LPs is based on these very universals. That was apparently the reason for well-known physiologist A. A. Ukhtomsky's statement that all subjective indicators are also as objective as all the others for those who know how to perceive and decode them. I am of an opinion that emotion is the core of an LP as well as reflection is the core of one's mind (consciousness). That's why the problem "The Person in the Language", and hence the problem "Human Emotions in the Language", is not only a linguistic problem. It is also a didactic problem which claims a reconsideration of traditional methodology for native and foreign language

[margin note: уточнить в сноске где автор, а где название...]

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[3] *Arutjunova N. D.* Types of Language Meanings: Evaluation, Fact, Event. Moscow, 1996.

[4] *Werzhbitska Anna* Language, Culture, Cognition, Moscow, 1996.

teaching and a transition to new trends in it (communicative, sociosemiotic, cognitive, humanistic, psychological-affective, etc. methodology).

Any emotional communicative situation is characterized by the specific communicatively-goal-oriented semantics of language signs employed. Those signs also perform the function of *emotional phatics*. On the other hand, they are instruments for studying the emotionally dynamic interaction of an LP with his environment and an instrument for teaching the LP emotional speech-interaction as well. It unfolds the didactic purpose: a thorough selection of the emotive fund of the Russian language and its exploiting in teaching speech acts in class.

Such a teaching speech interaction of a speaker (i. e., expression and reflexion) in an emotionally-communicative situation finally is always a social, hence not individual, but interpersonal action directed towards the speech partner. However, in fiction or in real emotional communication exclusively personal emotive meanings can prevail, which are not always possible to predict and to model in a teaching communication (compare: *Gorbi*, *Gorbomania* and "*a blotted guy*" about Gorbachev). Emotive potency can be too personal as well as foisted onto the word from the outside. That is why practically any word, depending on a speech / textual situation, can be used for expression of the emotional attitude. Students of Russian as a foreign language should be aware of this fact. The emotive valence of a speech / textual unit emerging in an unemotive word in language allows emotive word-combinations and usages impossible from the point of language logic and their denotative meanings, Cf: *Caucasian criminalitat*, *tchelnok* (shuttle, about Russians regularly going abroad to bring things for sale); *black tulip* (zinc coffin from Afganistan, Chechnya with killed soldiers), etc.

No doubt that a special training in interpretation of emotive meanings is absolutely necessary for the development of the emotive language competence of every LP in the process of studying a language. It concerns also such a widely used now-a-days means of emotivization of a speech act as enclosing into quotation marks and disclosing from them. Compare: "*Thatcherism*", as the iron lady, has started it verbatim, and won't disappear even when Thatcher herself will be no more. As for "*Majorism*" (after John Major, the next-in-line-conservative-party leader) it doesn't exist at all. In mass-media the word "*thatcherism*" has been used till these days and is highlighted by quotation marks, and, therefore it has lost its expressivity and its emotional coloring. The word combination "*the iron lady*" still remains expressive; as for "*majorism*", that started in 1992–1993 to attain its emotional meaning but due to the change of the Prime Minister of Great Britain this name has never obtained it. Another example may be useful to second my assumption: the word combination "*international aid*" which was written without any quotation marks during the Communist regime and which was marked by a positive ideological connotation. Nowadays its usage in Russia is enclosed in quotation marks. It is a formal sign of ironical and even sarcastic intonation of a blaming emotive semantics: *"We realize that they won't forget our 'international aid' in Afghanistan for long. But today we are changing all that and becoming different"* (*Komsomolskaja Pravda*, *May* 8, 1992).

Having a complete command of emotive words, model's of categories, types of emotive derivations and nouns represents is undoubtly the most important part and condition of harmonic intercourse of Homo sapiens, who is *Homo sentien*s at the same time.

Finally it would be worst mentioning that the problem of emotive language awareness is a vital didactic problem, that is the discussion about the proper time to teach students 'linguistics of emotions'. It's my opinion, that emotiveness is inseparable and is present within any speech act. Teaching communication language necessitates that emotivity be presented to students, then explained and drilled simultaneously with all other means of expression. The study of Language personality sure suggests a deeper psychological and philosophical perspective on personality.

Lecture 6

Stylistics of Functional Styles: problems, definitions and classification

Functional Style

Literary English is used in different spheres of communication and that determines the choice of words, the peculiarities of syntax and the phonetic arrangements of speech, which make a style. Each style fulfils a particular function, hence the attribute *functional* is used to modify the term *style*.

According to the function and the peculiar choice of language means, dependent on the aim of communication, we may distinguish the following styles within the English literary language (according to Professor I. R. Galperin and other Russian linguists):

1) The belles-lettres style which falls into three varieties:

    a) poetry proper;
    b) emotive prose;
    c) drama;

2) The publicistic style which comprises:

    a) speeches (oratory);
    b) essays;
    c) articles (political, social, economic published in newspaper, journals, magazines);

3) The newspaper style which also has several varieties:
    a) newspaper headlines; b) brief news items and communiqués; c) advertisements and announcements; d) editorials;

4) The scientific prose style with its two main divisions: a) the prose used in humanitarian sciences and b) the prose in the exact sciences;

5) The style of official documents, the main divisions of which are:

    a) commercial documents;
    b) diplomatic documents;
    c) legal documents;
    d) military documents

The varieties enumerated certainly differ from one another. [1]

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[1] For more information on the topic see books on English Stylistics by Yu. M. Skrebnev, I. V. Arnold, etc.

The Belles-lettres style

The Belles-lettres style comprises three sub-styles:

1) the languages of poetry (verse);
2) emotive prose (or the language of fiction);
3) the language of the drama.

The three sub-styles are united by one common feature, that is an aesthetic-cognitive function which language means of different layers perform in the literary text. This is a double-sided function, and it helps to present the gradual unfolding of the idea to the reader and, at the same time, calls forth a feeling of pleasure, more than that, the belles-letters style is very personalized (individual) in character.

The belles-letters style rests on the following linguistic features:

1. Genuine imagery, achieved by purely linguistic devices.
2. The use of words in contextual and very often in more that one dictionary meaning.
3. A vocabulary which will reflect the author's personal evaluation of things or phenomena.
4. A peculiar individual selection of vocabulary and syntax used to convey author's personal ideas.
5. The introduction of the typical features of colloquial language and its emotive signs.

It's evident, that each of the three substyles demonstrates some specificity.

Language of poetry

The first differencing property of poetry is its orderly form, which is based mainly on the rhythmic and phonetic arrangement of the utterance. The rhythmic aspect calls forth syntactical and semantic peculiarities which also fall into a more or less strict-orderly arrangement. Both the syntax and semantics comply with the restrictions imposed by the rhythmic pattern, and the result is brevity of expression, epigram-like utterance, fresh, unexpected imagery.

As it was stated by a Hungarian linguist Ivan Fonagy, the essence of poetic language lies in the integration between sounds and content, or the combination of the sound of a word and its meaning. The sound of a word, or perhaps more exactly the way words sound, adds much to the general effect of the message. In poetry words become more conspicuous and mean more than they mean in ordinary situations.

Among the phonetic expressive means and stylistic devices alliterative word combinations (onomatopoeia, alliteration) are widely used in poetry. Rhyme and rhythm [2], which reflect special metric arrangement of the poetic verse, serve to provide compositional patterns.

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[2] For more details read: *Galperin I. R.* Stylistics. Moscow, 1997.

Emotive prose

Poetry is the domain of feeling and thought where feeling predominates, whereas emotive prose is the domain of feeling and thought where thought predominates.

It is worse mentioning that the substyle of emotive prose is characterized by the same set of common features as have been pointed out for the belles-lettres style in general, but they correlate differently.

The imagery of emotive prose is not as rich as it is in poetry, accordingly the percentage of words with extra-symbolic contextual meaning is not as high as in poetry. What distinguishes emotive prose from the poetic style (apart from rhythm and rhyme) is the combination of the literary variant of the language, both in words and syntax, with the colloquial variant. It would be more exact to call it the language as a means of communication because in it both the spoken and the written variety of the language, inasmuch as two forms of communication — monologue (the writer's or the character's speech) and dialogue (the speech of characters) — are presented.

The language of the writer conforms or is expected to conform the literary norms of a certain period in the history of the language, so the language of characters and of the story in general represents it. However, the language of emotive prose is also subjected to some kind of 'reshaping'. This is indispensable requirement of any literary work.

It follows then that the colloquial language in the belles-lettres style is not a simple reproduction of what might be the natural speech of people. It is admitted to have undergone changes introduced by the writer. The colloquial speech has been made 'literary-like'.

Present-day emotive prose is to a large extent characterized by the breaking-up of traditional syntactical designs of the preceding periods. Not only detached constructions, but also fragmentation of syntactical models, peculiar, unexpected ways of combining sentences are freely introduced into present-day emotive prose.

Emotive prose allows the use of elements from other styles as well, which depends on the content of the situation describes in the story. Thus in emotive writing we may find elements of newspaper style, or official style, or see the resemblance of the language of science, etc. A style that is used in prose is diluted by the general features of the belles-lettres style which subjects it to its own purpose.

Language of the drama

The third subdivision of the belles-lettres style is the language of plays, and, unlike poetry, which excludes in general direct speech and dialogues, and emotive prose, which combines monologue and dialogue, the language of plays is entirely dialogue, that is followed by the playwright's remarks and stage directions. But the parts of the characters are in no way the exact reproduction of live speech with its norms for colloquial language. They are *stylized* or tend to preserve the mode

of literary English, unless the playwright has a particular aim of which requires the use of non-literary forms expressions (as it was in the examples from the musical 'My Fair Lady' already cited in Lecture 1, where Eliza, a street flower girl, whose language reveals her low family status and the lack of education, uses comparatively few non-literary expressions and throws into confusion noble ladies, crying *'Move your bloody aaass!'* at the Royal Ascot horse races). But even in this case the playwright will use such forms with care: s / he seeks to reproduce actual conversation as far as the norms of the written language allow. It goes without saying that in every variety there will be found some departures from the established literary norms, which will fluctuate about the norms but never go beyond the boundaries of the language norms, lest the aesthetic aspect of the work should be lost.

[пробелы нужны перед и после /?]

Thus the language of plays is mainly a stylized type of the spoken variety of language. The analysis of the language texture of plays always proves that the essence of stylization is redundancy of information caused by the necessity to amply the utterance. This is done for the sake of the audience. It has already been pointed out that the spoken language tends to curtail utterances, sometimes to simplify syntax through omissions of some functional words and ellipses. Besides, in lively conversations even monologues are interspersed with some pragmatic 'signals of attention' as *yes*, *yeah*, *oh*, *I see*, *good*, *yes I know*, *oh-oh*, *oh dear*, *my goodness*, *well*, *I never!*, and the like. Thus stylization of language in plays means approximation to a real dialogue style. The ways and means it carried out are difficult to observe without careful consideration.

Publicistic style

Publicistic style falls into some varieties, each having its own distinctive feature, which integrates them, as

1) the oratorio substyle (oratory and speeches),
2) the essay,
3) articles.

The general aim of publicistic style is to produce a constant and deep influence on public opinion, to cause the reader or the listener to accept the point of view expressed in the speech, the essay or article not merely by logical argumentation, but by emotional appeal as well. The emotional appeal is generally achieved by the use of words with emotive meaning, the use of imagery and other stylistic devices that are typical of emotive prose; in contrast to the language of fiction, the stylistic devices used in publicistic style are not fresh or genuine because they serve to represent author's ideas in public and thus they have to be clear for comprehension and do not require special time and efforts for decoding. It is necessary to mention that the quality of clearness, exactness or brevity of expression vary from one substyle to another, in essays brevity becomes epigrammatic.

Oratory and speeches

The obvious purpose of oratory is persuasion. Direct contact with the listeners permits the combination of the syntactical, lexical and phonetic peculiarities of both written and spoken varieties of language. In its leading features, however, oratorical style belongs to the written variety, thought it is modified by the oral form of the utterance and the use of gestures. The most typical features of the spoken variety of speech in oratory are: direct address to the audience (cf.: *ladies and gentlemen*), the use of the personal pronoun *you* and *we* to present the unity of the speaker or *they* to set opponents off. There are special obligatory forms used to open up an oration, as *My lords*, *Mr. President*, *Mr. Chairman*, *Your Worship*, *Ladies and gentlemen*, or *Thanks you* (*very much*) at the end of the speech.

Political speeches fall into two categories: parliamentary debates and speeches at rallies, congresses, meetings or election campaigns. Sermons mostly touch upon religious subjects, ethics or morality, sometimes a political problem.

The stylistic devices employed in oratorical style are determined by the conditions of communication. The most frequently used are: *antithesis*, *parallel construction*, *repetition*, *anadiplosis*, *synonymous phrase repetition*, *suspense*, *climax*, *rhetorical questions and questions-in-the-narrative*. Questions are most frequent because they promote closer contact with the audience, attract its attention to the speaker.

The desire of the speaker to convince and to attract the audience results in the use of *simile* and *metaphor*, but they are usually trite ones, as fresh figures of speeches may divert the attention of the listeners away from the main point of the speech. The use of *allusion* depends on the content of the speech and the level of the audience.

The Essay

The Essay is a literary composition of moderate length on philosophical, social, aesthetic or literary subjects. Personality in the treatment of theme and naturalness of expression are two of the most obvious characteristics of the essay. An essay is rather a series of personal and witty comments than a finished argument or a conclusive examination of any matter. The most characteristic language features of the essay are:

1) brevity of expression,
2) the use of the first person singular,
3) a rather expended use of connectives, 4) the abundant use of emotive words,
5) the use of similes and sustained metaphors as one of the media for the cognitive process.

Modern essays differ from those of previous centuries — their vocabulary is simpler and approaches the oral speech manner, logical structure and argumentation are more varied. The essays of today are often biographical; persons, facts and events are taken from life. Some essays are written in a highly emotional manner resembling the style of emotive prose, others resemble scientific prose. Close to essay are review, memoir, treatise. But they still retain general features of the publicistic style.

Articles

All the already mentioned feature of publicistic style is to be found in any article. The character of the magazine as well as the chosen subject affects the choice and usage of stylistic devices. Words of emotive meaning are few in popular scientific articles. Bookish words, neologisms, traditional word combinations and parenthesis are more frequent in political articles, whereas satirical articles may expose more consistent and expanded system of emotive meanings.

Newspaper style

It took the English newspaper more that a century to set up a style and a standard of its own. The specific conditions of newspaper publication, the restrictions of time and space have left their marks on the language style in English newspapers.

The Newspaper style may be defined as a system of interrelated lexical, phraseological and grammatical means which is perceived by the community speaking one language as a separate unity that serves the purposes of informing and instructing the reader.

Not all printed matter found in newspaper (i. e. stories, poems, crossword puzzles, etc.) may be considered newspaper style. Nor can articles in special fields can be classed as belonging to newspaper style.

Under newspaper style comes the following printed matter:

1. Brief news and communiqués.
2. Editorials, headlines.
3. Press reports.
4. Articles purely informative in character.
5. Advertisements and announcements.

Brief news items, the headline, advertisements, announcements and the editorial possesses the most characteristic features of the newspaper style.

Brief-news Items

The function of a brief item is to inform the reader. It states only facts without giving comments. The bulk of the vocabulary is neutral and common literary. But apart from this news items, press reports and headlines contain:

a) special political and economic terms (*capitalism*, *constitution*, *apartheid*, *by-election*, *gross output*, *etc*.);

b) non-term political vocabulary (*public*, *nation-wide*, *unity*, *peace*);

c) newspaper clichés (*vital issue*, *pressing problem*, *well-informed sources*, *military expanses*, *etc.*);

d) abbreviations of various kinds: names of organizations, public and state bodies, political associations (as *TUC*, *UNO*, *CIS*, *NATO*, *EEC*, *etc.*),

e) neologisms. They are frequently found in the lexis. The newspaper is very quick to react to any new development in the life of society, in science and technology, thus initiating the creation of new words (e. g. like *sputnik*, *lunik*, *a splashdown*, etc. That first appeared in the newspaper).

The vocabulary of brief news items is generally devoid of any emotional coloring. Some newspaper, however, may introduce emotionally colored elements like *Perestroika — Borisstroika*, *Gaidarnomika*.

The basic peculiarities of news items lie in their syntactical structure. The shorter the news item is, the more complex its syntactical structure might seem.

It is usually characterized by:

a) complex sentences with a fully developed membership, e. g. *"French Prime Minister said yesterday that France was still not prepared to join in the plan since France did not want to be drawn into a confrontation with the oil producers"*;

b) verbal constructions (infinitive, participial, gerundial) and verbal-noun constructions: *"Mr. N. Kishi, the former Prime Minister of Japan, has sought to set an example to the faction-ridden Governing Liberal Democratic Party by announcing the disbending of his own faction numbering 47 of the total of 295 conservative members of the Lower House of the Diet"*;

c) syntactical complex, especially the nominative with the infinitive, e. g. *"Hawker Siddeley shop stewards are likely to make an urgent approach to industry Minister Tonny Benn over the company's decision yesterday to stop work on the HS 146 airliner"*;

d) attributive noun groups: *"Profit boost plan"*, *"Dutch move in UN on torture"*; e) specific word-order: *"Trick or Treat? For Many Britons, the Reply is Neither"*.

Journalist practice has developed the "Five-w-and-h-pattern rule" (who-what-why-how-where-when) to represent the information content of the newspaper. That is: [subject + predicate + (object) + adverbial modifier of reason / manner / place / of time]: e. g. *Arrangements have been made for a special train to take Scottish delegates to the National Committee for the defence of Trade Unions conference in London on Saturday March 22; A report commissioned by the British government predicted apocalyptic effects from climate change, including droughts, flooding, famine, skyrocketing malaria rates and the extinction of many animal species during the current generation if changes are not made soon.*

Headlines

The main function of the headlines is to inform the reader briefly of what the news that follows is about. Sometimes headlines contain elements of appraisal, derision, mockery. In most of the English and American newspaper sensational headlines are common. In some newspaper there are two or more headlines to one article. Headlines contain emotionally colored word and phrases. A deliberate breaking-up of set expressions is also common as in *"Cakes & Bitter Ale"*(an allusion on *"Cakes & Ale" by W. S. Maugham*).

Syntactically Headlines are very short sentences or phrases. The most frequent structures or patterns are:

1. Full declarative sentences (*"Alba at 13 is youngest to swim Channel"*).
2. Interrogative sentences (*"Who can prove it?"*).
3. Nominative sentences (*"New Oil Discovery"*, *"Search for a strategy"*).
4. Elliptical sentences (*"Four-month strike at RTZ over"*).
5. Sentences with articles omitted (*"Plant stops over equal pay"*).
6. Phrases with verbals (infinitive, participial and gerundial) constructions (*"Doctor to act"*, *"To step up jobs drive"*, *"Fighting wages"*).
7. Questions in the form of statements (*"Sam's at class roads?"*).
8. Complex sentences (*"Chrysler demo defies 'rescue' that means the sack"*).
9. Headline including Direct Speech (*"Mr. Peart: Ye dearer food due to EEC"*).

Advertisements and announcements

The function of advertisements and announcements is to inform the reader. There are two types of 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, e. g. BIRTHS, MARRIAGE, PERSONAL, etc.

The vocabulary of classified advertisements and announcements is on the whole neutral, and is composed of a number of stereotyped patterns such as: *'CLERK Typist for Trade Union office. To 30 plus LVs, 4 weeks holidays. A U E W — TASS. 248 Lavender Hill, London SW II 01–233 3846"*. Eremite is the most essential feature of such advertisements.

As far as the separate advertisements and announcements are concerned the variety of language form and subject matter is so great that hardly any accentual features common to all may be pointed out. The reader's attention is attracted by every possible means: lexical, structural, graphical, etc. Sometimes such texts call for brevity, as the advertiser buys the space.

Editorials

Editorials are an intermediate phenomenon between the newspaper style and the publicistic style.

The function of editorials is to influence the reader by giving interpretation of certain facts or commentaries on political and social events and happenings of the day. Their purpose is to give the editor's opinion on the news published and to prove the reader that it is the only correct one. Like any publicistic writing *Editorial* appeals not only to the reader's mind but to the feelings as well. Alongside emotionally neutral words there are colloquial words and expressions, slang, professionalism. Hence, the use of emotionally colored language elements, both lexical and structural, is welcome: e. g. *"This climatic disaster is not set to happen in some science-fiction future, many years ahead, but in our lifetime. What is more, unless we act now, not some time distant but now, these consequences, disastrous as they are, will be irreversible"*; *"Living in an apartment here has many advantages, and the one of them is the joy of not being accosted by marauding bands of sugar-propelled, Americanized children every Oct. 31"*.

Editorials may demonstrate both lexical and syntactical stylistic devices, but mostly traditional ones are epithets, metaphors, allusions, repetition, parallel constructions, antithesis, climax, rhetorical questions and the use of emotionally charged lexis.

The editorials in different newspapers vary in degree of emotional coloring. Such papers as *'The Times'* and *'The Guardian'*, *'The New York Times'*, *'Washington Post'*, *'USA Today'* make a sparing use of the expressive means and stylistic devices of the language.

The Style of Scientific Prose

The language of scientific prose is determined by a desire to prove a hypothesis, to state laws, define concepts, etc. Hence the main problem is to establish a clear and logical progression of ideas and define the subject-matter precisely. For that purpose the clarity, logical coherence, specific vocabulary and special syntax are employed to achieve precision in scientific prose.

Special terms and professional words are an indispensable part of the vocabulary, as well as Greek and Latin words and forms, e. g.: *datum — data*, *formula — formulae*, etc. Most words are of abstract meaning. Polysemantic words are avoided, as the exposition of scientific ideas requires clarity and exactness: *"The progress which has been and is being made in human institutions and in human character may be set down, broadly, to a natural selection of the fittest habits of thought and to a process of enforced adaptation of individuals to an environment which has progressively changed with the growth of the community and with the changing institutions under which men have lived"*. As it follows the scientific prose is strictly logical; hence abundant use of connective elements. Subordination prevails over coordination. The desire to achieve impersonality when proving scientific ideas is reflected in frequent use of passive constructions. Another way of lending impersonality and objectivity to scientific writing is nominalising.

As scientific writing represents the results of mental observations or materialized researches it uses the compositional elements of special types, for example,

definitions and explanations that follow them: *"Mentality means here the sum of a person's intellectual capabilities or endowment"*; *"Word order is taken as the syntactic arrangement of words in a sentence, clause, or phrase"*; *"Communications — the field of study concerned with the transmission of information by various means, such as print or broadcasting "*; *"Lightning — an abrupt, discontinuous natural electric discharge in the atmosphere"*, *etc.* Moreover scientific text often gives detailed description of the experimental and technical stages of the research or the researcher's hypotheses to be proved or disproved: *"With regard to organization, book dictionaries standardly list words in alphabetical order. As a first guess, one might suggest that the mental lexicon of someone who can read and write also be organized in this way. So one might assume that educated English speakers has set up their mental lexicons to fit in with their alphabetical expectations. This is an easy hypothesis to test…"* Scientific prose style makes ample use of quotations and references, frequent use of footnotes.

The style of scientific prose is predominantly unemotional. Yet emotiveness is not entirely excluded, especially in the humanities, in which a certain element of emotiveness makes itself evident. It may be felt in the choice and use of words (intensifiers are frequent markers), but stylistic devices employed are trite, not original, e. g.: *"The contrivance, admirable in a theoretical point of view, was found impracticable"*; *"the difference of size between the inflected and noninfected worms was very striking"*.

Furthermore, scientists who are busy in humanitarian studies refer to imagery and colorful comparisons that help to clarify abstract ideas transmitted to the addressee through a scientific article or report. In the extract below taken from *"Words in the Mind"* it's author, *Jean Aitchison*, gives some explanations on the concept of 'mental maps' in linguistics comparing it to some other concepts, a map of the London Underground in particular: *"Model of the mind built by psycholinguists are somewhere in between the concrete models of spacecraft and the abstract models of economists. Perhaps the best analogy is that of a map, which in some ways fits a 'real life' state of affairs and in other ways is quite different. It is obvious that the most useful map is often not an exact representation of the terrain. The well-known map of the London Underground… provides an elegant way of summarizing essential information… It sacrifices realism but given its purpose is a better map for doing so… The map tells us clearly which train-lines connect which stations… We do not expect either the trains or the railways lines to be painted this colour. Nor do we expect the distances between stations to be accurately represented.*

As it follows the text is rich in words that belong to a normal literary layer of the language, but they magically match the linguistic terms and the concept that the author is explaining here: *"We are trying, then, to produce a diagram of the connections in the mental lexicon which is in some respect comparable to a plan of the London Underground. However, there is one way in which this mental map is quite different. We can go down into the Underground and map the connections between stations. But we cannot view the connections in the mind directly. We are instead in the situation of observers who could watch passengers entering and leaving train stations but could neither enter the system nor communicate directly*

with the travelers...". This writing represents the model of argumentative writing that is characterized by special sentence patterns as postulatory, argumentative and formulative ones.

The theory of Functional Styles and its concepts is still the subject of linguistic studies as it reflects the life of the language and follows its development [3].

Lecture 7

Expressive Means and Stylistic Devices: the Stylistics of English Lexis

The Nature of Expressive Means and Stylistic Devices

One of the objectives of stylistics is to study language means used for pragmatic purposes in speech acts of different types, that is the purpose of causing a certain impact, of obtaining an effect, desired by the speaker. Various terms are used in modern stylistics to define the character of these language means. They are termed as 'stylistic means', 'stylistic devices', expressive means, etc. In this course, following Prof. Galperin's classification, we shall distinguish between expressive means of the language (EM) and stylistic device (SD) (for definitions see Lecture 1).

The ***expressive means*** of a language are those phonetic means, morphological forms, means of word-building, and lexical, phraseological, and syntactical forms, all of which function in the language for emotional or logical intensification of the utterance. These intensifying forms of the language, framed by social usage and recognized by their pragmatic function, have been fixed in dictionaries and grammar books. Some of them are referred to as language norms, and dictionaries marks them as intensified units, and in most cases they have corresponding neutral synonymous forms (cf.: *girlie –girl*; *flapper*, *maiden — young girl*; *crocodile tears — insincerity*; *an ass*, *blockhead — obstinate*, *stupid*; *Isn't she nice! — She is nice!*, etc.).

At the lexical level they are words which, due to their inner expressiveness, constitute a special layer. Prof. I. R. Galperin distinguishes words with emotive meaning only (i. e. interjections), words with both referential and emotive meaning (i. e. qualitative adjectives), words which still retain a twofold meaning (denotative and connotative), or words that belong to special groups of literary English or of non-Standard English (poetic, archaic, slang, vulgar, etc.) and some other groups. The expressive power of these words cannot be doubted especially when they are opposed to the neutral vocabulary. The same can be said about the set expressions, as proverbs and sayings as well as catch-words form a considerable number of language units which serve to make speech more emphatic, mainly from the emotional point.

Stylistics observes not only the nature of EMs of the language, but their capacity of becoming a stylistic device. Prof. Galperin maintains that stylistic devices are a special type of expressive means. Unlike EMs proper they are

abstract in nature, they are patterns according to which the potentialities of the language are materialized.

A stylistic device is a conscious and intentional literary use of some of the facts of the language (EMs including), that is, the most essential structural and semantic features of the language forms are viewed as generalizations, or a generative model (schematic description of inferred properties that may be used for further production of new utterances). These models of SDs are aimed at the further intensification of the emotional or logical emphasis contained in the corresponding EMs, and within their frames 'a figurative use of a word is based on the contrast between ordinary speech, used in its own, natural, primary meaning, and transferred speech' (A. A. Potebnja).

On the whole it is worth mentioning that a SD model does not appear accidentally. Language means which are used with more or less definite aims of communication and in one and the same function in various passages of writing, begin gradually to develop new features, a wider range of functions and become a relative means of expressiveness alongside the already recognized expressive means of the language (like proverbs, sayings, diminutive suffixes and the like). These SDs form a special group of language means which are more abstract in nature than the expressive means of the language, but their formal and semantic character is based on the normative language features. But not every stylistic use of a language fact will come under the term *SD*. For a language fact to become a SD there is one indispensable requirement — it has to be so much used in one and the same function that it has become *generalized in functions*.

The interrelation between expressive means and stylistic devices can be asserted by words of Prof. I. R. Galperin: "Expressive means have a greater degree of predictability than stylistic devises. The later may appear in an environment which may seem alien and therefore be only slightly or not at all predictable. Expressive means are commonly used in language, and are therefore easily predictable. Stylistic devises carry a greater amount of information because they are less predictable... It follows that stylistic devices must be regarded as a special code which has still be deciphered".

Lexical expressive means and stylistic devices

We have defined a SD as a pattern according to which the potentialities of a language may be materialized in the utterance.

Lexical SDs reveal the following patterns:

1) Interplay of different types of lexical meaning.
2) Intensification of characteristic traits of the phenomenon described.
3) Contamination (an intentional mixing of words of different stylistic aspects).

In this lecture we will give much attention to the nature, stylistic function and possible interpretation of each of the three group pattern.

1) Lexical EMs and SDs based on interaction of different types of lexical meaning

Words, when used in the utterance, may acquire some additional lexical meaning that is not fixed in dictionaries, it is so called *contextual meaning*. It may deviate from the meanings registered in a dictionary to such a degree that the new meaning even becomes the opposite of the primary one. This process of interrelation between two types of lexical meaning — dictionary and contextual — is called a transferred meaning. It causes an unexpected turn in the recognized (dictionary) meaning, that is registered as a SD. Prof. I. R. Galperin ranks his classification as the interaction

a) of dictionary and contextual logical meaning (*metaphor*, *metonymy*, *irony*);
b) of logical and emotive meaning (*epithet*, *oxymoron*);
c) of primary and derivative logical meaning (*polysemy*, *zeugma*, *pun*);
d) of logical and nominal meaning (antonomasia).

They all may be regarded in the proper context.

a) Interaction of dictionary and contextual logical meaning is among the most frequently used in speech events.

The ***metaphor*** can be defined as a deliberate use of a word (words) in two meanings — dictionary and contextual. The basis for such use is a vague similarity of notions. This similarity is in the somebody's mind, not in the nature of notions, so a metaphor can exist only within a certain context. For ex., in the phrase *The land shouted with grass* the verb *shout* develops a new contextual meaning based on a dictionary meaning — *'to say with or utter a shout; to say with or make a loud strong cry'*. But when it is used referring to the word *land* and is affecting the concept of *grass* the verb *shout* develops a contextual meaning of *'rapid and very vivid growth'* that encode the emotive symbol of *fertility* as *perpetual*, *everlasting life*.

By analogy with it the verb *bridle* in the phrase *He bridled his anger* has acquired a contextual meaning in which two notions are combined: 1) that is '*to put a bridle on*' (from: *a bridle* = 'a harness, consisting of a headstall, bit, and reins, fitted about a horse's head and used to restrain or guide the animal') and more obstruct 2) *to control or restrain with or as if with a bridle*.

In the phrase *She gave him a beaming smile*: *"Leave me alone!"* we may state some deviation from the combinability norms of the verb *to beam* which gives here the semantic bases for a SD of word meaning interaction. Thus the dictionary explains that *a beam* (as a noun) means '*a squared-off log or a large*, *oblong piece of timber*, *metal*, *or stone used especially as a horizontal support in construction*'; besides it registers the following norm for the verb: *to beam* = 1. *to radiate light*; *shine*; 2. *to smile expansively*, *to express emotional attitude to smth by means of a radiant smile*: *He beamed his approval of the new idea.* So if we take into consideration the information from the dictionary we can formulate the following contextual meaning as '*to express (negative) emotional attitude through a smile thus rejecting smth*'.

Metaphor can be presented by all notional parts of speech — nouns, verbs, adjective, adverbs: e. g. *England has two eyes*, *Oxford and Cambridge* (noun);

friendly trees (adj.); *The night whispered to him* (verb); *They entered the room slender* (adverb).

The SD of metaphor can be classified *semantically* and *structurally*. Semantically one should distinguish *fresh metaphor* from *trite*. In fresh metaphors the clash of two meanings results in imagery. Fresh metaphors may have a radiating force making the whole sentence metaphorical, e.g: '*There had been rain in the night, and now all the trees were curtseying to a fresh wind*... "The clash of meaning in trite metaphors is but vaguely felt. They are more or less felt as language facts, i. e. existing in the system. Therefore they are more frequent in combinations: e. g. *a ray of hope*; *a maze of paths*; *flood of tears*; *a shadow of a smile*, etc. Structurally metaphors can be classified as *simple* (realized in one word and creating one image (e. g. *to crab*, *to elbow one's way*) and *sustained*, as realized in a number of logically connected words and creating a series of images (e. g. *this morning a vague uneasiness had ridden with him*, *an unwanted passenger as he drove to work*). Fresh metaphors are mostly to be found in emotive prose. Trite metaphors are generally used as expressive means in newspaper articles, in oratory, even in scientific language.

The chief function of metaphor is to create images. They will reveal the writer's views indirectly and thus give the reader the pleasure of decoding the message hidden in the metaphor.

Metonymy, like metaphor, is a deliberate use of words in two meanings — a dictionary and contextual one. The basis for it is not similarity of notions but associations (logical or physical relation between phenomena) that connect notions.

The most common types of possible associations which metonymy is based on are the following:

a) a part for the whole, known as synecdoche (e. g. *a fleet of fifty sails*);

b) a symbol for a thing nominated (e. g. *brown shirts = Nazi*);

c) the container instead of the thing contained (e. g. *the hall applauded*; *the kettle has boiled*).

d) the material for the thing made of it (e. g. *glasses*);

e) author for his works (e. g. *to read Byron*);

f) the instrument for the agent, or the action performed (e. g. *his pen knows no compromise*; *you are a good whip*, (*Mr. Weller*) (Dickens)).

The list is in no way completed. There are other types of relations which may serve as a basis for metonymy. Genuine metonymy is often based on substituting a chance feature of a thing for the thing itself, as in: *She saw around her... red lips, powdered cheeks... and insolent bosoms*; *"No, thanks"*, *said Miss Baker to the four cocktails just in from the panty*.

It must be noted that metonymy, as a means of building up imagery, generally concerns certain objects that are generalized. This explains why any definition of a word may be taken for metonymy, inasmuch as it shows a property

or an essential quality of the concept, thus disclosing a kind of relation between the thing as a whole and a feature of it which may be regarded as part of it.

When translating metaphors and metonymy it is necessary to determine the extent of triteness so as not to bring out the figurative element if it is on the wane. Genuine metaphors require translation. Sustained metaphors may be shortened or altered, but still the concept should be preserved in this changed form.

Irony is based on interplay of two meanings, but contrary to metaphor or metonymy, the meaning that is born in context is the opposite to the dictionary meaning of the word, as in: *It must be delightful to find oneself in a foreign country without a penny in one's pocket* (O'Henry). According to Richard Altic "the effect of irony lies in the striking disparity between what is said and what is meant". Irony is generally used to convey a negative meaning. Irony must not be confused with humor, although they have much in common.

Humour always causes laughter, while the function of irony is not expected to produce a humorous effect. It may be used to express displeasure, irritation, pity, regret, as in: *How we Democrats stick together* (what actually meant the opposite to what is said — *How we war against each other*); *She turned with the sweet smile of an alligator* (J. Steinbeck); *Bookshelves covering one wall boasted a half-shelf of literature* (T. Capote); *Last time it was a nice, simple, European style war* (Shaw);.

b) Interaction of logical and emotive meaning

Epithet is a peculiar use of a word or a phrase in an attributive function which directly reveals the writer's emotional attitude to the object described. The SD of epithet is based on interplay of logical and emotive meaning: $[Lm + EMm = WM]$. The latter prevails over the logical meaning thus coloring the thing described with the author's individual perception of the thing. Unlike logical attributes being objective and / or low-evaluative, epithets as stylistically colored attributes are pointed descriptions aimed at emotive subjective evaluation: cf.: *a pretty young girl* :: *a rare and radiant maiden* (Poe); *a smashing blonde*.

Epithets can be classified semantically and structurally. *Semantically* we distinguish between *original* and *trite* epithets. In trite epithets the subjective emotive element is partially lost though frequent repetition: e. g. *cut-throat competition*; *cold-blooded murder*; *heartburning smile*; *a smashing blonde*; *a killing news*; *the yellow moon of the face*; *frying pan of life*. *Structurally* epithets may be *simple* and *complex* phrases: *a lipstick smile*; *a cheesy music*; *a homecoming party*; *the-sunshine-in-the-breakfast-room smell*; *a-gay-to-hell-with-you face*; *a-never-tell-me-about-it smile*.

Another structural variety of epithets is so-called *reversed epithet*, expressed by a noun or a phrase joined with the noun modified by the preposition "of": *the frosted wedding-cake of the ceiling*; *a shadow of a garage*; *a dog of a fellow*; *a bull of a man*; *a chit of a girl*; *a deuce of a job*. Reversed (or transferred) epithets are usually metaphorical in essence.

Logical ordinary attributes describing the state of a human being may acquire a definite emotional coloring when they are transferred to an inanimate object:

e. g. *unbreakfasted morning*; *a disapproving finger*; *a talkative glass*; *a looking forward toe*.

Epithets may be used in pairs or strings which is determined by aims of emphasis, rhythm, euphony, etc.: e. g. *She was handsome and horrible.* (an alliterative pair of epithets); *For thirteen years it was to be entertaining*, *educational*, *exasperating*, *exhausting*, *surprising partnership* (a string of epithets).

Oxymoron is a variety of an epithet. It is also an attributive (sometimes an adverbial) word joined with a word of contrastive meaning in one phrase, but contrasted to the epithet in oxymoron two logical meanings meet to be transferred to one emotive: $[LM_1 + LM_2 = WM]$. Combination of non-combinative words causes a strong emotional effect, giving a humorous, ironic, emotional coloring to the phenomenon described: e. g. *crowded loneliness*; *the people desert*; *the lowest skyscraper*; *the great shrimp*; *sweet sorrow*; *a charming rascal*; *a noble rascal*; *shouted silently*; *an ugly beauty*, etc.

Oxymoronic combinations may lose their stylistic quality and gradually fall into the group of acknowledged word combinations with an intensifier, e. g. *awfully nice*, *terribly sorry*, etc.

To this group of SD interjections and exclamatory words may be referred.

c) Interaction of primary and derivative logical meaning

This type of interaction concerns the structure of polysemantic words. Polysemy in a generic term represents the ability of a word to nominate more than one object. As it is assumed in lexicology multistructure characterizes word meaning as a component of a language as a system. In actual speech polysemy may vanish unless it is deliberately retained for certain particular stylistic or pragmatic effect. The ability of a word to represent simultaneously two meaning in the utterance is widely used in the following SDs.

Zeugma and **pun** are deliberate use of polysemantic words (or homonyms) simultaneously in two or more meanings (often a literal and figurative ones). The devices are mainly used to create a humourous effect.

The difference between zeugma and pun is structural. The context that realize zeugma is more restricted and the word that is used in two meanings simultaneously is not repeated: e. g. *She lost her heart and necklace*; *... in a voice as low as his intentions*, etc. As it is seen one verb is used here in the same grammatical but different semantic relations to two adjacent words.

Pun is more independent. It can be realized in a larger context and the word that is used in two meanings may be repeated: e. g. *"Did you hit a woman with a child ?" "No, Sir, I hit her with a stick "*; *"I shall find you out, Sir... Rather you found me out that found me in "*; *"... Lora, plunging at once into privileged intimacy and into the middle of the room "*; *"You have always told me it was Ernest. I've introduced you to everyone as Ernest. You look as if your name was Ernest. You are the most earnest-looking person I ever saw in my life"* (O. Wilde).

The devices of zeugma and pun are for the most part untranslatable because the semantic structures of polysemantic words or homonymous words in English and Russian may never possess any exact correspondence.

d) Interaction of logical and nominal meaning

This SD is represented in **antonomasia**, that is the use of a common noun as a proper name: e. g. *Miss Simplicity*; *Miss Sneerface*; *Tomboy*; *Mr. Proud*; *Mr. Credulous*; *Mr. Know All*, *Mr. Fairplay* (rem.: *Коробочка*; *Собакевич*; *Молчалин*; *Вральман*; *Плюшкин*). Such use results in interplay of logical and nominal meanings. The main function of this type of *antonomasia* is to characterize a person simultaneously with naming him / her. In this function antonomasia can be likened to epithets aimed at pointing out a most characteristic feature of a person. When employed in this function it is sometimes called a "tell-tale" or "a speaking name".

A variety of antonomasia is a proper name employed as a common noun: e. g. *Every Caesar has his Brutus*; *Now what's all this Tosca stuff about?"*; *So, my dear Miss Simplicity, let me give you a little advice. He is the Byron of our days*. It is worth mentioning that to decode the meaning of SDs like that one needs to possess some background information of a linguo-cultural type.

2) Intensification of characteristic traits of the phenomenon described

The second pattern of lexical SDs is based on the deliberate intensification (softening) of (leading or accidental) feature of a phenomenon. It comprises the devices of *simile*, *periphrasis*, *euphemism and hype*rbole.

Simile is based on comparison of two objects and in this aspect it is close to the metaphor. However, the things indicated in the comparison differ. A metaphor aims at *identifying the object* while a simile aims at finding some *point of resemblance* but keeping the objects apart: cf.: *"Maidens are moths"* is a metaphor; *"Maidens are like moths"* is a simile. Similes have a set of formal elements being used to structure them; they are connective words such as *like*, *as*, *such*, *as if*; the verbs *to seem*, *to resemble* may also serve as connectives in a simple, but the only remotely suggest resemblance.

The SD of a simile unlike logical comparison consists in forcibly setting against each other object of different classes. Only one property of the two objects is made common to them and is intensified to such an extent that a new understanding of both the objects is achieved. You can vividly see it in: *The air was warm and felt like a kiss as we stepped off the plane.* In other words, the three SDs that may be used to describe some quality of the object differ in the traits of a phenomenon described: *She is as beautiful as her mother* (*comparison*); *She is as beautiful as a rose* (*simile*); *She is the rose of my heart* (*metaphor*).

Like the metaphor similes can be classified *semantically* into *genuine*, or *fresh* and *original* similes, and more or less *trite* (that are found in the language-as-a-system: cf.: *eyes like tennis ball* (fresh) :: *eyes like forget-me-nots* (trite)). Comparative phraselogical units have the structural design of a simple one, as in: *busy as bee*, *large as life*, *cool as cucumber*, *dead as the door nail*, etc. But these are language units that can be referred to as expressive means of the language.

Structurally similes can be *simple* and *sustained*. In a sustained simile the image is prolonged, as it is in: *He was like a branch that had severed itself from the parental tree*; *"... his mind was restless, but it worked pervasively and thoughts jerked through*

<u>*his brain* *like misfirings of a defective carburetor* </u> ” (W. S. Maugham “Of Human Bondage”).

Periphrasis is a SD which consists in renaming an object or phenomenon by a phrase or a sentence with the aim of bringing out and intensifying some feature or quality of that object or phenomenon. Periphrasis can be *logical* or *figurative*, the latter being based on similarity or associations that can exist between objects and represents a model of SD. Logical periphrasis is less stylistic and more logical in character, as it is based on general knowledge about some cultural community where *instruments of destruction* may substitute *pistols*; *the author of Hamlet* means *Shakespeare*; *the most pardonable of human weakness — love.*

Periphrasis may be viewed as both *trite* (*my better half* meaning *a husband or a wife*) and as *fresh* with: figurative (*they were outnumbered by graying arrivals = older men*); *metonymical* (*to tie the knot = to marry*; *the punctual savant of all work = the sun*; *shouter = singer*; *prisoner = cook*, *hair butcher = hair dresser*), etc.

Stylistic periphrasis (the SD of periphrasis) should not be confused with language facts — trite word combinations that are fixed in dictionaries as periphrastic synonyms for words, as *my better half = a wife*; *gentlemen of the long robe = lawyers*; *the fair sex = women*; *an affair of honor = duel*. Periphrasis is often used for the sake of humor, irony, satire or parody.

Euphemism is a variety of periphrasis. It is also a round-about naming of a thing considered too fearful or too blunt to be named directly. It is a word or a phrase used to replace an unpleasant word or expression by a more acceptable one, e. g. *merry* (*drunk*); *correctional institution* (*prison*). The oldest king of euphemism is religious name of the God and some dark forces: *the Lord* (*God*); *old Nick / Gentleman* (*devil*); *the Old Gentleman* (*the devil*). In the English vocabulary there is a set of words and phrases to denote the fact that somebody died: *to pass away*, *to be no more*, *to go East*, *join the…* (*to die*; *cf*.: *дать дуба*; *испустить дух*; *раскинуть клешни*; *протянуть ноги* in Russian). A hidden idea is presented in: *They think we have come by this horse* (*in some dishonest manner*) (*Ch. Dickens*).

With the development of society new kinds of euphemism have come into existence — *moral and conventional* — when the new name was considered to have more delicate connotations as *“to posses a vivid imagination”* for *“to lie”*; *the usual offices”*; *“comfortatop”*; *“the geography of the house”* for *“the lavatory”*, etc. Its functions are: 1) to soften the effect produced; 2) to distort the trash.

A peculiar kind of euphemism is the so-called political euphemism. In the proper sense of the word they are not euphemisms because by replacing the conventional name of an object they mislead the public, veiling disagreeable facts about the thing thus named: cf. *to stop payment* (= *to go bankrupt*); *the reorganization of the enterprise* (= *dismissals*; *sacking*, *throwing away*).

Political euphemisms are to be found in abundance in newspaper language and their true nature should be born in mind when translating phrases like: *free of job* (= *unemployed*); *depression* (= *for crisis*); *disquiet* (= *strike*); *peace mission* (= *military actions*).

Hyperbole is a deliberate exaggeration which means to be understood as exaggeration with the aim to intensify one of the features of an object to such an extent that will show its absurdity as in: *He’s so dumb he doesn’t know he is alive*; *She was so tall that I doubt whether she had a face*; *When I was born I was so surprised that I couldn’t talk for a year and a half*. The SD of hyperbole may be used to create a humorous or ironical effect; it may help to vividly characterize a person or thing.

If we need to classify cases of hyperbole we will find again two main groups of language (trite) hyperboles (*scared to death*; *I’ve told you hundreds of times*; *a thousand pardons*; *I’d give words to see you*, *etc.*) opposed to fresh ones (a SD of hyperbole): *a team of horses could not draw her back now*; *she was all angles and bones*; *she was all smiles*; *her hand was wide as a bed slat and twice as hard*.

3) Contamination as an intentional mixing of words of different stylistic aspects

This final subdivision of EMs and SDs covers the cases of deliberate mixing of words of different stylistic layers within one utterance. This device is partly linguistic and partly logical. The result of the device is incongruity of concepts, stylistic aspect of words, or the situation described and the language means employed to describes the situation (for example; an every day situation deliberately described in elevated words will inevitably result in a humorous or ironic effect) — e. g. *This honorable gentleman must be kicked out*; *The cabman dashed his hat upon the ground with a reckless disregard of his private property* (*Cf.*: *Позвольте Вам выйти вон!*).

The humorous or ironic effect may be achieved through: *semantically false chain*, when the words, that are following one another in an utterance, lack cohesion, as in: *A Governess wanted. Must possess Knowledge of Rumanian*, *Russian*, *Italian*, *Spanish*, *German & Mining Engineering*. Close in this aspect it is to zeugma: *He loved philosophy and a good dinner*. The device must not be confused with unconscious blunders.

Lecture 8

Expressive Means and Stylistic Devices: the Stylistics of English Morphology

Stylistics of morphology is a comparatively new notion. Unlike morphology that originally implies the study of grammatical changes of isolated word forms by means of affixation, stylistics of morphology concerns mostly grammatical meanings of word forms when they participate in speech production. As Yu. M. Skrebnev puts is, of stylistic significance are 1) synonymy of different morphemes (or interchangeability of morphemes to represent common grammatical meanings — cf.: *dog-s*, *cow-s* :: *ox-en*, *phenomen-a*); 2) variability of use (or at least partial interchangeability) of morphological 'categorial forms' or 'marked / unmarked members of the opposition' that represent the grammatical category of tense or person (cf.: *Are you feeling better today?* :: *Well*, *are we feeling better today?*), and other cases of stylistic usage of morphological forms. In other words the language gives the possibility of form choice, in speech acts only one of the two or several varieties that co-exist paradigmatically may be chosen to represent some connotative meanings, sometimes morphological patterns are used to represent a 'witty play of the mind'.

It would be worth mentioning that though modern English has got seriously simplified word paradigms the choice of word forms and word-building norms (represented in the choice of functional morphemes) lay the basis for emotiveness and expressiveness in speech acts. Any part of speech (or at least any categorial markers of word classes) may contribute to stylistic expressivity of the utterance by means of some transposition of its function. Transposition is the change of the grammatical function into the stylistic function. Many examples can be given concerning different parts of speech, which can be considered meaningful in stylistics of morphology as they help to achieve special expressivity of some saying. (Mind that expressivity always has modality in it).

Nouns. English Noun as a class of words names a person, place, thing, quality, or action and can function as the subject or object of a verb, the object of a preposition, or an appositive. A specific feature of an English noun is to determine another noun thus representing some feature or quality of an object or a person. Being used attributively (in the function of a noun modifier) they tend to raise the emotive charge of the word group. The following examples are the best proof of it: cf. *Mr. Pickwick was <u>a very kind man</u>*:: *Mr. Pickwick was all <u>kindness</u>*. The second sentence is more emphatic, as the abstract noun *kindness* (that is quality of a person) substitutes the neutral adjective *kind* (of the same meaning).

Noun Plurality. Another peculiar feature of the noun is that normally material nouns don't have plural forms in the meaning 'quantity of some material (liquid, substance, etc.)'. However, dictionaries register a special quantitative meaning 'a particular stretch of (sea, ocean, land that of a state or country)' or 'mass of... "for plural forms of such nouns as *water*, *sand*, *snow*. When they are used in sentences it is not an expressive means (cf.: *the waters of the ocean*, *sands of Africa*, *the snows of Kilimanjaro*), but when a word *silence* is used in '*These were long <u>silences</u>*' its stylistic function seems evident — it denotes '*time quantity*' (as 'exaggerated *duration*').

The plural of the word '*smile*' is used to describe the face expression of a person in '*Mrs. Redhair was all <u>smiles</u>*'; the grammatical function of plurality (to denote number) is transferred into a stylistic one (to describe a person, to represent his emotional state, and, perhaps, to hint through exaggeration at his insincerity). By analogy the pragmatic effect is intensified with plural forms of abstract nouns (naming affectation) in '*She has <u>hates, pities, wants, likes and dislikes</u>*' [1].

Genitive Case. Genitive Case is a purely grammatical category for many languages. It is represented in a distinct form of a noun, pronoun, or modifier that is used to express one or more particular syntactic relationships to other words in a sentence. However, it is necessary to remind that modern English is characterized by the absence of inflectional case endings. Instead the opposition of $[n's + n]$ :: $[n \text{ of } n]$ :: $[n + n]$ genitive patterns represents semantically different structures — *the mother's cat* :: *the mother cat*; *the negro problem* :: *the negro's problem*.

It is thought by some grammarians that English uses a reduced case paradigm (if any) with a genitive case form 's expressing possession, measurement, or source, which is normally used with animate nouns (e. g. *my father's arm-chair*) or nouns denoting space or time measurement (e. g. *a three hours' walk*). By analogy it is considered quite normal to say '*a newspaper's article*'; *London's people*; *the room's atmosphere*. But in '*a two-cigarette's way*', '*a stone-throw distance*'; '*a ten-cups-of-coffee's waiting*' the genitive pattern is used for a stylistic purpose — to produce a comic effect. More emphatic and personalized are: '*He is the niece of I told you about's husband*'; '*She is the boy I used to go with's mother*'. Here the humorous effect is achieved through logical absurdity of the notions being placed near by.

Articles. It is a common rule in English grammar that personal nouns are normally used without any article. However, there is a specification that if a personal name is preceded by the definite article — it stands for the whole family (e. g. *The Browns are very genuine people*), consequently, the indefinite article stands for a type of a person (*a Miss Habbot*, translated as «*какой-то*»). In the sentence '*Do you have a Picasso?*' some work of the painter is meant and the indefinite article fulfills here both — grammatical and stylistic functions. In

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[1] The same trend is characteristic of Russian literary style, when with the help of plurality the writer can show disparagement (cf.: *человеки* (у М. Горького); or hyperbolization (*какими воздухами я дышал*; *какие нынче погоды стоят!*)

the example *'I am not **the** Sherlock Holms'*. The speaker hints as a world famous book character, thus pointing at 'extraordinary talent for detective work'. The same effect is achieved in the Hamlet's monologue *'To be or not to be — That is **the** question'*. The definite article is used to remind if the eternal philosophical problem of life existence.

Sometimes only the article is used without the corresponding noun, as it is in the following enumeration: *"The..? the...? the...?"*. Another case is *substantivation*, which is used to make witty commentaries or phrases of the wise: *the why and the therefore of his mixing*; *It's better to be late*, *Mr. Motorist*, *than to be the late*; *Don't why!* (to a child).

Adjectives. Its normal syntactical function is to serve as an attribute in the sentence, to define some particular quality of the object it is attached to. The main stylistic function of an adjective is to be an **epithet,** technically it still is used to denote some quality of some substance or quantity of some quality. Unlike being logical an adjective in the function of an epithet produce very strong emotional effect: *He is deader than all the dead*. There may be two ways of exploiting the potential of the adjective — the stylistic effect is achieved through the play with the comparative and superlative degree forms (by analogy with the qualitative adjectives *He is the most married man*); or it may be the influence of the stylistically charged structures in which a noun substitutes an adjective: e. g. *the dark of a girl*, *the bull of a man*, *the slim of a girl*; *a blue-eyed man*.

A rare but noticeable thing is the usage of

1) occasional compound adjective like *trigger-happy*, *house-proud*, *girl-crazy*, or *'He looked out of the window at the <u>Hedwig-free</u> sky'*);

2) noun phrases to fulfill the function of attribution as in *'She divorced her at that time still very sadly impecunious husband'*;

3) a simple sentence to modify the relative quality as in *'She said in an I-don't-think-you <u>'re-being-very-sensitive</u> sort of voice '*.

The last examples represent the variability of morphological and syntactical patterns to represent original thoughts of the writer.

Pronouns. The bulk of cases of functional transposition also concerns this part of speech. In some pieces of ancient prose and poetry or in some stylized works of modern authors you are sure to have noticed such variants of pronouns as **you-thee, thy, thyself, thine.** These archaic forms serve to create an elevated style: cf. *'We children were in-between little non-descripts*; *when we were indoors we called each other **youse**. Outside it was **tha** and **thee'** (D. Lawrence).

It is frequent enough when

1) the pronoun **you** is used in an imperative sentence (*Don't **you** worry*, *Miss*):

2) **you** or impersonal **one** are used instead of **I**;

3) **we** is used to show modesty, endearment, playfulness, or, as it in the scientific prose to show that the author respects all the previous knowledge he has used; in every case the usage serves a stylistic purpose (to represent respect, attention, etiquette, etc.).

Pronoun **that** can be used to show disparagement: cf. ***That** nurse of her*; ***that** husband of hers who's responsible for her death*; complaint — *'Ah! **those** were the days!'*.

Numerals. Numerals, as words to represent the concept of number, are used in stylistic function to achieve the effect of exaggeration: *'It was such a noise as if* 3 *volcanoes and* 3 *thunderstorms worked out synchronically'*; *I've told you thousand of times*; *'It seems to me that for the last* 100 *years I have lain in this bed either listening to their rotten noises or waiting for them to come'* (*cf.*: *В сто сорок солнц закат сиял* (*В. Маяковский*)).

Adverbs. Adverbs of different types may have various application in the utterances. All writers instinctively use adverbs, such as those of manner, frequency, direction, degree, etc., to heighten the dramatic effect of the description. While performing an attributive function they indicate relational modification as in *socially acceptable*, *technologically impressive*, *mentally retarded*, *hermetically closed*, *etc*. The cases like these concern the degree of expressiveness that leads to a slight or full transposition of a grammatical function of intensification into a stylistic one: cf. *'He is one of the most compellingly watchable comic talents I have seen for a long time'*. A chain of semantically heterogeneous adverbs in *an absurdly*, *incomprehensibly and untypically long lecture* helps to raise the emotive charge of the phrase. Extraordinary strange but fresh looks a compound noun phrase that was transferred into an adverbial one to perform a stylistically charged function in *'Oh*, *yes'*, *said he matter-of-factly'*. One and the same adverb may perform different function when used in different functional styles. Thus the adverb *now*, when used in scientific prose performs the function of a connective element (cf.: *итак*, *далее*, *в данной работе*, *ниже*, *в последующем*). When used in fiction it creates the time-tense narration frame.

Verbs. The meanings expressed by verbal tense forms traditionally are used to represent time reference, but they may be used to conceptualize some other ideas and to serve specific pragmatic goals. It is well-known that tense system and time reference do not fully coincide. In English, for instance, it would be erroneous to imagine that the Past tense refers exclusively to event in the past, Present — in present, etc. In fact the Past tense verbal forms often refer to the moment of speaking: *I thought you <u>were</u> on the beach*; *<u>Will</u> you sign here?*; *I was wondering whether you <u>needed</u> any help*; or Present Progressive form may denote an arranged event in the nearest future — *'I am seeing my bank manager about this matter tomorrow at* 11 *a.m.'* Conversely, the Present tense forms in *'These trees <u>look </u> beautiful in autumn*; *Birds <u>have</u> wings* do not refer to any specific time at all.

Indefinite or Progressive forms traditionally are used in different contexts as the first represent repeated and habitual events, whereas the second — momentary and durative ones. But in certain situations the event, that is considered to be coinciding with a speech moment, is represented by the Present Simple form, in case it is:

1) a performative (*I   <u>warn</u> you the gun is loaded*),

2) an exclamation with initial directional adverb (*Off they go*!; *"Let me help you undress, dearest" said Rumbley. "You leave me alone!", said Scarlet, her face like a fire'*);

3) a sports commentary (*Jones passes and Lineker heads the ball into the net!*);

4) a demonstration (*I place the fruit in the blender, press gently, and then pour out the liquid*).

Vice versa the Progressive form may be used to express irritation or critical attitude towards the partner or his / her habits (behavior) in the conversation — *'You are always interrupting me!'*; *'I have been telling you about it many times!'*. The use of imperative mood may help to express emotions — *'You, go and say something!'*, or create an ironical effect in case we don't necessarily mean order or request: *Pay this woman and she betrays all her friends.* (=*if you pay her...*). The same emotional coloring may be achieved by reduplication of the verbs in the position of a predicate — *'Do say something!'*; *'I do know what you did!'*; *'I did tell him everything'*.

Of special interest is the stylistic transposition of the function of a present form in the following (limited) types of discourse and with the following pragmatic intensions:

1) in newspaper headlines — *'Hard Cash sends back a blank Czech* (= *Pat cash beats Ivan Lendl at Wimbledon*). The effect here is to dramatise the event, making it appear before the reader's eyes as if it were fresh facts of the moment.

2) in relating incidents — *'Suddenly the best man comes in again. He is beaming ... and he calls for silence'*; *'I was just to go to bed when all of a sudden there's a knock at the door and Sam rushes in'*. This use, called 'historic present' is pragmatically motivated by a desire to achieve dramatic effect, in particular, to hightlight the main point in a narrative or anecdote by bringing the past event into the moment of speaking. Instances of the historic present in casual conversations tend to be inserted into discourse containing Past tenses and are often preceded by an adjunct signaling immediacy such as *suddenly*, *all of a sudden*. In written English the historic present form can occur in stage directions and captions to photograph, but is rarely employed throughout a whole fictional work except for autobiographical effects. On the other hand, it works perfectly in scientific style: *' ... with the ending of the war... Britain... enters a new historical epoch.'*

3) in reporting information — with verbs of communication (*say, tell*) and of perception (*see, hear, understand*) the use of the Present implies that the reported information is still operative, even though the communication took place in the past: *'The weatherman forecasts heavy showers in the north'*; *'I understand that you would like to move London.'*

Finally it is worth reminding about the stylistic potential of modal verbs that are widely used to express speakers' attitudes towards the event contained

in the proposition with epistemic or intrinsic modality, in particular the stylistic difference of modals *will* and *shall* in *'I will not do it!* :: *'I shall not do it!'*; or *would* in *'The door would not open'* (instead — *'The door did not open'*).

This lecture was devoted to the problem of stylistic effect that may be achieved in speech (both oral or written) through the transposition of a normative grammatical function of words classes to represent logical relations within the sentence into an emotive function with the aim to demonstrate the creative potential of the language that serves as the means of speech production.

Lecture 9

Expressive Means and Stylistic Devices: the Stylistics of English Syntax

In English syntax is a most important part of style. Syntactical stylistic devices sometimes play a decisive role in lending a stylistic effect to an utterance.

The recognized norm of written neutral syntax is logical coherence, fixed word order (subject — predicate — object), logical connection of utterances (with or without a connective), etc.

Deliberate violation of the syntactical norm, introduction of spoken syntactical norms will be perceived as a device [1].

Syntactical devices can be subdivided into the following groups:

1) SDs based on peculiar syntactical arrangement of utterances (*inversion*, *detachment*, *parallel constructions*, *chiasmus*, (*or reversed parallel construction*),
2) SDs based on peculiar lexico-syntactic arrangement of utterances (*repetition*, *enumeration*, *suspence*, *climax*, *antithesis*, *etc.*);
3) SDs based on peculiar syntactical connection of utterances (*asyndeton*, *polysyndeton*, *etc.*);
4) SDs based on peculiar use of syntactical (structural) meaning.

Syntactical devices based on peculiar syntactical arrangement of utterances

The syntactical aspect of the utterance arrangement is regarded as the crucial issue in stylistic analysis, as not only lexical or phonological properties can make an utterance emphatic and diverse.

It is well-known that the English affirmative sentence is regarded as neutral if it maintains the regular word order with the core of a sentence like [S + P + (O)]. Any other order of the parts of the sentences may carry some new information and the impact on the reader will be different. "Even a slight change in the word order of a sentence or in the order of the sentences in a more complicated syntactical units will inevitably cause a definite modification of the meaning of the whole" (I. R. Galperin). It follows that unlike the syntactic expressive means of the language that are naturally used in discourse in a straight-forward natural manner, syntactical stylistic devices are viewed as 'elaborate designs' aimed at having a definite impact on the reader, a device that is calculated to produce

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[1] It should be borne in mind that there is a gap between written and spoken syntax.

a desired stylistic effect. When studying the stylistic design of syntactical SDs it is wise to take into consideration two aspects:

1) a juxtaposition of different parts of the utterance;
2) the way the parts are connected with each other.

Stylistic inversion. Unlike grammatical inversion stylistic inversion does not change the structural meaning of a sentence. It is based on deliberate violation of the fixed subject — predicate — object word order.

There are various patterns of stylistic inversion: the predicate or part of the predicate is placed before the subject (*Women are not made for attack*, *wait they must*; *From my wings are shaken the dews*); the object (or the adverbial modifier) is placed at the beginning of a sentence (*Talent Mr. Micawber has*; *capital Mr. Micawber has not*); the attribute is placed after the word it modifies (*with finders weary and worn* ... ; *once upon a midnight dreary* ...).

Stylistic inversion aims at emphasis, vividness of narration, dynamic effect, expressiveness, rhythm and other purposes. The truth of it is evident in: '*Rude am I in my speech*... '; '*Inexpressible was the astonishment of the little party when they returned to find that Mr. Pickwick had disappeared*', where the predicative attribute stands before the link verb and both they 'leave behind' the subject position .

As a device stylistic inversion is more common of English than Russian due to the regulations concerning word order in a sentence. To retrain the expressiveness created by this device (and other syntactical devices for that matter) lexical means can be used in Russian.

Detached Constructions / This device is akin to inversion in some aspects. A secondary part of the sentence (member of a sentence) may be torn away from the head word it refers to and gain some kind of syntactical independence thus assuming a greater degree of significance: i. e. *I want to go*, *he said*, *miserable* (cf.: *I want to go*, *he said miserably*) or *A hawk*, *serene*, *flows in the narrowing circles above*.

Unlike inversion detachment does not reveal any patterns, but the most noticeable cases are those in which an attribute or an adverbial modifier is placed not in immediate proximity to its referent, but in some other position.

Detached constructions are a deliberate typification of the syntactical peculiarities of the oral variety of the language where the precision of the intonation serves as a means to make any part of the utterance conspicuous. When in the written variety the syntactical relations become obscure each member of the sentence, that seems to be dangling, becomes logically significant.

Parallel Constructions. They are cases of repetition of identical or similar syntactical structures. Such repetition is called *syntactical parallelism*: 'There were ,... , *real silver spoons to stir the tea with*, and *real china cups to drink it out of*, and *plates of the same to hold the cakes and toast in*' (*Ch. Dickens*). Parallel constructions as a device may be encountered not so much in a simple sentence but in a unit larger, where simple sentences, that construct a complex unity, are built in accordance with the same syntactical pattern, this is what we see in the

lines by W. Wordsworth: '*The cock is crowing, The stream is flowing, The small birds twitter, The lake doth glitter*'. Parallelism may be complete and partial.

Parallel constructions are often backed up by repetition of words (*lexical repetition*) and are joined polysyndetically (by conjunctions and prepositions) or asyndetically, but for a SD of parallelism only word order is relevant as in: '*Under the water it rumbled on, Still louder and more dread; It reached the ship, it split the bay; The ship went down like lead*'.

The device of parallelism is used in different styles and is always sense-motivated. In emotive prose it is mainly used as a technical means in building up lexico-syntactical devices (*antithesis, climax, repetition, enumeration*): '*... the public wants a thing, therefore it is supplied with it; or the public is supplied with a thing, therefore it wants it*' (*W. Thackeray*), whereas in poems it is an essential means of poetic rhythm:

> These times are past, our joys are gone,
> You leave me, leave this happy vale...
>
> *J. Byron*

Parallel constructions perform two main functions — semantic and structural. On the one hand they suggest equal semantic significance of the component parts, on the other hand, it gives a balanced rhythmical design to the whole unit.

Reversed Parallel Constructions (chiasmus). It belongs to the group of SDs based on the repetition of a syntactical pattern, but semantically it has a cross order of words and phrases. The structure of two successive sentences or their parts may be described as reversed (one is inverted as compared to the other, i. e. $[S + P] - [P + S]$): '*The night winds SIGH, the breakers ROAR, And SHRIEKS the wild sea-mew*'. The construction should be perceived as a complete unit. Chiasmus will always bring in some new shade of meaning or additional emphasis on the second part as the first part seems to be somewhat incomplete: '*Down dropped the breeze, the sails dropped down*'.

It is worth mentioning that *a syntactical chiasmus* is based on inversion unlike *a lexical chiasmus* in: '*In the days of old men made the MANNERS; MANNERS now make men*', where syntactical structures of both sentences are the same — with normal word order, but the witty cross-repetition of words gives the utterance an epigrammatic character.

Syntactical devices based on peculiar lexico-syntactical arrangement of utterances

Repetition. Repetition may be an expressive means of language used when the speaker is under strong emotions as in: '*Stop! Don't tell me! I don't want to hear; I don't want to hear what you've come for. I don't want to hear!*'. The repetition like that **is not a stylistic device**; it is a means to represent the excited state of mind of the speaker. When used as a stylistic device, repetition performs different functions. It does not aim at making a direct emotional impact. On the contrary, the SD aims at logical emphasis, an emphasis necessary to fix the attention on the key-word of the utterance: '*For that was it! IGNORANT of the long and stealthy march of passion, and of the state to which it had reduced Fleur; IGNORANT of how Soams had watched her, IGNORANT of Fleur's reckless desperation... — IGNORANT of all this, everybody felt aggrieved* (*J. Galsworthy*).

Repetition assumes different compositional designs:

a) **anaphora** (the repeated word or phrase comes at the beginning of two or more consecutive sentences — '*She knew she was by him beloved, She knew that he was wretched and cold... *');

b) **epithora** (the repeated unit is placed at the end — '*I am exactly the man to be placed in a superior position in such a case as that. I am above the rest of mankind in such a case as that ... *');

c) **framing** (the initial part is repeated at the end) as in: *Poor doll's dressmaker! How often so dragged down by hands that should have raised her up; how often... Poor, little doll's dressmaker!*').

d) **anadiplosis** (*linking, or reduplication*, when the last word or phrase of one part of an utterance is repeated at the beginning of the next part: '*I am going to insist on having your cabin moved back; it is silly to be so stubborn about such a small matter. Some day you will find yourself out in the middle of the river. In the middle of the river will be your cabin and your life*'.

Among other compositional models of repetition is *a chain-repetition* (when the last word or phrase is repeated at the beginning of the next part, and it is repeated): '*A SMILE would come into Mr. Pickwick's face, THE SMILE extended into A LAUGH, THE LAUGH into A ROAR, and THE ROAR became general*' — (Ch. Dickens).

As far as repetition is used to present some personalized opinion or emotional state it would be incorrect to call it a purely technical device. In my opinion it is lexico-syntactical in character — being based on a syntactic pattern it requires some semantic variability. Repetition is a lexico-syntactical device because the effect produced by this stylistic means is based not only on the repetition of a sentence membership pattern (syntactic position within a sentence structure), but also on the meaning of the words and phrases that fill in the pattern.

There is another type of repetition — **synonymical** as the repetition of the idea but not of words or phrases themselves: '*So long as men can breathe or eyes can see*' (= *so long as men live*). It is used to intensify the general idea, to clarity it and make precise: '*... are there not CAPITAL PUNISHMENTS sufficient in your STATUSES? Is there not BLOOD ENOUGH upon our PENAL CODE?*'; '*the poetry of earth is NEVER DEAD... , the poetry of earth is CEASING NEVER*'. In this function it is commonly used in oratory. Unless repetition is sense-motivated it is not a defect of style. Repetition should not be confused with *pleonasm* or *tautology* which is mere redundancy of expression (i. e. *Useless words are of no avail*).

In poetry repetitions of different types serves an aesthetic function:

This royal throne of kings, *this sceptered isle*,
This earth of majesty, *this seat of Mars*,
This other Eden, *demi-paradise*;
This fortress, *built by nature for herself*
Against infection and the hand of war;
This happy breed of men, *this little world*,
This precious stone set in the silver sea,
Which serves it in the office of a wall,
Or as a mote defensive to a house,
Against the envy of less happier lands;
This blessed plot, *this earth*, *this realm*,
this England...

(S. T. Coleridge)

The most obvious functions of repetition are: to intensify the utterance, to clarify the utterance, to convey various modal connotations — to stress monotony of action (thus presenting fatigue, hopelessness, despair, regret, sadness, joy, etc.), to stress emphasis and rhythm.

Enumeration. Enumeration becomes a stylistic device when words that fill in homogeneous parts of a sentence structure denote heterogeneous notions. The integrating function of this device consists in deliberately emphasizing the equality of different phenomena: i. e. 'The principle production of these towns... appear to be *soldiers*, *sailors*, *Jews*, *chalk*, *shrimps*, *officers* and *dock-yard men'*. Heterogeneous enumeration differs from an ordinary and logically structured one. In the following case of enumeration each word is closely associated with the general topic of the semantic cluster '*consecutive disasters*': '*Famine*, *despair*, *cold*, *thirst* and *heat* had done their work on them by turns... '. That is not the case in the following passage: 'Scrooge was his *sole executor*, his *sole administrator*, his *sole assign*, his *sole residuary legatee*, his *sole friend and his sole mourner*' (*Ch. Dickens*). Enumeration as a SD is based on some clash between topical equivalence of the words enumerated.

Suspense. Suspense as a device consists in arranging the matter of communication in such a way that unimportant details are amassed at the beginning, the main idea being withheld till the end of an utterance (usually suspense is framed in one sentence) as in: '*Mankind*, says a Chinese manuscript, which my friend M. was obliging enough to read and explain to me, for the first seventy thousand ages *ate their meat raw'*. The device aims at preparing the reader or listener for the main logical conclusion of the utterance. Suspense is favoured by orators because it helps to chain the attention of the listeners to the main issue of the matter in hand.

Climax (gradation). Climax is such an arrangement of sentences or parts of one sentence in which each preceding component is considered less important, the last being called the top of the climax. The objective linguistic criteria of the importance of the component is sometimes the test of synonymy as in: '*I am pleased*, *gratified*, *delighted*, *rejoiced*'; '*It was a mistake... a blunder... lunacy'*; '*It was a lovely city*, *a beautiful city*, *a fair city*, *a veritable gem of a city'*.

Climax can be subdivided into three types: emotional, logical and quantitative. *Emotional climax* is based on synonymous strings of words with emotional meaning: '*A SMILE would come into Mr. Pickwick's face*, *THE SMILE extended into A LAUGH*, *THE LAUGH into A ROAR*, *and THE ROAR became general'* — (Ch. Dickens). *Logical climax* is based on the relative importance of components looked at from the point of view of the concepts denoted by them (*And you want down the old steep way... insane pride... lies... robbery... murder...*). *Quantitative climax* is an increase in the volume of the corresponding concepts (*They looked at hundreds of houses*; *they climbed thousands of stairs*; *they inspected innumerable kitchens*).

Climax is often molded in parallel constructions and may be accompanied by lexical repetition. Like many other stylistic devices climax is a means by which the author disclose his evaluation of the objective facts and phenomena.

Antithesis. Antithesis is a syntactical parallel arrangement of words, phrases or sentences semantically opposed to one another. But it is a relative opposition which arises out of context. Unlike logical opposition antithesis may be based on contextual antonyms. Antagonistic features may not be inherent in the objects in question but be imposed on them by the speaker:

Youth is lovely
Age is lonely
Youth is fiery
Age is frosty.

The words "lovely" and "lonely" are perceived as antonyms and reveal the author's individual evaluation of objective reality.

Syntactical devices based on peculiar syntactical means of connection in utterances

The two types of syntactical connection between parts of a sentence, between sentences and larger-than-the-sentence units are: (a) connection with the help of connective elements (coordinative and subordinate words and word-groups); (b) logical connection without formal signs (asyndeton, gap-sentence link).

Deliberate violation of these types of connection will convey certain additional information to the text.

Asyndeton is connection between parts of a sentence or between sentences without any formal sign. It becomes a stylistic device if there is a deliberate omission of a connective in the place where it is generally expected to be according to the grammatical norms of the literary language.

Asyndeton is used to indicate tense, energetic, organized activities or to show a succession of minute, immediately following each other actions. It helps to give a laconic and at the same time detailed introduction into the action proper.

Thus in the example: '*It is full of dirty blank spaces*, *high black walls*, *a gas holder*, *a tall chimney*, *a main road that shakes with dust*, *lorries*' the absence

of the conjunction "and" before the last homogeneous part in the enumeration conveys the idea that the enumeration is not complete.

Polysyndeton is deliberate repetition of connectives before each component part where it is generally not expected: i. e. *'And wherever you go **or** turn on streets, **or** subways, **or** buses, **or** railroad stations, **or** airports... **or** reading the newspaper, **or** the theatre program, **or** getting a cup of coffee, **or** looking up at the sky your friendly advertiser is at you with his product'*.

Polysyndeton causes each member of a string of facts to stand out conspicuously, adds a rhythmical effect to an utterance and as a result makes the ideas conveyed more prominent.

The Gap-sentence link is a peculiar way of connecting sentences which seem to be logically unconnected. This is done deliberately for the reader to grasp the missing link. The device is generally indicated by "and" or "but": 'She and that fellow ought to be sufferers , *and they were in Italy'*. The lack of logical connection of the two clauses makes the sentence on the surface of it incoherent. But a deeper analysis will make it possible to grasp the idea that instead of suffering John and Irene were enjoying themselves in Italy (it means here that 'they both have had some troubles but as far as they come to Italy they are supposed to enjoy their time').

By analogy the final part of the following paragraph *'and — the sniff'* is highly motivated and meaningful: *'The Forsytes were resentful of something, not individually, but as a family, this resentment expressed itself in an added perfection of raiment, an exuberance of family cordiality, an exaggeration of family importance, and — the sniff'* (*J. Galsworthy*).

Syntactical devices based on peculiar use of syntactical (structural) meanings

Emotional syntactical structures typical of spoken language are these used in informal and intimate conversations where personal feelings are introduced into the utterance. They are common in dialogues, where they are hardly be perceived as special SDs, but they becomes SDs when used or mixed in the written language to represent 'personality of the speaker'.

Ellipsis. It's typical of a conversation, when some syntactic component is omitted in a recognized literary sentence structure, but the phrase is still meaningful when arising out of some situation as in: *'Had a good day?'*; *'See you... '*. An elliptical sentence in direct interaction is not a stylistic device. When used in the written language this violation of the recognized literary sentence structure becomes a SD, inasmuch as it supplies supersegmental information (i. e. an excited state of mind of the speaker, it helps to imitate conversational style). In poetry it helps to meet the requirements of the rhythm: *'I bring him news will raise his drooping spirits'*.

Break-in-the-Narrative (aposiopesis). The written variety of language is characterized by logical coherence. A break in the narrative is treated as a deliberate device the aim of which is to focus the attention on what is said. The only

key to decoding aposiopesis is the context (i. e. *'You just come home or I'll... '*). It may convey to the reader a strong upsurge of emotions; it may be caused by euphemistic considerations, etc.

Question-in-the-Narrative is asked and answered by the same person, usually, the author thus assuming a semi-exclamatory nature. It stands close to a parenthetical statement with strong emotional implications. This device is often used in oratory as in: *'For what is left the poet here? For Greeks a blush — for Greece a tear'*. It aims at establishing a certain kind of contact between the speaker and the listener as it chains the attention of the listeners to the matter the orator is dealing with and prevents it from wandering. It also gives the listeners time to absorb what has been said and prepare them for the next point.

Represented Speech. Represented speech is a peculiar device which aims at retaining the peculiarities of the speaker's mode of expression by conveying his actual words (or thoughts) not directly as in direct speech but through the mouth of the author. Represented speech exists in two varieties; uttered and unuttered. The formal signs by which one could recognize uttered represented speech are as follows:

1) the shift of the tense-form from the present to the past;
2) the change of the pronoun from the first and the second person to the third;
3) a peculiar choice of vocabulary (a change for colloquial words and expressions);
4) the syntactical structure of the utterance does not change (e. g. *Could he...*).

Unuttered or inner represented speech (or inner monologue) aims at conveying feelings and thoughts of the character. Unlike represented speech it abounds in exclamatory words, in elliptical and unfinished sentences, etc. Sometimes it is introduced by verbs of mental perception *"to think, ask oneself, wonder, tell, occur, feel"*, but often the shift from the author's narrative to inner represented speech is almost imperceptible. The device of unuttered represented speech is an excellent one and helps the author to depict a character. As it follows from the coming passage, the character is in a very agitated state, and inasmuch as his speech has no communicative function it is very fragmentary, incoherent, isolated: *'When he came of Timothy's his intentions were no longer so simply. The smouldering jealousy and suspicion of months biased up within him. He would put an end to that sort of things once and for all: he would not have her drag his name in the dirt. If she could not or would not love him, as was her duty and his right — she should not play him tricks with anyone else. He would tax her with it; threaten to divorce her. That would make her behave; she would never face that. But-but-what if she did? He was staggered; this had not occurred to him'* (*J. Galsworthy*).

There are some SDs that are based on ***intentional transference of structural meaning***. On analogy with transference of lexical meaning, in which words are used in other than their primary meaning, syntactical structures may also be used in meanings other than their primary grammatical ones. Every syntactical structure (pattern) has its definite function in speech, which is sometimes called

its structural meaning. When a structure is used in some other function it may be said to assume a new (transferred) meaning.

The Rhetorical question is a syntactical device which is based on deliberate use of a statement in the form of a question, the grammatical meaning of an interrogative sentence is reshaped. The interrogative form represents a statement that loses a little of its categorical assertion and gains some additional shade of meaning that implies suggestion, doubt, irony, or criticism as in: *'Is there not blood enough upon your penal code, that more must be poured forth to ascend to Heaven and testify against you?'*.

Rhetorical questions may help to pronounce judgments or convey various kinds of modal shades of meaning, making the reader (or listener) active in drawing conclusions. Due to this property they are widely used in publicistic style, oratory, in particular.

Litotes. This device consists in a peculiar use of a negative structural meaning. Like in case of rhetorical questions there is also a clash of two structural meanings — negative (direct) and positive (transferred): *'She was no country cousin. She had style'*; *'He was not without taste…'*. A variant of litotes is less categorical. It is a deliberate understatement.

Lecture 10

Stylistic Categorization of the Text: unity in diversity. Principles of Text Analysis in Stylistics

Text as the Object of Linguistic Analysis in Stylistics. The brief outline of different functional styles will not be complete without reconsidering the concept of *text* and its constituents. The word "text", though frequently used since the period of 80-es as a term in linguistics, has not been linguistically ascertained yet.

At present linguistic branches that are busy investigating text in different ways are united under common title — *text linguistics*. It aims at investigating the objective criteria concerning ways and means of constructing texts and text forming factors. The development of text linguistics is bonded by many ties with stylistics. These branches of linguistics have much in common in their aims and methods firstly. The object of their study is not confined to separate words, word-combinations or sentences but to larger-than-the-sentence units, which are characterized by interdependence of the elements constituting them, by cohesion of these element, and a definite idea behind the units. Can we call such units texts? Some scholars consider a minimal supra-phrasal unit to be a text. Others maintain that a supra-phrasal unit is the smallest constituent unit of a text.

What is a text then? Genuine texts vary in communicative aims, in their topics, in length, structure and composition to such an extent that it is difficult to give the concept of "text" a generalizing and precise definition. In the book "Text as an Object of Linguistic Study" Prof. I. R. Galperin offers his definition of the "text" in which he tries to differentiate 'text' as a speech product, that is presented in a written form, from 'discourse' as a piece of oral speech. He writes: "Text is a piece of speech production represented in a written form that correlates to some literary norms; it is characterized by completeness, wholeness and coherence and consists of specific text units (supraphrasal units) joined by various logical, lexical, grammatical and stylistic means under one title (or headline); it has a definite communicative aim as a carefully thought-out impact on the reader"[1].

This definition contains the most general parameters of well-composed texts and states knowledge about text formation as an object of special linguistic interest. Prof. Galperin proposes to study text categories and singles out

[1] *Гальперин И. Р.* Текст как объект лингвистического исследования. М., 1981. С. 18.

some ten categories in his book. Categories of *discreteness* (*divisibility*), *cohesion* are referred mainly to basic structural categories and basic semantic categories are *informativeness*, *continuum*, *prospectivity and retrospection* (*as anaphoric and cataphoric reference*), *semantic independence of its constituents* (*autosemantia*), *modality*, *integration* and *completeness.*

Well-formed texts undoubtedly follow a certain compositional pattern: there is a heading, the text as such and conclusion. The text itself can be divided into smaller units made up of interdependent sentences, that are grouped into a paragraph, then there may be chapters, parts and books. This kind of pragmatic division which aims at promoting the process of comprehension varies from text to text, as the author always takes into consideration information capacity of human brains (that is how much can be crammed into one piece of the text).

Context. In its most general sense the word "context" means a set of circumstances or facts that surround a particular event, situation, etc. Contextual relationships can be defined in many ways. Each text and each passage partakes of several contexts. Some of them are definable in formal, linguistic matters (intralinguistic contexts), others must be based on extralinguistic considerations (extralinguistic contexts). Contexts, then, must be defined at several conceptual levels, and contextual components can be further classified into various patterns. No wonder that in works on linguistics we come across such terms as "verbal context", "cultural context", "pragmatic context", "stylistic context", etc.

Prof. G. V. Kolshansky points out that at present there are two scientific concepts of context:

1) a narrower concept implying only the linguistic context that exists within the frame of purely linguistic embodiment of the contents of communication and is determined by a definite language code and rules for forming the lexical and grammatical (morphological and syntactical), lexical and stylistic (poetic) contexts;

2) a broader one that includes all the factors accompanying verbal communication, from the definite situation in which the communication is backed up by some cultural and social circumstances that govern the whole semantic and lingual complex of the acts of communication,.

Extra- and intralinguistic contexts are the stages that precede or follow a specific linguistic item (as a written or spoken chain of language units), thus removing its polysemy or homonymy and modifying its meaning.

According to Prof. N. N. Amosova, (linguistic) context is the combination of a word with its indicator that is syntactically connected with it. For example, in *"Don't trouble trouble until trouble troubles you"*, the auxiliary "don't" is the morphemic indicator to the first *trouble* pointing out that it is a verb form in the Imperative mood, while the position of the second *trouble* after a transitive verb indicates that it is an abstract noun in the function of a direct object, etc. In this case we have dealt with grammatical context. In the word groups *knit stockings out of wood* and *knit bricks together* the words *bricks* and *stockings* are

contextual indicators pointing out that *knit* is used in these groups in its two different meanings:

1) make (an article of clothing, etc) by looping wool, silk, etc., yarn on long needles and

2) unite firmly or closely.

In this case the lexical context withdraws polysemy and homonymy. Thus in *we are faced with a host of difficulties* the context indicates that the word *host* means "a great number" but not "a person who entertains guests". This is definitely a case of intralinguistic context.

The concept of stylistic context was dealt in the theories of M. Riffaterre and I. V. Arnold. In our opinion, the term "poetic context" is more suitable for this concept since it is applicable exclusively to poetic (creative) texts. Besides, poetic context is more in keeping with the poetic function of language.

The extralinguistic context is everything non-linguistic which exists at the time of using the linguistic features for encoding a message and which affects their choice. This type of context is a complex aggregate involving many factors, among them, the encoder's emotional state, his attitude to the subject of the message and to the decoder, the encoder-decoder relationship in terms of sex, age, familiarity, education, social status, common stock of experience; the theme and aim of discourse (a scientific problem, systematic communication of facts in a message, canvassing for a candidate, commenting on a football match, appealing against a sentence, etc.); the social situation (setting) of discourse, including the communication channel (trunk call, parliamentary debates, barbecue party, antiwar demonstration, diplomatic reception, informal meeting, court proceeding, etc).

In linguistic literature, along with "extralinguistic context", another word "consituation", is used, which seems to be a better term, first, because "it prompts the connection of linguistic means with the situation that is relevant for their semantization" and secondly, because it enables us to avoid the unnecessary ambiguity of the term "context".

Thus, we shall use the term "context" to denote the correlation between textual segments with one another and the term "consituation" to denote the correlation of the message with the accompanying social-psychological situation.

Text as an integral whole: unity in diversity. Any reader perceives a text in his individual manner. It depends upon his approach, his aim, his intellect and his emotional susceptibility. One may either read merely for the sake of the plot or grasp all the subtleties of the text and penetrate deep into the author's intention. To achieve the latter a text must be treated as an integral whole.

In this connection B. Larin writes that all the hidden meanings of the text are revealed only in case the organic links among all the elements of the text are discerned. To comprehend a text as an integral whole, the reader must perceive simultaneously its several layers, as a text is to be regarded as a hierarchy of them in mutual interdependence and interpenetration.

In order to proceed with the analysis some specifications concerning the term "text" seem relevant. Definitions of the term are frequently evasive or simply omitted.

A comprehensive interpretation of the text is offered by Yu. Lotman as «художественный текст как система отношений, составляющих его материальных█ единиц».

Thus the text is materialized through relations among elements and structural analysis implies disclosing the relationship between these elements. The elements of the text can simultaneously be components of several contextual structures and in them Yu. Lotman sees the most distinctive feature of an artistic text. Words and sentences constitute the basic elements of the text, consequently a text embraces all those structural relations that have been realized by linguistic means.

This way of conceptualization of the text as a multileveled-character phenomenon should be accepted as the basis for text interpretation. Thus the text is treated as a polyphonic structure of several layers that lends itself to various interpretations. However, only actualization of all the layers will lead to a full perception of the text in its integrity. Besides, the text is regarded as a structure characterized by modality, expressiveness of the author's attitude towards the described contents. The layers that are closely knit and present in any text may be classified in the following way: firstly, the mutual relationship between the author and the reader; secondly, the interrelation between the text and subtext; thirdly, the potencies that are revealed through the basic structural elements of the text, i. e. words in the text.

Some scholars hold the view that a text as a whole is perceived through the process of analysis followed by synthesis which yields full comprehension of a text. Such an approach is suggested by A. Bushmin. More convincing seems the approach by M. Girshman who advances the thesis that integrity is both — the starting point and the result. He claims that creation and perception alike are not a development from part to whole, but that they both present a continuous process where each detail embodies the whole. Consequently not only the work as a whole, but each detail as well reveals the complex idea of the artistic structure. Likewise M. Girshman sees the relation "the author — the reader" not as consecutive. He considers the structure of the work of art as a simultaneous realization of the author's and the reader's artistic nature. The author always bears in mind the reader, while the reader may fuse with the work to such an extent that he feels being the co-author. This reveals one of the layers in the hierarchy of the text, namely, the author and the reader in their mutual attitude.

The other layer of the text is seen in the interrelation between text and subtext. Subtext is to be conceived as the other plane of the text, giving a more perfect comprehension of a piece of fiction. Subtext is closely related to the rhythmical organization of the text and these two may be considered as the basic structural elements whose all-embracing interpretation yields the perception of the text.

Every text consists of words and the word stands at the point of intersection of many aspects. The text is perceived through the word and by its analysis the third layer of the text is revealed. According to M. Kharchenko the relatedness of the word to other structural elements will reveal the integrity of the text. The word is a definite complex. M. Bakhtin puts forth the treatment of the word proceeding from a two-part principle. In a literary text every word has two voices: one expresses the essence of the objectively materialized reality, the other reveals the attitude to it, the author's attitude including. Thus the word turns into a complex embodying the thought and the emotion of the whole. A similar attitude to the word is proposed by I. Galperin when he speaks about the latent capacities of the word (or potential) to enlarge the semantic scope of the sentence.

The three levels in the text are mutually interconnected and the analysis of one will inevitably lead to another. The interpretation of the text at all layers will disclose their certain hierarchy, represent the author's manner of writing, the flavor of the epoch, the genre tradition, and all of them are to be traced in any work of art.

In order to achieve the general target of stylistic interpretation of the text (or to reveal the integrity of the text), I. Arnold offers the method of stylistic decoding. Decoding implies the understanding of the text based on the analysis of its structure and the interconnection of the structural-semantic elements. The understanding of the text is managed by definite codes, where each code embraces several levels (phonetic, lexical, grammatical, stylistic, graphical). A part of the codes coincides with the commonly accepted language layers in linguistics and therefore stylistic decoding is linguistically grouped. Consequently the text is considered as an integrity of stylistic means in their interrelation with common linguistic principles. Disclosing of convergence is the means to achieve a perfect perception of the text.

Such a viewpoint is contradictory to the structural poetics proposed by Yu. Lotman. For Yu. Lotman the text is only one component of a work of art, though an indispensable one, through which the artistic intention of the author is realized. The text is to carry a specific aesthetic function to which everything else is subordinated. Such a clearly literary approach is claimed by I. Arnold, M. Girshman is formal on the grounds that not only the aesthetic function, but other functions as well are to be considered in the process of text analysis. When applying stylistic decoding method to the text the first and foremost task is to reveal the content with the artistic function following it. Still the merit of Yu. Lotman's approach to the text, acknowledged also by I. Arnold, is the search for the integrity of content and form. Content is materialized in a form that is adequate to it, and it can't exist outside that form. Besides, there is a continuous transition from the form determined by the content to the content embodied in that particular form. To comprehend a work of art there should follow a gradual analysis of content and forming their interconnection.

Principles of Text Analysis in Stylistics. The text as a multifarious complex structure constitutes the central problem in the analysis of a literary work and the

text, if perceived as an integral whole, will enlarge the aesthetic and ideological value of it. When starting any text interpretative analysis the student should remember that there is a peculiar interrelation between form and matter in the text. No linguistic form used to express the idea of the utterance is disconnected from the general concept of the text itself. The form has the power to generate delight that is in full concord with the idea.

The property of the stylistic analysis is to extract the subject matter of the text, which is sometimes buried deeply in the form, and to investigate its stylistic value. The following steps may be very helpful for the interpretative text analysis in stylistics:

1	The theme of the text.
2	The functional style, substyle and the model of the text in the given style.
	Belles-letters style:
a)	language of poetry (a ballad, a poem, a sonnet, etc.);
b)	emotive prose (a story, a novel, etc. and within it — a dialogue, a monologue; a description, a portrait; the author's narrative, the author's speculations, etc.);
c)	language of a drama (a play).
	Publicist Style:
a)	oratorical (an oratory or a speech);
b)	the essay (moral, philosophical, literary);
c)	journalistic articles (a political, social, economic article, a book review, a pamphlet).
	Scientific prose style (an article, a monograph, etc.)
	The style of official documents:
a)	the language of business documents;
b)	the language of legal documents;
c)	the language of diplomacy (a memorandum, a pact, a note, an agreement, a protest, etc.).
3	The variety of the language used (spoken or written).
4	The composition of the text.

5	The dominant emotional tone of the text (neutral, lyrical, dramatic, ironical, humorous, sarcastic, etc.).
6	Expressive means and stylistic devices at all levels and the effect they produce:
a)	phonetic: euphony, onomatopoeia, alliteration, rhyme, rhythm;
b)	morphological: transposition of parts of speech;
c)	lexical: metaphor, metonymy, irony, polysemantic effects, zeugma, pun, interjection, epithet, oxymoron, antonomasia, euphemism, hyperbole, understatement;
d)	phraseological: dual actualization, phraseological zeugma, sustained metaphor, insertion, addition, phraseological ellipsis, allusion, replacement of component, conversion, phraseological inversion, epigram, quotation;
e)	syntactical: inversion, detachment, suspense, emphatic constructions, parallel constructions, chiasmus, repetition (ordinary repetition, anaphora, epiphora, framing, anadiplosis, chain repetition, root repetition, synonymic repetition), enumeration, gradation, antithesis, polysyndeton, asyndeton, ellipsis, break-in-narrative, apokoinu, question-in-the-narrative, rhetorical question, litotes, represented speech;
f)	graphical: punctuation marks, lack of punctuation marks, print peculiarities, graphic imagery, graphon.
7	The conceptual information contained in the whole text and its main idea.
8	Summing up the analysis: the task is to show the unity of all EMs and CDs as the way of expressing the underlying thought and the author's communicative aim, to reveal the individuality of the writer's style as peculiar treatment of language means.
9	Personal impression of the text.

PART II

SEMINARS

Seminar 1

Stylistics as a Branch of Linguistics

Outline 1.

1. Stylistics: Object of studies.
2. Basic notions of Stylistics: system and speech, expressive means and stylistic devices, individual and functional styles.
3. Links of Stylistics with other branches of linguistics: phonology, lexicology, morphology, phraseology, syntax, psycholinguistics.
4. Definition of Linguo-stylistics.

Key terms: *stylistic function of the language*; *expression and content*; *style* (*individual*, *functional*); *emotion*; *language behavior* (*selection and combination*); *communicative act / situation* (*speech partner*, *interlocutor*); *pragmatics*; *language functions* (*referential*, *emotive*, *expressive*, *pragmatic*); *language-as-system vs language-in-action*; *expressive means*; *stylistic devices*; *stylistic levels of the language* (*lexical*, *word building*, *grammatical*: *morphological*, *syntactical*, *phonological*, *graphical transpositions*).

Definitions:

1) *Stylistics* can be defined as a separate branch of linguistics studying the expressive possibilities of the English language. Its final aim is to study the language behavior (selection and combination of the language means). It covers such factors as: situation, aim, sphere of communication, pragmatic effect, conventional appropriativeness, emotiveness and expressiveness.

2(*Speech* = individual use of language system units, individual speech acts

= choice of system constituents

3) "*Stylistic device* is a conscious and intentional literary use of some of the facts of the language for further intensification of the emotional or the logical emphasis contained in the expressive means" (I. R. Galperin, "Stylistics", p. 26).

4) *Expressive means* = all language signs (lexical, phraseological, morphological, syntactical, supraphrasal) constituting language corpus.

Questions for Revision:

1) What are the objects of studies by English Stylistics?
2) What is the difference between expressive means and stylistic devices?
3) How would you define the difference between system and speech as basic notions of Stylistics?
4) How is individual style different from functional style?
5) What is the base of links between Stylistics and other branches of linguistics?
6) Speak on the links between Stylistics and Lexicology, Stylistics and Psychology, Stylistics and Morphology, Stylistics and Syntax.
7) Why is it difficult to differentiate between Literary criticism, Stylistics and Linguistics?

Reading matters:

1) Lectures.
2) *Galperin I. R.* Stylistics. M., 1981.
3) *Screbnev Ju. M.* Fundamentals of English Stylistics. M., 1994.

Seminar 2

Sociolinguistic and pragmatic aspects of Stylistics

Outline 2.

1. Stylistics of social interaction of speech partners.
2. Stylistics of institutional and political communication.
3. Gender specificity in effective communication.
4. Socially marked stylistic means.
5. Social differentiation of the English language.
6. Social priorities in stylistic means option.

Key words: *social linguistics*; *pragmatics*; *social interaction*; *institutional*, *political communication*; *gender specificity.*

Definitions:

1) *Social Linguistics* studies language society relations.
2) *Pragmatics* is a branch of linguistics which studies language behavior effects.
3) *Social Interaction* means communicative contacts between different social groups of the speech community.
4) *Institutional Communication* means communication between representatives of subordinate, coordinative institutions of English society.

Questions for Revision:

1) How do you understand the institutional status of a speaker? Is each communicative act institutional?
2) How does the choice of the words depend on the social status of a speaker? What are the 5 things which a speaker should care of in his/her communication with other people?
3) How does political communication differ from everyday type?
4) What constitutes speech passport of communicants?
5) What are the three major social spheres of the English language functioning?
6) Name stylistic devices and expressive means which are prior in high-class, middle- and underworld communication.
7) Do gender characteristics influence the stylistic effect of speech production?
8) Social stratae in communication.

Reading matters:

1) Lectures.
2) *Стернин И. А.* Проблемы анализа структуры значения слова. Воронеж, 1979. С. 119–129.
3) *Григорян А. А.* Состояние и перспективы гендерной лингвистики на Западе в конце XX – начале XXI веков. Иваново: Иван. гос. ун-т, 2004. С. 67–70, 74–77, 133–144, 164–193.
4) Современный русский язык: Социальная и функциональная дифференциация / *Крысин Л. П.* Рос. Академия наук. Ин-т русского языка им. В. В. Виноградова. М.: Языки славянской культуры, 2003. С. 79–80, 91–95, 151–152, 168–174, 241–243, 367–381, 481–536.
5) *Шаховский В. И.* Социальная интеракция власти и народа через языковую игру // Научные чтения, посвященные памяти профессора В. Г. Гака, г. Волгоград, 27 января 2005 г.: Сб. статей. Волгоград, 2005. С. 19–28.
6) *Арнольд И. В.* Стилистика. Современный английский язык / Учеб. для вузов. М., 2002. Глава 7. § 2. С. 322–326.
7) *Карасик В. И.* Язык социального статуса. М., 2002.
8) *Мечковская Н. Б.* Социальная лингвистика. М., 1996.

Seminar 3

Classification of styles. Types of stylistic meanings

Outline 3.

1. The definition of functional styles.
2. The problems of their classification.
3. Styles and substyles: common and different parameters.
4. Lexical and stylistic meaning of the word. Denotation and connotation, their stylistic aspect.
5. The semantic structure of connotation: different approaches in Linguostylistics.
6. Connotation as emotiveness: stylistic potential of connotation.

Key terms: *functional style*; *substyle*; *overlapping of connotational components*; *lexical meaning*; *stylistic meaning / charge*; *denotation*; *connotation*; *emotiveness*; *expressiveness*; *evaluation*; *language vs contextual connotation*.

Definitions:

1) *Functional style* may be defined as a system of interrelated language means, which serves a definite aim in communication and is used in a definite sphere of communication of different people and fulfilled a definite function: aesthetico-cognitive, informative, convincing, progressing of ideas, reaching agreements, regulating, coordinating relations between people and states.

2) *Lexical meaning* of the word is the unity of generalization, communication and thinking (L. Vygotsky) (see Appendix 5).

3) *The denotative component* establishes correlation between the name (word) and the object, phenomenon, process or qualification of concrete reality or thought as such, which is denoted by the word. "To denote" means "to distinguish; to indicate; to stand as name for; to signify".

4) *Connotation* conveys additional information in the process of communication to what is nominated by denotation of the word. Connotation does it not independently from denotation but synchronically (simultaneously) with it. It is always a secondary nomination. Connote means to accompany denotation.

5) *Emotive connotation* of the word signals of the emotional state of the speaker or one's emotional attitude towards the object of nominating or situation of speech. Being a semantic component it is often accompanied by certain shades of emotive charge such as contemptuous, humorous, ironical, vulgar, diminutive, etc.

6) *The evaluative component of lexical meaning* contains coded evaluation of the object (negative or positive).

7) *Expressiveness* is a broader notion than emotiveness. It aims at intensification of the meaning both emotional and logical. This intensification is achieved through multiplying (complexication) of semantics or through imaginary.

8) *Stylistic component* of connotation is a coded information of:
   ○ *sphere of communication* (colloquial, official, professional, scientific, etc.)
   ○ *functional style of the language* (belles-letter, newspaper, business, science, etc)
   ○ *social belongings* — sl., dialect, jargon
   ○ *temporal characteristics*: archaisms, neologisms, historisms, occasionalisms
   ○ *language passport of the speaker* (his age, cultural & educational level, social states and profession or occupation)
   ○ *emotional state of a speaker*.

9) *Contextual connotation* means individual emotive associations / charges not registered (coded) by the English language which appear in special communicative contexts and determined by certain emotional situations.

Questions for Revision:

1) Why is it difficult to classify functional styles?
2) How do functional styles differ from one another?
3) What are the common features of the functional styles?
4) Why is belles-letters style not recognized by some scholars?
5) Explain the term "stylized" used in regard to the language of the drama?
6) What printed matters come under newspaper styles?

Summary:
Functional styles
Problems of functional styles:

Not all of these functional styles are universally recognized by different scholars. E.g., the newspaper style is often regarded as part of the publicistic domain and is not always treated individually. Their aims, spheres and functions are different.

The biggest dispute is flaming around the belles-letters style, which uses practically all language EMs and SDs and covers all other functional styles. This fact led some scholars to the opinion that this Functional Style can be hardly qualified as a separate functional style proper.

But still belles-letters style in each of its concrete representations fulfils the unique aesthetic function, which singles out this style out of others and charges it with the status of an autonomous functional style.

The next disputable problem is overlapping of written and oral forms. Each of enumerated styles is exercised in two forms — written and oral; e.g.: an article and a lecture are examples of the two forms of the scientific style; news broadcast on the radio and TV VS information materials of the newspaper — are the two forms of the newspaper style; an essay and public speech — are the two more forms of the publicistic style, etc.

The number of Functional styles changes with time and reflects the state of language functioning at a given period. So, only recently most style classifications have also included the so-called poetic style, which dealt with language forms specific for poetry.

2. Features of functional styles:

The belles-letters style:

sphere: fiction

function: aesthetico-cognitive

aim: to call aesthetic feelings of pleasure and promote cognitive process

The publicistic style:

sphere: mass media, speeches, essays, articles

function: to persuade in smth (convincing/persuasive)

aim: to produce a constant and deep influence on public opinion, to convince the receiver of information, that the interpretation given by the author (the writer or the speaker) is the only correct one.

The newspaper style

sphere: mass media restricted by press: language of newspapers and governmental magazines

function: to inform the reader (informative)

aim: to comment, to inform of certain political, cultural, economic events; to influence the public opinion on political or other matter

The scientific prose

sphere: science activity

aim: to prove a hypothesis, to create new concepts, to disclose the infernal laws of existence, development and relations between different phenomena

function: to give logical progress of some idea (progressing of ideas and giving definitions)

The style of official documents

sphere: jurisdiction, business, military

aim: to reach agreement between two contacting parties: state and citizens, or $citizen_1$ and $citizen_2$

function: regulative, instructive

Reading matters:

1) Lectures.

2) *Galperin I. R.* Stylistics. M., 1981 (Part 6: Functional styles of the English Language).

3) *Шаховский В. И.* Категоризация эмоций в лексико-семантической системе языка. Воронеж, 1987. С. 65–88.

4) *Shakhovsky V. I.* On Emotive Semantics. Электронный журнал: Герменевтика в России // Hermeneutics in Russia (http://www.tversk/ru/science/hermeneutics).

5) *Shakhovsky V. I.* Emotive Semantics // English Lexicology: object of studies and methods of research. Volgograd 1998. Pp. 9–17.

6) *Арнольд И. В.* Стилистика. Современный английский язык // Учеб. для вузов. М., 2002 (Глава 2 (§ 1–4), глава 4 (§ 1, 3–7)).

Seminar 4

Language and Stylistic norms

Outline 4.

1. The notion of norm and its violation.
2. Types of norms: language norm, stylistic norm, ethic /ecological norm.
3. Types of norm violations: individual, group, occasional and intentional violations. Speech mistakes.
4. Borders of norm violation.
5. Stylistic (pragmatic) effect of norm violations.

Key terms: *received standard*; *variety*; *fluctuation*; *violation*; *deviation*; *neglect of the norm*; *oral / written*; *(un)intentional violation*.

Definitions:

1) *Norm* = universally recognized realizations (usages) of system constituents in accord with certain rules: grammatical, lexical, phonetic norm, norm in style (stylistic norm).
2) *Violation of the norm* = individual usages of the system constituents due to illiteracy, aim to mock, to exhibit emotional state (tension).
3) *Ethic norms* = usage of vulgar and obscene words in public.

Questions for revision:

1) What types of norms do you know from lectures and textbooks on Stylistics?
2) How are violations of the norm classified in Stylistics?
3) How do different violations of the norm influence the stylistic effect of speech event and literally text?
4) What is the language limit of stylistic norm violation?

Reading matters:

1) Lectures.
2) *Galperin I. R.* Stylistics. M.: 1981 (Part 1: General notes on style and stylistics).
3) *Арнольд И. В.* Стилистика. Современный английский язык / Учеб. для вузов. М., 2002 (Глава 1, § 10).
4) Нормы человеческого общения: Тезисы докладов. Горький: Горьковский институт иностранных языков, 1990.

Seminar 5

The Problem of Word choice

Outline 5.

1. Speech passport of communicants.
2. The notion of variation: it's aims and produced effect.
3. Situation type and communicative situation. Approximation and proximity in communication.
4. Communicative style.
5. Stylistic competence as a part of communicative competence.

Key terms: *speech passport of a communicant*; *variation*; *situation*; *communicative situation*; *approximation*; *proximity*; *communicative style*; *stylistic competence*; *communicative competence*.

Definitions:

1) *Speech Passport* is self-characterization of the speaker explicating his age, educational level, professional interest, cultural level, nationality, gender specificity, emotional state (emotional deixis, see Appendix 2).
2) *Communicative situation* includes all extra-linguistic components of communication (the place, topic, time, communicants, emotional and physical state etc.)
3) *Stylistic competence* is a part of communicative competence, included into microstylistics; it means knowledge of stylistic devices and expressive means, their potentials and effect produced.

Questions for Revision:

1) What is speech passport of a communicant? What components does it include?
2) What is variation? What are its aims?
3) Define *situation* and *communicative situation*? What are *approximation* and *proximity* and what is their role in communication?
4) What is communicative style? What does it include?
5) What are the components of communicative competence? What is the role of stylistic competence in it?

Reading matters:

1) Lectures.
2) Проблемы вариативности в германских языках. Тезисы докладов всесоюзной науч. конф. М., 1988. С. 59–67.

3) *Куликова Л. В.* Коммуникативный стиль в межкультурной парадигме. Красноярск. 2006.

4) *Стернин И. А.* К понятию дейксиса // Историко-типологические и синхронно-типологические исследования. М., 1972. С. 302–311.

Stylistically differentiated lexis

Outline 6.
1. Stylistic classification of the vocabulary as a system.
2. Three main layers of the vocabulary: common colloquial, neutral, literary lexis.
3. Special literary and special colloquial vocabulary.

   ○ The difference and similarity between:
   ○ *terms — professionalisms*; *professionalisms — jargonisms*;
   ○ *neologisms — occasionalisms*;
   ○ *vulgarisms — jargonisms — slang.*

Key terms: *common colloquial, neutral, literary lexis*; *special literary, special colloquial vocabulary*; *terms, professionalisms*; *neologisms, occasionalisms*; *vulgarisms, jargonisms, slang*; *dialectisms, poetisms, archaisms, historisms, barbarisms.*

Definitions:

1) *Common colloquial vocabulary* - is a part of the standard English vocabulary. It borders both on the neutral and on the special vocabulary, which falls out of standard English.
2) *Neutral vocabulary* – words that form the bulk of the vocabulary and are used in both literary and colloquial language.
3) *Common literary vocabulary* - words that are mainly used in written and polished speech.
4) *Special literary vocabulary* - words that are mainly used in written and polished speech in some particular area of usage.
5) *Special colloquial vocabulary* – words that fall out of standard English and are used in some particular area of usage (see Appendix 4).

Questions for revision:

1) How can the English vocabulary be classified?
2) What are the three main layers of the vocabulary? What are their peculiarities?
3) What are the peculiarities of special literary and special colloquial vocabulary?
4) What are the peculiarities of common literary and common colloquial vocabulary?

Reading matters:

1) Lectures.
2) *Galperin I. R.* Stylistics. M., 1981. C. 70–123.
3) *Арнольд И. В.* Стилистика. Современный английский язык / Учеб. для вузов. М., 2002 Глава 7. § 7–9.

Seminar 7

Stylistic characteristics of Set expressions

Outline 7.
1. Phraseology as the branch of Stylistics.
2. Types of set expressions and their lexical, syntactical and semantic structure.
3. Stylistic transformations of phraseological units: double actualization, phraseological inversion, substitution of phraseological elements, phraseological derivation, decomposition of set phrases.
4. Problems of reference of allusion, epigram, quotation, proverb and saying as intertextuality.
5. Stylistic effect of English phraseology in speech event and in fiction.

Key terms: *phraseology / set expressions or phrases*; *double actualization*; *inversion*; *allusion*; *epigram*; *quotation*; *proverb*; *saying*, *intertextuality*.

Definitions:
1) *Set Expressions* are collocation of two or more words with their partial or complete desemantization and formation of a new meaning, not connected with meanings of its constituents. In case of an idiom the meaning of it can not be deducted from its structural components.
2) *Double Actualization* means cases when a set phrase has two meanings: direct (nominal) and imagery (expressive).
3) *Inversion* means change of set phrases, constituents' position in the structure of the set phrase.
4) *Allusion* means reference of a set phrase to a precedent name or event.

Questions for Revision:
1) What is the difference between free expressions, set expressions and idioms?
2) How does the use of set expressions influence the effect of speech production?
3) What are the cases of peculates of set expressions?
4) How does the composition change the stylistics of set phrases?

Reading matters:
1) Lectures.
2) *Кунин А. В.* Курс фразеологии современного английского языка: Учеб. для ин-тов и фак-тов иностр. яз. М., 1986.
3) *Кунин А. В.* Фразеология современного английского языка. М., 1972. C. 6–21.
4) *Galperin I. R.* Stylistics. M., 1981. C. 177–190.

Seminar 8

Stylistic aspects of Morphology, Syntax, Lexis and Word building

1. Morphological Aspect Of Stylistics (Part Of Speech)
Outline:

1.1. Stylistics of Nouns (Plurality, Case, Article)

1.2. Stylistics of Adjectives

1.3. Stylistics of Verbs

1.4. Stylistics of Pronouns

1.5. Stylistics of Numerals

2. Syntactical Stylistics
Outline:

2.1. Syntax norms vs Violation (Stylistical Norms).

2.2. Principles (patterns) of Classification of Syntactical Stylistical Devices.

2.3. Syntactical Stylistical Means:
Inversion; b. Detachment; c. Parallel Constructions; d. Chiasmus; e. Asyndeton; f. Polysyndeton; g. Gap Sentence Link; h. Understatement VS. Litotes; i. Rhetorical Questions; j. Break—In—The—Narrative; l. Ellipsis.

2.4. Lexico- Syntactical Stylistical Devices: Antithesis, Understatement.

2.5. The Stylistical Function of English Syntax.

3. Lexical Stylistics
Outline:

3.1. Stylistic semasiology and stylistic lexicology. The objects of their investigation.

3.2. Principles (patterns) of classification of lexical stylistic devices.

3.3. Stylistic devices caused by interaction of:

- *Dictionary and contextual meanings*;
- *Primary and derivative logical meanings*;
- *Logical and emotive meaning*;
- *Logical and nominal meanings.*

4. Stylistics of Word Building:
Outline:

4.1. Word building patterns of contemporary English

4.2. Categories and types of playful word derivation:

a. Telescoping; b. Infixation; c. Dubbling; d. Connoting; e.
Morphological Aspect Of Stylistics
Key Terms: *transposition of grammatical function into a stylistical one*; *stylistic function of English morphology*; *stylistic function of definite/ indefinite article*; *stylistic charge*; *stylistic intensification of morphological meaning*; *hyperbolization of quantity/ quality*; *personification of inanimate objects*; *a means of imagery*; *qualitative and quantitative adjectives*; *playing with words* (*language*); *deixis*; *negative attitude*; *elevated coloring* (*melioration vs deprecation*) (*for examples see Appendices 6–7*).

Definitions:

1) *Transposition* — change of original grammatical function into Stylistic one.

2) *Melioration* — bettering, elevating and glorification of attitude.

3) *Deprecation* — negative attitude of speaker, expressed through morphologiacal Stylistic device.

Questions for Revision:

1) What is grammatical transposition? How does it create stylistic effect?

2) Can superlative degree create stylistic charge?

3) What can a possessive case be used with the names of Inanimate and abstract objects for?

4) What does the stylistic effect of grammatical transposition consist of?

Reading Matters:

1) Lectures.

2) Арнольд, И. В. Стилистика современного английского языка. Ленинград, 1973 (и другие издания) (Глава 5. Стилистический анализ на уровне морфологии. С. 178–198).

3) Арнольд, И. В. Стилистика современного английского языка. М., 2004 (Глава 3. Стилистический анализ на уровне морфологии. С. 191–217).

Syntactical Stylistics
Key Terms: *inversion*, *detachment*, *parallel constructions*, *chiasmus*, *asyndeton*, *polysyndeton*, *gap sentence link*, *understatement vs litotes*, *rhetorical questions*, *break-in-the-narrative*, *ellipsis*, *antithesis*, *syntactical transposition* (*for examples see Appendix 6–7*).

Definitions:

1) *Inversion* – a reversal of the normal word order in a sentence.

2) *Detachment* – a seemingly independent part of a sentence that carries some additional information.

3) *Parallel constructions* – the use of similar syntactical structures.

4) *Chiasmus* – inversion of the second of two parallel phrases or clauses.

5) *Asyndeton* – the omission of conjunctions.

6) *Polysyndeton* – the excessive use of conjunctions.
7) *Ellipsis* – all sorts of omission in a sentence.
8) *Antithesis*- opposition or contrast.

Questions for Revision:

1) What's the difference between parallel constructions and chiasmus?
2) What are the four patterns of stylistic devices?
3) How do you differentiate understatement from litotes?
4) What is the name of a stylistic device based on contextual antonymy?

Reading Matters:

1) Lectures.
2) Арнольд, И. В. Стилистика современного английского языка. М., 2004 (Глава 4. Синтаксическая стилистика. С. 217–275).
3) Galperin I. R. Stylistics. Moscow, 1981 (Pp. 191–249).

Lexical Stylistics

Key Terms: *metaphor*, *metonymy*, *synecdoche*, *irony*, *zeugma*, *pun*, *semantically false chain*, *epithet*, *oxymoron*, *antonomasia* (*for examples see Appendix* 6–7).

Definitions:

1) *Metaphor* – the application of a word or phrase to an object or concept it does not literary denote.
2) *Metonymy* – transfer of name of one object onto another to which it is related or of which it is a part.
3) *Synecdoche* – transfer by contiguity in which a part is used for a whole etc.
4) *Irony* – a stylistic device in which the words express a meaning that is often the direct opposite of the intended meaning .
5) *Zeugma* – a figure of speech when a word syntactically related to two or more words, though having different sense.
6) *Epithet* – an adjective or a descriptive phrase used to characterize.
7) *Oxymoron* – a figure of speech in which opposite or contradictory ideas are combined.
8) *Antonomasia*- the use of a proper name in place of a common one or vice versa to emphasize some feature or quality.

Questions for Revision:

1) What is the object of investigation of stylistic semasiology and stylistic lexicology?
2) What patterns of classification of Lexical stylistic devices do you know? What are they based on?
3) What is the difference between:

zeugma and pun;

zeugma and semantically false chain;

metaphor and metonymy;

metonymy and synecdoche.

Reading Matters:

1) Lectures.
2) *Арнольд И. В.* Стилистика современного английского языка. М., 2004 (Глава 2. С. 150–191).
3) *Galperin I. R.* Stylistics. Moscow, 1981 (Pp. 136–166).

Stylistics of Word Building

Key Terms: telescoping; infixation; dubbling; connoting; verticalization (*for examples see Appendices* 6–7).

Definitions:

1) *Telescoping* — making a word of 2 or 3 words by reducing their beginning, middle or ending.
2) *Infixation* — inserting obscene words in a function of a morpheme into a middle of a word.
3) *Dubbling* — repetition of a primary word through hyphenation and substitution of its first letter.
4) *Spoonerism* — a playful word building pattern of substituting a letter or two of an original word which turns it into a quite another word with humorous effect (connotation).
5) *Verticalization* — the changing of a morpheme into a word and a word into a morpheme.
6) *Word Building by analogy* — repeating the already existing pattern by adding a humorous or emotional charge.

Questions for Revision:

1) What is the social/ interpersonal function of playful word building?
2) Which of the playful word building patterns are the most humorous?
3) Can you derive a new playful English word/ phrase?

Reading Matters:

1) Lectures.
2) *Арнольд И. В.* Стилистика современного английского языка. М., 2002 (p. 165–170).
3) *Гальперин И. Р.* Информативность единиц языка. М., 1974 (С. 40–63).

Seminar 9

Phonostylistics, micro- and macro stylistics

Outline 9.
1. Phonostylistics and its object of investigation. The problem of phonetic meaning.
2. Phonetic expressive means.
3. Micro- and macrostylistics and their objects of investigation:
   a) microstylistics as the language recourses of Stylistics (expressive means and stylistic devices);
   b) macrostylistics (Stylistics of text recourses, types of context, contextual derivations of stylistic means etc.)

Key terms: *onomatopoeia*, *alliteration*, *rhyme*, *rhythm*, *assonance*, *phonetic expressive means*, *micro- and macrostylistics*; *phonetic meaning*; *euphony*; *stanza*; *metre*; *iambus*; *trochee*; *dactyl*; *amphibrach*; *anapest* (*for examples see Appendices* 6–7).

Definitions:
1) *Onomatopoeia* – the formation of a word by imitating a natural sound.
2) *Alliteration* – repetition of the same consonant sound at the beginning of two or more words in a sentence.
3) *Assonance* – repetition of the same vowel sound, rhyme created in such a way.
4) *Rhyme* – a regular recurrence of corresponding sounds at the ends of lines in verse.
5) *Rhythm* – a regular recurrence of elements in a system of motion, metrical feet.

Questions for Revision:
1) What is the object of phonostylistics?
2) What is phonetic meaning?
3) What is micro- / macro stylistics and objects of their investigation?
4) What is the expressive potential of a sound?

Reading matters:
1) Lectures.
2) *Galperin I. R.* Stylistics. Moscow, 1981. Pp. 123–136.
3) *Арнольд И. В.* Стилистика современного английского языка. Москва, 2002 (p. 275–296).
4) *Михалев А. Б.* Теория фоносемантического поля. Краснодар, 1995.

Seminar 10

Stylistic interpretation of a text

Outline 10.
1. Text: problem of its deprecation and typology.
2. Major text categories.
3. Text, context, con-situation and discourse.
4. Problems of text linguistics; primary texts and their derivatives.
5. Stylistic convergency of expressive means and stylistic devices. Difference between stylistical and philological analysis of the text. Criteria of stylistic analysis of the text. Scheme of analysis. Pattern of stylistic analysis of the text.

Key terms: *text categories*, *text*, *context*, *con-situation*, *typology of contexts*, *levels of stylistical analysis*, *modality of the text*, *emotional dominant*, *stylistic dominant*, *expressive means and stylistic devices*, *stylistic intention and its effect*, *vertical/ horizontal context*, *intertextuality* (*for more details see Appendix* 1).

Definitions:
1) *Text* — is a written discourse. It consists of specific text units (supraphrasal units) united by various logical, lexical, grammatical and stylistic means of connection. It has a title (heading) and is characterized by wholeness in relation to the heading. It has a definite communicative aim as a carefully thought-out impact on reader (I. R. Galperin).
2) *Context* — a set of circumstances or facts that surround a particular event, situation etc .
3) *Discourse* – a certain text combined with some speech acts, communicative moves etc. *Horizontal context* – in contrast to vertical context it means the right or left distributions of the interpreted part of the text or sentence.
4) *Vertical context*- the proceeding and following the interpreted part of a text (word, phrase, sentence, supraphrasel unit) due to which it becomes understandable.

Questions for Revision:
1) How are the notions of the text and discourse linked to each other?
2) How do texts differ from the point of view of communicative aims?
3) Can a dictionary word be considered a text?
4) What does a cultural level of stylistical analysis of the text include?

5) How many expressive means and stylistic devices provide stylistic convergency?
6) Can you give categorization of typical contexts?

Литература к семинарам

I   озаглавьте
                                                                                          правильно

Reading matters:

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2) *Quirk R.* The Use of English. London, 1962.
3) *Karasik V. I.* Text Linguistics and Discourse Analysis. Arkhangelsk — Volgograd, 1994.
4) *Бабенко Л. Г.* Филологический анализ текста. Основы теории, принципы и аспекты анализа. М.; Екатеринбург, 2004.

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PART III

APPENDIXES

Appendix 1

Языковые стили и их конвергенция в художественном произведении[1]

Шаховский В. И.

Современный уровень развития лингвостилистики все еще не имеет общепризнанного определения понятия «стиль». В общих чертах под ним со времен Аристотеля понимается учение о способах выражения предметов, о составлении речи по поводу этих предметов, учение о структуре произведения, о способах и манерах говорить, о строе речи, он, в частности, считал, что «сила речи написанной заключается более в стиле, чем в мыслях» [Аристотель 1978, с. 15–16].

С возникновением и развитием в науке такого направления как лингвистика текста ученые пытаются осмыслить понятие «стиль» как категорию текста, а стилевые черту как его компоненты, которые реализуются внутри данного текста, а не вне его [Михель 1980, с. 294]. Поэтому в центр общеязыковедческой исследовательской тематики выдвигается интереснейшая и сложная проблема — «соотношение стиля и целостного художественного смысла произведения» [Ломинадзе 1982].

Напомню, что стиль понимается как языковое варьирование в тексте, не меняющее общий смысл текста (от этом см.: [Anderson 1975; Reisel 1967; Schippan 1975]), а сам текст в таком случае представляет собой результат соответствующего отбора и сочетания языковых средств [Meyer 1962]. Именно поэтому такой текст обязательно обладает стилем [Михель 1980, с. 273]. Таким образом, соотношение проблемы стиля и проблемной синонимии оказывается весьма прозрачным, а это возвращает лингвистов к пониманию сущности стиля Р. Якобсоном как проекции принципа эквивалентности к оси селекции на ось комбинирования. Обычно стиль, данный нам в любом тексте — письменном или устном, является результатом этой проекции в процессе нашей языковой деятельности: стиль не имеет

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[1] This is a full version of the article published in academic journal "Philological Sciences". Moscow, 1994. № 2.

статического фона вариантов, а каждое языковое средство не имеет статического ряда эквивалентов. Поэтому каждый данный текст представляет собой единство данного варианта формы и данного варианта содержания. Сравнение различных вариантов изложения одного и того же события, выстроенных линейно, показывает, что реализация коммуникативной функции в различных сферах человеческой деятельности осуществляется различными стилистическими средствами. Эти средства формируют стилевые черты каждого текста и иллюстрируют методологическое положение о том, что сама форма значима, т. е. «наделена собственным, свойственным только ей содержанием» [Гальперин 1980, с. 6] и за счет этого в каждом ином стилевом тексте варьирует его содержание. Так, Дж. Вачек, вслед за английским стилистом А. Варнером [Vachec 1971; Warner 1961], сопоставляет пять различных функциональных стилей на примере одного и того же события: «Мотоциклист заметил лежащего без движения на обочине дороги человека. Он остановился, привел этого человека в сознание и тот рассказал ему, что на него напали бандиты, ограбили, а потом избили его. Позже мимо него проезжали два автомобиля, которые он пытался остановить и попросить о помощи, но они промчались без остановки и дальше он ничего не помнил. Мотоциклист подвез пострадавшего на кэбе к ближайшей гостинице и попросил ее владельцу оказать ему необходимую помощь, а потом уехал, так как очень спешил».

Пять разных стилей изложения этого происшествия представляют собой пять его версий: версия разговорного сообщения [Vachec 1971, p. 136–137], версия газетного сообщения [Vachec 1971, p. 138], версия назидательного сообщения [Vachec 1971, p. 143–144], версия ораторского рассуждения о происшествии [Vachec 1971, p. 148–149] и версия этого происшествия в библейском стиле [Vachec 1971, p. 152–153]. Что сразу же бросается в глаза при наложении этих версий одна на другую, так это их яркие стилевые различия, которые и позволяют отличить одну версию от другой при наличии инвариантного события — денотата.

Стилистические средства и стилевые черты различных версий-текстов основаны на их взаимосубституции при неизменной соотнесенности с одним и тем же денотатом, что изменяет коммуникативные замыслы в каждом тексте. Стили этих текстов задаются интеграцией определенных для каждого стиля стилевых черт, стилистических средств и приемов, выступающих в качестве стилеобразующих факторов.

Подчеркнем, что во всех приведенных в книге Дж. Вахека версиях происшествия на дороге по-разному представлен эмоциональный настрой авторов. Наиболее ярок он, естественно, в разговорной «Я – версии» — версии первого лица, столкнувшегося с фактором насилия и жестокости. Это позволяет согласиться с мнением Г. Михеля, возражающего против понимания стилистики Э. Винклером, Ш. Балли, Г. Зайдлером и др. только как эмоционального настроя языка [Михель 1980, с. 281]. Любой текст основан на отборе и сочетании языковых средств и поэтому маркирован стилем, а не только эмоциональностью; стилевые черты, стилистические

средства и приемы, как известно, не обязательно работают только на эмоциональность текста. Поэтому жесткого тождества между эмоциональностью и стилистикой языка нет.

Всеми признается тесная связь стилистики со сферой функционирования языка. Так, если, например, говорить о слове, то основным идентифицирующим принципом функционально-стилистического компонента его лексического значения является принцип «уместно / неуместно данное слово для данного контекста», который взаимодействует с принципами социальной окраски слова — «так может сказать кто-то другой, но не я»; «в одной обстановке я сказал бы так, а в другой нет» [Балли 1961, с. 200]. Например, категория «человеческая голова», номинативно обозначается в английском языке словом "head". Другое дело, что этой категории могут быть приписаны свойства, признаки *чердака*, *котелка*, *горшка*, *тыквы*, *лимона* и пр. в специальных прагматических или экспрессивных целях, которым служат полиномы *head, nut, lemon, pot, upper story*, *pumpkin*, etc.,

Ситуация конкретного высказывания всегда «руководит» выбором того или иного полинома в соответствии с речевой интенцией говорящего.

Рассмотрим несколько примеров. Врач-психиатр в бытовом разговоре с коллегой может употребить сленговое слово *nutcase* («псих»), уничижительный синоним слова «сумасшедший», но на докладе у главврача и в своей научной публикации он должен употреблять только соответствующий термин *insane* (безумный). Аналогично в газетном объявлении — рекламе нового шампуня "Fantasy Soap" — не может быть использовано коннотативно-эмотивное прилагательное *smelling* «дурно пахнущий» (*Use it regularly and it will stop you smelling*). В этических целях во фразе оно должно быть заменено эвфемизмом — неконнотативным словосочетанием: *it prevents body odor* (Он устраняет запах тела). Ср. также фамильярное — *bashing one's head* и нейтральное *nodding one's head*, уличный грубый сленг *loo* и нейтральное слово *toilet*, пренебрежительно-сниженное *quid* и официальное *pound* и др., употребляемые в различных ситуациях речевого общения.

С этой точки зрения стиль представляется категорией языкового употребления, так как он присутствует в каждом языковом проявлении [Михель 1980, с. 273]. Это чрезвычайно осложняет формулирование дефиниции понятия «стиль». Известно, что ни в одном определении невозможно отразить все стороны определяемого объекта раз и навсегда: все определения недостаточны. Осознание этого факта позволило А. Вежбицкой сделать замечание о том, что есть много вещей, которые мы делаем более темными, желая их определить [Wierzbicka 1980]. Относительный, основной характер большинства терминов и их дефиниций подтверждается и существованием двух типов обозначений: содержательных и формальных [Гак 1986, с. 15]. Видимо этим можно объяснить тот факт, что при отсутствии универсального определения понятия «стиль» его исследование

продолжается, и ученые при обмене информацией понимают друг друга в достаточной степени.

Дискуссионным является вопрос о типах и, соответственно, о количестве функциональных стилей языка. Особенно это касается так называемого художественного стиля. Стили, как известно, отличаются друг от друга специфическими стилевыми чертами, в которые входят ведущие, обязательные черты и факультативные. Что же касается стилистических средств и приемов, то среди них необходимо разграничивать такие, которые являются принадлежностью только какого-то определенного стиля и такие, которые характеризуют несколько стилей.

Сравнивать стили удобнее всего по функциям и по их ведущим стилевым чертам. Если сопоставить языковые стили по их функциям, то выясняется следующее: эстетическая функция является принадлежностью единственного стиля — художественного. Функция предписания также является принадлежностью единственного стиля — делового. Что же касается остальных функций, то их типология устанавливает следующие связи со стилями: функция воздействия характеризует прежде всего разговорный стиль, но имеется она и у художественного стиля; функция сообщения характеризует прежде всего разговорный стиль, но имеется и у художественного, и у делового, и у газетного стилей; функция убеждения — ведущая стилевая черта публицистического стиля — обязательна и для научного стиля; функция общения является обязательной для разговорного стиля, для остальных стилей она является факультативной, поскольку все они, в той или иной мере, служат разнообразным целям общения в различной форме. Таким образом, оказывается, что художественный стиль является точкой пересечения почти всех (а может быть и всех) функций: его ведущая функция — эстетическая, обязательная — воздействия, факультативные — все остальные, за исключением функций убеждения и предписания. Этот факт можно условно назвать «конвергенцией функций»:

Если стили сопоставить по параметру «стилевые черты» — образность, выразительность, логичность и др., то картина будет такая: *образность* присуща в качестве ведущей черты стилям художественному и разговорному, а в качестве факультативной — научному и публицистическому; *выразительность* — помимо аналогии с образностью — в качестве обязательной черты присуща еще и деловому стилю. *Логичность* присуща научному, деловому и публицистическому стилям, и не присуща (разве что факультативно) художественному и разговорному, что вполне естественно. И опять художественный стиль оказывается точкой пересечения ряда стилевых черт.

Если же взять еще и стилистические средства и приемы, то точек пересечения разных стилей в художественном стиле окажется еще больше. Этому факту можно дать название «конвергенция стилевых черт в художественном стиле».

Таблица 1.1

Конвергенция стилей

функция	*стили*
эстетическая	***художественный***
предписания	деловой
воздействия	разговорный, *художественный*
сообщения	разговорный, *художественный*, деловой, газетный, научный
убеждения	публицистический, научный
общения	разговорный, *художественный*

Таблица 1.2

Стилевые черты

черты	*стиль*
образность	**художественный**, разговорный, научный, публицистический
выразительность	**художественный**, разговорный, научный, публицистический, деловой
логичность	научный, деловой, публицистический
	(для **художественного** — факультативно)

Сопоставление функций, стилевых черт, стилистических средств и приемов различных функциональных стилей позволяет предположить, что их система образует не иерархию стилей, а функционально-стилистическое поле, т. е. что она (эта система) имеет полевую структуру. В центре этой структуры находится художественный стиль, который включает в себя в качестве ядерных не только свои собственные стилевые черты, но некоторые черты смежных, пересекающихся с ним других стилей. Пересекаются все стили и по факультативным стилевым чертам, формируя периферию функционально-стилистического поля языка разной степени глубины. Художественный стиль при этом имеет наибольшее число пересекающихся в нем основных стилей. Поэтому и говорят, что он «включает в себя все другие стили... в своеобразных комбинациях и функционально-преобразованном виде» [Виноградов 1959, с. 71]. Другими словами, «ведущие признаки других стилей подвергаются существенной трансформации, „стилизуясь“ под установленные каноны и нормы художественной литературы» [Гальперин 1980, с. 14]. Именно этот факт рождает у художе-

ственного стиля бесконечные возможности выражения мнений и эмоций [Kukharenko 1986, p. 110] и делает его эмотивно и экспрессивно маркированным.

Так не является ли этот стиль действительно результатом конвергенции всех других стилей? Понятно, что он не сводим как ни к одному из других стилей, так и не к их сумме. Говоря словами А. Ф. Лосева, сказанными по другому, но несколько аналогичному случаю, «этот продукт не сводится ни к чему другому, а имеет самодовлеющее значение» [Лосев 1982, с. 61]. Хотя без других стилей художественный стиль не мог бы возникнуть в том виде, в каком он «работает» сейчас. Он представляет собой действительно самодовлеющую сущность с самостоятельной функцией и с определенными, только ему присущими стилевыми чертами. Но он имеет также и такие стилевые черты, которые можно найти и у других стилей.

Термин «конвергенция» применительно к стилистике понимается как нанизывание стилистических средств и приемов, схождение их в пучок в одном месте текста с целью формирования эффекта бо́льшей художественной силы [Riffaterre 1960]. Конвергенция выделяет в тексте наиболее важное с точки зрения автора, и особенно выразительна, когда сосредоточена на коротком отрезке текста [Арнольд 1981, с. 63]. Примером такой конвергенции является приводимый ниже отрезок текста из романа У. С. Моэма «Разрисованный занавес» (W. S. Maugham "Painted Vail", p. 206).

Ситуация такова: Дороти Таунсенд, холодно относившаяся к Кити до ее поездки в район эпидемии холеры, после смерти мужа Кити, вдруг воспылала к ней любовью, нежностью, сочувствием и, когда овдовевшая Кити возвратилась в город, пригласила ее остановиться у них в доме. У. С. Моэм использовал следующие конвергенции:

а) лексические — выражение бурных эмоций Д. Таунсенд через употребление ею эмотивов: *dear*, *dreadfully*, *great*, *bear*, *hate*, *awfully*, *frightful*, *cad*, *wonderful*, *cheap*, *second-rate*, *terrible*, *heroic*, *oh*, etc.; лексическое описание эмоциональной кинесики, фонации и просодии:... *Rothy took Kitty in her arms...* , *kissed her...* , *her... face bore an expression of real concern...* , *took her hand and pressed it...* , *Dorothy clapped her hands and her voice*, *her cool*, *deliberate and distinguished voice*, *was tremorous with tears.*

б) синтаксические — усиление структуры: *how much*, *very much*, *what a ...* ;

в) стилистические — повторы эмоциональных усилителей: *how*, *so*; параллельные конструкции: *I felt...* , *you've been*; метафора: *the jams of death.*

Такое обилие и разнообразие средств для выражения и описания эмоций персонажа приводит к запрограммированному автором эмоциональному воздействию текста на его получателя и заставляет их эмоционально

сопереживать данный эпизод. В этом смысле можно говорить об эмоциональности этих стилистических средств.

Что же касается проблемы конвергенции стилей в художественном произведении, то, как видно из вышеизложенного, она видится намного сложней, чем конвергенция стилистических средств и приемов. Представляется до конца неясным, что именно следует понимать под данным термином: стяжение стилей, их смешение, сочетание или столкновение. Предстоит также разобраться в самом механизме конвергенции стилей: сочетание собственно целых стилей или их отдельных черт; сочетание (если это сочетание) стилей по принципу «матрешки» — один стиль в другом, а эти оба — в третьем, а эти три — в четвертом, и т. д., или имеет место линейное их сочетание типа нанизывания. Интерес, как теоретический, так и практический, представляет также вопрос и об интерференции конвергируемых стилей. Уже из этого перечисления видно, что разобраться во всем этом невозможно в пределах одной небольшой работы, поэтому мы ограничиваемся здесь лишь постановкой самой проблемы и приглашением к ее решению заинтересованных коллег.

Наблюдение за многими художественными произведениями иностранных, в основном, англоязычных авторов показывает, что конвергенция стилей в художественных произведениях фактически представляет их стяжение на всей длине текста, т. е. в вертикальном тексте, а говорить о конвергенции стилей в пределах какого-либо отрезка текста не представляется возможным. Отсюда основное, на мой взгляд, различие между конвергенцией стиля и конвергенцией стилистических средств: первая является вертикальной категорией текста, а вторая — линейной категорией текста. Также как когезия может обеспечивать интеграцию текста, конвергенция стилевых черт, средств и приемов может обеспечивать конвергенцию стилей. При этом в стиле художественной речи элементы других стилей качественно преобразуются в основной сплав: их интеграция придает им новое качество. Это происходит, как мы предполагаем, за счет интерференции стилей. Этот процесс наблюдается и в других функциональных стилях, например, в стиле научной прозы. Как установлено Н. М. Разинкиной, в научных текстах происходит угнетение эмотивного значения лексики и превращение его в штампованное средство выражения авторской оценки [Разинкина 1982, с. 91]. Эмотивы типа *dreadful*, *appalling*, *wonderful*, etc, используемые обычно для выражения стилевых эмоций, в научных текстах эмоциональными интенсивами не являются. Их эмоциональная прагматики в научных текстах затухает и превращается в штамп. Этот факт говорит о том, что одни и те же стилистические средства в разных типах стилей выполняют разные функции. Полагаем, что это объясняется интерференцией стилевых черт в художественном тексте.

Аналогичный случай описан в исследовании К. Чуковского о Блоке (см.: [Ломинадзе 1982, с. 158–159]. В ошеломляющей стилевой новации «Двенадцати» А. Блок использует «смердяковский жаргон», но этот жаргон, по словам К. Чуковского подчинен такой мощной мелодии, что почти

перестает быть вульгарным и даже такие слова как *«сукин сын»*, *«стервец»*, *«падаль»*, *«толстозадая»* и др. кажутся словами высокого гимна, так как поглощаются этой интегрирующей мелодией, (в нашей терминологии — погашаются интерференцией). С. В. Ломинадзе пишет далее: «Задумано явить чудо преображения „низменного" и „грубого" в „величавую" музыку» [Ломинадзе 1982, с. 158]. Это преображение является результатом столкновения стилей, которое, видимо, можно рассматривать как один из вариантов конвергенции.

Вычленяя в целом только четыре стиля: простой, величественный, изящный и мощный, Деметрий отмечал, что далеко не всякий из них может сочетаться друг с другом. Так, например, изящный сочетается с простым и величественным, мощный с ними обоими. Величественный стиль не сочетается с простым, так как они противопоставлены друг другу, несовместимы и как бы исключают друг друга [Деметрий 1978, с. 224]. Приведенный выше пример из А. Блока позволяет усомниться в достоверности этого мнения: видимо, в прагматических целях возможны любые сочетания стилей. Конечно, «прекрасное должно быть величаво», как сказал один поэт, другими словами, форма должна соответствовать содержанию, но в художественном тексте так бывает не всегда. Конвергенции стилей, и стилистических приемов и средств не препятствуют периферийные стилевые черты, размывающие границы между различными стилями внутри глобального поля стилей языка. Нам представляется, что конвергенция любых стилей прежде всего возможна за счет смежных, пересекающихся стилевых черт функционально-стилистического поля языка. С целью стилизации в художественном тексте могут сталкиваться и лексически нестыкуемые слова (см.: оксионы *красные пони заката*; *a flying pan of life*), и стилистически несогласуемые словосочетания, и целые стили (напомню сцену из пьесы Б. Шоу «Пигмалион», когда Элиза Дулитл произносит свой классический монолог о погоде, и где четко просматривается конвергенция двух противоположных стилей — разговорного и официального — не в пределах одного предложения, а в пределах блока одного стиля, вставленного в ткань другого стиля). Наиболее часто вставляемые блоки — это блоки разговорного стиля в художественном стиле. Это явление настолько частое, что можно утверждать: не существует художественного стиля без разговорного (разумеется, речь идет о стиле эмотивной прозы и драмы, стиль же поэтический вполне возможен и без разговорного стиля).

Наблюдения за стилем художественных произведения показывают также, что конвергенция стилей существует (проявляется) в конвергенции стилистических средств и приемов, а также стилевых черт. Все общее существует в частном и через частное. Эта закономерность находит свое проявление и в рассматриваемом в данной работе стилистическом явлении — конвергенции.

Если суммировать результаты размышлений о конвергенции, то ее надо, видимо, рассматривать как проявление целого комплекса «поведения» языковых и речевых стилей в их гармонии — столкновении; сочетании —

смешении; стяжении — интерференции (и как ее результат — поглощение одного стиля другим или деформация одного из стилей).
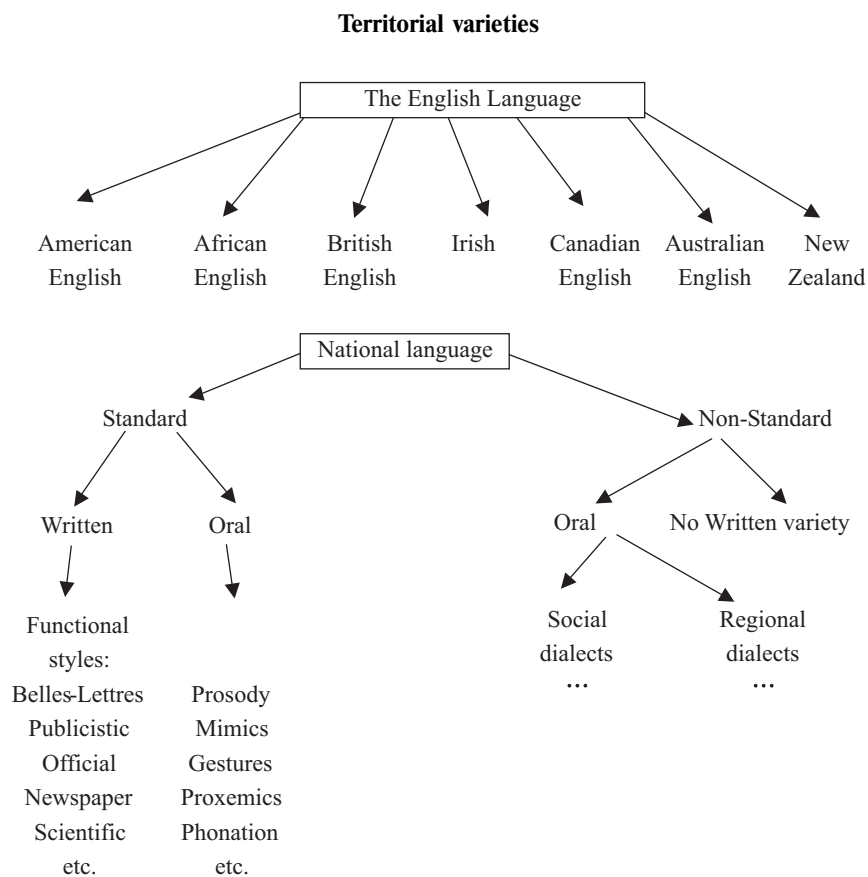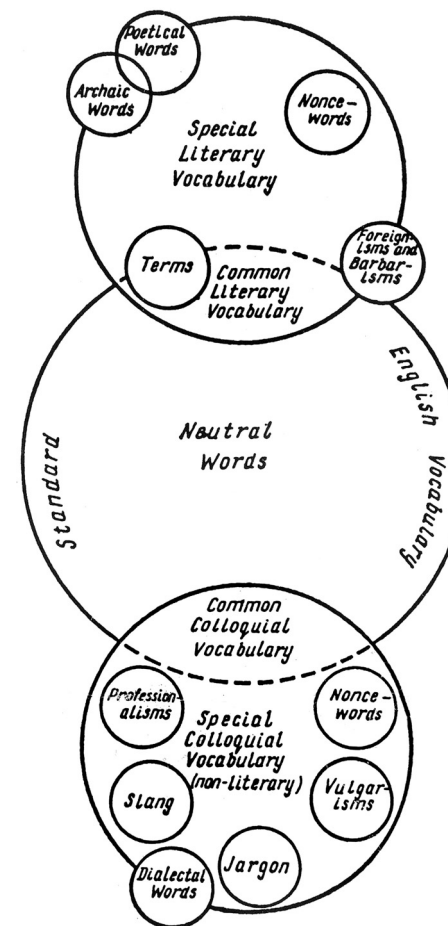
В рамках коммуникативной лингвистики, лингвистики декодирования и лингвистики текста проблема конвергенции стилей представляется и актуальной и перспективной. Выдвинутые в данной работе идеи о том, что художественный стиль является результатом конвергенции всех других стилей, и что языковые стили не иерархичны, а по́левы с некоторыми ядрами, равно, как и другие идеи, требуют дальнейшего исследования и верификации.

Перечень пронумерован, но ссылки даются через фамилию автора.Какая должна быть форма ссылки?
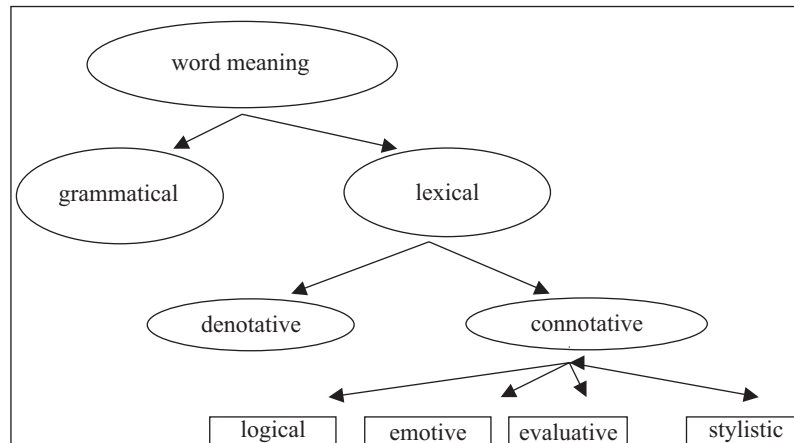
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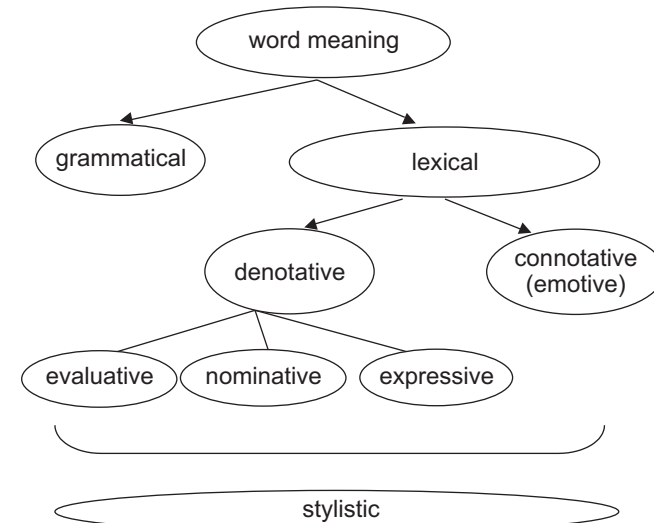
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Appendix 2

Varieties of the English language

Territorial varieties

```
                    ┌──────────────────────────┐
                    │  The English Language    │
                    └──────────────────────────┘
     ┌──────┬────────┬────────┬────────┬────────┬────────┐
     ▼      ▼        ▼        ▼        ▼        ▼        ▼
 American  African  British  Irish  Canadian Australian  New
 English   English  English         English  English   Zealand
```

```
              ┌──────────────────────┐
              │  National language   │
              └──────────────────────┘
          ┌───────────────────────────────────────┐
          ▼                                        ▼
       Standard                              Non-Standard
     ┌──────────┐                        ┌──────────────────┐
     ▼          ▼                        ▼                  ▼
  Written      Oral                     Oral        No Written variety
     │          │                  ┌──────────┐
     ▼          ▼                  ▼          ▼
 Functional  Prosody           Social      Regional
 styles:     Mimics            dialects    dialects
 Belles-Lettres Gestures       …           …
 Publicistic  Proxemics
 Official     Phonation
 Newspaper    etc.
 Scientific
 etc.
```

Appendix 3

Scheme of Stylistic layers of the vocabulary

Appendix 4

Scheme of the Word Meaning structure (to Lecture 2)

The table of combinability of evaluation, expressiveness, emotivity (to Lecture 3):

	evaluation	expressivity	emotivity
Evaluation	+	+/0	+/0
Expressiveness	+/0	+	+/0
Emotivity	+	+	+

Models of Semantic structure of connotation:

$$SSW = [D + C(em + exp + ev)] +\ st$$
$$SSW = [D(nom + (eval + expr) + C] + St$$
$$C = [(Em + Ev + Exp)] + St,$$

as each of them is surely stylistically marked (charged).

Final version of lexical meaning structure (to Lecture 3)

Appendix 5

Illustrative material to Lecture 8

Morphological Aspect of Stylistics (Part Of Speech)

1) Mrs. Redhair was all *smiles*; The *snows* of Kilimanjaro (Plurality).
2) the *waters* of the Pacific Ocean; the *sands* of Africa (Plurality, massiveness of quantity).
3) She has *hates*, *pities*, *wants*!; There were long *silences* (Plurality, intensification of pragmatics).
4) The *room's* atmosphere is stuff (Possessive case, personification).
5) The people *of* London (Possessive case, elevated effect).
6) She is the boy I used to go *with's* mother; He is the lady I told you *about's* husband (Possessive case, humorous effect).
7) The *mother's* cat; the *mother* cat (Apostrophe).
8) *The* Forsytes; *the* Brooks; He was engaged to *a* Miss Aubburd; I don't be *the* Sherlock Holmes; I don't be *Sherlock Holmes*; He was not *a* Bagster; To be or not to be — that's *the* question (Article).
9) She is *the sweetest* wife of all wives; He is *deader* than all the dead; He is *the most married* man (Adjectives).
10) *That* nurse of *hers*; *You*, little old fool!; Go out with *you* and *your* music!!! (Pronouns, irritation).
11) It was such a noise as if *three* volcanoes and *ten* thunderstorms worked out sinchronically (Numerals, hyperbolization).

Stylistics of Word Building
Word formation and transforming: structural, sense and morpheme
Types of structural transforming:

- telescoping (bedventure, labourholic)
- infixation (edibloodytor-in-chief, Cindefuckingrella)
- dubbling (flibity — dibity, tinni — winni, hurum — burum)
- verticalization: a word becomes a morpheme (panorama (Greek) -> aromarama, bananarama) and a morpheme becomes a word (anti- viral -> anti-, super — man -> super)
- affixation (prefixation: out-raid, outwit, to out-churchill and suffixation)
- word composition + affixation (Water-Gate, Zipper-Gate, Monika-Gate, Clinton-Gate)
- reduction (Gorbatchev — Gorby, comfortable — comfy, perhaps — praps)

- spoonerism (General with a scar of a (battle) bottle on his face)

Types of sense transforming:

- use of suffixes in new meanings (Chinese -> T. V. -ese, journalese)
- exotic, unusual combination of morphemes by analogy (Kingdom -> freckledom, musicdom, gangdom; cheeseburger -> bufburger, hamburger, fishburger, petersburger):
- **–s**: boots — коридорный, ironsides — броненосец, knuckles — игра в бабки, learnings, readings, skills, honours, breakables
- potatorium, lubridrome, metooism, hateships
- **-anti** — не «противоположность», а «недостаток чего — либо», «лишенный характерных черт явления»: anti — novel, anti — play, anti — hero, anti — emotion, anti — sense, anti — writer
- **-dom** — господство, мир: gangdom — мир гангстеров, freckledom — «мир веснушек», mosicdom — мир музыки,
- **-rama** — «в больших масштабах, огромный» : tomatorama, beanorama, bananarama — широкая продажа помидоров, гороха, бананов, homarama — расширяющиеся окраины, horrorama — демонстрация ужасов в невероятных размерах, teasarama — показ стриптиза, aromarama — выставка духов
- **-thon** — длительность, выносливость: telethon — длительный разговор по телефону, walkwathon — длительная прогулка, talkathon — долгая беседа, danceathon — долгий танец, cleanathon — длительная уборка
- **-burger** — cheeseburger, bufburger, fishburger, hamburger
- **-gram** — pigeogram, lettergram
- **-ship** — friendship, scholarship, professorship, lordship vs. maurship — Отелло (Шекспир), leadership, penmanship, statesmanship
- **-manship** — умение, способность: gamesmanship, lifemanship, one — upmanship — умение быть впереди своего соперника, иметь на одно очко больше, mistressmanship — умение, способность быть хорошей любовницей, brinkmanship — умение балансировать на грани войны, deathmanship — умение хорошо умирать, showmanship умение себя показать (подать)
- **-out** — пере: out-raid — превзойти в организации воздушных налетов, outwit — превзойти в ловкости (хитрости), out-churchill — превзойти самого Черчилля
- **-in-chief** — несколько сатирический оттенок: cf. commander-in-chief, editor-in-chief vs. dentist-in-chief
- **-ese** — придает несколько отрицательный и даже презрительный оттенок: Chinese, journalese, T. V. — ese, plannerese

Appendix 6

Examples of Linguistic Play

1. English Spelling

The text below represents a rather ironical attitude of its writer to the talks about hardships connected with learning English Spelling [1].

Having chosen English as the preferred language in the EEC, the European Parliament has commissioned a feasibility study in ways of improving efficiency in communications between Government departments.

European officials have often pointed out that English spelling is unnecessarily difficult — for example, *cough*, *plough*, *rough*, *through* and *thorough*. What is clearly needed is a phased programme of changes to iron out these anomalies. The programme would, of course, be administered by a committee staff at top level by participating nations.

In the first year, for example, the committee would suggest using 's' instead of the soft 'c'. *Sirtainly, sivil servants in all sities would reseive this news with joy.* Then the hard 'c' could be replaced by 'k' since both letters are pronounced alike. *Not only would they klear up konfusion in the minds of klerikal workers*, *but typewriters kould be made with one less letter.* There would be growing enthusiasm when *in the sekond year, it kould be announced* that the troublesome 'ph' would henceforth be written 'f'. This would make words like *'fotograf'* twenty pre cent shorter in print.

In the third year, *punlik akseptanse of the new spelling kan be expekted to reash the stage where more komplikated shanges are possible. Governments would enkourage the removal of double letters which have always been a deterent to akurate speling.*

We would all agree that *the horrible mes of silent 'e's in the languag is disgrasful. Therefor we kould drop thes and kontinu to read and writ as though nothing had hapend. By this tim it would be four years sins the skem began and peopl would be reseptive to steps sutsh as replasing 'th' by 'z'. Perhaps zen ze funktion of 'w' kould be taken on by 'v', vitsh is, after al, half a 'w'. Shortly after zis, ze unesesary 'o' kould be dropd from words containing 'ou'. Similar arguments vud of kors be aplid to ozer kombinations of leters.*

Kontinuing zis proses yer after yer, ve vud eventuli hav reli sensibl riten styl. After tventi yers zer vud be no mor trubls, difikultis and evrivun fin it ezi tu understand ech ozer. Ze drems of the Guvernmnt vud finali hav kum tru.

---

[1] This is some additional material for Lecture 1.

2. Word meaning and form interplay [2]

The conversation below presents the expressive potential of homophones being mixed in the utterance.

	(Note: this text is a joke; abbr. B = President George W. Bush; R = National Security Advisor Condoleeza Rice)
B:	*Condi! Nice to see you. What's happening?*
R:	*Sir, I have the report here about the new leader of China.*
B:	*Great. Lay it on me.*
R:	*Hu is the new leader of China.*
B:	*That's what I want to know.*
R:	*That's what I'm telling you.*
B:	*That's what I'm asking you. Who is the new leader of China?*
R:	*Yes.*
B:	*I mean the fellow's name.*
R:	*Hu.*
B:	*The guy in China.*
R:	*Hu.*
B:	*The new leader of China.*
R:	*Hu.*
B:	*The Chinaman*1
R:	*Hu is leading China.*
B:	*Now whaddya asking me for?*
R:	*I'm telling you Hu is leading China.*
B:	*Well, I'm asking you. Who is leading China?*
R:	*That's the man's name.*

---

[2] Additional for Lecture 3. This is a good example that prove how homophone words with neutral semes of meaning may perform a funny play and help to achieve special emotively charged colors.

B:	*That's who's name?*
R:	*Yes.*
B:	*Will you or will you not tell me the name of the new leader of China?*
R:	*Yes, sir.*
B:	*Yassir? Yassir Arafat is in China? I thought he was in the Middle East.*
R:	*That's correct.*
B:	*Then who is in China?*
R:	*Yes, sir.*
B:	*Yassir in China?*
R:	*No, sir.*
B:	*Then who is?*
R:	*Yes, sir.*
B:	*Yassir?*
R:	*No, sir.*
B:	*Look, Rice. I need to know the name of the new leader of China. Get me the Secretary General of the U. N. on the phone.*
R:	*Kofi?*
B:	*No, thanks.*
R:	*You want Kofi?*
B:	*No.*
R:	*You don't want Kofi.*
B:	*No. But now that you mentioned it, I could use a glass of milk. And then get me the U.N.*
R:	*Yes, sir.*
B:	*Not Yassir! The guy at the U.N.*
R:	*Kofi?*
B:	*Milk! Will you please make the call?*

R:	*And call who?*
B:	*Who is the guy at the U.N.?*
R:	*Hu is the guy in China.*
B:	*Will you stay out of China?*
R:	*Yes, sir.*
B:	*And stay out of the Middle East! Just get me the guy at the U.N.!*
R:	*Kofi.*
B:	*All right! With cream and two sugars. Now get on the phone (Rice picks up the phone)*
R:	*Rice, here.*
B:	*Rice? Good idea. And a couple of egg rolls, too. Maybe we should send some to the guy in China. And the Middle East. Can you get Chinese food in the Middle East?*

Appendix 7

List of Key Terms of Stylistics and illustrative examples

Alliteration — Аллитерация: повторение однородных согласных, придающее литературному тексту, обычно стиху, особую звуковую и интонационную выразительность — "Sense and sensibility".

Allusion — Аллюзия: стилистическая фигура, намек посредством сходнозвучащего слова или упоминания общеизвестного реального факта, исторического события, литературного произведения — "Shakespeare talks of *herald Mercury*" (Byron).

Amphibrach — Амфибрахий: стихотворный размер, трехсложная стопа с ударением на втором слоге.

Anadiplosis — Подхват: "Give the neighbour's kids an inch, an inch will take of you a yard" (Helen Castle).

Anapest — Анапест: стихотворный размер, трехсложная стопа с ударением на третьем слоге.

Anaphora — Анафора: стилистическая фигура; повторение начальных частей (звуков, слов, синтаксических или ритмических построений) смежных отрезков речи (слов, строк, строф, фраз): "For that was it. Ignorant of the long and stealthy march of passion, and of the state to which it had reduced Fleur; ignorant of how Soames had watched her, ignorant of Fleur's reckless desperation... — ignorant of all this, everybody felt aggrieved." (Galsworthy).

Antithesis — Антитеза: стилистическая фигура, сопоставление или противопоставление контрастных понятий, положений, образов — "Mrs. Nork had a large home and a small husband" (S. Lewis).

Antonomasia — Антономазия: литературный прием, используемый для обозначения присущих или приписываемых кому-л. свойств и заключающийся в замене какого-л. имени нарицательного собственным именем исторического лица, литературного персонажа и т. п. или другим нарицательным именем: "Miss Blue-Eyes".

Asyndeton — Асиндетон: бессоюзие — "It is full of dirty blank spaces, high black walls, a gas holder, a tall chimney, a main road that shakes with dust and lorries".

Belles–Letters Style — Художественный стиль.

Break–In–The–Narrative — Умолчание: "You just come home or I'll..."

Chiasmus — Хиазм: вид параллелизма: расположение частей двух параллельных членов в обратном порядке — "Down dropped the breeze, the sails dropped down".

Cliché — Клише: ходячее, избитое выражение, избитая фраза — "rosy dreams of youth".

Climax — Градация: расположение ряда слов в порядке нарастания или ослабления их смыслового и эмоционального значения как стилистический прием — "It was a lively city, a beautiful city, a wonderful city, a veritable gem of a city" (Ch. Dickens).

Dactyl — Дактиль: трехсложная стопа в силлабо-тоническом стихосложении, состоящая из одного ударного и следующих за ним двух безударных слогов.

Deixis — Дейксис, Indication, pointing out: (ling.) Features of language that refer directly to the personal, temporal, or locational characteristics of the situation (deictic forms — *you*, *now*, *here*) [Deictic reference is reference to an aspect of the context of utterance or speech event (Levinson 1983)]. In Pragmatics deixis is a process whereby words or expressions rely absolutely on context, in other words, the viewpoint that must be understood in order to interpret the utterance (cf.: If Tom is speaking and he says "I", he refers to himself, but if he is listening to Betty and she says "I", then the point is with Betty and the reference is to her). A word that depends on deictic clues is called a deictic or a deictic word. **Types of deixis:** 1) **person deixis** (grammatical person) — reference to the speaker (addressee or the third person); 2) **discourse deixis** — where reference is being made to the current discourse or part thereof (cf. "That was a really mean thing to say" is a token-reflexive discourse deixis, in which a word in the utterance refers to the utterance itself); 3) **empathetic deixis** — where different forms of the deictic are used to indicate the speaker's emotional closeness or distance from the referent; 4) **place deixis** — a spatial location relative to the spatial location of the speaker; it can be proximal or distal, or sometimes medial. It can also be either bounded (indicating a spatial region with a clearly defined boundary, e.g. *in the box*) or unbounded (indicating a spatial region without a clearly defined boundary, e.g. *over there*); 5) **social deixis** is the use of different deictics to express social distinctions, an example is difference between formal and polite pro-forms. Relational social deixis is where the form of word used indicates the relative social status of the addressor and the addressee. For example, one pro-form might be used to address those of higher social rank, another to address those of lesser social rank, another to address those of the same social rank. By contrast, absolute social deixis indicates a social standing irrespective of the social standing of the speaker. Thus, village chiefs might always be addressed by a special pro-form, regardless of whether it is someone below them, above them or at the same level of the social hierarchy who is doing the addressing; 6) **time deixis** is reference made to particular times relative to some other time,

most currently the time utterance, for ex., the use of the words *now*, *soon*, or the use of tenses.

Detachment — Обособление: интонационное и смысловое выделение какого-либо члена предложения (вместе с зависимыми от него словами), придающее ему некоторую синтаксическую самостоятельность — "Stanly rose up, grinding his teeth, pale, and with fury in his eyes".

Ellipsis — Эллипсис: пропуск структурно-необходимого элемента высказывания, обычно легко восстанавливаемого в данном контексте или ситуации — "See you tomorrow".

Emphatic Construction — Эмфатическое подчеркивание: "All I need is room enough to lay a hat and a few friends" (Dorothy Parker).

Enumeration — Перечисление: The principle production of these towns appears to be soldiers, sailors, Jews, shrimps, etc.

Epiphora — Эпифора: стилистическая фигура, противоположная анафоре: повторение конечных частей (звуков, слов, грамматических форм) смежных отрезков речи (строк, фраз) (вид эпифоры — рифма) — "I am exactly the man to be placed in a superior position *in such a case as that*. I am above t5he rest of mankind *in such a case as that*" (Ch. Dickens).

Epithet — Эпитет: троп, образное определение (выраженное преимущественно прилагательным, но также наречием, существительным, числительным, глаголом), дающее дополнительную художественную характеристику предмета (явления) в виде скрытого сравнения — "a curly-headed child".

Euphemism — Эвфемизм: непрямое, смягченное выражение вместо резкого или нарушающего нормы приличия — "to pass away" (inst. *to die*).

Euphony — Эвфония: звуковая сторона речи.

Expressive Means — Выразительное средство.

Framing — Кольцевой повтор (обрамление): "Poor doll's dressmaker. How often so dragged down by hands that should have raised her up; how often... Poor little doll's dressmaker" (Ch. Dickens).

Genre — Жанр: исторически сложившееся внутреннее подразделение во всех видах искусства; тип художественного произведения в единстве специфических свойств его формы и содержания.

Graphon — Графон: графические выразительные средства.

Hyperbole — Гипербола: разновидность тропа, основанная на преувеличении — "I've told you a hundred times!".

Iambus — Ямб: стихотворный метр с сильными местами на четных слогах стиха («Мой дЯдя сАмых чЕстных прАвил... », А. С. Пушкин). Самый употребительный из метров русского силлабо-тонического стиха; основные размеры — 4-стопный (лирика, эпос), 6-стопный (поэмы и драмы 18 в.), 5-стопный (лирика и драмы 19−20 вв.), вольный разностопный (басня 18−19 вв., комедия 19 в.).

Irony — Ирония: стилистическая фигура: выражение насмешки или лукавства посредством иносказания, когда слово или высказывание обретает в контексте речи смысл, противоположный буквальному значению или отрицающий его — "What a clever boy you are!".

Italics — Курсив (*графическое средство*).

Litotes — Литота: (троп) отрицание признака, не свойственного объекту, т. е. своего рода «отрицание отрицания», дающее в итоге формально равнозначное положительному, но фактически ослабленное утверждение («небесполезный»); троп, противоположный гиперболе; намеренное преуменьшение («мужичок с ноготок») — She was no country cousin. She had style.

Metaphor — Метафора: троп, перенесение свойств одного предмета (явления) на другой на основании признака, общего или сходного для обоих сопоставляемых членов — "The leaves fell *sorrowfully*".

Metonymy — Метонимия: троп, замена одного слова другим на основе связи их значений по смежности — "*The hall* applauded".

Metre — Размер: упорядоченное чередование в стихе сильных мест (иктов) и слабых мест.

Onomatopoeia — Ономатопея: звукоподражание — "ding-dong".

Oxymoron — Оксиморон: стилистическая фигура, сочетание противоположных по значению слов — "Sweet sorrow".

Paragraph — Абзац.

Parallel Construction — Параллелизм: в поэтике, тождественное или сходное расположение элементов речи в смежных частях текста, которые, соотносясь, создают единый поэтический образ. Наряду со словесно-образным, или синтаксическим, параллелизмом говорят о ритмическом, словесно-звуковом и композиционном параллелизме — "... the public wants a thing, therefore it is supplied with it; or the public is supplied with a thing, therefore it wants it" (W. Thackeray).

Periphrasis — Перифраз: (троп) иносказание, замена прямого названия описательным выражением, в котором указаны признаки не названного прямо предмета — "my better half".

Pleonasm — Плеоназм: употребление слов, излишних для смысловой полноты высказывания, а иногда и для стилистической выразительности.

Polysyndeton — Полисиндетон: многосоюзие: And wherever you go *or* turn on streets, *or* subways, *or* buses, *or* railroad stations, *or* airports... *or* reading the newspaper, *or* the theatre program, *or* getting a cup of coffee, *or* looking up at the sky your friendly advertiser is at you with his product.

Pun — Каламбур: игра слов, оборот речи, шутка, основанная на комическом обыгрывании звукового сходства разнозначащих слов или словосочетаний — "What is the difference between a schoolmaster and an engine-driver? — One trains the mind, the other minds the train".

Question—In—The—Narrative — Вопрос в повествовании: "For what is left the poet here? / For Greeks a blush — for Greece a tear" (J. Byron).

Repetition — Повтор: *The poetry of Earth* is never dead, *The poetry of Earth* is ceasing never.

Represented Speech — Несобственно прямая речь: "Could he bring a reference from where he now was? He could".

Rhetorical Question — Риторический Вопрос: "Is there not blood enough upon your penal code, that more be poured to Heaven and testify against you?" (J. Byron).

Rhyme — Рифма: созвучие концов стихотворных строк (в стихосложении) — л "worth / forth".

Rhythm — Ритм: общая упорядоченность звукового строения стихотворной речи; частным случаем ритма в этом значении является метр.

Root—repetition — Корневой повтор.

Simile — Сравнение: "blind as a bat".

Stanza — Строфа: группа стихов, объединенных каким-либо формальным признаком, повторяющимся периодически, напр. устойчивым чередованием различных метров (алкеева строфа, сапфическая строфа), различных клаузул и рифм (четверостишие, октава, онегинская строфа). Обычно разделяются на письме увеличенными интервалами.

Style — Стиль.

Stylistic Device — Стилистический Прием.

Stylistics — Стилистика.

Supraphrasal unit — Сверхфразовое единство.

Suspense — Оттягивание: "Mankind, says a Chinese manuscript, which my friend M. was obliging enough to read and explain to me, for the first seventy thousand ages ate their meat raw" (Charles Lamb).

Synecdoche — Синекдоха: вид метонимии, название части (меньшего) вместо целого (большего) или наоборот («пропала моя головушка» вместо «я пропал») — "a fleet of fifty sails".

Tautology — Тавтология: сочетание или повторение одних и тех же или близких по смыслу слов — "It's a very *active activity*!".

Trochee — Хорей: стихотворный метр с сильными местами на нечетных слогах стиха («Я пропАл, как звЕрь в загОне», Б. Л. Пастернак). Наиболее употребительные размеры русского силлабо-тонического хорея — 4-, 6-стопный, с сер. 19 в. — 5-стопный.

Tropes — Тропы: в стилистике и поэтике употребление слова в образном смысле, при котором происходит сдвиг в семантике слова от его прямого значения к переносному.

Understatement — Преуменьшение: "She is not without a taste".

Zeugma — Зевгма: стилистическая синтаксическая конструкция, в которой одно слово (чаще глагол или прилагательное) используется в сочетании с двумя и более словами; каждое сочетание обладает своим смыслом; при их совместном сочетании смысл сохраняется, но оно создает иронично-юмористический эффект — "He took my advice and my wallet"; "She lost her heart and necklace".

«"'...'"» Основной шрифт текста — unewton