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ПРАКТИЧЕСКИЙ КУРС АНГЛИЙСКОЙ СТИЛИСТИКИ

A Manual in English Stylistics

Учебное пособие

Рекомендовано УМО РАЕ по классическому университетскому и техническому образованию в качестве учебного пособия для студентов высших учебных заведений, обучающихся по направлению подготовки: 035700.62 — «Лингвистика» (профили: «Теория и методика преподавания иностранных языков и культур»; «Перевод и переводоведение»; «Теория и практика межкультурной коммуникации»)

О. Б. Пономарева, Е. Ю. Пономарева. ПРАКТИЧЕСКИЙ КУРС АНГЛИЙСКОЙ СТИЛИСТИКИ. A MANUAL IN ENGLISH STILISTICS: учебное пособие. Тюмень: Издательство Тюменского государственного университета, 2012. 216 с.

Содержит основную программу курса стилистики английского языка. Рассматриваются важнейшие проблемы стилистики в свете ведущих подходов современной лингвистики. Большое внимание уделено новым разделам и направлениям современной стилистики: стилистике декодирования и стилистике текста. Каждый раздел пособия содержит обобщающий теоретический материал по соответствующей теме, снабжен списком литературы, вопросами и заданиями по теме и упражнениями, контролирующими и углубляющими понимание тех или иных стилистических средств языка и стимулирующими самостоятельный лингвостилистический и лингвопоэтический анализ текстов различных функциональных стилей и регистров. Пособие снабжено глоссарием стилистических терминов, схемами и образцами стилистического анализа и приложениями, содержащими различные типы текстов для самостоятельного анализа.

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СОДЕРЖАНИЕ

ПРЕДИСЛОВИЕ

Учебное пособие по стилистике предназначается для практического усвоения базового курса стилистики английского языка в соответствии с учебной программой и предполагает знание основ лексикологии, грамматики и теоретической фонетики, с помощью которых студенты могут овладеть основами лингвостилистического анализа микро и макротекстов различных функциональных стилей, жанров и композиционных структур.

В пособии осуществлен единый подход к изложению материала, а именно, поэтапная проработка теоретических положений курса и их практическое усвоение с помощью практических заданий и вопросов проблемного характера. Знание основных теоретических положений и проблем стилистики, касающихся всей иерархической структуры и системы языка, а также стилистического функционирования выразительных средств и стилистических приемов в речи значительно облегчит выполнение основной задачи стилистики — интерпретации и анализа текста с точки зрения читателя как реципиента интенций автора.

Основой для практических заданий являются разнообразные источники, являющиеся лучшими образцами классической английской и американской литературы, а также тексты современной литературы, публицистики, научные статьи и деловые документы, подобранные из монографий и учебных пособий и электронных версий по вышеуказанной проблематике. Семинарские занятия также снабжены приложениями, содержащими дополнительный материал по предложенной проблематике, расширяющий и углубляющий понимание сути того или иного явления, помогающий усвоить новые теории и подходы в современной лингвистике и стилистике. Практические задания расположены в полном соответствии с проблематикой теоретических разделов, по принципу постепенного возрастания сложности и имеют своей целью:

1) Развивать умение анализировать стилистические явления на основе предложенного теоретического материала;

2) Интерпретировать особенности использования выразительных средств языка в индивидуальном авторском идиостиле;

3) Обобщать и систематизировать языковой материал, выявлять общие и специфические стилевые черты и функции стилистических приемов в текстах различной жанровой направленности.

Большую помощь в усвоении навыков лингвостилистического и лингвопоэтического анализа могут оказать предлагаемые таблицы и схемы искомого анализа, а также глоссарий стилистических и литературоведческих терминов, необходимый для овладения метаязыком изучаемой дисциплины.

Авторы выражают сердечную благодарность рецензентам данного пособия за поддержку, высказанные замечания и рекомендации, сделанные ими при знакомстве с пособием.

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UNIT 1
GENERAL PROBLEMS OF STYLISTICS

An Outline

1. Stylistics as a branch of linguistics, its aims and tasks and its main categories.

2. Different branches of stylistics: literary and linguostylistics, stylistics of language and speech, decoding and encoding stylistics.

3. The system of the language and the problem of the norm in stylistics.

4. Stylistic function.

General Notes on Styles and Stylistics

The origin of the term Style and Stylistics: the Latin — *stylus* — a stick made of material for writing. Stylistics comes from the French "S*tylistique"* — instrument for writing.

The subject of stylistics has so far not been definitely outlined. This is due to a number of reasons. First of all there is confusion between the terms "style" and "stylistics". The first concept is so broad that it is hardly possible to regard it as a term. We speak of style in architecture, literature, behavior, linguistics, dress and other fields of human activity.

Even in linguistics the word "style" is used so widely that it needs interpretation. The majority of linguists (I.V. Arnold, I.R. Galperin, V.A. Kukharenko, etc.) who deal with the subject of style agree that the term applies to the following fields of investigation:

1) The aesthetic function of the language;
2) Expressive means in the language;
3) Synonymous ways of rendering one and the same idea;
4) Emotional colouring of language;
5) A system of special devices called "stylistic devices";

6) The interrelation between language and thought;

7) The individual manner of an author in making use of the language.

1. There is a widely held view that **style is the correspondence between thought and expression.** The notion is based on the assumption that it serves as a means of communication and also as a means of shaping one's thoughts. The first function is called **communicative**, the second — **expressive**, the latter finds its proper materialization in strings of sentences especially arranged to convey the ideas and also to get the desired response.

Indeed, every uttered sentence may be characterized from two sides: whether or not the string of language forms expressed is something well-known and therefore easily understood and to some extent predictable; whether or not the string of language forms is built anew; is, as it were, an innovation made on the part of the listener to get at the meaning of the utterance and is therefore unpredictable.

Many great minds have made valuable observations on the interrelation between thought and expression. The main trend in most of these observations may be summarized as follows: the linguistic form of the expressed idea always reflects the peculiarities of the thought. And vice versa, the character of the thought will always in a greater or lesser degree manifests itself in the language forms chosen for the expression of the idea.

2. Another commonly accepted connotation of the term "style" is **embellishment of language.** This concept is popular and is upheld in some of the scientific papers on literary criticism. Language and style are regarded as separate bodies, language can easily dispense with style, which is likened to the trimming on a dress. Moreover, style as an embellishment of language is viewed as something that hinders understanding. In its extreme, style may dress the thought in such fancy attire that one can hardly get at the idea hidden behind the elaborate design of tricky stylistic devices.

Perhaps it is due to this notion that the word "style" itself still bears a somewhat derogatory meaning. It is associated with the idea of something pompous, showy, artificial, something that is set against simplicity,

truthfulness, the natural. Shakespeare was a determined enemy of all kinds of embellishments of language.

3. A very popular notion among practical linguists, teachers of language, is that **style is technique of expression**. In this sense style is generally defined as the ability to write clearly, correctly and in a manner calculated to the interest of the reader. Style in this utilitarian sense should be taught, but it belongs to the realm of grammar, and not to stylistics. It sets up a number of rules as to how to speak and write and discards all kinds of deviations as being violations of the norm. The norm itself becomes rigid, self-sustained and to a very great extent inflexible.

4. The term style also signifies **a literary genre**. We distinguish the classical style or the style of classicism; the realistic style; the style of romanticism and so on. On the other hand, the term is widely used in literature, being applied to various kinds of literary work (a fable, a novel, a ballad, a story etc.)

5. Finally, there is one more important application of the term style. Speaking of the **different styles of language** we may distinguish the following styles within the English literary language: 1) the belles—lettres style; 2) the publicist style; 3) the newspaper style; 4) the scientific prose style; 5) the style of official documents and presumably some others. The classification presented here is not arbitrary; the work is still in the observational stage. The classification is not proof against criticism, though no one will deny that the five groups of styles exist in the English literary language.

Different branches of stylistics: literary and linguostylistics, stylistics of language and speech, decoding and encoding stylistics.

The subject of stylistics can be outlined as the study of the nature, functions and structure of stylistic devices, on the one hand, and, on the other, the study of each style of language as classified above, i.e. its aim, its structure, its characteristic features and the effect it produces, as well as its interrelation with other styles of language.

Stylistics deals with the following two interdependent tasks:

a) Studies the totality of special linguistic means (stylistic devices and expressive means) which secure the desirable effect of the utterance;

b) Studies certain types of text "discourse" which due to the choice and arrangement of the language are distinguished by the pragmatic aspect of communication (functional styles) (I.R.Galperin).

Depending on the school of thought there are:

1) Linguostylistics;

2) Literary stylistics (encoding stylistics);

3) Decoding stylistics (of the reader) (I.V. Arnold).

1) **Linguostylistics** is the study of literary discourse from a linguistic orientation. Linguostylistics is concerned with the language codes themselves and particular messages of interest to exemplify how the codes are constructed.

2) **Literary (encoding) stylistics** is aimed at explicating the message, interpreting and evaluating literary writings as the works of art.

3) **Decoding stylistics** is stylistics on the part of the reader, i.e. the reader decodes the message encoded by the writer. (See fig.1) The process of reading is decoding.
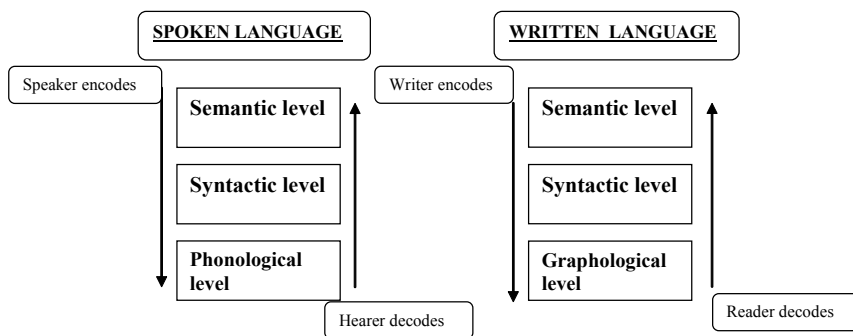

Fig. 1 (G.N.Leech, M.H. Short)

4) **Practical stylistics** (практическая стилистика) is the stylistics, proceeding form the norms of language usage at a given period and teaching these norms to language speakers, especially the ones dealing with the language professionally (editors, publishers, writers, journalists, teachers, etc.). (V.A.K)

Expressive Means (EM) and Stylistic Devices (SD)

In linguistics there are different terms to denote those particular means by which a writer obtains his effect. Expressive means, stylistic means, stylistic devices and other terms are all used indiscriminately. For our purposes it is necessary to make a distinction between *expressive means and stylistic devices*. All stylistic means of a language can be divided into expressive means, which are used in some specific way, and special devices called stylistic devices. 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 have been fixed in grammars and dictionaries. Some of them are normalized, and good dictionaries label them as intensifiers. In most cases they have corresponding neutral synonymous forms.

Expressive means (EM) of the language are the choice of words, clauses, sentences, a combination of sounds, which signal additional information (emotive, expressive, evaluative, and stylistic). (I.V.A.)

Expressive means (EM) (выразительные средства) are those phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in language-as-a-system for the purpose of logical and/or emotional intensification of the utterance. (I.R.G.)

Stylistic device (SD) (стилистический приём) is a conscious and intentional intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) promoted to a generalised status and thus becoming a generative model (I.R.G.) — намеренное и сознательное усиление какой-либо типической структурной и/или семантической черты языковой единицы (нейтральной или экспрессивной), достигшее обобщения и типизации и ставшее таким образом порождающей моделью.

The most powerful expressive means of any language are phonetic. Pitch, melody, stress, pausation, drawling out certain syllables, whispering, a sing-song manner of speech and other ways of using the voice are more effective than any other means in intensifying the utterance emotionally or logically.

Among the morphological expressive means the use of the Present indefinite instead of the Past Indefinite must be mentioned first. This has already been acknowledged as a special means and is named the Historical Present. In describing some past events the author uses the present tense, thus achieving a more vivid presentation of what was going on.

The use of "shall" in the second and third person may also be regarded as expressive means. Compare the following synonymous forms and you will not fail to observe the intensifying element in the sentence with "shall".

He shall do it = (I shall make him do it)

He has to do it = (It is necessary for him to do it)

Among word-building means we find a great many forms which serve to make the utterance more expressive and fresh or to intensify it. The diminutive suffixes as -y (-ie), -let, e.g. dear, dearie, stream, streamlet, add some emotional colouring to the words.

Certain affixes have gained such a power of expressiveness that they begin functioning as separate words, absorbing the generalizing meaning they usually attach to different roots, as for example: — ism and — ologies.

At the lexical level there are a lot of words which due to their inner expressiveness, constitute a special layer. There are words with emotive meaning only, like interjections, words which have both referential and emotive meaning, like some of the qualitative adjectives, words belonging to special groups of Literary English (poetic, archaic) or of nonstandard English (slang, vulgar, etc.) and some other groups.

The same can be said of the set expressions of the language. Proverbs and sayings as well as catch -words for a considerable number of language units serve to make speech more emphatic, mainly from the emotional point of view. Their use in everyday speech can hardly be overestimated. Some of these proverbs and sayings are so well — known that their use in the process of communication passes almost unobserved.

The expressive means of the language are studied respectively in manuals of phonetics, grammar, lexicology and stylistics. Stylistics, however, observes not only the nature of an expressive means, but also its potential capacity of becoming a stylistic device.

The birth of a SD is not accidental. 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 relative means of the language. It would perhaps be more correct to say that unlike expressive means stylistic devices are **patterns of the language** whereas the expressive means do not form patterns.

The interrelation between expressive means and stylistic devices can be worded in terms of the theory of information. *Expressive means have a greater degree of predictability than stylistic devices.* The latter may appear in an environment which may seem alien and therefore be only slightly or not at all predictable. Expressive means are commonly used in language, and are therefore easily predictable. Stylistic devices carry a greater amount of information and must be regarded as **a special code** which has to be deciphered.

Not every stylistic use of a language fact will come under the term SD. There are practically unlimited possibilities of presenting any language fact in what is vaguely called its stylistic use. Summing it all up, the following definitions of style and stylistics can be suggested.

"Style is the dress of thought" (Chesterfield).

 Style is "The mystery of having been moved by words" (D. Thomas). *Stylus virum arguit*: "The style proclaims the man" (H.G.Widdowson). "Language expresses and style stresses" (M.Riffattere).

Stylistics is a branch of linguistics which studies the principles of choice and the effect of choice of different language elements in rendering thought and emotion under different conditions of communication (I.R.Galperin).

Stylistics is the study of literary discourse from a linguistics orientation and … it is essentially a means of linking linguistics and literary criticism having no autonomous domain of its own (H.G.Widdowson).

Stylistics is a system of co-coordinated, interrelated and inter-conditioned language means intended to fulfill a specific function of communication and aiming at a definite effect (I.R.G.).

Стилистика — наука о подсистемах литературного языка (стилях языка) и о средствах языкового выражения, применением которых обусловлен требуемый эффект (цель) высказывания (I.R.G).

Стилистика — отрасль лингвистики, исследующая принципы и эффект выбора и использования лексических, грамматических,

фонетических и вообще языковых средств для передачи мысли и эмоции в разных условиях общения (I.V.A.).

Стилистика — это раздел языкознания, изучающий систему стилей языка, языковых норм, способы употребления литературного языка в различных условиях языкового общения, в разных видах и жанрах письменности, в различных сферах общественной жизни (V.A.K.).

Stylistics — is primarily the study of synonymic language resources (Charles Bally).

Individual style:

1) A unique combination of language units, expressive means and stylistic devices peculiar to a given writer, which makes that writer's works or even utterances easily recognizable (I.R.G.).

2) Individual style deals with problems, concerning the choice of the most appropriate language means and their organization into a message from the viewpoint of the addresser (V.A.K).

WHAT? WHY? HOW? are the basic questions of stylistics.

Table 1

The philological circle (the circle of understanding) — (L Spitzer)

| Seeking Aesthetic function | Literary appreciation / Linguistic description | Seeking linguistic evidence |

Different Branches of Stylistics:

DECODING STYLISTICS::ENCODING STYLISTICS
STYLISTICS OF LANGUAGE::STYLISTICS OF SPEECH
LINGUOSTYLISTICS::LITERARY STYLISTICS
FUNCTIONAL STYLISTICS::PRACTICAL STYLISTICS

The theory of NORM is based on the theory of OPPOSITION. STYLISTICALLY NEUTRAL words are opposed to STYLICTICALLY

CHARGED (COLOURED) words. (Prague school of linguistics). **Stylistic norm** (стилистическая норма) is the invariant of the phonemic, morphological, lexical and syntactical patterns circulating in language-in-action at a given period of time (I.R.G.).

Foregrounding (выдвижение) is the ability of a verbal element to obtain extra significance, to say more in a definite context (Prague school of linguistics).

Выдвижение — **способ формальной организации текста, фокусирующий внимание читателя на определенных элементах сообщения и устанавливающий семантически релевантные отношения между элементами одного или, чаще, разных уровней (I.V.A.).**

Stylistic function is characterized by accumulation of the mood (tonality) expressed by different EM, constituting convergence on the whole, it is based on implication and irradiation (I.V.A.).

Accumulation is the transition of the mood, feeling or motifs by means of several EM and SD whose aim is to attract the reader's attention.

Convergence (Michael Riffaterre) is the combination of difference SD fulfilling the same stylistic function.

Implication is the ability of a text to contain additional implicit information.

Irradiation is the ability of a single word (or phrase) to influence the whole text, e.g. a single vulgar word can mar the high-flown tonality of a large piece of text and vice versa (I.V. A.).

Seminar 1
GENERAL PROBLEMS OF STYLISTICS

Questions and tasks

Questions:

1. What is stylistics and what are the main trends in style study?

2. What are the main categories of stylistics?

3. What are the levels of linguistic analysis and which of them are relevant for stylistic analysis?

4. What is decoding / encoding stylistics?

5. What functional styles do you know?

6. What are the norm and foregrounding? How do they function in the text?

7. What is the ultimate goal of stylistic analysis of a speech product?

Task 1

Study the definitions of style and stylistics, single out the most essential and distinctive characteristics given. Suggest some other definitions and comment on their essential and distinctive features. Present your own commentary and interpretation.

Task 2

Comment on the following examples and trace the stylistic elements in the semantic structure of polysemantic words: snail, branch, feeler, sable, cane, silver, champion, film.

Task 3

Compare the following utterances and define the spheres of communication, the level of social and educational level, age and gender differences:

Dear me! Oh, my! Good gracious! Golly! Gosh!

I ain't got nothing! :: I have got nothing!

Task 4

Explain the essence of each branch of stylistics (table 2) and trace some essential and distinctive features in the following oppositions:
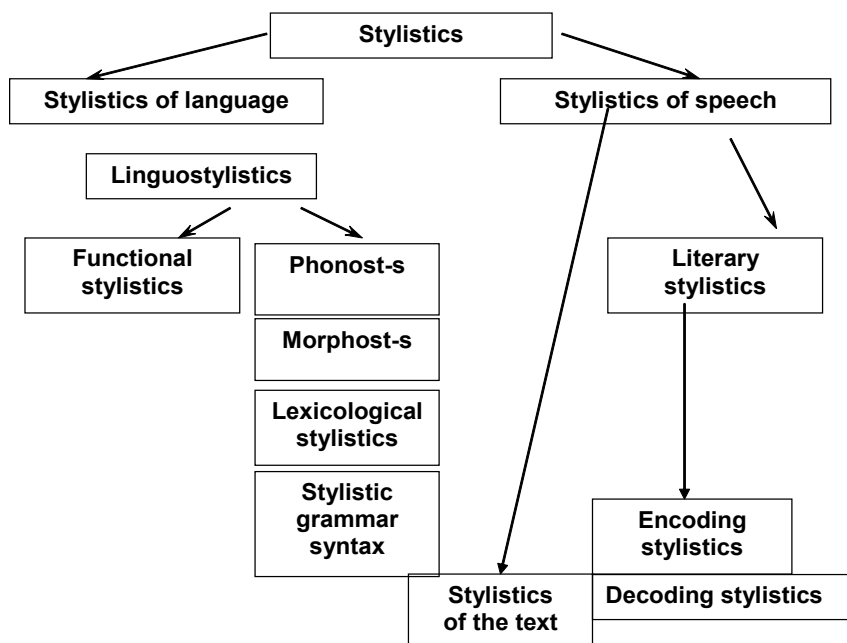
Task 5

Discuss the notion of the NORM in the language as a system and comment on the deviations from the NORM in the following examples:

He died on the 1st of October. He passed away. He kicked the bucket. He went to the forefathers. He breathed his last (CCED).

In the room / So loud to my own. A grief ago; Once below a time; All the sun long; Happy as the heart was long. (D.Thomas)

Table 2

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                        ┌──────────────┐
                        │  Stylistics  │
                        └──────────────┘
              ↙                              ↘
┌────────────────────────┐        ┌──────────────────────┐
│ Stylistics of language │        │ Stylistics of speech │
└────────────────────────┘        └──────────────────────┘
      ┌──────────────────┐
      │ Linguostylistics │
      └──────────────────┘
         ↙          ↘
┌────────────┐  ┌──────────────┐      ┌──────────────┐
│ Functional │  │  Phonost-s   │      │  Literary    │
│ stylistics │  └──────────────┘      │  stylistics  │
└────────────┘  ┌──────────────┐      └──────────────┘
                │  Morphost-s  │
                └──────────────┘
                ┌──────────────┐
                │ Lexicological│
                │  stylistics  │
                └──────────────┘
                ┌──────────────┐
                │  Stylistic   │      ┌──────────────┐
                │  grammar     │      │  Encoding    │
                │  syntax      │      │  stylistics  │
                └──────────────┘      └──────────────┘
                   ┌──────────────┐┌──────────────────────┐
                   │ Stylistics   ││ Decoding stylistics  │
                   │ of the text  │└──────────────────────┘
                   └──────────────┘
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Task 6

Read (listen to) the poems "Twilight" by J.G.Byron and by H.W.Longfellow. Choose EM and SD used by these poets. Trace the differences in the language means on the phonetic, morphological, lexical, syntactical and text levels. Comment on the essential features of stylistic function: convergence, accumulation, irradiation and implication in these poems.

THE TWILIGHT
By J.G.Byron
It is the hour when from the boughs
The nightingales' high note is heard;

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It is the hour when lovers' vows
Seem sweet in every whispered word,
And gentle winds and waters near,
Make music to the lovely ear.
Each flower the dews have lightly wet,
And in the sky the stars are met,
And on the leaf a browner hue,
And in the heaven that clear obscure,
So softly dark, and darkly pure,
Which follows the decline of day,
As twilight melts beneath the moon away.

THE TWILIGHT
By H.W.Longfellow
The twilight is sad and cloudy,
The wind blows wild and free,
And like the wings of the sea birds
Flash the white caps of the sea.

But in the fisherman's cottage
There shines a radiant light,
And a little face at the window
Pierce out into the night.

Close, close it is pressed to the window,
As if those childish eyes
Were looking into the darkness
To see some form arise.

And woman's waving shadow
Is passing to and fro,
Now rising to the ceiling,
Now bowing and bending low.

What tale do the roaring ocean
And the night wind, bleak and wild,
As they beat at the crazy casement,
Tell to the little child?

And why do the roaring ocean
And the night wind wild and bleak
As they beat at the heart of the mother
Drive the colour from her cheek

SUPPLEMENT

Freeborn D. Style Text Analysis and Linguistic Criticism. London, 1996, P. 1-5.

1.1. Dictionary definitions of style

Styles of writing are different ways of using our common language by which we identify one writer, or one kind of writing, from another. It would be useful to look at some dictionary definitions to start with, which you can then refer back to if you want to remind yourself of some of the uses of the word *style.*

The following extracts from the New Edition of the *Oxford English Dictionary* (1991) contain those definitions of *style* which you are likely to find relevant in studying written and spoken language. Some of the quotations which illustrate the different meanings have been printed also. Obsolete meanings are not included. The numbers before each paragraph indicate the different sections of the entry on *style* in the *OED.* The original meaning of the word, with its earliest recorded occurrence, was:

1. ***Stylus, pin, stalk***. (An instrument made of metal, bone, etc., having one end sharp-pointed for incising letters on a wax tablet, and the other flat and broad for smoothing the tablet and erasing what is written: = stylus)

'1387 *John of Trevisa* Seinte Barnabe his body was founde in a den... with þe gospel of Mathew þat he hadde i-wtite wiþ his owne **stile.'**

Activity 1. Read the extracts through and consider their differences. Notice how the original meaning of the word "Style" has developed and changed.

1. Writing; manner of writing (hence also of speaking).

2. The manner of expression characteristic of a particular writer (hence of an orator), or of a literary group or period; a writer's mode of expression considered in regard to clearness, effectiveness, beauty, and the like.

3. Used for: A good, choice or fine style.

4. Proverbial phrase, *the style is the man.*

(1624) *R. Burton*: It is most true, *stylus virim arguit, — our style betrays us.* In generalized sense: Those features of literary composition which belong to form and expression rather than to the substance of the thought or matter expressed. Often used for: *Good or fine style.*

(1713) *Steele:* The Rules of Method, and the Propriety of Thought and Style.

(1749) *Chesterfield:* Style is the dress of thoughts. A manner of discourse, or tone of speaking, adopted in addressing others or in ordinary conversation.

(1667-8) *Pepys Diary,* 23 Feb.: But here talking, he did discourse in this stile: 'We', and 'We' all along, 'will not give any money'.

5. Manner, fashion.

6**. In generalized sense**. Often used for: Beauty or loftiness of style.

Notice that some of these definitions make a distinction between the **form** or **manner** or **mode of expression** and the **content, message,** or **substance of thought.** The idea that 'style is the dress of thoughts' has been disputed, on the grounds that thought and expression are inseparable.

1.2. Style in literary criticism and reviews of books

The study of English Literature is principally concerned with *evaluation, appreciation* and *personal response.* The aims of the English Literature syllabus of one Examinations and Assessment Board are:

To present the subject as a discipline that is humane (concerned with values), historical (setting literary works within the context of their age) and communicative (concerned, that is, with the integrity of language as

a means of enabling human beings to convey their thoughts and feelings one to another).

(Northern Examinations and Assessment Board syllabus for 1994)

In assessing the value of a piece of writing, whether it is good of its kind or not, it is essential that we produce some evidence for our judgment. Among other things, we evaluate its style. One common practice of reviewers and students of literature we can call **subjective** or **impressionistic** — an appeal to the impression that the writing makes on the reviewer by finding descriptive words and phrases which attempt to match or reproduce this impression. But before attempting to do this let us look at a few examples of the way in which judgments on a variety of different texts are made within the academic study of English Literature and by literary reviewers of books.

1.3. Raymond Queneau's *Exercises in Style*

Exercices de Style (1947) by the French author, Raymond Queneau, tells the same fragment of a story in 99 different styles. It was translated into English in 1958 as *Exercises in Style.* His first "exercise", called *Notation,* is written like a set of notes for a story — an outline of what happens. *Exercises in Style* would seem to be an obvious choice for inclusion in a book on style, but the story is so banal (*commonplace* or *trite)* that it is hard for someone studying literary criticism to see how it can be *"humane (concerned with values)",* or "*communicative (concerned, that is, with the integrity of language as a means of enabling human beings to convey their thoughts and feelings one to another)".*

Notation

In the S bus, in the rush hour. A chap of about 26, felt hat with a cord instead of a ribbon, neck too long, as if someone's been having a tug-of-war with it. People getting off. The chap in question gets annoyed with one of the men standing next to him. He accuses him of jostling him every time anyone goes past. A snivelling tone which is meant to be aggressive. When he sees a vacant seat he throws himself on to it.

Two hours later, I meet him in the Cour de Rome, in front of the gare Saint-Lazare. He's with a friend who's saying: 'You ought to get an extra button put on your overcoat'. He shows him where (at the lapels) and why.

The 99 versions of the story are probably best described as *games with language.*

The translator, Barbara Wright, has analysed the variations into roughly seven groups. Here are extracts from an example of each kind. The titles are an essential part of each "exercise", and give a vital clue to how we should read them.

Explain how the texts of the exercises match their titles.

Activity 1.3.1. *Samples from* Exercises in Style
'Different types of speech' — **Asides**
The bus arrived bulging with passengers. Only hope I don't miss it, oh good, there's still just room for me. One of them queer sort of mug he's got with that enormous neck was wearing a soft felt hat with a sort of little plait round it instead of a ribbon just showing off that is and suddenly started hey what's got into him to vituperate his neighbour...

'Different types of written prose' — **Official letter**
I beg to advise you of the following facts of which I happened to be the equally impartial and horrified witness.

Today, at roughly twelve noon, I was present on the platform of a bus which was proceeding up the rue de Courcelles in the direction of the Place Champerret. The aforementioned bus was fully laden —more than fully laden, I might even venture to say, since the conductor had accepted an overload of several candidates, without valid reason ...

'Different styles of poetry' — **Sonnet**
Glabrous was his dial and plaited was his bonnet,
And he, a puny colt — (how sad the neck he bore,
And long) — was now intent on his quotidian chore-
The bus arriving full, of somehow getting on it...

'Character sketches through language' — **Ignorance**
Personally, I don't know what they want of me. Yes, I got on an S bus about midday. Were there a lot of people? Of course there were, at that hour. A young man with a felt hat? It's quite possible. Personally I don't give a damn. A kind of plaited cord? Round his hat? I'll agree that's a bit peculiar, but it doesn't strike me personally as anything else. A plaited cord...He had words with another man? There's nothing unusual about that.

'Experiments with grammatical and rhetorical forms' — **Reported speech**

Dr. Queneau said that it had happened at midday. Some passengers had got into the bus. They had been squashed tightly together. On his head a young man had been wearing a hat which had been encircled by a plait and not by a ribbon. He had had a long neck. He had complained to the man standing next to him about the continual jostling which the latter had been inflicting on him. As soon as he had noticed a vacant seat, said Dr. Queneau, the young man had rushed off towards it and sat down upon it.

'Jargon' — Botanical

Activity 1.3.2

List all the words that are part of the vocabulary of botany — the study of plants. Some are literal, some metaphorical, and others are puns, or slang and colloquial usages. (Remember that the narrative about the incident on the S bus underlies every exercise.)

After nearly taking root myself under a heliotrope, I managed to graft myself on to vernal speedwell where hips and haws were squashed indiscriminately and where there was an overpowering auxiliary scent. There I ran to earth a young blade or garden pansy whose stalk had run to seed and whose nut, cabbage or pumpkin was surmounted by a capsule encircled by snakeweed. This corny, creeping sucker, transpiring at the palms, nettled a common elder who started to tread his daisies and give him the edge of his bristly ox-tongue, so the sensitive plant talked off and parked himself.

RECOMMENDED LITERATURE:

1. Арнольд И.В. Стилистика современного английского языка (Стилистика декодирования). М., 2002. Pp. 7-149.
2. Кухаренко В.А. A Book of Practice in Stylistics. Pp. 5-10.
3. Galperin I.R. Stylistics. M., 1987. Pp. 9-57.
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5. Gurevitch V.V. English Stylistics. M., 2005.
6. Screbnev Y. N. Fundamentals of Stylistics, M., 1985. Pp. 5-38.
7. Widdowson H.G. Stylistics and the Teaching of Literature. Longman, 1975.
8. http://www.lingvoda.ru/LingvoDict/Stylistics.zip

UNIT 2
THE PHONOGRAPHIC AND MORPHOLOGICAL LEVELS OF STYLISTIC ANALYSIS

2.1. THE PHONETIC LEVEL OF STYLISTIC ANALYSIS

1. An Outline
2. Sound instrumentation of the text.
3. Euphony and cacophony.
4. Alliteration.
5. Assonance.
6. Onomatopoeia.
7. Rhyme and Rhythm.

Phonetic Expressive Means and Stylistic Devices

The stylistic approach to the utterance is not confined to its structure and sense. There is another thing to be taken into account which in a certain type of communication plays an important role. This is the way a word, a phrase or a sentence sounds. The sound of most words taken separately will have little or no aesthetic value. It is in combination with other words that a word may acquire a desired phonetic effect. The way a separate word sounds may produce a certain euphonic effect, but this is a matter of individual perception and feeling and therefore subjective (I.R. Galperin).

However, the sound of a word, or more exactly the way words sound in combination, cannot fail to contribute something to the general effect of the message, particularly when the sound effect has been deliberately worked out. This can easily be recognized when analyzing alliterative word combinations or the rhymes in certain stanzas or from more elaborate analysis of sound arrangement. The phonemic structure of the

word proves to be important for the creation of expressive and emotive connotations. The acoustic form of the word foregrounds the sounds of nature, man and inanimate objects, emphasizing their meaning as well. Poetry makes use of specific types of sound instrumentation, causing the effect of euphony or cacophony.

Euphony is a harmony of form and contents, an arrangement of sound combinations, producing a pleasant effect (I.V.A., V.A.K.). Euphony — (*эвфония)* is a sense of ease and comfort in pronouncing or hearing: "*The moan of doves in immemorial elms, and murmuring of innumerable bees" (Tennyson).*

Cacophony is a disharmony of form and contents, an arrangement of sounds, producing an unpleasant effect. Cacophony is a sense of strain and discomfort in pronouncing or hearing (I.V.A., V.A.K.).

E.g. Nor soul helps flesh now / more than flesh helps soul (R. Browning).

Onomatopoeia is a combination of speech sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc.) by things (machines or tools, etc.) by people (singing, laughter) and animals. Onomatopoeia is the choice of sounds capable of suggesting the image of the object by their very sounding, imitating the signified object or action. (Использование слов, фонетический состав которых напоминает называемые в этих словах предметы и явления — звуки природы, крики животных, движения, сопровождающиеся каким-нибудь шумом, речь и различные звуки, которыми люди выражают своё настроение, волю и т.д.) (I.V.A., V.A.K.): *E.g. bubble, splash, rustle, purr; flop, babble, giggle, whistle.*

E.g. ... where white horses and black horses and brown horses and white and black horses and brown and white horses trotted tap-tap-tap tap-tap-tappety-tap over cobble stones ... (Ш.О'Кейси)

The sea lolls laps and idles in, with fishes sleeping in its lap (D. Thomas).

There are two varieties of onomatopoeia: **direct and indirect**.

Direct onomatopoeia is contained in words that imitate natural sounds, as *ding-dong, burr, bang, cuckoo.* These words have different degrees of imitative quality. Some of them immediately bring to mind

whatever it is that produces the sound. Others require the exercise of a certain amount of imagination to decipher it.

(Direct) onomatopoeia (*звукоподражание*) — the use of words whose sounds imitate those of the signified object of action (V.A.K.) **Direct onomatopoeia** is a combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc.), by things (machines or tools, etc.) by people (sighing, laughter, patter of feet, etc.) and by animals (I.R.G.) *e.g. babble, chatter, giggle, grumble, murmur, mutter, titter, whisper; buzz, cackle, croak, crow, hiss, howl, moo, mew, roar; bubble, splash; clink, tinkle; clash, crash, whack, whip, whisk, hiss, powwow, murmur, bump, grumble, sizzle, ding-dong, buzz, bang, cuckoo, tintinnabulation, mew, ping-pong, roar.*

E.g. Then with enormous, shattering rumble, sludge-puff, sludge-puff, the train came into the station (A.Saxton).

When birds do sing hey ding a ding a ding (D.Thomas).

Indirect onomatopoeia is a combination of sounds the aim of which is to make the sound of the utterance an echo of its sense. It is sometimes called "echo writing": *"And the silken, sad, uncertain rustling of each purple curtain"* (E.A.Poe), where the repetition of the sound [s] actually produces the sound of the rustling of the curtain or the imitation of the sounds produced by the soldiers marching over Africa:

"We are foot-slog-slog-slog-slogging

Foot-foot-foot-foot-slogging over Africa.

Boots— boots— boots— boots — moving up and down again (R. Kipling).

It might be the imitation of the clocks' sounding: *"Sixty-six different times in his fish-slimy kitchen ping, strike, tick, chime and tock"* (D. Thomas).

Alliteration is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, as a rule, consonant sounds, in close succession, particularly at the beginning of successive words: *"The possessive instinct never stands still" (J.Galsworthy)* or, *"Deep into the darkness peering, /long I stood there wondering, fearing, doubting, dreaming /dreams no mortals ever dared to dream before" (E.A.Poe).*

Alliteration, like most phonetic expressive means, does not bear any lexical or other meaning unless we agree that a sound meaning exists as such. But even so we may not be able to specify clearly the character of this meaning, and the term will merely suggest that a certain amount of information is contained in the repetition of sounds, as is the case with the repetition of lexical units.   It is a phonetic stylistic device, which aims at imparting a melodic effect to the utterance (I.R.G.).

E.g..: Welling waters, winsome words (Swinborne).

The winnowing wind (Keats).

"Dead Dufton," I muttered to myself. Dirty Dufton, Dreary Dufton, Dispicable Dufton" — then stopped (J.Braine).

Assonance — ассонанс, или вокалическая аллитерация — the repetition of similar vowels, usually in stressed syllables (V.A.K.) Повторение ударных гласных внутри строки или фразы или на конце её в виде неполной рифмы (I.V.A.)

E.g. Tell this soul, with sorrow laden, if within the distant Aiden, / I shall clasp a sainted maiden, whom the angels name Lenore / Clasp a rare and radiant maiden, whom the angels name Lenore? (E.Poe — Raven)

Doom is dark and deeper than any sea dingle (W.Auden).

Apt Alliteration's artful aid (W.Auden).

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

Identity and similarity of sound combinations may be relative. We distinguish between **full rhymes and incomplete rhymes**. **The full rhyme** presupposes identity of the vowel sound and the following consonant sounds in a stressed syllable, including the initial consonant of the second syllable (in polysyllabic words) (I.R. Galperin).

Incomplete rhymes present a greater variety. They can be divided into two main groups: **vowel rhymes and consonant rhymes**. In vowel-rhymes the vowels of the syllables in corresponding words are identical, but the consonants may be different as in *flesh — fresh — press*. Consonant rhymes, on the contrary, show concordance in consonants and disparity

in vowels, as in *worth — forth, tale — tool, treble — trouble; flung — long.*

Modifications in rhyming sometimes go so far as to make one word rhyme with a combination of words; or two or even three words rhyme with a corresponding two or three words, as in "*upon her honour — won her*", "*bottom — forgot them — shot him*". Such rhymes are called **compound or broken**. The peculiarity of rhymes of this type is that the combination of words is made to sound like one word — a device which inevitably gives a colloquial and sometimes a humorous touch to the utterance. Compound rhyme may be set against what is called **eye - rhyme**, where the letters and not the sounds are identical, as in *love — prove, flood — brood, have — grave*. It follows that compound rhyme is perceived in reading aloud, eye - rhyme can only be perceived in the written verse.

Types of rhymes:
1) **Couplet**: aa: *The seed ye sow, another reaps; (a)*
The wealth ye find, another keeps; (a) (P.B. Shelley)
2) **Triplet**: aaa: *And on the leaf a browner hue, (a)*
And in the heaven that clear obscure, (a)
So softly dark, and darkly pure, (a) (J.G.Byron)
3) **Cross rhymes**: abab:
It is the hour when from the boughs (a)
The nightingales' high note is heard ;(b)
It is the hour when lovers' vows (a)
Seem sweet in every whispered word, (b) (J.G.Byron)
4) **Frame (ring):** abba:
He is not here; but far away (a)
The noise of life begins again, (b)
And ghastly thro' the drizzling rain (b)
On the bald streets breaks the blank day (a)

Gwennie Gwennie
I kiss you on Llaregyb Hill
Now I haven't got to give you a penny .(D. Thomas)

5) **Internal rhyme**

"*Once upon a midnight dreary, while I pondered, weak and weary*
(E. Poe)

Rhythm exists in all spheres of human activity and assumes multifarious forms. It is a mighty weapon in stirring up emotions whatever its nature or origin, whether it is musical, mechanical or symmetrical as in architecture. The most general definition of rhythm may be expressed as follows: "rhythm is a flow, movement, procedure, etc. characterized by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different elements of features" (Webster's New World Dictionary).

Rhythm is a periodicity, which requires specification as to the type of periodicity. In verse rhythm is regular succession of weak and strong stress. A rhythm in language necessarily demands oppositions that alternate: long, short; stressed, unstressed; high, low and other contrasting segments of speech.

Academician V.M.Zhirmunsky suggests that the concept of rhythm should be distinguished from that of a **metre**. Metre is any form of periodicity in verse, its kind being determined by the character and number of syllables of which it consists. The metre is a strict regularity, consistency and exchangeability. Rhythm is flexible and sometimes an effort is required to perceive it. In classical verse it is perceived at the background of the metre. In accented verse — by the number of stresses in a line. In prose — by the alternation of similar syntactical patterns. **Rhythm in verse as a S. D. is defined as a combination of the ideal metrical scheme and the variations of it, variations which are governed by the standard** (I.R. Galperin).

English metrical patterns:

1) **iambic metre: -/-/-/:**
Those evening bells,
Those evening bells

2) **trochaic metre:** /-/— : *Welling waters, winsome words (Swinborne)*

3) **dactylic metre:** /— — / — -: *Why do you cry Willie?*
Why do you cry?

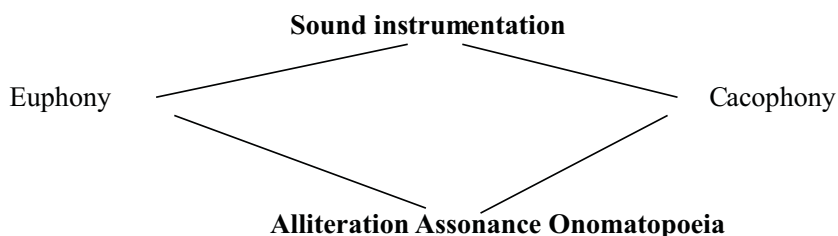4) **amphibrachic metre:** *-/-: A diller, a dollar, a ten o'clock scholar…*

5) **anapaestic metre:** *- -/- - /: Said the flee, 'Let us fly',*
Said the fly, 'Let us flee',
So they flew through a flaw in the flue
(В.В. Гуревич)

Questions and tasks

Task 1

Comment on the scheme of sound instrumentation (table 3) and illustrate the usage of phonetic EM and SD to create the effect of euphony and cacophony.

Table 3

Sound instrumentation

Euphony   Cacophony

Alliteration Assonance Onomatopoeia

THE CATARACT OF LODORE
by Robert Southey

"How does the water
Come down at Lodore?"
…………………………
From its sources which well
In the tarn on the fell;
From its fountains
In the mountains,
Its rills and its gills;
Through moss and through brake,
It runs and it creeps
And shaking and quaking,
And pouring and roaring,
And waving and raving,
And tossing and crossing,
And flowing and going,
And running and stunning,
And foaming and roaming,
And dinning and spinning,
And dropping and hopping,
And working and jerking,

For a while, till it sleeps
In its own little lake.
And thence at departing,
Awakening and starting,
It runs through the reeds,
And away it proceeds,
Through meadow and glade,
In sun and in shade,
And through the wood-shelter,
Among crags in its flurry,
Helter-skelter,
Hurry-skurry.
Here it comes sparkling,
And there it lies darkling;
Now smoking and frothing
Its tumult and wrath in,
Till, in this rapid race
On which it is bent,
It reaches the place
Of its steep descent.
And hurrying and skurrying,
And thundering and floundering
The cataract strong
Then plunges along,
Striking and raging

As if a war raging
Its caverns and rocks among;
Rising and leaping,
Sinking and creeping,
Swelling and sweeping,
Showering and springing,

And guggling and struggling,
And heaving and cleaving,
And moaning and groaning;

And glittering and frittering,
And gathering and feathering,
And whitening and brightening,
And quivering and shivering,

Dividing and gliding and sliding,
And falling and brawling and
sprawling,
And driving and riving and striving,
And sprinkling and twinkling
and wrinkling,
And sounding and bounding
and rounding,
And bubbling and troubling
and doubling,
And grumbling and rumbling
and tumbling,
And clattering and battering
and shattering;

Retreating and beating and
meeting and sheeting,
Delaying and straying and
playing and spraying,
Advancing and prancing and
glancing and dancing,
Recoiling, turmoiling and toil-
ing and boiling,

Flying and flinging,
Writhing and ringing,
Eddying and whisking,
Spouting and frisking,
Turning and twisting,
Around and around
With endless rebound:
Smiting and fighting,
A sight to delight in;
Confounding, astounding,
 Dizzying and deafening the ear
        with its sound.
Collecting, projecting,
Receding and speeding,
And shocking and rocking,
And darting and parting,
And threading and spreading,
And whizzing and hissing,
And dripping and skipping,
And hitting and splitting,
And shining and twining,
And rattling and battling,

And gleaming and streaming
and steaming and beaming,
And rushing and flushing and
brushing and gushing,
And flapping and rapping and
clapping and slapping,
And curling and whirling and
purling and twirling,
And thumping and plumping
and bumping and jumping,
And dashing and flashing and
splashing and clashing;
And so never ending, but al-
ways descending,
Sounds and motions for ever
and ever are blending
All at once and all o'er, with a
mighty uproar,
 And this way the water comes
        down at Lodore.

Task 2
  *Compare and define the cases of **euphony** and the cases of **cacophony***
in the following passages below:
   The wind flapped loose, the wind was still,
   Shaken out dead from true and hill. (D.G.Rossetti)

   Hear the sledges with the bells –
   Silver bells!
   What a word a merriment their melody foretells (E.Poe)

Task 3

Comment on the following cases of alliteration and their stylistic function:

1. Silken sad uncertain rustling of each purple curtain. (E.A.Poe)

2. The furrow followed free. (S.T.Coleridge)

3. The Italian trio tut-tutted their tongues at me. (T.Capote)

4. Nothing so exciting, so scandalous, so savoring of the black arts had startled Aberlaw since Trevor Day, the solicitor was suspected of killing his wife with arsenic. (A.Cronin — Citadel)

5. "Gaunt as the ghastliest of glimpses that gleam through the gloom of the gloaming when ghosts go aghast"−poet parodies his own style. (Swinburne − Nephelidia)

6. The possessive instinct never stands still. Through florescence and fend, frosts and fires it follows the laws of progression. (Galsworthy)

7. Deep into the darkness peering, long I stood there wondering, fearing, / Doubting, dreaming dreams no mortals ever dared to dream before". (E.A.Poe)

8. Nor soul helps flesh now / more than flesh helps soul (R.Browning)

9. Dreadful young creatures — squealing and squawking. (D.Carter)

Task 4

Comment on the following cases of assonance and their stylistic function:

The fair breeze blew, the white foam flew,
The furrow followed free;
We are the first that ever burst
Into that silent sea.
Down dropt the breeze, the sails dropt down,
'Twas sad as sad could be' ;
And we speak only to break
The silence of the sea! (S.T. Coleridge)

Task 5

Find examples of different types of rhymes in English prose and poetry.

Task 6

Define different metric patterns in the examples below:

WILLIAM SHAKESPEARE
SONNET 130
My mistress eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask'd, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground:
And yet, by heaven, I think my love as rare
As any she belied with false compare.

D. Thomas.
This bread I break
This bread I break was once the oat,
This wine upon a foreign tree
Plunged in its fruit;
Man in the day or wind at night
Laid the crops low, broke the grape's joy.

Once in this wine the summer blood
Knocked in the flesh that decked the wine,

Once in this bread
The oat was merry in the wind;
Man broke the sun, pulled the wind down.

This flesh you break, this blood you let
Make desolation in the vein,
Were oat and grape
Born of the sensual root and sap;
My wine you drink, my bread you snap.

2.2. GRAPHIC EXPRESSIVE MEANS

An Outline

1. Graphic expressive means (EM):
a) Italics;
b) Bold type letters;
c) Capitalization;
d) Spacing;
e) Hyphenation;
f) Steps;
g) Multiplication.
2. Graphon.
3. Stylistic functions of graphon and graphic EM.

Graphic EM refer to all changes of the type (italics, capitalization), spacing of graphemes (hyphenation, multiplication) and of lines (steps).

Italics are used to single out epigraphs, citations, foreign words, allusions, serving the purpose of emphasis. **Italics** add logical or emotive significance to the words. E.g. "Now listen, Ed, stop that now. I'm desperate. I *am* desperate, Ed, do you hear?" (Dr.)

Capitalization is used in cases of personification making the text sound solemn and elevated or ironical in case of parody. *E.g. O*

Music! Sphere — descended maid, // Friend of Pleasure, Wisdom's aid! (W.Collins)

E.g. If way to the Better there be, it exacts a full look at the Worst. (Th.Hardy)

Capitalized words are italicized and pronounced with great emphasis.

E.g. I didn't kill Henry. *No, No! (D.Lawrence — The Lovely Lady)*

E.g. "WILL YOU BE QUIET!" he bawled. (A.Sillitoe) "Help, Help, HELP" (Huxley's desperate appeal).

Intensity of speech is transmitted through **multiplication:** *"Allll aboarrrd!"— Babbit Shrieked.(S.L.)*

Hyphenation of a word suggests the rhymed or clipped manner in which it is uttered:" *e.g. "grinning like a chim-pan-zee" (O'Connor)*

Hyphenation and multiplication:

Kiddies and grown-ups

Too-oo-oo,

We haven't enough

to do-oo-oo.(R.K.)

Graphon (*графон):*

It is intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation, to recreate the individual and social peculiarities of the speaker, the atmosphere of the communication act (V.A.K.) (стилистически релевантное искажение орфографической нормы, отражающее индивидуальные или диа-лектные нарушения нормы фонетической). (I.V.A.)

Graphon indicates irregularities or carelessness of pronunciation, supplies information about the speaker's origin, social and educational background, physical or emotional condition. It also individualizes the character's speech, adds plausibility, vividness, memorability. Graphon is referred to all changes of the type (*italics*, CapiTaliSation), s p a c i n g of graphemes (hy-phe-na-ti-on, m-m-multiplication) and of lines (V.A.K.)

Ex.: "*The b-b-b-ast-ud seen me c-c-coming*" (stumbling).

E.g. You don't mean to thay that thith ith your firth time. (D. Cusack). (lisping).

"*Ah like ma droap o'Scatch, d'ye ken"* (Scotch accent). — I like my drop of Scotch.

Ex.: "Hish mishish, it ish hish mishish. Yesh". (J.B.Priestley) *E.g. I had a coach with a little seat in fwont with an iwon wail for the dwiver.* (Dickens) — (с гашеткой впегеди для кучега).

It is used in contemporary prose in dialogical clichés*: gimme, lemme, gonna, gotta, coupla, mighta, willya.(V.A.K.)*

2.3. MORPHOLOGICAL LEVEL OF STYLISTIC ANALYSIS

An Outline

Morphemic foregrounding:
1) Repetition of a morpheme;
2) Extension of morphemic valency.

Morphemic foregrounding is meant to add logical, emotive and expressive connotation. Morphemic foregrounding is realized through:
1) **Repetition of root and affixed morphemes**
2) **Extension of morphemic valency.**
Morphemic repetition is a repetition of a morpheme, both root and affixal, to emphasize and promote it (V.A.K.)
Extension of the morphemic valency causes the appearance of occasional words (fresh, original, lucid in the inner form and morphemic structure).
Repetition of root or affixal morphemes stresses contrast, negation, absence of quality, smallness in words with the help of different affixes**: anti -, a-; mis -, -ling, -ette**: *starling, kitchenette, disadvantage;*
E.g. "She unchained, unbolted and unlocked the door. (A.Bennett)
"I'll disown you, I'll disinherit you, I'll unget you." (H.F.)
Extension of the normative valency adds emotive and evaluative connotational meaning in degrees of comparison of the occasional character:

"I love you mucher! Plenty mucher? Me toer!" (J.Br.)

"David, in his new grown-upness, had already a sort of authority." (I.M.)

"I am not just talented. I am geniused." (Sh.D.)

Occasional words (Nonce-words) are based on extension of the normative valency which results in the formation of new words. It is an effective way of using a morpheme for the creation of additional information. They are not neologisms in the true sense for they are created for special communicative situations only, and are not used beyond these occasions.

E.g. I am an undersecretary of an underbureau. (I.Shaw)

E.g. Parritt turns startledly. (E. O'Neill)

E.g. That was masterly. Or, should one say, mistressly. (A. Huxley)

Seminar 2
PHONOGRAPHIC AND MORPHEMIC EXPRESSIVE MEANS

Questions and tasks

Questions:

1. What is sound instrumentation and what cases of sound instrumentation do you know?

2. What graphic EM are used in different functional styles and genres?

3. What is graphon? Define its stylistic functions in different genres of literature.

4. Analyse different cases of alliteration, assonance and onomatopoeia: В.А. Кухаренко. A Book of Practice in Stylistics. Ex. 1. P.p. 13-14, Seminars in Style. Ex.2, P. 108.

5. Analyze different cases of graphon and graphic expressive means: В.А. Кухаренко. A Book of Practice. Ex. 2, P.p. 14-15; ex. 4, P.16, Ex. 5-6, P.p. 16-17. Seminars in Style, Ex. 1, P. 102, Ex. 4, P. 109, Ex.5, P. 110.

6. What are the main cases of morphemic foregrounding?

7. What are the functions of morphemic repetition?

8. How are morphemes foregrounded in occasional words?

9. What is the difference between occasional words and neologisms?

10. State the function of different cases of morphemic repetition: Ex. 1, P. 19 (A Book of Practice).

11. Analyse the morphemic structure and the stylistic functions of occasional words: Ex.2, P. 21 (A Book of Practice in Stylistics)

Discuss different cases of morphemic foregrounding: Ex. 3, P. 21 (A Book of Practice in Stylistics)

Task 1

Explain the usage of graphon and graphic EM in the examples from modern English and American literature.

Task 2

Comment on different graphic EM and define their stylistic function:

1. "You mean you'd like it best." Little Jon considered. "No, *they* would, to please me." (Galsworthy — Awakening)

2. Olwen (smiling at him affectionately): You *are* a baby. … Gordon (furious, rising and taking step forward): You are a *rotter,* Stanton. (J.B. Priestley).

3. He missed our father very much. He was *s-l-a-i-n* in North Africa. (S.)

4. "Hey," he said "is it a goddamn cardroom? Or a latrine? *Attensh –HUT! Da-ress right! DHRESS!" (J.)*

5. "We'll teach the children to look at things. Don't let the world pass you by, I shall tell them. For the sun, I shall say, open your eyes for that *laaaarge* sun….."(A.W.)

Task 3

Comment on the usage and stylistic function of graphic EM and graphon in the newspaper poster and TV advertising:

"Pik-kwik Shop".

"Follo me".

"Best Jeans for this Jeaneration".

Weather forecast for today: Hi 59, Lo 32, wind lite.

Follow our advice: Drinka Pinta Milka Day.

Task 4

Analyze the passage paying special attention to the stylistic function of graphic EM and SD:

After great pain, a formal feeling comes –
The Nerves sit ceremonious, like Tombs –
The stiff Heart questions was it He, that bore,
And Yesterday, or centuries before?

The Feet, mechanical, go round –
A Wooden way
Of Ground, or Air, or Ought –
Regardless grown,
A Quarts contentment, like a stone –

This is the Hour of Lead –
Remembered, if outlived,
As Freezing persons, recollect the Snow
First — Chill — the Stupor — then the letting go — (E. Dickinson)

Task 5

Comment on the stylistic function of different cases of morphemic repetition in the following examples:

1. "The precious twins — untried, unnoticed, undirected — and I say it quiet with my hands down — undiscovered". (S.)

2. "The procession then re-formed; the chairmen resumed their stations; and the march was re-commenced." (D.)

3. "…it's all the chatting and the feeding and the old squiring and the toeing and froing that runs away with the time." (K.A.)

4. Young Blight made another great show of changing the volume, taking up a pen, sucking it, sipping it, and running over previous entries before he wrote. As, "Mr. Alley, Mr. Balley, Mr. Calley, Mr. Dalley, Mr. Falley, Mr. Galley, Mr. Halley, Mr. Lalley, Mr. Malley. And Mr. Boffin. (Dickens)

5. Laughing, crying, cheering, chaffing, singing, David Rossi's people brought him home in triumph. (H.Caine)

Task 6

Analyze the morphemic structure and the purpose of creating the occasional words in L.Carrol's parody poem:

THE MANLET
L.Carrol, 1967
In statue the manlet was dwarfish –
No big burly Blunderbore he;
And he wearily gazed on the crawfish
His wifelet had dressed for his tea.

"Now reach me, sweet Atom, my gunlet,
And hurl the old shoelet for luck.
Let me hie to the bank of the runlet,
And shoot thee a Duck!"…

On he speeds, never wasting a wordlet,
Though thoughtllets cling, closely as wax,
To the spot where the beautiful birdlet
So quietly quacks…
Where the Grublet is sought by the Froglet,
Where the Frog is persued by the Duck;
Where the Ducklet is chased by the doglet —
So runs the world's Luck!

Task 7

Make a complete stylistic analysis of phonetic and morphological EM in the poem "Tarantella" and point out their stylistic relevance.

TARANTELLA
Hillarie Belloc (1870-1953)
Do you remember an Inn,
Miranda?
Do you remember an Inn?

And the tedding and the spreading
Of the straw for a bedding,
And the fleas that tease in the High Pyrenees?
And the wine that tastes of tar?
And the cheers and the jeers of the young muleteers
(Under the dark of the vine verandah)?
Do you remember an Inn, Miranda?
Do you remember an Inn?
And the cheers and the jeers of the young muleteers
Who hadn't got a penny,
And who weren't paying any,
And the hammer at the doors and the Din?
And the Hip! Hop! Hap!
Of the clap
Of the hands to the twirl and the swirl
Of the girls gone chancing,
Glancing,
Dancing,
Backing and advancing,
Snapping of the clapper to the spin
Out and in-
And the Ting, Tong, Tang of the guitar!
Do you remember an Inn, Miranda?
Do you remember an Inn?

Never more;
Miranda,
Never more.
Only the high peaks hoar:
And Aragon, a torrent at the door,
No sound
In the walls of the Halls where falls
The tread
Of the feet of the dead to the ground.

No sound:
Only the boom
Of the far Waterfall like Doom.

RECOMMENDED LITERATURE:

1. Арнольд И.В. Стилистика современного английского языка (Стилистика декодирования). М., 2002. стр. 165-170; 225-238.

2. Galperin I.R. Stylistics. M., 1987. Pp. 123-125; Pp. 252-270.

3. Gurevitch V.V. English Stylistics. M., 2005.

4. Кухаренко В.А. A Book of Practice in Stylistics. Pp. 10-13, 18-19.

5. Freeborn D. Style Text Analysis and Linguistic Criticism. London, 1996

6. http://www.lingvoda.ru/LingvoDict/Stylistics.zip

7. http://www.durov.com/study/STYLISTICS-175.doc

UNIT 3
SEMANTIC STRUCTURE OF A WORD

An Outline

1. Denotative and connotative meanings as a factor of style.
2. Contextual meaning and its stylistic function.
3. The theory of opposition; polysemy and synonymy.
4. Stylistic classification of the English vocabulary.
5. The formal layer of the English vocabulary.
6. The informal layer of the English vocabulary.

Stylistic lexicology studies stylistic functions of the lexicon, the interrelations of denotative and connotative meanings of a word and stylistic stratification of the vocabulary**.** The linguistic unit of major significance is **a word** which names, qualifies and evaluates the extra linguistic reality.

A word is a unit of language functioning within the sentence or within a part of it which by its sound or graphical form expresses a concrete or abstract notion or a grammatical notion through one of its meanings and which is capable of enriching its semantic structure by acquiring new meanings and losing old ones. It possesses an enormous potentiality for generating new meanings. *(*I.R.G.:62, 66)

A word is a speech unit used for the purposes of human communication, materially representing a group of sounds, possessing a meaning, susceptible to grammatical employment and characterised by formal and semantic unity. (Antrushina: 10)

"**A word** is a basic unit of a language, which denotes a **concept** and expresses emotions and relations". (Meillet)

A concept is an abstract or general idea of some phenomenon of objective reality also comprising subjective feelings and emotions of human beings. A word expresses a concept by its meanings. Each meaning denotes a separate concept. Meaning is the unity of generalization, com-

munication and thinking (L. Vygotsky) possessing an expanded semantic structure.

Prof. Galperin's classification of the semantic structure of a word comprises:

1. LOGICAL; 2. NOMINAL; 3. EMOTIVE meanings.

Logical (referential) or denotative meaning is the precise naming of a feature, idea, phenomenon or object: E.g.: *friend, mate, chum, pal, buddy* are united by the same denotative meaning:"a person on intimate and affectionate terms with another' (WHCD)

The nominal meaning nominates an object. It is referred to proper nouns: *Mr. Black, Mr. Hope*. It serves the purpose of singling out one definite and singular object out of a whole class of similar objects: *E.g. Browning, Taylor, Scotland, Black, Chandler, Chester.*

Emotive meaning also materializes a concept in the word, but, unlike logical meaning, it has reference not directly to things or phenomena of objective reality, but to the feelings and emotions of the speaker towards these things or to his emotions as such. Emotive meaning (coloring) can be *usual* or *occasional. A girl (tart, broad, bird*) might be referred to one and the same person to portray the character's respect or disrespect towards the girl.

Contextual meaning is accidental and it is imposed by and depends on the context;

*E.g. : 1."His face is red at first and then goes white and his eyes stare as if they'll **pop** out of his head."* 2. *"Would you like me **to pop** downstairs and make you a cup of cocoa?"(S.B.)*
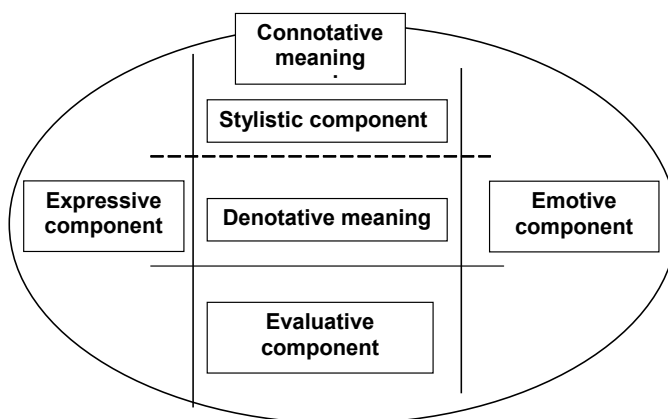
Contextual meaning of words in poetry serves the purposes of stylistic convergence: *This bread **I break** was once the oat, /This wine upon a foreign tree/ Plunged in its fruit; — (break — : to administer or participate in Holy Communion (D.Th.) "Awake ye sons of Spain, awake, **arise**!* (Byron) — (*arise — revolt*).

Classification of the semantic structure according to Leningrad school of stylistics:

Semantic structure of a word (Prof. I.V.Arnold) consists of DENOTATIVE and CONNOTATIVE meanings. *(Table 4)*

45

Table 4

Semantic structure of a word (Prof. Arnold)

The emotive component (usual or occasional) of the connotative meaning of a word is its capacity to evoke or directly express emotions. It is called emotive charge, emotive connotation or colouring: *Oh! Why! Hell! Here she is, **poor little lamb,** with her bags all packed. (M.Dickens). "She was **a thin, frail little thing,** and her hair which was delicate and thin was bobbed". (D.) I feel so **darned lonely**. (Gr.Green)*.

The evaluative component of the connotative meaning bears reference to things, phenomena or ideas through subjective, evaluative attitude of the writer to the things or events portrayed. : *E.g. She is not a flirt, not even a coquette. (Galsworthy*). The evaluative component is meant to portray negative or positive attitude, approval or disapproval:

Time — tested method:: out-of-date method (positive— negative).

"Politics ... is only the art to reach high position; wisdom is the art to get power, wealth, and position". (H.Fielding)

The expressive component intensifies the denotative or connotative meaning (emotions and feelings):

*"He **is ever such** a clever man" (ever, never, all, quite, really — intensifiers)*

*I have a **lot** of time. He has **heaps of** time. He's got **bags** of money.*

The stylistic component (foregrounding) is characteristic of particular styles or spheres of communication. It is realized through different stylistic synonyms, arranged in opposition to the neutral words devoid of stylistic connotations.

Official: red-tape clichés: "I beg to inform", "I beg to move";*

Colloquial, slang, jargon: *sneak, snob, lout, trash, busy-body*, etc.

An opposition is a relationship of partial difference between two partially similar elements of the language, disclosed in stylistically marked words in comparison with stylistically neutral words. (*Tables 5, 6)*
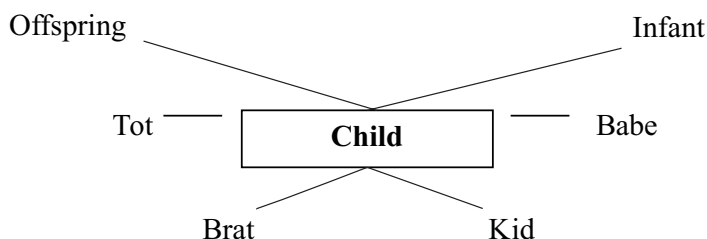
Table 5

Table 6

Head	
Pate	Bean
Poll	Block
Sconce	Upper
Noodle	Story
Nob	Dome
Nut	Brow
Coco	Temple
Cont	Brain

Stylistic Classification of the English Vocabulary

1. General considerations. In order to get a more or less idea of the word-stock of any language, it must be presented as a system, the elements of which are interconnected, interrelated and yet independent. The word-stock of a language is a definite system in which different aspects of words may be singled out as interdependent. In accordance with the division of language into literary and colloquial, we may represent the whole of the word-stock of the English language as being subdivided into three main layers: **the literary layer, the neutral layer and the colloquial layer.** The literary and the colloquial layers contain a number of subgroups each of which has a property it shares with all the subgroups within the layer. This common property, which unites the different groups of words within the layer, may be called its aspect. The aspect of the literary layer is its markedly bookish character. It is this that makes the layer more or less stable. The aspect of the colloquial layer of words is its lively spoken character. It is this that makes it unstable, fleeting.

The aspect of the neutral layer is its universal character. That means it is unrestricted in its use. It can be employed in all styles of language and in all spheres of human activity. The literary layer of words consists of groups accepted as legitimate members of the English vocabulary. They have no local or dialectal character. The colloquial layer of words as qualified in most English or American dictionaries is not infrequently limited to a definite language community or confine to a special locality where it circulates(I.R. Galperin).

The literary vocabulary consists of the following groups of words:
1) Common literary; 2) terms and learned words; 3) poetic words; 4) archaic words; 5) barbarisms and foreign words; 6) literary coinages including nonce words.
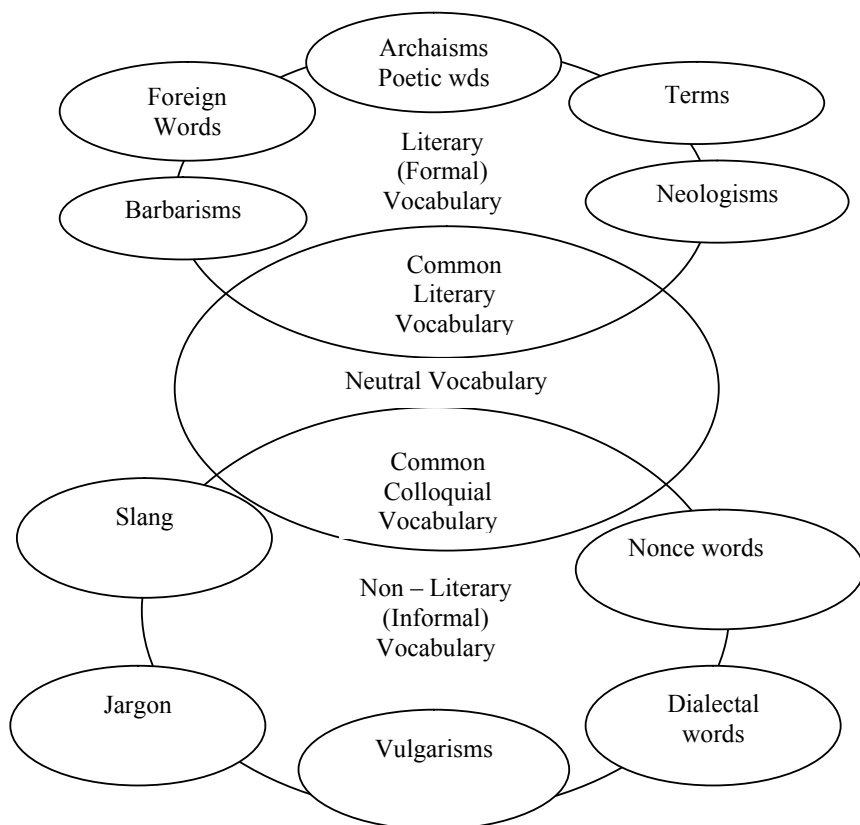
The colloquial vocabulary falls into the following groups:
1) Common colloquial words; 2) slang; 3) jargonisms; 4) professional words; 5) dialectal words; 6) vulgar words; 7) colloquial coinages.

The common literary, neutral and common colloquial words are grouped under the term **standard English vocabulary. (***Table 7)*

Table 7

Stylistic Differentiation of the English Vocabulary (I.R.G)

Archaisms
Poetic wds

Foreign
Words

Terms

Literary
(Formal)
Vocabulary

Barbarisms

Neologisms

Common
Literary
Vocabulary

Neutral Vocabulary

Common
Colloquial
Vocabulary

Slang

Nonce words

Non – Literary
(Informal)
Vocabulary

Jargon

Vulgarisms

Dialectal
words

Formal (Literary) vocabulary: are words of solemn, elevated character (learned, poetic).

Syn.: Literary words, learned words, bookish words, high-flown words — serve to satisfy communicative demands of official, scientific, high poetry and poetic messages, authorial speech of creative prose.

They are mainly observed in the written form and contribute to the message the tone of solemnity, sophistication, seriousness, gravity, learnedness.

E.g. I must decline to pursue this painful discussion. It is not pleasant to my feelings; it is repugnant to my feelings. (D)

"My children, my defrauded, swindled infants!" cried Mr. Renvings. (D)

"*The party arranged themselves on the different sides of the lofty apartment, and seemed eager to escape from the transient union, which the narrowness of the crowded entrance had for an instance compelled them to submit to*". *(W.Scott)*

Terms (special literary words) are words denoting objects, processes, phenomena of science, humanities, technique: *drill adapter, bank-administered trust fund, curve analyzer, laser, diode.*

Neologisms (*неологизмы)* or literary coinages are new words or expressions which designate new-born concepts (terminological coinages) and the words coined to seek expressive utterance (stylistic coinages): *e.g. Take-away, high-rise, hang-glider, wrist phone, cellular phone.*

Archaic words are words regarded relics of ancient times gradually passing out of general use or having completely gone out of use. They are subdivided into:

a) Historical words, denoting historical phenomena which are no more in use and have no notion at present: *e.g. "yeoman", coif and distaff; "vassal", "falconet".*

b) Obsolescent (rarely used) words and grammatical forms, substituted for modern synonyms: *thee, thy, art,-eth, "maketh" (makes), "thou wilt" (you will). E.g. If manners maketh man, then manner and grooming maketh poodle. (J.Steinbeck)*

c) Obsolete (out of use at present, but recognized): *methinks, alack, alas*.

d) Archaic words proper, in the course of language history ousted by newer synonymous words or forms and not recognized in modern English: *troth (faith), a losel (a lazy fellow), anon (soon), "to deem" (to think), "quoth" ("said"), "brethren" (brothers), whereof, aforesaid, hereby, therewith, hereinafter named.*

e) Poetic words (diction) denote a set of words traditionally used in poetry**:** *behold, deem, thee, aught, foe, ere, woe, nigh, oft, anon, morn, visage.* They were mostly used in the poetry of the 17 — 19 centuries:"*steed" — horse, "woe" — sorrow, "eftsoons" — again, soon*

after, "rondure" — roundness . E.g. " In loving thee thou know' st I am forsworn (Sh.)

Barbarisms *(варваризмы)* are foreign words or phrases, words assimilated from foreign languages and having become a part of the English word-stock. They are:

a) Fully assimilated (*wine, street, reprimand, helicopter);*

b) Partially assimilated *(machine, police, garage, prestige*);

c) Unassimilated: *randezvous, belles lettres, alter ego, chic, bonmot, en passant, delicatessen, matador, hippopotamus, marauder, Midi, guerre des baguettes, boulangers, croissants.*

Foreign words do not belong to the English vocabulary and are not registered by English dictionaries.

Stylistic functions of the literary layer of the vocabulary:

1. To characterize the speech of the bygone epoch and to reproduce the atmosphere of antiquity.

2. To introduce the atmosphere or professional activity.

3. To create a romantic atmosphere, the general mode of elevation (in poetry).

4. To introduce the atmosphere of solemnity (in official speech) or the local colouring of the country described.

Neutral words comprise the overwhelming majority of lexis, used in all spheres of human activity and being the main source of synonymy and polysemy. Neutral words are devoid of a special stylistic colouring and are used in different spheres of communication. E. g.: *go, begin, father, mother, child, boy, girl,* etc.

Informal (colloquial) vocabulary comprises words of colloquial, conversational character used in personal, everyday communication. Informal (colloquial) vocabulary consists of words formed by means of composition and conversion: *go-between, a come-back, a let-down, a has-been, a kill-joy.*

"*Let me say in the beginning that even if I wanted to avoid Texas I could not, for I am wived in Texas*, and *mother-in-lawed and uncled, and aunted and cousined within an inch of life".(I.R.G.)"Hello, kid! Gee, you look cute, all right". (Dr.)*

Colloquial words are employed in non-official everyday communication and mark the message as informal, non-official and conversational. Their use is associated with the oral form of communication.

E.g. "dad", "kid", "crony", "fan", "to pop", "folks".

E.g. she's engaged. Nice guy, too. Though there's a slight difference in height. I'd say a foot, her favor. (T. Capote)

Slang is a special vocabulary of low and vulgar type, often fresh and emotional description of an object, being highly colloquial and possessing all the connotations: emotive, expressive, evaluative and stylistic. E.g.: *jack, tin, brass, vof, dough, slippery stuff, loot, lolls, gravy, bucks* are stylistic synonyms of a neutral word *money*

General slang comprises special colloquial words which are used by most speakers in informal, substandard communication. They are highly emotive and expressive and as such lose their originality rather fast and are replaced by newer formations, unstable, fluctuating, and tending to expanded synonymy within certain lexico-semantic groups.

E.g. pot, grass, (drugs), cool, , groovy (pleasant), chick (girl) dough, bread (money),fried, crocked, squiffed, loaded, plastered, blotto, tiddled, soaked, boiled, stinko, viled, polluted, honked (to be drunk). (SAS, V.A.K.)

E.g. "Do you talk?" asked Bundle. "Or are you just strong and silent?" "Talk?" said Anthony. "I burble. I murmur. I gurgle — like a running brook, you know. Sometimes I even ask questions." (A.Christie)

Special slang — special colloquial words, which stand close to jargon, also being substandard, expressive and emotive and restricted to a particular professional or social sphere: **Army slang**: *to go west (die); a brass head (officer of high rank).***Prison slang***: slammer (a jail), juvie (a police officer), glommed (arrested) (SAS).*

Jargon — is a low colloquial vocabulary meant to be secret and cryptic (social jargon) or being an expressive idiom of terms in the literary layer of the vocabulary: Jargonisms — are used by limited groups of people, united either professionally (professional jargonisms or professionalisms) or socially (jargonisms proper).

Professional jargonisms or Professionalisms *(профессионализмы)* are connected with the technical side of some profession. They are formed according to the existing word-building patterns of present exist-

ing words in new meanings, and, covering the field of special professional knowledge, which is semantically limited; they offer a vast variety of synonymic choices for naming one and the same professional item. *E.g.: "driller" = borer, digger, wrencher, hogger, brake weight; "pipeliner" = swabber, bender, cat, old cat, collar-pecker, hammerman.(SAS, V.A.K)*

Jargonisms proper or social jargonisms. They cover a narrow semantic field and sphere of application and tend to conceal the actual significance of the utterance from the uninitiated. They are secretive and cryptic, they are mostly originated from the thieves' jargon (l'argo, cant), which was to preserve secrecy within a group. This is a code within a code (I.R.G.). *He got a book (life sentence). Rocko carried an equalizer (gun, pistol), but wouldn't dream of using it. (SAS) Lefty jooged (stabbed) the screw. (SAS)*

Dialect is a regional variety with violation of phonetic and grammatical norm: *maister (master), bus [u], cup [u], wee (will), laird (lord), zee (see), zinking (sinking).*Dialectical words *(диалектизмы)* — special colloquial words, which are normative and devoid of any stylistic meaning in regional dialects, but used outside of them, carry a strong flavour of the locality where they belong; they markedly differ on the phonemic level: one and the same phoneme is differently pronounced in each of them; differ also on the lexical level, having their own names for locally existing phenomena and also supplying locally circulating synonyms for the words, accepted by the language in general.

E.g. :*How ya? (S.) Would they of knaved (knew) you was comin' out (S.)*
E.g. *A hut was all the (= the only) home he ever had.*
E.g. *Mary sits aside (= beside) of her sister on the bus. (V.A.K.)*

Vulgarisms *(вульгаризмы) are* coarse special colloquial words with a strong emotive meaning, mostly derogatory, normally avoided in polite conversation: *e.g. "son of a bitch", "whore", "whorehound".*

*e.g. There is so much bad **shit** between the two gangs that I bet there will be more killings this year. (V.A.K.) Talking in the camps, and the deputies, **fat-assed men** with guns slung on fat hips, swaggering through the camps: Give 'em somepin to think about. (S.)*

Stylistic functions of non-literary vocabulary:
1. To create true-to-life, authentic atmosphere of friendly, private conversation;

2. To create the atmosphere of informality, intimacy;

3. To create a sense of immediate communication with the reader;

4. To create a satirical or ironical effect.

5. To serve as the means of educational, social, cultural, professional and personal speech characterization of personages.

Seminar 3
STYLISTIC DIFFERENTIATION
OF THE ENGLISH VOCABULARY

Questions and tasks

Questions:

1. What is the meaning of a word in reference to the concept of an entity?

2. What are the types of lexical meaning according to different classifications?

3. What connotational meanings do you know? Give examples of your own.

4. What registers of communication are reflected in the stylistic differentiation of the vocabulary?

5. What are the main subgroups of formal (special literary) vocabulary?

6. Speak about terms, their structure, meaning and functions.

7. What are the fields of application of archaic words and forms?

8. Give the main characteristics of slang, jargon, general colloquial vocabulary.

9. What is the social history of vulgarisms?

10. Define the place and role of dialectal words in the national language.

11. Find words belonging to different stylistic groups and subgroups in the dictionaries and reading materials paying attention to the type of discourse (dialogue, narration, description, and the author's speech).

12. State the type and functions of literary words (ex.1, p.29: V.A.Kucharenko. A Book of Practice).

13. Define the type of additional information about the speaker of communicative situation conveyed by the following general and special colloquial vocabulary (ex.2, p.31: A Book of Practice).

14. Compare the neutral and colloquial modes of expression (ex. 3, P.33 — A Book of Practice, ex.1-7, Pp. 6 — 22— Seminars in Style).

Task 1

Define the structure and scientific adherence of the following terms:
cost — затраты;

stock exchange — товарная биржа;

very high-speed integrated circuit — интегральная схема со сверхвысоким быстродействием;

light amplification by stimulated emission of radiation — **квантово-**механическое усиление или генерация света.

system — система;

control system — система управления;

computer-aided design system — система автоматизированного проектирования;

aircraft control system — система управления самолетом;

fly-by-wire aircraft control system — электродистанционная система управления самолетом, ЭДСУ;

digital fly-by-wire aircraft control system — цифровая электродистанционная система управления самолетом, цифровая ЭДСУ

Task 2

Consider the lexical peculiarities of the following passages paying special attention to interaction of the different types of vocabulary and their stylistic functions:

"You agree with me, Jeeves, that the situation is a lulu?"

"Certainly, a somewhat sharp crisis in your affairs would appear to have been precipitated, sir". (Wodehouse)

"Learn, O thou of unshuffled features and agreeable disposition", I said, for one likes to be civil, "that the above Travers is my uncle. He sent

me here to have a look at the thing. So dig it out, will you? I expect it's rotten" (Wodehouse)

"Do you talk?" asked Bundle. "Or are you just strong and silent?" "Talk?" said Anthony. "I burble. I murmur. I gurgle — like a running brook, you know. Sometimes I even ask questions." (A.Christie)

"Dave is the quarterback of Dave's ESL Cafe." (SAS)

"The mechanic did a quick -and -dirty repair on my car." (SAS)

Task 3

Analyze the denotative and connotative meanings of the following words and give your variants of translation:

a) недотепа, миндальничать, пассионарный, олигарх (в России), обличать, кинуть к.-л.

b) misguided, to dismay, to empower, a sucker, to blight, misgivings, a mogul, trivia, a dude, quarterback.

Task 4

Analyze the following words and define their stylistic relevance:
To swim, kid, guy, dog, politician, quick -and -dirty.

Task 5

Analyze the following synonyms according to their stylistic differentiation:

Currency — money — dough
To talk — to converse — to chat
To chow down — to eat — to dine
To start — to commence — to kick off
Insane — nuts — mentally ill
Spouse — hubby — husband
To leave — to withdraw — to shoot off
Geezer — senior citizen — old man
Mushy — emotional — sentimental

Task 6

Define stylistic relevance of the bold type words and match them with synonyms in brackets:

1. I must be off to my **digs.**

2. She betrayed some embarrassment when she handed Paul the tickets, and the **hauteur** which made her feel very foolish.

3. When the old boy **popped off** he left Philbrick everything, except a few books to Grace.

4. Silence was broken by the arrival of Flossie, splendidly attired in **magenta.**

5. He looked her over and decided that she was not **appropriately** dressed.

(haughtiness, suitable, reddish-purple, dwelling, to die)

Task 7

Differentiate between neutral and literary words and state the stylistic significance of poetic words.

TO A SKYLARK
P.B.Shelley
Hail to thee, blithe spirit!
Bird thou never wert,
That from heaven, or near it,
Pourest thy full heart
In profuse strains of unpremeditated art.

Task 8

Define stylistic adherence of words and word combinations in the following examples:

2. The darkness was so thick you could cut it with a knife.

3. Say, boy, ain't that a piece of work?

4. Iraqis Launch Urban Fightback in Baghdad.

5. Information Minister Mohammed Saeed al-Sahaf told reporters.

6. To register the exhibition participation a preliminary application should be filed as a standard fax-coupon from the invitation by the ORGA-NIZER, or as the filled in application form in the Internet on the ORGA-NIZER's server, or as a letter printed on the organization letterhead.

7. This scheme is broadly consistent with physiological evidence.

8. I am basically in disagreement with this view.

10. This perception unfortunately ignores the diversity of the phenomena.

11. The principle can be stated more briefly still.

Task 9

Study the usage of different layers of the vocabulary in the text. Analyze their convergence and stylistic relevance:

"Now take fried, crocked, squiffed, loaded, plasted, blotto, tiddled, soaked, boiled, stinko, viled, polluted".

"Yes" I said.

"That's the next set of words I am decreasing my vocabulary by", said Atherton. "Tossing them all out in favour of — "

"Intoxicated?" I supplied.

"I favour fried" said Atherton. "It's shorter and monosyllabic, even though it may sound a little harsher to the squemishminded".

"But there are degrees of difference" I objected. "Just being tiddled isn't the same as being blotto, or –"

"When you get into the vocabulary-decreasing business." He interrupted, "you don't bother with technicalities. You throw out the whole kit and caboodle — I mean the whole bunch," he hastily corrected himself. (P.G.W.)

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ПРИЛОЖЕНИЕ
ЛЕКСИЧЕСКИЙ ТЕЗАУРУС ПОЭТИЧЕСКОГО ТЕКСТА

Лексический тезаурус поэтического текста
(стихотворение Х. Веллока «Тарантелла»)

Индивидуально-авторская картина мира в поэтическом тексте является отражением субъективных черт языковой личности ее создателя. Поэтический текст всегда антропоцентричен, представляя действительность через призму эстетического восприятия ее автором.

Описание индивидуально-авторской картины мира может быть осуществлено с помощью концептуального анализа, выявляющего базовые концепты поэтического текста, составляющие его концептосферу. Аспекты концептуализации обусловлены как объективными законами мира, так и авторской личной позицией, его отношением к действительности. Аспекты коцептуализации помогают объяснить полевую структуру концептосферы, зависящей от способов языковой репрезентации концепта [Бабенко, 2000]. Языковые репрезентации или языковые поэтические смыслы (фоносемантические, лексические, синтаксические, морфологические) участвуют в создании поэтической концептосферы наряду с графическими и дискурсными поэтическими смыслами.

В основе выделения тематических групп слов лежит идеографический метод или метод поэтической идеографии. Создается словарь-тезаурус как средство описания поэтической картины мира на основе одного стихотворного текста, выявляя концептосферу с помощью глубокого лингвистического анализа. Словарь-тезаурус стихотворения — это лексико-смысловая система данного текста, ее структурными компонентами являются тематические группы, имеющие свои смыслотематические центры — смысловые конденсаторы, обозначающие культурные и духовные ценности.

В качестве примера такого анализа возьмем стихотворение малознакомого английского поэта начала ХХ в. Хилари Беллока «Тарантелла».

Hillaire Belloc (1870-1953)
TARANTELLA
Do you remember an Inn,
Miranda?
Do you remember an Inn?
And the tedding and the spreading
Of the straw for a bedding,
And the fleas that tease in the High Pyrenees?
And the wine that tastes of tar?
And the cheers and the jeers of the young muleteers
(Under the dark of the vine verandah)?
Do you remember an Inn, Miranda?
Do you remember an Inn?
And the cheers and the jeers of the young muleteers
Who hadn't got a penny,
And who weren't paying any,
And the hammer at the doors and the Din?
And the Hip! Hop! Hap!
Of the clap
Of the hands to the twirl and the swirl
Of the girls gone chancing,
Glancing,
Dancing,
Backing and advancing,
Snapping of the clapper to the spin
Out and in-
And the Ting, Tong, Tang of the guitar!
Do you remember an Inn, Miranda?
Do you remember an Inn?

Never more;
Miranda,
Never more.
Only the high peaks hoar;

And Aragon, a torrent at the door,
No sound
In the walls of the Halls where falls
The tread
Of the feet of the dead to the ground.
No sound:
Only the boom
Of the far Waterfall like Doom.

THE LEXICAL THESAURUS OF THE POETIC TEXT

(The poem of H.Belloc "Tarantella").

The author's individual perception of the reality in the poetic text is a reflection of subjective features of the language person of its creator. The poetic text is always anthropocentric, representing a reality through a prism of the aesthetic perception by the author.

The description of the author's individual perception of the reality can be carried out with the help of the conceptual analysis revealing base concepts of the poetic text, components of which comprise its conceptosphere. The aspects of conceptualisation are stipulated by both objective laws of the world, and the author's personal position, his ratio of a reality. The aspects of conceptualisation help to explain the field frame of conceptosphere, depending upon the ways of the language representation of the concept (Бабенко, 2000).

According to E.S.Kubryakova, "a concept is a mental essence first of all, and it is studied in connection with the processes of speaking and comprehension as the processes of interaction of the mental subjects" (Кубрякова, 1994).

The conceptual analysis of the poetic text consists in revealing a set of keywords of the text, presenting a description of conceptual space, designated by them and finally defining basic concepts of this space.

The lexical thesaurus of the poetic text includes the lexicon on the basis of semantic and subject similarity of subject or semantic groups

and classes of a word, which are the semantic and subject denotations of spiritual values (Karaulov, 1987).

This selection of subject groups of words is done using the ideographic method or the method of poetic ideography. The lexical thesaurus is a means of the description of a poetic perception of the reality on the basis of one poetic text, revealing its concept sphere with the help of the deep linguistic analysis.

The lexical thesaurus of a poem is a lexical and semantic system of the given text, and its structural components are the subject groups having conceptual centres, which are semantic capacitors designating cultural and spiritual values.

To analyze a poetic text I.V. Arnold offers to use a technique of decoding stylistics including the theory of semantic field of a word, componential analysis and, the so-called, lexical mapping. Thus, stylistic interpretation of the text presupposes the analysis of lexico-semantic variants of a word, its connotations and associations, paying special attention to common features and occasional meanings, comprising lexical mapping. Lexical mapping is understood as the relations of synonymy, antonymy, morphological and semantic derivation or figurative uses of the given word. In general, they are any relations, based on interraction of general and its parts, generic and aspect relations, interrelation of different components of connotation. Lexical mapping reveals common components in the semantic structure of the word. (Арнольд, 1981).

As an example of such analysis we shall take a poem ''Tarantella'', written by the English poet of the 20th century Hilaire Belloc. The denotative space of the text is represented by the group of words, united by the proper name **Miranda**, to which the poet accesses during in the poem, invoking her to recall the happy period of their stay in a small hotel in the Pyrenees. The reminiscences are actualized with the help of associative links between various subject groups (further SG) around this semantic centre. They are: **SG of everyday routine** of young lovers — *bedding, tedding, spreading, a straw for a bedding, fleas that tease, wine, tasting of tar*. **SG of youth and fun** of the poor inhabitants of this hotel: *cheers and jeers of the young muleteers, who hadn't got a penny, not paying any.*

SG of music and dances semantically relating to the previous group: *girls dancing, backing and advancing; chancing, clapping, snapping; twirl and swirl of hand; out and in.*

The nostalgic reminiscences are emphasized with the help of parallel constructions, framing the first part: *Do you remember the inn, Miranda? Do you remember the Inn?* Anaphoric repetitions and polysyndeton *and* structurally unite the conceptual field of youth, happiness, joy, merriment, music and a dance of tarantella.

The sound atmosphere of happiness is actualized with the help of onomatopoeia, imitating the sounds of music and dancing with its gradually accelerating tempo: *Hip, Hop, Hap; Ting, Tong, Tang of the guitar.* The Participles *dancing, chancing, advancing* underline a circle chain of movements of the dance with the help of morphemic repetition — *ing* in the verbs of movement, using alliteration and assonance to portray the vigorous replicating sounds of the dance: (*tw, sw, sn,cl, p,etc.).*

The usage of antithesis: *out and in* adds to the image of the dance thus symbolically representing youth, happiness and merriment.

The whole colourful sound and graphic palette of youth and happiness of life is suddenly interrupted in the second part of the poem by a sudden change of the rhythmic paradigm, which is introduced by the repeated adverbs: *Never more, Miranda. Never more.* They contribute to the somber and sinister tonality, intensified by the alliteration of sonorous sounds (*m, n).* The long sound [ɔ:], which prevails in this part together with long sound [u:]: *Hoar, door, boom, doom* make the whole atmosphere even more gloomy. The convergence of alliterated sound combinations [*tr; trd, grd, sd,dd, lz*] in words: *Halls, tread, ground, sound, dead* also emphasize the general atmosphere of gloomy loneliness, silence and desolation, intensified by the echoing sounds.

The subject groups also change the tonality: **SG** of **the deserted nature of mountain tops:** *high peaks hoar, no sound, walls of the Halls***; SG of the falling water**: *torrent falls, Aragon at the door, boom of the Waterfall*; **SG of gloomy hopelessness, approximation of death:** *the tread of the feet of the dead to the ground.*

The conceptual field of loneliness, desolation, approaching death is portrayed on the lexical level by stylistic comparison (simile) and on the graphic level by capitalization: *Waterfall like Doom.* The heavy tread of Death is portrayed metaphorically: *the tread of the feet of the death to the ground*, with the help of parallelism, anaphora and negative adverbs.

Thus, in a small microtext of a poem the poet's vision of the reality is revealed being founded on antithesis of youth, pleasure, happiness symbolizing life and opposed to loneliness, desolation, silent grandeur of a mountain landscape associated with eternity, approximation of Mors. The life appears as bright and happy reminiscence of happy days of youth and love of the man feeling inevitability of Mors. All the language resources are subordinate to the author's idea and portrayed through convergence of stylistic resources in their interrelation and interaction, united by the keyconcept of Life and Death antithesis. Thus, it is possible to speak about conceptual integration (Молчанова, 2001), that is junction of two or more concepts, representing various semantic groups united by the law of the language economy.

The lexical thesaurus of the given poetic text involves the complex of general and specific relations between the concepts of Life, Youth, Happiness portrayed through the microconcepts of dance, music, sounds of a guitar, as philosophical antithesis to Silence of Eternity and inevitability of Mors.

Questions and tasks to the article
"Lexical Thesaurus of a Poetic Text" (H.Belloc"Tarantella")

1. What are the aspects of the individual poetic reality?
2. What elements comprise a poetic concept sphere?
3. What does lexical thesaurus of a poetic text involve?
4. What methods are employed in singling out lexical groups of the poetic thesaurus?
5. Define the denotative space of the poem "Tarantella".
6. Trace the difference in the poet's vision of the world comparing the first and the second parts of the poem.

7. How do syntactical and phonetic layers of the text contribute to the general tonality of the first part / second part?

8. Define the language means used to portray the conceptual integration.

9. How does the proper name Miranda contribute to the atmosphere of love, happiness and youth in the poem?

10. Discuss examples of allusion in the second part of the poem and think of their relevance in creating the effect of intertextuality.

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UNIT 4
STYLISTIC PHRASEOLOGY

An Outline

A phraseological unit (PU) is "a block longer than one word, yet functioning as a whole. It is a semantically and structurally integral lexical collocation, partially or completely different from the meaning of its components" (A.Kunin). Its main characteristic feature is that its meaning can't be inferred from the sum of its components because each PU is characterized by a certain degree **of cohesion or semantic integrity**. The main features of PU are **stability, semantic integrity and ready-made nature.**

According to Y.M. Skrebnev's classification all the PU can be subdivided into **subneutral, literary and non-literary PU.** *(Skrebnev, 2000)*

Subneutral PU are idioms and set expressions which impart local coloring to the text and make it sound more expressive

Ex.: "to let the cat out of the bag", "ups and down," "at the eleventh hour".

Ex.: Come on, Roy, let's go and shake the dust off this place for good… (Aldridge) — Cf. *… let us go and leave this place for ever.*

Literary (Elevated) PU are based on ancient legends, myths, cultural and religious traditions: *an earthly paradise, to play fiddle while Rome burns, to cross the Rubicon, to cut the Gordian knot.*

Among the **elevated PU** we can discern:

Archaisms — *to play upon advantage (to swindle), the iron in one's soul (the permanent embitterment);*

Bookish phrases — Formal (bookish PU): *"to breathe one's last (to die); "The debt of nature" (death), Gordian knot (a complicated problem);*

Foreign PU — *a propos de bottes (unconnected with the preceding remark), bon mot (a witty word).*

Some PU belong to informal (non-literary) layer of the vocabulary. They are:

Subneutral or familiar colloquial PU: *to rain cats and dogs, to be in one's cups (=to be drunk), big bug, small fry, alive and kicking (safe and sound), a pretty kettle of fish (muddle).*

Jargon phrases: *a loss leader (an article sold below cost), a hit man (a hired killer) (SAS)*

Old slang PU — *to be nuts about (to be very fond of), to kick the bucket, to hop the twig (to die), to keep in the pin (to abstain from drinking)*

Occasional PU are based on the following cases of violation of the fixed structure of a PU:

Prolongation: *"He was born with a silver spoon in a mouth **which was rather curly and large".** (Galsworthy). The young lady who burst into tears **has been put together again**. (D.)*

Insertion: *"He had been standing there nearly two hours, shifting from foot **to unaccustomed** foot". (Galsworthy).*

Substitution: *"to **talk pig**" (shop). He finds time **to have a finger or a foot** in most things that happen round here. (J.L.)*

Prolongation and substitution: *"They **spoiled their rods, spared their children** and anticipated the results in enthusiasm". (Galsworthy)*

The author's PU: *"Oh, my ears and whiskers" (L.Carroll); "Too true to be good" (B.Shaw), The Gilded Age (The Golden Age.)*

Occasional PU are often used in the language of advertising: *Our Love is **Blinds** (Love is blind); **Sofa,** So Good! (So far, so good); Smirnoff's*

*Silver is for people who want **a silver lining without the cloud**. (Every cloud has a silver lining).*

Peculiar Use of Set Expressions

A cliché is generally defined as an expression that has become hackneyed and trite. It has lost its precise meaning by constant reiteration: in other words it has become stereotyped. A cliché is a kind of a stable word combination which has become familiar and which has been accepted as a unit of a language (I.R.G., I.V.A.): *e.g. rosy dreams of youth, growing awareness*.

Proverbs are short, well-known, supposedly wise sayings, usually becoming patterns of thought, showing in a condensed form the accumulated life experience of the community: They serve as conventional symbols for abstract ideas (I.R.G). Proverbs are expressions of culture that are passed from generation to generation. They are words of wisdom of culture — lessons that people of that culture want their children to learn and to live by. Proverbs are usually dedicated and involve imagery. *E.g.: Out of sight, out of mind. Never say never. You can't get blood of a stone.*

Epigrams are terse, witty, pointed, amusing sayings or statements, coined by individuals and having a generalized function of abstract notions. (I.R.G.) *E.g. A thing of beauty is a joy forever.*

Quotations are phrases or sentences taken from a work of literature or other piece of writing and repeated in order to prove a point or support an idea and might assume a new shade of meaning in the context being highly associative. They are marked graphically by inverted commas, dashes, italics: *All hope abandon, ye who enter (Dante)*

Allusions are indirect references, by a word or a phrase, to historical, literary, mythological facts or to facts of everyday life made in the course of speaking or writing. The use of allusion presupposes knowledge of the facts, things or persons alluded to on the part of the reader or listener. "*You too, Brutus*?" *(Shakespeare) ALL the Kings' Men (R.P. W.) (A nursery rhyme: "Humpty Dumpty sat on a wall, / Humpty Dumpty had a great fall./ All the Kings' horses and all the kings' men/ cannot put Humpty Dumpty together again.)*

Paradoxes are statements which though they appear to be self-contradictory, nevertheless involve truth or at least an element of truth. E.g.: O. Wilde's paradoxes**:** *"It's simply washing one's clean linen in public".*

Proverbs, sayings, quotations, allusions and paradoxes are based on the interplay of primary and secondary meanings being also a variety of occasional PU: *"to drop a handkerchief and relations"*.

Stylistic functions of PU and other Set Expressions:

Compressing information; "*The Moon and Sixpence", a bird in the hand, birds of feather.*

Foregrounding some elements, creating a comic effect: *to drop a handkerchief and relations.*

Expressing the message of the book; "*In Chancery", To Let", "The Silver Spoon".(G.)*

Motivating the events: "*Murder is out*" in Jolion's letter to his son.

Characterizing personages, events, etc.: *"He was a jolly good fellow: no side or anything like that, he could never set the Thames on fire… they were quite content to give a leg up to a man who would never climb as high as to be an obstacle to themselves".(S.M.)*

Creating a comic, ironical, satirical effect: *"Ashes to ashes, and clay to clay, if your enemy doesn't get you, your own folk may". (J.Thurber)*

Seminar 4
STYLISTIC PHRASEOLOGY

Questions and tasks

Task 1

Define the basic stylistic effect achieved by the violation of the following set phrases and idioms in the sentences below:

1. "Can Mr. Herring swim? — Like several fishes! (To swim like a fish)." (Woodehouse)

2. "He who laughs last, takes too long to get the joke" (O.Wilde)

3. "Time is the waste of money" (H.)

4. Dorothy, at my statement, had clapped her hand over mouth to hold down laughter and chewing gum. (J.B.)

5. "Some fly East, some fly West, some fly over the cuckoo's nest". (L.Keisey:The Fly Over the Cuckoo's Nest)

Task 2 Comment on the usage of the phraseological unit "to give smb. a piece of one's mind" in the epigram:

SUI PRODIGUS (Latin 'себя расточающий')

We constantly hear O'Flannagan say
"I gave him a piece of my mind,"
This is why, when so much has been given away,
So little remains behind. (A.B. Ramsay)

Task 3

Analyze the story and indicate what meanings of a word participate in violation of PU and restoration of their direct, dictionary meaning:

RED HERRING

Once upon a time there lived an old herring, who happened to be in love with a white elephant. When the yellow press, always nosing around, learned of the affair, they screamed blue murder because everyone thought it was a disgrace for the white elephant, who was rumored to be of the blue blood, to have a romantic involvement with the plebian red herring. Some guessed, however, that the red herring was just a red herring and the white elephant was in fact carrying on with a black sheep who was of an aristocratic origin. The white elephant's father turned grey overnight, saw red in the morning, was about to beat his son black and blue but showed white feather, went and painted the town red instead.

If only the interested parties had used their grey matter, they could have easily seen that there was a strong attachment between the white elephant and the pretty white crow with delicate green fingers.

Soon another sensation came as a bolt from the blue and in a week no one remembered the poor red herring who was always in a blue mood, always dressed in black and severely tortured by the green-eyed monster.

[op. cit. Г.Г.Молчанова. Pp. 327-328]

Task 4 Analyze the poem and comment on the usage of PU belonging to different spheres of human activities:

MUDDLED METAPHORS

Oh, ever thus from childhood's hour
I've seen my fondest hopes recede!

I never loved a tree or flower
That didn't **trump its partner's lead.**

I never nursed a dear gazelle,
To glad me with its dappled hide,
But when it came to know me well
It fell upon the buttered side.

I never taught a cockatoo
To whistle comic songs profound,
But just when "Jolly Dogs" it knew
It failed for ninepence in the pound.

I never reared a walrus cub
In my aquarium to plunge,
But, when it learnt to love its tub,
It placidly **threw up the sponge.**

I never strove a metaphor
To every bosom **home to bring**,
But — just as it had reached the door –
It went and **cut a pigeon's wing.** (*Thomas Hood, Jr.*)

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UNITS 5-7
STYLISTIC SEMASIOLOGY

An Outline

1. Tropes and figures of speech.
    a) The metaphorical group;
    b) The metonymical group;
    c) Irony.
2. Expressive means (EM) and stylistic devices (SD), their different classifications.
    a) Lexical Stylistic Devices (LSD).
    b) Syntactical Stylistic Devices (SSD).
    c) Lexico-syntactical Stylistic Devices (LSSD).

Stylistic semasiology studies the expressive resources of the language, which are represented by the oldest categories of rhetoric, i.e**. tropes and figures of speech** (I.V.Arnold, U.Screbnev), **expressive means and stylistic devices** (I.R.Galperin, V.A.Kukharenko). Tropes and figures of speech are based on **imagery** which is realized through the interrelation of different components of denotational and connotational meaning of words and word combinations.

In philosophy "image" denotes the result of reflection of the object of reality in man's consciousness. Our senses, ideas might be regarded as images; they take the form of concepts, judgments, and conclusions. Depending on the level of reflecting the objective reality (sensual and conceptual) there are 2 types of images:

1. Art images — reflect the objective reality in human life. While informing us of a phenomenon of life they simultaneously express our attitude towards it.

2. Literature images — deal with a specific type of artistic images, verbal images are pen — pictures of a thing, person or idea expressed in a figurative way in their contextual meaning and in music by sounds. The majority of linguists agree that a word is the smallest unit being able

to create images because it conveys the artistic reality and image. On this level the creation of images is the result of the interaction of two meanings: direct (denotative) and indirect (figurative**).

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"Imagery may be built on the interrelation of different meanings: concrete and abstract ones. Imagery is a use of language media which creates a sensory perception of an abstract notion by arousing certain associations between the general and the particular, the abstract and the concrete, the conventional and the factual" (I.R. Galperin, pp. 64, 204)

Lexical expressive means in which a word or word combination is used figuratively are called tropes.

Tropes are EM based on the transfer of meaning or figurative use of the words and expressions within one and the same paradigm. (I.V.A.) e.g. *She is the heart of society (trope).*

Tropes:

a) Deal with a concrete thing or idea e.g. *Thirsty wind.*

b) Embrace the whole book *e.g. War and Peace.*

c) Create visual images: *e.g. the cloudy life age of the sky*

d) Create aural images by sound imitations: "*The moan of doves in immemorial elms, and murmuring of innumerable bees" (Tennyson).*

Their verbal meaning has the following structure:

1. Tenor (direct thought) is objective; (T)

2. Vehicle (figurative thought) is subjective; (V)

3. Ground of comparison is the common feature of T and V; (G)

4. The relation between T and V;

5. The technique of identification (The type of trope);

Figures of speech refer to specific combinations of words and specific syntactical structures imaginatively used. They are correlated in time (syntagmatically). *Ex.: She is as beautiful as a rose (figure of speech).*

Prof. Screbnev's classification of TROPES:

Figures of QUANTITY:
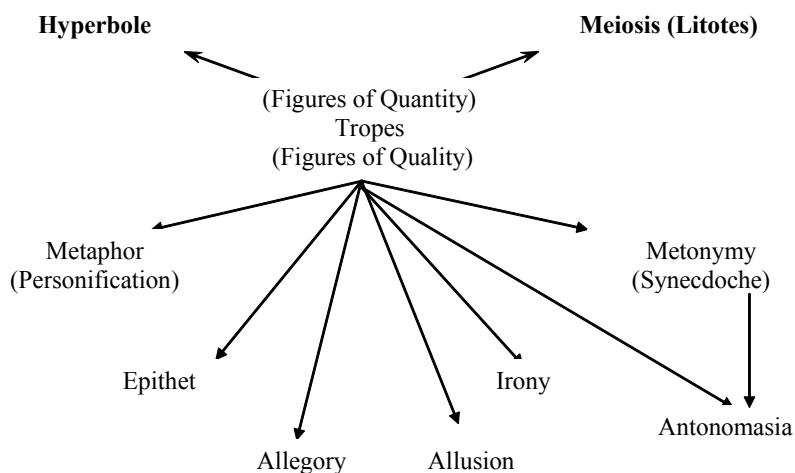
Hyperbole; Meiosis: Understatement and Litotes.

Figures of QUALITY:

METAPHOR: Periphrasis, Allusion, Personification, Allegory.

METONYMY: Synecdoche.

Antonomasia. Irony. Epithet.

Table 8

Prof. Arnold's classification of TROPES:

Hyperbole   **Meiosis (Litotes)**

(Figures of Quantity)
Tropes
(Figures of Quality)

Metaphor   Metonymy
(Personification)   (Synecdoche)

Epithet   Irony

Antonomasia

Allegory   Allusion

The metaphorical group (metaphor, personification, allegory).
Metaphor is a trope in which words denoting one object are transferred (or associated with) to others to indicate a resemblance between them.

Metaphor indicates resemblance or similarity of:

Shape: *Her eyes were two profound and menacing gun barrels*.

Function: *He is a fox*.

Position: *It was the iron skeleton of the mill.*

Verbs: Some books are to be tasted others to be swallowed, some few to be chewed and digested. (F.Bacon)

Nouns: "They walked along, two continents of experience and feeling, unable to communicate". (W.G.) Hamlet knew that, potentially at least, he was a whole symphony orchestra.

Adjectives: Sleepless nights; dying flowers; blue dream.

Structurally metaphors are simple or sustained (prolonged, extended):

"*I had a stable of promises and I believed those promises. I rode those promises, hard, once to a bad fall* (Stephens).

The components of a metaphor;
1) tenor;
2) vehicle;
3) Tertium comparationis.

He bent his head and with a <u>single hasty glance</u> (tenor) seemed to <u>dive into my eyes</u> (vehicle).

Personification is another variety of metaphor, attributing human properties to lifeless objects — mostly to abstract notions, thoughts or actions, intentions or emotions, it is based on transference from the qualities of animate objects to inanimate ones**:** *"The bare old elm trees wrung their many **hands** in the bleak wintry air…" "The sun **springs** down on the rough and tumbling town. It **runs** through the hedges of Goosegog Line, **cuffing** the birds to sing." (D.Thomas)*

The metonymical group (metonymy, synecdoche) is based on contiguity (really existing relations) between 2 objects.

The relations are: causal, symbolic, spatial, instrumental, and functional:

1) The relations of the container and … contained: *"...село — все с ясносиними глазами."*(С.Есенин); *"Tom and Roger came back to eat an enormous tea and then played tennis till light failed." (S.M.)*

2) The relations of the instrument and the action: *"Give every man thy ear, and few thy voice." (Shakespeare).*

3) Symbol and notions: *Throne, Crown, Laurel.*

4) Cause and effect: *"He takes the death."*

5) General and its part: *"A student is expected to know…"*

6) Subject and its property: *"He made his way through the perfume and conversation." (I.Sh.)*

7) Abstract notions denoting emotional state instead of people who experience these emotions: *"Стоногий стон бредет за колесницей" (М.Петровых); "Many of the hearts that throbbed so gaily then, have ceased to beat; many of the looks that shone so brightly then, have ceased to glow." (D.)*

8) Synecdoche: using the name of a part instead of the whole or vice versa: *"To be a comrade with a wolf and owl."*

Fresh and trite (dead) metonymy: *brass (money), china (porcelain*) but " *She saw around her, clustered about the white tables, multitudes of violently red lips, powdered cheeks, cold hard eyes, self-possessed arrogant faces, and insolent bosoms. (A.B.)*

<u>Stylistic functions of tropes:</u>

1) bringing out the message of the work of art: "*A Farewell To Arms", " For Whom the Bell Tolls", "Say No To Death";*

2) serving as a kind of a symbol: " *the roaring sea*" (anxiety)

3) expressing the philosophical concept: " *All the King's Men";*

4) expressing the emotive and evaluative attitude of the writer towards the object described: "*The Peacelike Mongoose" (J.Thurber)*

5) Describing characters: *"The machine sitting at the desk was no longer a man, it was a busy N.Y. broker" (O.Henry)*

Lexical Expressive Means and Stylistic Devices

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

The **transferred meaning** of a word may be fixed in dictionaries as a result of long and frequent use of the word other than in its primary meaning. In this case we register **a derivative meaning** of the word. Hence the term 'transferred' should be used signifying the development of the semantic structure of the word. In this case we do not perceive two meanings. **When we perceive two meanings of the word simultaneously, we are confronted with a stylistic device in which the two meanings interact.** (I.R. Galperin, p. 64)

Classification of Lexical Stylistic Devices (I.R.Galperin)

There are 4 groups.

1. The interaction of different types of lexical meaning.

a) 2 logical meanings (dictionary and contextual): metaphor, metonymy, irony;

b) primary and derivative meanings: zeugma, pun, semantically false chain;

c) logical and emotive meanings: epithet, oxymoron, hyperbole;

d) Logical and nominal meanings: antonomasia; (table 9)

I. The Interaction of Different Types of Lexical Meaning

1. Interaction of Dictionary and Contextual Logical Meaning

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

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

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

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

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

The **proximity (contiguity)** may be revealed:

1) Between the symbol and the thing it denotes; *crown, sceptre* ;

2) In the relations between the instrument and the action performed with this instrument; *e.g. His pen is rather sharp.*

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

4) In the relation when the concrete is put for the abstract; *e.g. It was a representative gathering (science, politics).*

5) In the relation when a part is put for the whole (**Synecdoche**); *e.g. the crown — king, a hand — worker.*

Metonymy is used to visualize the ideas discussed, to reveal human emotions, to present the events more expressively. "*She is coming, my life, my fate" (A. Tennyson).* "*The fish desperately takes the death*"(Y.M.S.)

Metonymy in many cases is **trite**. *e.g.* "*to earn one's bread", "to keep one's mouth shut".*

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

*E.g. "The garden bore witness to a love of growing plants which extended to many types commonly known as **weeds**. (J.Wain). **Nice** weather, isn't it? (On a rainy day). "What a **noble** illustration of tender laws of this favoured country — they let the paupers to sleep!" (D.)*

2. Interaction of Primary and Derivative Logical Meanings

There are special SDs which make a word materialize distinct dictionary meanings. They are **zeugma and the pun.**

Zeugma is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being on the one hand literal, and on the other, transferred.

Zeugma is a strong and effective device to maintain the purity of the primary meaning when two meanings clash. *E.g. Dora, plunging at once into privileged intimacy and into the middle of the room.*

The **pun (play on words)** is another SD based on the interaction of two well-known meanings of a word or a phrase. It is difficult to draw a hard and fast distinction between zeugma and pun. The pun seems to be more varied and resembles zeugma in its humorous effect only. The only reliable distinguishing feature is a structural one: zeugma is the realization of two **semantically different** meanings of **grammatically homogeneous members** with the help of a verb which is made to refer to different subjects or objects (direct and indirect). *"Killing time with a book was not much better than killing pheasants and time with a gun." "She dropped a tear and her pocket handkerchief" (D.)* **The pun** is more independent. Like any SD it must depend on a context. But the context may be of a more extended character, sometimes even as large as a whole work of emotive prose. **The pun** is also based on simultaneous realization of two meanings of a polysemantic word or the usage of two homonyms in the same context:

— Have you ever seen him at the <u>bar</u>?
— Thousand times. He was a drunkard.

— Did you miss my lecture?
— *Not at all.*

Semantically false chain is a variety of zeugma consisting of a number of homogeneous members, semantically disconnected, but attached to the same verb. It is based on the effect of defeated expectancy and produces a humorous effect.(V. A. K)

Ex.: "Babbitt respected bigness in anything: in mountains, jewels, muscles, wealth of words". (S.L.)

3. Interaction of Logical and Emotive Meaning
Interjections and Exclamatory Words. Interjections are words we use when we express our feelings strongly and which may be said to exist in language as conventional symbols of human emotions. In traditional

grammars the interjection is regarded as a part of speech. But there is another view which regards the interjection as a sentence.

However a close investigation proves that interjection is a word with strong emotive meaning. *E.g. Oh, where are you going to, all you Big Steamers?*

The interjection *oh,* by itself may express various feelings such as regret, despair, disappointment, sorrow, surprise and many others. Interjections can be divided into **primary** and **derivative**. **Primary interjections** are generally devoid of any logical meaning: *Oh! Alas* !Why! **Derivative** interjections such as: *Heavens! Good gracious! God knows! Bless me*! are exclamatory words generally used as interjections. It must be noted that some adjectives and adverbs can also take on the function of interjections — such as *Terrible! Awfully! Great! Wonderful! Splendid!* They acquire strong emotional colouring and are equal in force to interjections.

The epithet is based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence, used to characterize an object and pointing out to the reader some of the properties or features of the object with the aim of giving an individual perception and evaluation of these features or properties. **The epithet**: a word (a group of words) carrying an expressive (emotive) characterization of an object described: "*Full many a glorious morning have I seen...*"(Sh.)

Classification of Epithets

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

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

2) Compound: *e.g. **apple - faced** man*;

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

4) Reversed epithets are composed of 2 nouns linked by an of - phrase: *e.g. **"a shadow of a smile".***

Semantically epithets according to I.R.Galperin are:

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

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

According to another classification of epithets (V.A.Kucharenko):

1) Tautological epithets: "green grass*"*

2) Evaluative epithets: "a pompously majestic female*"*

3) Descriptive epithets: "an unnaturally mild day*"*

4) Metaphorical epithets: "the smiling sun*"*

5) Metonymical epithets: *"the sleepless pillow"*

Oxymoron is a conjunction of seemingly contradictory notions. It is a combination of two words in which the meaning is opposite in sense: *e.g. speaking silence, cold fire, living death. "And faith unfaithful kept him falsely true" (A.Tennyson). "O, brawling love! O, loving hate. (Sh.)*

Trite oxymoron. *E.g. awfully beautiful, terribly nice, pretty dirty.*

Close to oxymoron is **paradox** — a statement that is absurd on the surface. *E.g. War is peace. The worse — the better.*

Hyperbole is a lexical SD, which is based on exaggeration of dimensions or other properties of the object, it is an expression of emotional attitude towards reality by an unrestrained speaker (Y.M.S.) **Hyperbole** is a deliberate overstatement or exaggeration, the aim of which is to intensify one of the features of the object in question to such a degree as to show its utter absurdity. It is an exaggerated statement not meant to be taken literally to express a highly emotional attitude towards the thing described: *"He was all starch and vinegar."* (D.) "*The girls were dressed to kill"* (J.Br.)

Like many SDs, hyperbole may lose its quality as a SD through frequent repetition and become **trite** (a unit of the language as a system, reproduced in speech in its unaltered from). *E.g. A thousand pardons, scared to death, immensely obliged.*

4. Interaction of Logical and Nominal Meaning

ANTONOMASIA is a lexical SD based on the usage of a common noun instead of a proper name and vice versa to characterize the person simultaneously with naming him — the so called "speaking names»: *Miss Sharp, Mister Logic*. <u>*Every Caesar has his Brutus.*</u>

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

1) When the proper name of a person, who is famous for some reasons, is put for a person having the same feature. *e.g. Her husband is an Othello.*

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

3) Speaking names: both naming and characterizing the personage under discussion — *Lady Teasle, Mr. Surface, Mr. Snake.*

Table 9

Classification of Lexical Stylistic Devices (LSD)
(I.R.Galperin, V.A.Kucharenko)

Interrelation of two logical meanings	Interrelation of Logical and Emotive meanings	Interrelation of Logical and Nominal meanings	Interrelation of Logical and Phrased meanings
Metaphor			
Metonymy			
Irony	Epithet	Antonomasia	Zeugma
	Oxymoron		Pun
	Hyperbole		
			Semantically
			False
			Chain

Syntactical SD (SSD)

Stylistic study of the syntax begins with the study of the length and the structure of a sentence but is not reduced to it. Such things as word order, communicative function and punctuation are also to be considered. The effect of the majority of other syntactical stylistic devices depends on either the *completeness or quantitative characteristics of the structure* or on the *arrangement of its members.* (I.R.Galperin, V.A.Kukharenko, Y.M.Skrebnev)

According to the *completeness and quantitative characteristics of the syntactic structure* the following syntactic stylistic devices are identified:

I. The omission/absence of elements:

— **Ellipsis** (absence of one or both principal parts — the subject, the predicate; typical, first and foremost, of colloquial speech; thus, it is usually used in dialogues, in represented speech, sometimes in monologues, narration, and exposition; ellipsis is the basis of the so-called *telegraphic style*, in which connectives and redundant words are left out); **absence of auxiliary elements** (such as auxiliary verbs, articles, prepositions); **an intentional omission of one or more words:** "*a poor boy … no father, no mother, no any one*".

E.g. You feel all right? Anything wrong or what?

— **One-member sentences, nominative sentences** (absence of the predicate), the communicative function of them is a mere statement of the existence of an object, a phenomenon; thus, they mostly occur in exposition; due to their laconic character one-member sentences appeal to the reader's imagination; one-member sentences are also the basis of the telegraphic style; *"Beautiful fountains! Exquisite fountains! (Pr.) "London. Fog everywhere. Implacable November weather" (Ch. D.)*

... **Aposiopesis: a sudden intentional break in the narrative or a dialogue:** "*Oh, that's what you are doing. Well, I never …*" (K.A.) **Break** (Break — in — the narrative) **or aposiopesis** (Greek "silence") is intentional abstention from continuing the utterance to the end, used mainly in the dialogue or in other forms of the narrative imitating spontaneous oral speech; it reflects the emotional or/and the psychological state of the speaker; to mark the break mainly dashes and dots are used). Sudden break in the narration is meant to reveal an agitated state of the speaker. *E.g: "Well, they'll get a chance now to show — (Hastily): "I don't mean — But let's forget that." (O'N.)"And it was unlikely that anyone would trouble to look there — until — until — well. (Dr.)*

— **Asyndeton** is a deliberate avoidance (omission) of conjunctions in constructions in which they are normally used. **Asyndeton** is used mostly to indicate tense, energetic, organized activities or to show a succession of

minute actions, following each other. Opening the story (passage) **Asyndeton** helps to give a detailed introduction into the action proper.

E.g. "*He couldn't go abroad alone, the sea upset his liver, he hated hotels.*" "*People sang. People cried. People fought. People loved.*" (P.A.) "*His forehead was narrow, his face wide, his head large, and his nose all on one side*" (Ch. D.)

— **Apokoinu constructions** (the omission of the pronominal / adverbial connective, that creates a blend of the main and subordinate clauses so that the predicate or the object of the first one is simultaneously used as the subject of the second one, as in "*There was a door led into the kitchen*"(Sh.A.), thus the impression of clumsiness of speech is produced);

II. The redundancy/excess of non-essential elements;

a) Repetition (recurrence of the same word, word combination or phrase two or more times). "*I like people. Not just empty streets and dead buildings. People. People.*" (P.A.)

b) Polysyndeton (as opposed to *asyndeton* means excessive use of conjunctions — "*and*" as a rule, in which case either the simultaneity of actions, or close connection of properties enumerated, or their equal importance is focused upon); due to an insistent repetition of a connective between words, phrases, clauses. **Polysyndeton** is used to emphasize simultaneousness of described actions, to disclose the author's subjective attitude towards the characters, to create the rhythmical effect.

e.g. "*They were from Milan and one of them was to be a lawyer, and one was to be a painter, and one had intended to be a soldier.*" (E.Hemingway). "*And the coach, and the coachman, and the horses, rattled, and jangled, and whipped, and cursed, and swore, and tumbled on together, till they came to Golden Square.*" (Ch. D.);

c) Prolepsis, or syntactic tautology (recurrence of the noun subject in the form of the corresponding personal pronoun; the aim being the communicative emphasis of the theme, making it more prominent, more 'rheme-like', as in "*Miss Tillie Webster, **she** slept forty days and nights without waking up*" (O. Henry);

d) Tautology in appended statements (as in "*I washed my hands and face afore I come, I did…*", (Bernard Shaw);

e) Emphasising the rheme of the utterance (the usage of the emphatic introductory construction ***It*** *+ be; What **S**–**V**+ is*). *"It was a country cousin that Harris took in"* (Jerome);

f) Parallel construction is a device which may be encountered not so much in the sentence as in the macrostructures dealt with the syntactical whole and the paragraph. The necessary condition in parallel construction is identical or similar syntactical structure in two or more sentences or parts of sentence. *"The clock is crowing, /The stream is flowing… (Wordsworth);*

g) Chiasmus is reversed parallelism: *ab, ba.* It is based on repetition of syntactical patterns, but it has a reversed order in one of the utterances. *E.g. "I looked at the gun and the gun looked at me"* (R.Ch.) Two syntactical constructions are parallel, but their members change their syntactical positions, thus, what is the subject in the first, becomes an object or a predicative in the second; a head-word and its attribute change places and functions likewise. *"I love my Love and my Love loves me" (Coleridge). "Soldiers face powder, girls powder faces.*

According to the distribution (arrangement) of the elements the following syntactic stylistic devices are identified (see V.A.Kukharenko, Y.M.Skrebnev):

1. Stylistic Inversion. The English word order is fixed. Any change which doesn't influence the meaning but is only aimed at emphasis is called **stylistic inversion. Stylistic Inversion** is based on the partial or complete replacement of the language elements and violation of the word order. It aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance. Therefore a specific intonation pattern is the inevitable satellite of inversion. *"Women are not made for attack. Wait they must" (J.C.)*

The following patterns of **stylistic inversion** are most frequently met in both English prose and English poetry.

1. The object is placed at the beginning of the sentence. *"Her love letters, returned to the detectives for filing*. (Gr.Green)

2. The attribute is placed after the word it modifies, *e.g. With fingers weary and worn."*

3. The predicate is placed before the subject, *e.g. A good generous prayer it was*. (M. Twain*). "Awful — wasn't it?"(K.M.)*

4. The adverbial modifier is placed at the beginning of the sentence.

E.g. My dearest daughter, at your feet I fall. (Dryden)

5. Both modifier and predicate stand before the subject, *e.g. In went Mr. Pickwick. (*Ch. D.)

Various types of **stylistic *inversion*** are aimed at attaching logical stress or additional emotional colouring to the surface meaning of the sentence:

Complete stylistic *inversion*:

(a) The predicate precedes the subject (the predicate is before the link verb and both are placed before the subject);

(b) Both adverbial modifier and predicate are before the subject

Partial stylistic *inversion*:

(a) The object precedes the subject-predicative unit;

(b) The auxiliary element of the compound verbal predicate precedes the subject; "*Off they sped." "Out you go!"*

(c) The predicative precedes the subject; "*Beautiful those donkeys were*" (K.M.)

(d) The adverbial modifier or the preposition of a phrasal verb is intentionally placed at the beginning of the sentence;

(e) The attribute is placed after the word it modifies (postposition of the attribute). *"Spring begins with the first narcissus, rather cold and shy and wintry. "*(D.H. Lawrence)

* Note: It is important to draw a line of demarcation between grammatical inversion and stylistic inversion. Stylistic inversion does not change the grammatical type of the syntactical structure. Compare the following:

They slid down.

Did they **slide** down?   (grammatical inversion)

Down they slid.   (stylistic inversion)

** Note: The sphere in which all sorts of inversion can be found is colloquial speech. Here it is not so much a stylistic device as the result of spontaneity of speech and the informal character of the latter.

2. Suspense is a deliberate postponement of the completion of the sentence. The theme and the rheme of the sentence are distanced from

each other and the new information is withheld, creating the tension of expectation. Technically, suspense is organised with the help of embedded clauses separating the predicate from the subject and introducing less important facts and details first, while the expected information of major importance is reserved till the end of the sentence. Thus the reader's interest is held up. This device is typical of the oratoric style aimed to attract the listeners' attention to the problems raised. E. g.: "*Of all my association, of all my old pursuits and hopes, of all the living and the dead world, this one poor soul alone comes natural to me*" (D.)

Note: the term *suspense* is also used in literary criticism to denote an expectant uncertainty about the outcome of the plot. To hold the reader in suspense means to keep the final solution just out of sight. Detective and adventure stories are examples of suspense fiction.

3. Detached constructions. A specific arrangement of sentence members is observed in *detachment*, a stylistic device based on singling out a secondary member of the sentence with the help of punctuation (intonation). Sometimes one of the secondary members of the sentence is placed so that it seems formally independent of the word it refers to. Being formally independent this secondary member acquires a greater degree of significance and is given prominence by intonation. *E.g. She was gone. For good.*

The punctuation marks used are mainly commas. The word-order is not violated, but secondary members obtain their own stress and intonation. Practically any secondary part may be detached, be it an *attribute, apposition, adverbial modifier,* or *direct/ prepositional object.* "*She was crazy about you. In the beginning. (R.W.)*

4. Attachment: The second part of the utterance is separated by a full stop from the first as if in afterthought: "*a lot of mills. And a chemical factory. And a Grammar school. And a war memorial…*" (J.Br.) "*I have to beg you for money. Daily."* (S.L.)

5. Parenthetic words, phrases and sentences mostly evaluate what is said or supply some kind of additional information. Parenthetic elements comprising additional information are a kind of protest against the linear character of the text. Parenthetic segments perform a number of stylistic functions, such as:

a) the creation of a second plane, or background to the narrative;

b) the creation of a mingling of 'voices' of different speech parties ('polyphony'); "*He was utterly miserable, and perhaps (her shining eyes accused him), perhaps it was his own fault*" (A.H.)

c) Focusing on the information in parenthesis. Special punctuation marks the usage of parenthesis. It usually includes dashes or brackets; commas are possible but infrequent. Besides, parentheses are independent enough to function as exclamatory or interrogative segments of declarative sentences.

6. Enumeration is a SD which separates things, properties or actions brought together and forms a chain of grammatically and semantically homogeneous parts of the utterance. *E.g. "Blinds, shutters, curtains, awnings, were all closed and drawn to keep out the stare" (Ch. D.)*

7. Rhetorical questions are statements expressed in the form of interrogative constructions. **Rhetorical questions** are semantically statements as they are not meant to be answered directly and are used to attract attention of the readers or speakers to the problem raised. Unlike ordinary questions they do not demand any information but serve to express the emotions of the speaker and also to call the attention of listeners.They are frequently used in dramatic situations and in the publicist style. *e.g. "Who would be open where there is no sympathy, or has call to speak to those who never can understand?"* (Th.)

The positive form of a rhetorical question calls for the negative answer, and the negative form — for the positive. Rhetorical questions make an indispensable part of the oratorical speech for — due to intonation or/and punctuation — they draw the attention of the audience to the core information of the utterance. "*But what words shall describe the Mississippi, great father of rivers, who (praise to Heaven) has no young children like him?" (D.)*

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

A Question — in — the narrative is very often used in oratory. This is explained by one of the leading features of the oratorical style — to induce the desired reaction to the content of the speech. *"Why not stop spouting ourselves and let it be done for us by graceful fountains, exquisite fountains, beautiful fountains?"* (P.)

<div align="right">*Table 10*</div>

Syntactical SD (SSD)

Economy of language elements	Redundancy of language elements	Distribution of language elements
1) Ellipsis 2) Aposiopesis 3) Asyndeton 4) Apokoinu Construction	1) Reiteration: a) Ordinary b) Anaphora c) Epiphora d) Framing e) Anadiplosis f) Chain r-n g) Morphological r-n 2) Parallelism 3) Polysyndeton 4) Chiasmus	1) Inversion: a) Partial b) Complete c) Secondary 2) Rhetorical question 3) Detachment 4) Attachment 5) Suspense

Repetition:
a) Ordinary:
b) Anaphora: a…; a…; a…;
c) Epiphora: …a; …a; …a;
d) Anadiplosis: a…b; b…c;
e) Chain repetition: a…b; b…c; c…d …
f) Successive repetition: a…b, b, b …
g) Framing: a, b, c, a

The Types of Repetition on the Syntactical Level

— ***synonymic repetition*** (repetition of an abstract syntactical position involving the usage of synonyms, i.e. the homogeneous parts relate syntactically **and** semantically)

— *repetition of the same element (word or phrase) within the sentence* (is typical for colloquial speech and concerns mostly qualifying adverbs and adjectives, such as *for ever and ever; very, very, very good,* etc.)

— *parallelism* (involves a repetition of identical syntactical constructions and contributes to rhythmic and melodic unification of adjacent sentences; it serves either to emphasise the repeated element, or to create a contrast, or underlines the semantic connection between sentences).

Parallel constructions are based on the repetition of the whole syntactical structure of several successive sentences.

He had been called.
He had been touched.
He had been summoned. (R.W.)

The Types of Repetition on the Lexico-Syntactical Level

— **Anaphora a…, a…, a…**

(Implies identity of initial parts of two or more autonomous syntactical segments (verse lines, stanzas, paragraphs, etc.), adjacent or at a distance in the text, yet obviously connected semantically),e.g.:

I love your hills,
I love your walls,
I love your flocks and bleating. (Keats)

— **epiphora …a, …a, …a.**

(As opposed to *anaphora* implies recurrence of one or several elements concluding two or more syntactical units), e.g.:

I wake up and I am alone
and I walk round Warley and I am alone;
and I talk to people and I am alone
and I look at his face when I'm home and it's dead. (J.Br.)

— **framing: abca.**

(The term is used to denote the recurrence of the initial segment at the very end of a syntactic unit, by which a kind of a frame is formed with the help of recurring words):

He ran away from the battle. He was an ordinary human being that didn't want to be killed, so he ran away from the battle. (St. H.)

— **anadiplosis (catch repetition) …a, a…**

(Greek "doubling"; the final element of a syntactical unit recurs at the very beginning of the succeeding unit, the concluding part of the preceding unit serves the starting point of the next) *:"Mr. Winkle is gone. He must be found, Sam — found and brought back to me."* (Ch.D.)

— **chain repetition …a, a…b, b…c, c…**

(Presents several successive anadiploses, the effect is that of the smoothly developing reasoning,) e.g.:

Living is the art of loving.
Loving is the art of caring.
Caring is the art of sharing.
Sharing is the art of living. (W.H.D.)

— **ordinary repetition …a, …a…, a…**(has no definite place in the sentence and the repeated unit occurs in various positions; ordinary repetition emphasizes both the logical and the emotional meanings of the reiterated unit).

— **successive repetition … a, a, a …** is a string of closely following each other reiterated units; this is the most emphatic type of repetition, it signifies the peak of the speaker's / writer's emotions. " *If you have anything to say, say it, say it*" (Ch.D.)

Lexico-syntactical stylistic devices (LSSD) (V.A.Kucharenko)

Lexico-syntactical stylistic devices (LSSD) are based on the binary opposition of lexical features of **analogy and contrast** and united by the syntactical feature of recurrence:

1) ANALOGY::RECURRENCE (Simile, Climax, Periphrasis)
2) CONTRAST::RECURRENCE (Anticlimax, Antithesis, Litotes)

II. Intensification of a Feature
(Lexico-Syntactical SD in V.A. Kukharenko's classification)

Simile. The intensification of some feature of the concept is realized in a device called simile. Similes set one object against another regardless

of the fact that they may be completely alien to each other. The simile gives rise to a new understanding of the object. The properties of an object may be viewed from different angles, i. e. its state, its actions, and manners. Accordingly, similes may be based on adjectives — attributes, adverbs — modifiers, verbs — predicates etc.

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

Simile is a figure of speech based on similarity of objects belonging to different semantic groups: *"A style without metaphor and simile is to me like a day without the sun, or woodland without birds" (Lucas)*

"Sometimes she seemed invisible like peace" (Gr.Green)

Simile consists of 3 components:

1) tenor (the object, which is compared);

2) vehicle (the object or the notion, with which *tenor* is being compared;

3) tertium comparationis (the basis of comparison, the group of words, having the qualities of both components: tenor and vehicle*). "They make an impression easily like a ship in water"*.

Tertium comparationis denotes a feature, quality, action, impression or attitude. The formal markers are*: like; as…as; as though; as if; such as; seem.*

Stylistic functions of simile:

1) Evokes fresh images;

2) Reveals the author's attitude, when it is original (fresh).

Traditional simile: *as thin as a rake; as fresh as a daisy; as drunk as a lord.*

Periphrasis — is a roundabout way of speaking used to name some object or phenomenon. Longer phrase is used instead of a shorter one. **Periphrasis** is the use of a longer phrase with descriptive epithets instead of a short and simple form of expressing the same thought. Some periphrases are traditional.

E.g. The fair sex. My better half.

Periphrases are divided into:

1. **Logical** — based on inherent properties of a thing. *E.g. Instrument of destruction, the object of administration. The author of one's being — father.*

2. **Figurative** — based on imagery: metaphor, metonymy. "*His studio is full of the mute evidences of his failure*" — *pictures.*

E.g. To tie a knot — to get married; a disgrace of fortune — bad luck. **"***He has the sun very strong in his eyes*" *(being drunk).*

Euphemistic periphrases are used to avoid mentioning some unpleasant things, or taboo things. *E.g. To pass away — to die.*

"*I am thinking an unmentionable thing about your mother*"*"*(vulgar).

It both names and describes the object, expressing the author's attitude ironically, humorously and metaphorically.

Climax or ***gradation*** (Greek *climax* –"ladder"; Latin *gradatio* — "ascent, climbing up") is a type of semantically complicated parallelism, in which every successive unit is logically more important or emotionally stronger or more explicit than the preceding one. **Climax** is marked by parallelism, enumeration and repetition. Homogeneous members are arranged in ascending or descending scale, intensity or significance increases step by step, reaching climax or the highest (the lowest) point of intensity or expressiveness, *e.g. Every racing car, every racer, every mechanic, every ice-cream van was also plastered with advertising.(P.)*

"*Walls — palaces — half — cities, have been reared*".(H.)

"*He was numbed. He wanted to weep, to vomit, to die, to sink away*". *(*A.B.)

"*The liar! The brute! The monster*! (Dr.) (Emotive climax, ascending scale)

*"Not a word, Sam — not a syllable!" (D.) (*Descending scale)

According to V.A.Kukharenko a gradual increase in significance may be maintained in three ways: *logical, emotional* and *quantitative*. Study the table below:

Table 11

Types of Climax	Logical	Every succeeding concept is *logically* more important than the previous one.
	Emotional/ Emotive	A row of synonyms with emotive meaning (often contextual ones) gradually increase the *emotional tension* of the utterance.
	Quantitative	An increase in the volume, size or number of each succeeding unit is implied.

CONTRAST::RECURRENCE:
1. Antithesis,
2. Anticlimax
3. Litotes

1. Antithesis is a stylistic device presenting the semantic opposition emphasized in similar structures, often involving 2 antonyms: *Don't use big words. They mean so little.* (O.W.) **Antithesis** comprises an opposition or contrast of ideas arranged structurally as parallel constructions**: "***Youth is full of pleasance; age is full of care…" (Sh.)* **Antithesis** is based on the author's desire to stress certain qualities of the thing by appointing it to another thing possessing antagonistic features. *E.g. They speak like saints and act like devils.(Ch.)*

2. Anticlimax (**bathos**) represents climax suddenly interrupted by an unexpected turn of the thought that defeats expectations of the reader / listener and ends in complete semantic reversal of the emphasized idea. (V.A.Kukharenko); it involves adding one weaker element to one or several strong ones, mentioned before (Y.M.Skrebnev).

He was unconsolable — for an afternoon. (G.)

This was appalling — and soon forgotten. (G.)

Anticlimax causes a humorous or ironic effect due to the sudden break in the accumulation of logical or emotional importance of the utterance. "Early *rise and early to bed makes a male healthy and wealthy and dead"* (T.Thurber)

Very close to bathos stands ***paradox***, a stylistic device presenting a self-contradicting idea, which nonetheless seems true (in the words of

Y.M.Skrebnev, it is a "seemingly absurd though in fact well-founded statement"). The slogans from 1984 by George Orwell illustrate this.

> **WAR IS PEACE**
> **FREEDOM IS SLAVERY**
> **IGNORANCE IS STRENGTH**

In the framework of the Inner Party's perverted logic there still is a certain sense in this nonsense: the less you know — the stronger you are, as you will be unable to commit *thought crime*; being a slave, you do not have to be responsible for decisions made, which is a true way to freedom; to avert the danger of an inner war the country must be exhausted by a continuous and fruitless war with equally omnipotent neighbours.

As many other stylistic devices, anticlimax also has a corresponding literary term, which names a similar phenomenon but on a larger scale. The one in question now is ***the effect of defeated expectancy***, often met with in humorous, ironical and sarcastic stories.

3. Litotes — is a device — an affirmation is expressed by denying its contrary. Usually litotes presupposes double negation. Its function is to convey doubts of the speaker concerning the exact characteristics of the object or a feeling.

Litotes is a trope in which an affirmative is expressed by the negative or vice versa: *"It was not without a certain wild pleasure I ran before the wind (Jane Eyre).*

Usually litotes presupposes double negation: one through a negative particle (no, not), the other — through a word with negative meaning. Its function is to convey doubts of the speaker concerning the exact characteristics of the object or a feeling.

Structural patterns of litotes:

1) The presence of the key-element "not". *"It is not unreasonable."*

2) The key-element "too" + "not". *"I am not too sure."*

3) The key-elements "*rather, pretty, scarcely*, etc…+ not" "*You wouldn't exactly call Warley heavily industrialized" (Braine)*

e.g. It's not a bad thing — It's a good thing.
e.g. He is no coward. He is a brave man.
e.g. He was not without taste.

Seminar 5
LEXICAL LEVEL OF STYLISTIC ANALYSIS

Questions and tasks

Questions:

1. Discuss the semantic structure of a word. What lexical meanings of a word can you name? Which of them are stylistically relevant?

2. What SD's are based on the use of the logical (denotational) meaning of a word?

3. What is a contextual meaning? How is it used in a SD?

4. What is the difference between the original and hackneyed SDs? Give examples of both.

5. What is a metaphor? What are its semantic, morphological, syntactical, structural and functional peculiarities?

6. What is a metonymy? Give a detailed description of a device.

7. What is included into the semantic group of SDs known as "play on words"?

8. Find examples of the discussed SDs in your home reading. Try to find peculiarities of usage of various SDs by different authors known to you from the courses of literature, home reading and analytical reading.

9. What is irony? What lexical meanings are employed in its formation?

10. What types of irony do you know? What is the length of the context needed for the realization of each of them?

11. What is most frequently observed mechanism of irony formation? Can you explain the role of the repetition in creating irony?

12. Name English, American, or Russian authors known for their ingenuity and versatility in the use of irony. Find cases of irony in books you read both for work and for pleasure.

13. What is antonomasia? What meanings interact in its formation?

14. What types of antonomasia do you know? Give examples of some speaking names from the books you read. Give examples of personages' names used as qualifying common nouns.

15. What lexical meaning is instrumental in the formation of epithets?

16. What semantic and structural types of epithets do you know?

17. What parts of speech are predominantly used as epithets and why?

18. Give examples of the types and distribution of epithets; give your considerations as to what defines the quality and the quantity of epithets in a literary work.

19. What meaning is foregrounded in a hyperbole? What types of hyperbole can you name?

20. 20. What is an oxymoron and what meanings are foregrounded in its formation?

21. 21. Give examples of trite oxymorons. Where are they predominantly used?

22. 22. Why are there comparatively few trite oxymorons and where are they mainly used? Find some examples of trite oxymorons.

23. 23. What makes a hyperbole trite and where are trite hyperboles predominantly used?

24. 24. What is understatement? In what way does it differ from hyperbole? Give examples of original hyperboles and understatements from your English reading.

Task 1

State the type of transfer of meaning used to create the following tropes. Discuss the type of each metaphor: conceptual, trite, genuine, or sustained (prolonged).

1. Life's but a walking shadow; a poor player,

2. That struts and frets his hour upon the stage. (Shakespeare)

3. Most men and women are forced to perform parts for which they have no qualifications. The world is a stage, but the play is badly cast. (O.Wilde)

Hope is a good breakfast, but it is a bad supper. (F.Bacon)

Task 2
Analyze the poems and state the usage and stylistic functions of LSD.

ROAD IN LIFE
Life is one long road,
Some days a motorway so straight and smooth,
With a fast lane for those who panic and are eager,

A slow lane for those with no destination, boredom overtakes,
While enjoying the past.
Other days, life's like a crescent, with bends and turns,
Families laughing with rapture, all cozy and warm,
Sitting huddled together listening to cries of the new born.

But crisis occurs as quick as a flash, and the laughter fades,
The bend is upon us, but we search for a new road
Which sets life straight once again.

Quite often life is just a hill, a tough struggle to the top,
But once up, Success! Determination pays! The hard part is over,
Now it's down hill all the way! (S.Shah)

Task 3
Analyze the following cases of irony, antonomasia, epithets, litotes, hyperbole and understatement and oxymoron. Define the types, structure and stylistic functions of these lexical SDs.
1. "It was an occasion for rejoicing, perhaps, but rather for a solemn, thankful, eyes-raised-to-heaven kind of rejoicing" (Wodehouse)
2. "For the Doctor Watson of this world, as opposed to the Sherlock Holmeses, success in the province of detective work must be, to a very large extent, the result of luck" (Wodehouse)
3. "One after another those people lay down on the ground to laugh — and two of them died." (M.Twain)

4. "What a noble illustration of the tender laws of this favored country! — They let the paupers go to sleep" (Dickens)

5. "Lovers speak of living deaths, dear wounds, fair storms, and freezing fires." (Sir Ph.Sidney)

Task 4

Name different EM and SD and comment on their stylistic functions in the sentences.

1. The girls were giggling and whispering in the hall. The pink muslin and the white silk rushed downstairs.

2. She had a kind heart, a gold tooth and a bank account.

3. The earth was made for Dombey and Son to trade in and the sun and the moon were made to give them light.

4. What sweet pain is to listen to her!

5. treacherous as a snake.

6. …uncertain rustling of the silky curtain.

7. They suffered a crushing defeat.

8. The fair sex.

9. In private I should call him a liar. In the Press you should use the words; 'Reckless disregard for truth'.

10. Jingle, bells, jingle, bells, jingle all the way…

11. The principal production of these towns appears to be soldiers, sailors, chalk, shrimps, officers, and dock-yard men.

12. Youth is lovely, age is lonely; Youth is fire, age is frost.

13. She was lovely: all of her — delightful!

14. I woke early to see the kiss of the sunrise summoning a flush to the cliffs.

15. St. Paul's cathedral dominated the urban space.

16. Dirk, an artist, thought he was skilled in cooking Italian dishes, and I confess that his spaghetti were much better than his pictures.

SUPPLEMENT

*1. Read the following well-known poem by Rudyard Kipling and say why it is called **"If"**? What ensues adhering to the premises listed? What other title for the poem can you think of?*

If you can keep your head when all about you
Are losing theirs and blaming it on
If you can trust yourself when all men doubt you
But make allowance for their doubting too,
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise:

If you can dream — and not make dreams your master,
If you can think — and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools:

If you can make one heap of all your winnings
And risk it all on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: "Hold on!"

If you can talk with crowds and keep your virtue,
Or walk with kings — nor lose the common touch,
If neither foes nor loving friends can hurt you;
If all men count with you, but none too much,
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And — which is more — you'll be a Man, my son!
Rudyard Kipling

Questions and tasks:

1. By what means is the poem made cohesive and coherent?

2. Identify cases of repetition and their types. How do they contribute to the structure of the poem?

3. Find other syntactical stylistic devices and comment on the role they play in the poem.

4. Find stylistic devices belonging to the other layers of the language.

5. Are the maxims still true and relevant?

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Seminar 6
SYNTACTICAL LEVEL OF STYLISTIC ANALYSIS

Questions and tasks

Questions:

1. Comment on the length of the sentence and its structural patterns being stylistically relevant.

2. Discuss different types of rhetorical questions and their stylistic functions.

3. Speak on different types of repetition and their stylistic functions.

4. Name different types of parallelism and their stylistic relevance.

5. Discuss inversion, its types and functions.

6. Speak on suspense and detachment and their stylistic relevance.

7. Discuss ellipsis, Its types and varieties and stylistic functions.

8. Comment on apokoinu constructions.

9. Speak on the break (aposiopesis).

10. Comment on various types of connection and their stylistic relevance:

a) Polysyndeton

b) Asyndeton

c) Attachment

Task 1. *Define the type of syntactical stylistic devices dealing with the omission of elements:*

1. Then he said, "You think it's so? She was mixed up in this lousy business"? (Barth)

2. He was the man killed the deer. (Warren)

3. In manner, close and dry. In voice, husky and low. In face, watchful behind a blind. (Dickens)

4. Malay Camp. A row of streets crossing another row of streets. Mostly narrow steers. Mostly dirty streets. Mostly dark streets. (Abrahams)

5. His forehead was narrow, his face wide, his head large, and his nose all on one side. (Dickens)

6. A solemn silence: Mr. Pickwick humorous, the old lady serious, the fat gentleman cautious and Mr. Miller timorous. (Dickens)

7. He, and the falling light and dying fire, the time-worn room, the solitude, the wasted life, and gloom, were all in fellowship. Ashes, and dust, and ruin! (Dickens)

8. She merely looked at him weakly. The wonder of him! The beauty of love! Her desire toward him! (Dreiser)

9. What I had seen of Patti didn't really contradict Kitty's view of her: a girl, who means well, but. (Aldridge)

10. There was a whisper in my family that it was love drove him out and not love of the wife he married. (Steinbeck)

11. Ever since he was a young man, the hard life on Earth, the panic of 2130, the starvation, chaos, riot, want. Then bucking through the planets, the womanless, loveless years, the alone years. (Bradbury)

12. "I just work here", he said softly. "If I didn't" — he let the rest hang in the air, and kept on smiling. (Chandler)

13. I love Nevada. Why, they don't even have mealtimes here. I never met so many people didn't own a watch. (Miller)

14. I'm a horse doctor, animal man. Do some farming, too. Near Tulip, Texas. (Capote)

15. This is a story how a Baggins had an adventure. He may have lost his neighbours' respect, but he gained — well, you will see whether he gained anything in the end. (Tolkien)

16. "I'll go, Doll! I'll go"! This from Bead, large eyes larger than usual behind his horn-rimmed glasses. (Jones)

17. A black February day. Clouds hewn on ponderous timber weighing down on the earth: an irresolute dropping of snow specks upon the trampled wastes. Gloom but no veiling of angularity. The second day of Kennecott's absence. (Lewis)

18. And we got down at the bridge. White cloudy sky, with mother-of-pearl veins. Pearl rays shooting through, green and blue-white. River roughed by a breeze. White as a new file in the distance. Fish-white streak on the smooth pin-silver upstream. Shooting new pins.   (Conrad)

19. "He was shouting out that he'd come back, that his mother had better have money ready for him. Or else! That is what he said: 'Or else!' It was a threat". (Christie)

20. With these hurried words Mr. Bob Sawyer pushed the post boy on one side, jerked his friend into the vehicle, slammed the door, put up the steps, wafered the bill on the street-door, locked it, put the key into his pocket, jumped into the dickey, gave the word for starting. (Dickens)

21. There was no breeze came through the door. (Hemingway)

22. Secretly, after the nightfall, he visited the home of the Prime Minister. He examined it from top to bottom. He measured all the doors and windows. He took up the flooring. He inspected the plumbing. He examined the furniture. He found nothing. (Leacock)

23. "Well, guess it's about time to turn in". He yawned, went out to look at the thermometer, slammed the door, patted her head, unbuttoned his waistcoat, yawned, wound the clock, went to look at the furnace,

yawned and clumped upstairs to bed, casually scratching his thick woollen undershirt. (Lewis)

24. "I got my feelings same as anyone else". (Bernard Shaw)

25. Soames turned away; he had an utter disinclination for talk… (G.)

Task 2

Define the type of syntactical stylistic devices dealing with the redundancy of elements:

1. The Widow Douglass, she took me for her son, and allowed she would civilize me… (Twain)

2. Bella soaped his face and rubbed his face, and soaped his hands and rubbed his hands, and splashed him, and rinsed him, and towelled him, until he was as red as beetroot. (Dickens)

3. It was a country cousin that Harris took in. (Jerome)

4. By the time he got all the bottles and dishes and knives and forks and glasses and plates and spoons and things piled up on big trays, he was getting very hot, and red in the face, and annoyed. (Tolkien)

5. Brave boy, he saved my life and shall not regret it. (Twain)

6. Jack Sprat's pig,

He was not very little,

He was not very big…

Little Miss Muffet

She sat on a tuffet…

Ellen Adair she loved me well,

Against her father's and mother's will… (Tennyson)

7. You've made a nice mess, you have… You'd get a scaffolding pole entangled, you would… (Jerome)

8. "What sort of a place is Dufton exactly"?

"A lot of mills. And a chemical factory. And a Grammar school and a war memorial and a river that runs different colours each day. And a cinema and fourteen pubs. That's really all one can say about it". (Braine)

9. "You're no gentleman, you're not, to talk of such things. I'm a good girl, I am; and I know what the like of you are, I do". (Bernard Shaw)

10. "I'm going away. He's off his chumps, he is. I don't want no balmies teaching me". (Bernard Shaw)

11. "I always been a good girl; and I never offered to say a word to him; and I don't own him nothing; and I don't care; and I won't be put upon; and I have my feelings the same as anyone else".(Bernard Shaw)

12. "Do hold your tongue, Clara". (Bernard Shaw)

13. "You're a great bully, you are. I won't stay here if I don't like. I won't let nobody wallop me. I never asked to go to Buckingham Palace, I didn't. I was never in trouble with the police, not me, I'm a good girl". (Bernard Shaw)

14. "They all thought she was dead; but my father he kept ladling gin down her throat till she came to so sudden that she bit the bowl off the spoon". (Bernard Shaw)

Task 3

From the following examples you will get a better idea of the functions of various types of repetition. Analyse them and define the type(s).

1. Joe was a mild, good-natured, sweet-tempered, easy-going, foolish dear fellow. *(Dickens)*

2. They both looked hard, tough and ruthless, and they both looked very, very lethal.*(Chase)*

3. Yeah, uh, you've been busy, busy, busy, haven't you. *(Pendelton)*

4. Oh, the dreary, dreary moorland!

Oh, the barren, barren shore! *(Tennyson)*

5. He ate and drank, for he was exhausted — but he little knew or cared what; and he wandered about in the chill rain, thinking and thinking, and brooding and brooding. *(Dickens)*

6. Gold! Gold! Gold! Gold!

    Bright and yellow, hard and cold,

    Molten, graven, hammer'd and roll'd,

    Heavy to get and light to hold.   *(Hood)*

7. Scrooge went to bed again, and thought, and thought, and thought it over and over and over. *(Dickens)*

8. I wake up and I'm alone and I walk round Warley and I'm alone; and I talk with people and I'm alone and I look at his face when I'm home and it's dead. *(Braine)*

9. Babbit was virtuous. He advocated, though he did not practice, the prohibition of alcohol; he praised, though he did not obey, the laws against motor-speeding. *(Lewis)*

10. "To think better of it", returned the gallant Blandois, "would be to slight a lady, to slight a lady would be to be deficient in chivalry towards the sex, and chivalry towards the sex is a part of my character". *(Dickens)*

11. Halfway along the right-hand side of the dark brown hall was a dark brown door with a dark brown settie beside it. After I had put my hat, my gloves, my muffler and my coat on the settie we three went through the dark brown door into darkness without any brown in it. *(Gilbert)*

12. I might as well face facts: good-bye, Susan, good-bye a big car, good-bye a big house, good-bye power, good-bye the silly handsome dreams. *(Braine)*

13. I really don't see anything romantic in proposing. It is very romantic to be in love. But there is nothing romantic about a definite proposal. *(Wilde)*

14. I wanted to knock over the table and hit him until my arm had no more strength in it, then give him the boot, give him the boot, give him the boot — I drew a deep breath. *(Braine)*

15. On her father's being groundlessly suspected, she felt sure. Sure. Sure. *(Dickens)*

16. Now he understood. He understood many things. One can be a person first. A man first and then a black man or a white man. *(Abrahams)*

17. She stopped, and seemed to catch the distant sound of knocking. Abandoning the traveller, she hurried towards the parlour, in the passage she assuredly did hear knocking, angry and impatient knocking, the knocking of someone who thinks he has knocked too long. *(Bennet)*

18. Obviously — this is a streptococcal infection. Obviously. *(Deeping)*

19. And a great desire for peace, peace of no matter what kind, swept through her. *(Bennett)*

20. When he blinks, a parrot-like look appears the look of some heavily blinking tropical bird. *(Miller)*

21. And everywhere were people. People going into gates and coming out of gates. People staggering and falling. People fighting and cursing. *(Abrahams)*

22. I came back, shrinking from my father's money, shrinking from my father's memory: mistrustful of being forced on a mercenary wife, mistrustful of my father's intention in thrusting that marriage on me, mistrustful that I was already growing avaricious, mistrustful that I was slackening in gratitude to the dear noble honest friends who had made the only sunlight in my childish life. *(Dickens)*

23. If you know anything that is not known to others, if you have any suspicion, if you have any clue at all, and any reason for keeping it in your own breast ...think of me, and conquer that reason and let it be known! *(Dickens)*

24. I notice that father's is a large hand, but never a heavy one when it touches me, and that father's is a rough voice but never an angry one when it speaks to me. *(Dickens)*

25. From the offers of marriage that fell to her, Dona Clara, deliberately, chose the one that required her removal to Spain. So to Spain she went. *(Wilde)*

26. There lives at least one being who can never change — one being who would be content to devote his whole existence to your happiness — who lives but in your eyes — who breathes but in your smile — who bears the heavy burden of life itself only for you. *(Dickens)*

27. It is she, in association with whom, saving that she has been for years a main fibre of the roof of his dignity and pride; he has never had a selfish thought. It is she, whom he has loved, admired, honoured and set up for the world to respect. It is she, who, at the core of all the constrained formalities and conventionalities of his life, has been a stock of living tenderness and love. *(Dickens)*

28. He ran away from the battle. He was an ordinary human being that didn't want to kill or be killed. So he ran away from the battle. *(Heym)*

29. Failure meant poverty, poverty meant squalor, squalor led, in the final stages, to the smells and stagnation of B. Inn Alley. *(Daphne du Maurier)*

30. "Secret Love", "Autumn Leaves", and something whose title he missed. Supper music. Music to cook by. *(Updike)*

Task 4

Find and analyse cases of detachment, parenthesis, and suspense. Comment on the structure and functions of each:

1. I regarded us as lost souls, condemned by the Fates (Clotho, Lachesis, and Atropos — I remember looking them up, and weeping at the justice of their names) never to consummate our love, separated by prior commitments and by barriers of position and caste (be sure I never mentioned *this* to her!), *et cetera, et cetera. (Barth)*

2. She narrowed her eyes a trifle at me and said I looked exactly like Celia Briganza's boy. Around the mouth. *(Salinger)*

3. He observes it all with a keen quick glance, not unkindly, and full rather of amusement than of censure. *(Virginia Woolf)*

4. It was not the monotonous days uncheckered by variety and uncheered by pleasant companionship, it was not the dark dreary evenings or the long solitary nights, it was not the absence of every slight and easy pleasure for which young hearts beat high or the knowing nothing of childhood but its weakness and its easily wounded spirit, that had wrung such tears from Nell. *(Dickens)*

5. Here is a long passage — what an enormous perspective I make of it! — leading from Peggotty's kitchen to the front door. *(Dickens)*

6. I have been accused of bad taste. This has disturbed me not so much for my own sake (since I am used to the slings and arrows of outrageous fortune) as for the sake of criticism in general. *(Maugham)*

7. … he was struck by the thought (what devil's whisper? — what evil hint of an evil spirit?) — supposing that he and Roberta — (no, say he and Sondra — no, Sondra could swim so well, and so could he) — he and Roberta were in a small boat somewhere and it should capsize at the very time, say, of this dreadful complication which was so harassing him? What an escape! What a relief from a gigantic and by now really destroying problem! On the other hand — hold — not so fast! — for could a man even think of such a solution in connection with so difficult a problem as this without committing a crime in his heart, really — a horrible, terrible crime? *(Dreiser)*

8. The main entrance (he had never ventured to look beyond that) was a splendiferous combination of a glass and iron awning, coupled with a marble corridor lined with palms. *(Dreiser)*

9. That bit of gold meant food, life… power to go on writing and — who was to say? — maybe to write something that would bring in many pieces of gold. *(London)*

Task 5 *Analyse the cases of inversion. Distinguish between the cases of stylistic inversion and inversion resulting from mere inaccuracy of speech. Comment on the structure and functions of each:*

1. That I don't accept the Prince's list, your starboard eye has already observed… (Barth)

2. No sooner had the final cymbal clashed than the house lights went out completely and the electric footlights rose, playing on the mauve velvet stage curtain.(Barth)

3. With fingers weary and worn…   (Hood)

4. A good generous prayer it was.   (Twain)

5. Rude am I in my speech…(Shakespeare)

6. Eagerly I wished the morrow. (Poe)

7. A tone of most extraordinary comparison Miss Tox said it in.(Dickens)

8. In went Mr. Pickwick. (Dickens)

9. Down dropped the breeze…(Coleridge)

10. Women are not made for attack. Wait they must. (Conrad)

11. Out came the chase — in went the horses — on sprang the boys — in got the travellers.(Dickens)

12. And she saw that Gopher Prairie was merely an enlargement of all the hamlets which they had been passing. Only to the eyes of a Kennicot was it exceptional.(Lewis)

13. Inexplicable was the astonishment of the little party when they returned to find out that Mr. Pickwick had disappeared. (Dickens)

14. Dull would he be of soul who could pass by

A sight so touching in its majesty…   (Wordsworth)

15. Came a day when he dragged himself into the Enquirer alley, and there was no Cheese-face. (London)

16. Came frightful days of snow and rain. He did not know when he made camp, when he broke camp…(London)

17. Over by St Paul he stands and there is no money in it… (Galsworthy)

18. "Yes, sir, that you can". (Pendelton)

19. A piece of sheer bad luck that was. (Christie)

20. Very true those words are, sir.(Christie)

21. Been an athlete all his life, he had. (Christie)

22. In manner, close and dry. In voice, husky and low. In face, watchful behind a blind. (Dickens)

Task 6

Analyse the cases of convergence. Name the stylistic devices involved (inversion, detachment, parenthesis, suspense). Comment on the structure and functions of each:

1. And doggedly along by the railings of the Grand Park towards his father's house, he went trying to tread on his shadow… (Galsworthy)

2. Rolling in money, the Carpenters were. (Christie)

3. Benny Collan, a respected guy, Benny Collan wants to marry her. An agent could ask for more? (Capote)

4. Talent, Mr. Micawber has; capital, Mr. Micawber has not. (Dickens)

5. It was indeed, to Forsyte eyes, an odd house. (Galsworthy)

6. How many pictures of new journeys over pleasant country, of resting places under the free broad sky, of rambles in the fields and woods, and paths not often trodden — how many tones of that one well-remembered voice, how many glimpses of the form, the fluttering dress, the hair that waved so gaily in the wind — how many visions of what had been and what he hoped was yet to be — rose up before him in the old, dull, silent church! (Dickens)

7. Corruption could not spread with so much success, though reduced into a system, and though some ministers, with equal impudence and folly, avowed it by themselves and their advocates, to be the principal expedient by which they governed; if a long and almost unobserved progression of causes and effects did not prepare the conjuncture. (Bolingbroke)

SUPPLEMENT

There are cases of convergence when, for instance, different schemes of speech based on a specific distribution of sentence members are used together. Consider the below fragments from The Floating Opera by John Barth:

— In fact, even to think of the name Adam's Original and Unparalleled Floating Opera — its completely unsuitable significance — when I had before me the extraordinary case of Morton v. Butler, was the greatest of accidental ironies: never did there exist such an unparalleled floating opera as the law in its less efficient moments, and seldom had the law such inefficient moments as those during which it involved itself — nay, diffused, dissipated, lost itself — in Morton v. Butler.

— I must say that at the moment I felt wonderful about my father. His concern for me, the (for him) remarkable diplomacy of his approach, his generosity — all these, I see now, were ordinary sentiments, not unusual in themselves; but then I was a very ordinary sort of young man, too, at the time, and the sentiments, if commonplace, were nonetheless uncommonly strong. My ailing heart felt lodged in my throat; I couldn't speak.

Some of the given episodes from John Barth's book "The Floating Opera" tell about a certain Mr. Mack who was in the habit of disinheriting his "heirs". As a result he left neither more nor fewer but eighteen contradicting wills. Read the record of one of many a hearing on the litigation and say whether the narrator — who is Mr. Mack's son's lawyer and friend — is serious about his commentary on the importance of rhetoric in legal action.

The final test was in the form of a hearing. Harrison and I appeared at the Baltimore courthouse early in January; Judge Lasker read the terms of Will and declared that if no one present could offer evidence of such sympathies as were therein interdicted, he was prepared to declare the matter settled and to order the will executed. Froebel then appeared, much to my surprise, and announced that he had such evidence, enough to warrant the reversal of bequests provided for by our will, and was ready to offer it to the court.

"You told me there wasn't anything," I reminded Harrison, who had turned white.

"I swear there isn't!" he whispered back, but nevertheless he began perspiring and trembling a little. I sat back to see what Froebel had cooked up.

"What will you attempt to prove?" the Judge asked him.

"That as recently as last year, your honor, while his poor father was in the grave — perhaps speeded there (who knows?) by his son's regrettable irresponsibility — that just last year, your honor, this son, who is now so eager to take from his mother what is rightfully hers, was aiding and abetting actively, with large gifts of money, that doctrine against which his father's entire life was such an eloquent argument; confident, I doubt not, that he could conceal his surreptitious Bolshevism until such time as he was in a position to devote the whole of the Mack estate toward overthrowing the way of life that made its accumulation possible!"

Froebel was a past master of the detached noun clause: judge and spectators were stirred.

"For heaven's sake!" Harrison whispered. "You don't think he means my Spanish donations!"

"If you were silly enough to make any, then I daresay he does," I replied, appalled anew at Harrison's innocence.

And indeed, the "Spanish donations" were precisely what Froebel had in mind. He offered in evidence photo stated checks, four of them, for one thousand dollars each, made out to an American subscription agency representing the Spanish Loyalist government. They were dated March 10, May 19, September 2, and October 7, and all were signed Harrison A. Mack, Jr.

Judge Lasker examined the Photostats and frowned. "Did you write these checks?" he asked Harrison, passing the pictures to him.

"Of course!" Harrison yelled. "What the hell's that".

"Order!" suggested the Judge. "Aren't you aware that the Loyalist movement is run by the Communist Party? Directed from the Kremlin?"

"Aw, come on!" Harrison pleaded, until I poked him and he sat down.

"May I point out," Froebel continued blandly, "that not only is a gift to the Loyalists in essence a gift to Moscow, but this particular subscrip-

tion agency is a Party organization under FBI surveillance. A man may donate to the Loyalists through honest, if vague, liberalism, I daresay; but one doesn't send checks to this subscription outfit unless one is sympathetic with the Comintern. Young Mr. Mack, like too many of our idle aristocrats, is, I fear, a blue blood with a Red heart".

I believe it was this final metaphor that won Froebel the judgment. I saw the newspaper people virtually doff their hats in tribute, and scribble the immortal words for the next editions of their papers. Even the Judge smiled benignly upon the trope: I could see that it struck him square in the prejudices, and found a welcome there.

There was some further discussion, but no one listened closely; everyone was repeating to himself, with a self-satisfied smile, that too many young aristocrats are blue bloods with Red hearts. Blue bloods with Red hearts! How could mere justice cope with poetry? Men, I think, are ever attracted to the bon mot* rather than the mot juste*, and judges, no less than other men, are often moved by considerations more aesthetic than judicial. Even I was not a little impressed, and regretted only that we had no jury to be overwhelmed by such a purple plum from the groves of advocacy. A blue blood with a Red heart! How brandish reasonableness against music? Should I hope to tip the scales with puny logic, when Froebel had Parnassus in his pan? In vain might I warn Judge Lasker that, through the press, all America was watching, and Europe as well, for his decision.

"My client, a lover of freedom and human dignity", I declared, "made his contributions to the oppressed Loyalists as a moral obligation, proper to every good American, to fight those Rebels who would crush the independence of the human spirit, and trample liberty under hobnailed boots! How can you charge him with advocating anarchy and violent overthrow, when in a single year he gives four thousand dollars to support the Spanish Government against those who would overthrow it?"

And on I went for some minutes, trying to make capital out of the Spanish confusion, wherein the radicals were the status quo and the reactionaries the rebels. It was an admirable bit of casuistry, but I knew my cause was lost. Only Froebel, I think, had ears for my rhetoric; the rest of the room was filled with blue bloods with Red hearts.

And Judge Lasker, as I think I mentioned, was famously conservative. Though by no means a fascist himself — he was probably uncommitted in the Spanish revolution — he epitomized the unthinking antagonism of his class toward anything pinker than the blue end of the spectrum: a familiar antagonism that used to infuriate me when, prior to 1924, I was interested in such things as social justice. When finally he ruled, he ruled in Froebel's favor.

"It does not matter whether there is a difference between the Moscow and Madrid varieties of communism", he declared, "or whether the Court or anyone else approves or disapproves of the defendant's gifts or the cause for which they were intended. The fact is that the subscription agency involved is a communist organization under government surveillance, and a gift to that agency is a gift to communism. There can be no question of the donor's sympathy with what the agency represented, and what it represented was communism. The will before me provides that should such sympathy be demonstrated, as it has been here, the terms of the document are to be reversed. The Court here orders such a reversal".

* Note: *bon mot* is the French for "good word", *mot juste* is the French for "true word".

Questions and tasks:

1. Find syntactical stylistic devices and expressive means marking the author's style. Why are they so appropriate in this very story?

2. Find stylistic devices belonging to layers of the language other than syntactical.

3. Analyze and characterize the lawyers' rhetoric.

4. On top of everything what stylistic device defines the tonality of the fragment? Why?

RECOMMENDED LIRERATURE

1. Арнольд И.В. Стилистика современного английского языка стр. 217-265I.R.

2. Galperin I.R. Stylistics pp. 191-246.

3. Кухаренко В.А. A Book of Practice in Stylistics. pp. 66-84.

4. Кухаренко В.А. Seminars in Style. pp. 63-85

Seminar 7
LEXICO-SYNTACTICAL STYLISTIC DEVICES (LSSD)

Questions and tasks

Task 1

Comment on linguistic properties of sentences which are foregrounded in lexico-syntactical stylistic devices (LSSD). Speak on antithesis, its structure, semantic and stylistic functions. Comment on the structure and stylistic functions of the following example of antithesis:

1. "Too brief for our passion, too long for our peace,

Were these hours — can their joy or their bitterness cease?" (Byron)

Mrs. Nork had a large home and a small husband. (S.L.)

He … ordered a bottle of the worst possible port wine, at the highest possible price. (D.)

It is safer to be married to the man you can be happy with than to the man you cannot be happy without. (E.)

In marriage the upkeep of woman is often the downfall of a man. (E.)

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, , it was the season of Darkness, it was the spring of hope, it was the winter of despair; we had everything before us, we had nothing before us ,we were all going direct to Heaven, we were all going direct the other way — in short the period was so far like the present period, that some of its noisiest authorities insisted on its being received for good or for evil, in the superlative degree of comparison only. (D.)

Give other examples of antitheses and comment on their stylistic functions.

Task 2

Speak about climax, its types: emotive, qualitative, quantitative and negative forms of climax, their structural organization. What is their stylistic function? Define the type of climax in the following passage:

1. "Little by little, bit by bit, and day by day, and year by year, the baron got the worst of some disputed question." (Dickens)

2." It must be a warm pursuit in such a climate", observed Mr. Pickwick.

"Warm! — red hot! Scorching! — glowing!" (D.)

3. A storm's coming up. A hurricane. A deluge. (Th.W.)

4. Of course it's important. Incredibly, urgently, desperately important. (D.S.)

5. "I'll smash you. I'll crumble you, I'll powder you. Go to the devil!" (D.)

6."Be careful," said Mr. Jingle — not a look".

"Not a wink," said Mr. Tupman.

"Not a syllable. — Not a whisper." (D.)

7. He who only five months before had sought her so eagerly with his eyes and intriguing smile. The liar! The brute! The monster! (Dr.)

Task 3

What is anticlimax? Comment on its stylistic function. How is paradox created in the following example of anticlimax?

"They were absolutely quiet; eating no apples, cutting no names, inflicting no pinches, and making no grimaces, for full two minutes afterwards"**.** (Dickens)

Task 4

Speak about a simile, its semantic structure. Discuss different types of a simile (epic, disguised, trite, developed simile). What are the main functions of a simile in the following example?

"Milk-churns stand at Coronation Corner like short silver policemen. The town ripples like a lake in the waking breeze. Night in the four-ale, quiet as a domino". (D.Thomas)

Task 5

What is litotes? Differentiate between litotes and understatement. Discuss most frequently used structures of litotes and its stylistic functions. Comment on the usage and stylistic functions of the following cases of litotes:

"…she was not unlike Morgiana in the 'Forty Thieves'" (Dickens)

"And Captain Trevelyan was not overpleased about it" (Christie).

"A chiseled, ruddy face completed the not-unhandsome picture" (Pendleton)

Task 6

Speak about semantic types of periphrasis (logical, figurative, and euphemistic). What type is favoured in contemporary prose and why? What are the main stylistic functions of periphrasis in the following passages?

"I understand you are poor, and wish to earn money by nursing the little boy, my son, who has been so prematurely deprived of what can never be replaced" (Dickens)

Task 7

Read this folk-lore fairy-tale and say in which way the tail influences its length.

THE TAIL

J. F. Campbell

There was a shepherd who went out to the hill to look after his sheep. It was misty and cold, and he had much trouble to find them. At last he had them all but one; and after much searching he found that one too in a peat-hag, half drowned; so he took off his plaid, and bent down and took hold of the sheep's tail, and he pulled! The sheep was heavy with water, and he could not lift her, so he took off his coat and he *pulled!* But it was too much for him, so he spit on his hands, and took a good hold of the tail and he PULLED! And the tail broke! And if it had not been for that this tale would have been a great deal longer.

Questions and tasks:

1. What type of gradation(s) does the tale present?

2. Does the gradation make itself explicit in the tale in any other way(s) than through the usage of graphical means?

3. What do the graphical stylistic devices (italicisation and capitalisation) highlight in the tale? Why are they used in this particular order?

4. Identify the elements of the structural division of a literary work in the tale, such as the exposition (or/and the narrative hook), the chain of events (also called complications), the climax and the denouement.

In fact, this story has two climaxes, because the word can be used in two senses: as a literary term it means *culmination*, the most exciting moment in the story, and, as a term naming a stylistic device, it is also known as *gradation.* The first type of climax (the literary one) will be the following fragment: *"and he PULLED! And the tail broke"* whereas the second (the stylistic one) is much lengthier – *"so he took off his plaid, and bent down and took hold of the sheep's tail, and he pulled! The sheep was heavy with water, and he could not lift her, so he took off his coat and he pulled! But it was too much for him, so he spit on his hands, and took a good hold of the tail and he PULLED! And the tail broke! And if it had not been for that this tale would have been a great deal longer".*

Leading to the climax (understood as a literary term), the latter shows how gradually the character's involvement and excitement, as well as the tension of the narration, grow. It is worth while to note that this happens not infrequently in literary works on the whole and in short stories in particular. The climax (as gradation) is often a formal marker preceding the climax (as culmination).

Task 8. *Identify the types of gradation in the following excerpts from the novel by John Barth (The Floating Opera):*

— Betty June told me all her troubles — and they were dramatic, real troubles! Woman had never loved man, it seemed to me, as she loved Smitty, and yet he ignored her. She wouldn't have cared what he did to her — he might beat her and curse her (a thrilling notion to a seventeen-year-old!) — if only he'd acknowledged her devotion, but he ignored her. She would even suffered torture for him (together we dreamt up the tortures she'd be willing to suffer, considering each soberly); would even

have died for him (we discussed, in detail, various unpleasant deaths) for the merest crumb of reciprocal passion. But Smitty remained oblivious.

— But alas, with Mr. Mack all other things weren't equal. Not only did his physical well-being deteriorate in his last years, through arthritis to leukaemia to the grave; his sanity deteriorated also, gradually, along the continuum from relative normalcy through marked eccentricity to gibbering idiocy.

— If I was demoralized by Dad's death, I was paralyzed by the five thousand dollars and the note.

— I lived through 1920, through 1921, through 1922, through 1923. In the summers I lived on at the fraternity house and worked as stonemason, a brush salesman, a factory labourer, a lifeguard at one of the city pools, a tutor of history, even, and once actually a ditch digger. To my great surprise I was alive on the commencement day, if not entirely sober, and lived to walk off Gilman Terrace with my diploma — pale, weak, educated. I had lost twenty pounds, countless prejudices, much provincialism, my chastity (what had remained of it), and my religion.

— There have been other changes in my attitude during my life, but none altered my outward behaviour and manner as markedly as this one. I was uninvolved; I was unmoved; I was a saint.

RECOMMENDED LITERATURE:

1. Сенюшкина Т. В. Пособие по лингвостилистическому анализу текста (английский язык). Часть I. Для студентов факультета лингвистики. М., Институт международного права и экономики имени А.С. Грибоедова. 2006

2. Galperin I.R. Stylistics. Pp. 191 -246.

3. Kukharenko V.A. A Book of Practice in Stylistics. Pp. 84-100.

4. Kukharenko V.A. Seminars in Style. Pp. 85-102.

UNIT 8
STYLISTIC GRAMMAR

An Outline

1. Stylistic functions of grammar categories and the role of transposition.
2. Transposition of lexico-grammatical classes of nouns.
3. Stylistic function of articles, genitive case, plural number.
4. Stylistic functions of different grammatical categories in different parts of speech.
   a) Stylistic transposition of pronouns.
   b) Adjectives, stylistic function of degrees of comparison.
   c) Stylistic functions of verbal categories.
   d) Stylistic functions of adverbs.

Style is less investigated on the morphological level than on any other one because very many scholars hold the opinion that stylistic connotations appear only when the use of grammatical phenomenon departs from the normative usage and functions on the outskirts or beyond the system of Standard language.

Nevertheless stylistic connotations don't necessarily mean the violation of the normative speech patterns. They are based on different cases of transposition.

Transposition is the usage of different parts of speech in unusual grammatical meaning which breaks the usual correlation within a grammatical category and is used to express the speaker's emotions and his attitude to the object of discussion. It is the shift from one grammatical class to another, controversy between the traditional and situational reference on the level of morphology. (I.V.A.)

Transposition of lexico-grammatical class (LGC) of NOUNS:

Transposition of nouns is based on the usage of nouns in unusual lexico-grammatical class (LGC), thus causing a stylistic effect. According to their usual LGC they are subdivided into:

1) Personal nouns (agents) (*man, woman, children*)

2) Living beings (*birds, cats, dogs*)

3) Collective nouns *(mankind, peerage)*

4) Material nouns *(water, stone)*

5) Abstract nouns (*clarity, kindness*), etc.

Transposition from one LGC to another causes expressive, evaluative, emotive and functional connotations. Thus transposition of personal nouns denoting animals to those denoting people causes metaphorization and appearance of zoo morphemes: *ass, bear, beast and bitch. Pig, donkey, monkey* may have tender but ironical connotations*,* while *swine, ass, ape* acquire rude, negative coloring. Negative connotation is intensified by emphatic constructions: *you impudent pup, you filthy swine''.*

*I was not going to have all the **old tabbies** bossing her around just because she is not what they call "our class" (A.Wilson)*

Emotive and expressive connotations are achieved in transposition of abstract nouns into personal nouns (abstract nouns used in plural): *"The chubby little eccentricity :: a chubby eccentric child."*

Transposition of parts of speech (A>N): *"Listen, my sweet (coll.)", a man of intelligence, a flush of heat* (bookish).

Stylistic functions of the Genitive case, plural number and the articles

The genitive case is considered to be a formal sign of personification alongside with the personal pronouns '*he* and *she'* referred to inanimate objects. The genitive case is limited in its usage to the LGC of nouns denoting living beings: *my father's room, George's sister.* When used with nouns of some other class the genitive case gets emotive coloring and an elevated ring: *"England's troubles. My country's laws".*

*"The trees had eagerness in every turg, stretching their buds upward to the **sun's warmth**; the blackbirds were in song" (J. Galsworthy)*

The suffix 's' may be also added to the phrase or to the whole sentence**:** *She's the boy I used to go with's mother. He's the niece, I told you about's husband.* A comic effect is achieved due to many factors:

1. The suffix is added not to a stem but to a noun, followed by a subordinate clause.

2. Logical incompatibility of the following words placed together: *she's the boy; he's the niece; about's husband.*

The use of **Plural number** in unusual collocations is also a source of expressiveness*: One I'm — sorry — for –you is worth twenty I — told — you — so's.* The sentence has a jocular ring because a plural ending 's' is added to the whole sentence together with the numeral 'twenty'.

Abstract nouns used in plural become countable, concrete and acquire additional expressive connotation making the description more vivid and impressive: *"Oh! Wilfred has **emotions**, **hates**, **pities**, **wants**; at least sometimes; when he does his stuff is jolly good. Otherwise he just makes a song about nothing — like the rest (J.Galsworthy) …"; "The peculiar look came into Bossiney's face which marked all his **enthusiasms**".* Sometimes the forms of singular and plural of abstract nouns have different shades of the given abstract notion and are used for emphasis: *"He had nerve but no nerves."*

LGC of Material nouns as a rule has no plural but in descriptions of nature and landscapes they may be used in plural for the sake of expressiveness: *The <u>snows</u> of Kilimanjaro, the sands of Africa, the waters of the Ocean.* The same effect is achieved when PUs with nouns denoting **weight and measure** lose their concrete meaning and become synonyms to the pronouns *much, many, a lot of, little, few: Tons of funs, loads of friends; a sea of troubles, a pound of pardons.*

Stylistic functions of articles

The indefinite article before a proper name creates an additional evaluative connotation due to the clash of nominal and logical meanings (antonomasia): *I don't claim to be a Rembrandt. Have a Van Deyk? A century ago there may have been no Leibnitz, but there was a Gauss, a Faraday, and a Darwin (Winner).*The indefinite article stresses a very high evaluation of the role of the scientists in the development of the world science. But very often the indefinite article before the name of ordinary people denotes negative characteristics of the persons under those names: *"I will never marry a Malone or a Sykes" (Sh.Bronte)*

The definite article before the surname may stress that the person is famous or notorious: *"Yes, the Robinson. Don't you know? The notorious Robinson." (J.Conrade)*

The repetition of the article intensifies the expressiveness of the enumerated nouns: "*The waiting — the hope — the disappointment — the fear — the misery — the poverty — the flight of his hopes — and the end to his career — the suicide, perhaps, of the shabby, slip-shod drunkard (Ch.Dickens).*

Stylistic transposition of pronouns

The personal pronoun is a formal sign of the 1st person narration. If used too often it denotes the speaker's self-estimation, self-satisfaction and egotism: "*And that's where the real businessman comes in: where **I** come in. But **I** am cleverer than some. **I** don't mind dropping a little money to start the process. **I** took your father's measure, **I** saw that he had a sound idea; **I** saw…**I** knew…**I** explained… (B.Shaw)*

When ***I*** is substituted for the indefinite ***one*** or ***you*** in a generalizing function the contact of the speaker and listener is closer, making the words of the speaker sound modest and reserved: "*You see, Chris, even in quite a small provincial town **you** could have a clinic, a little team of doctors, each doing his own stuff" (A.Cronin).*

"*I am ancient but I don't feel it. That's one thing about painting, **it** keeps you young. Titian lived to ninety-nine and had to have plague to kill him off". (J.Galswarthy)*

I may be substituted for nouns *a man, a chap, a fellow, a girl.* Thus the listener is included in the events and feelings portrayed.

Archaic pronouns (Archaisms): *thee (you), thou (you), thy (your), thine (yours) thyself (yourself)* are used in poetry and create a high-flown atmosphere: *Hail to thee, blithe spirit! Bird thou never wert (P.B.Shelly).* Pronouns *he, she, it* may be formal indications of personification when used in reference to natural phenomena as ***the sun(he)*** and the ***earth(she)***) in T. Hardy's *Tess of the d'Urbervilles.* When *he or she* are substituted for *it* living beings are reduced to the class of things, hence a humorous or an ironical effect and mostly negative evaluation being created. The same function is performed by

pronouns *what, this, that, anything* and nouns *beast, brute, creature: "Is there anything wrong with me, Mister Mate? It asked" (J.Conrad).*

'*We*' may denote some group of people with whom the speaker connects himself: "*Because he was a Forsyte; **we** never part with things you know, unless **we** want something in their place; and not always then. (J.Galsworthy)*

Proverbs: *We never know the value of water till the well is dry.*

There exist the so-called **Pluralis Majestatis** (множественное величия — королевские указы, манифесты и т.д): "*We, the king of Great Britain"'* and **Pluralis Modestiae** (множественное скромности) or the author's "we". In fiction Pluralis Modestiae brings associations with scientific prose and produces the impression of historic truth (authenticity). *"We soon believe what we desire" (Pluralis Modestiae)*

The pronoun "*they*" denotes that the action is performed by a group of people where the speaker is not included, as if he is separated from them: "*My poor girl, what have **they** been doing to you!*"

Demonstrative pronouns *this* and *that* single the objects out of the whole class and emotionally stress them: *"George: Oh, don't be innocent, Ruth. **This** house! This room! **This** hideous, God-awful room!"* This and *That* may express anger and irritation, merriment and mockery especially in case of redundancy typical of the familiar-colloquial style: "*They had this headmaster, **this** very cute girl". "By all means let us have a policy of free employment, increased production, no gap between exports and imports, social security, a balanced **This** and a planned **That**, but let us also have fountains, exquisite fountains, beautiful fountains…"*(J.B.Priestley)

Demonstrative pronouns are especially expressive when used with possessive ones in postposition and accompanied by epithets: ***that lovely** ring of **yours**, **that** brother of **mine**, **this** idea of his, **that wretched** puppy of **yours**!*

Adjectives, stylistic function of degrees of comparison

Adjectives possess a single grammatical category of comparison, meant to portray the degrees of intensity with the help of comparative and superlative degrees contributing to the expressive stylistic function: '*a most valuable idea, the newest fashion of all, a foolish, foolish wife, my wife is a foolishness herself, Is she as foolish as that?'.*

The usage of the comparative degree with other than qualitative adjectives makes them foregrounded due to their expressiveness: '*"You cannot be **deade**r than the **dead**"* (E.Hemingway). Polysyllabic adjectives form degrees of comparison with *more* and *most*, but in case of the synthetic forms *-er* and *-est* the utterance sounds expressive and stylistically relevant: *'**Curiouser and curiouser**! Cried Alice (she was so much surprised that for the moment she quite forgot how to speak good English'* (L.Carrol). This device is used in the language of advertising thus breaking the valency of the incompatible elements joined together: *"the orangemostest drink in the world".* There are several structural combinations with adjectives that are very expressive: *A duck of a boy. A devil of a fellow. Good and strong. Nice and warm. Most happy. Much of a lad. More of a realist; very happy; most happy; the greatest pleasure.*

Stylistic functions of verbal categories

Stylistic potentialities of verbs are not enough investigated. **Transposition** is one of the main sources of expressiveness. Transposition from the past to the present is stylistically relevant. It brings the events which happened in the past closer to the reader. Description becomes more vivid and lively. This kind of transposition is called **Historical (dramatic) present.**

Historical present instead of the past: "*And then on the night of the banquet she **appears** in her emeralds, and throughout the evening Max **pays** attention to no one else". (M.Mitchel)* **(to make the narrative more vivid and dramatic).** Past events are described as if going on before the eyes of the reader who becomes a participant of the events.

*"Looking back, as I was saying into the back of my infancy, the first objects I can remember as standing out by themselves from a confusion of things**, are** my mother and Pegotty, what else do I remember? Let me see… There **comes out** of the cloud, our house — not new to me, but quite familiar, in its earliest remembrance. On the ground floor **is** Pegotty's kitchen, opening into a back yard…" (Ch.Dickens)*

Transposition of Indefinite >Continuous: "*suddenly their heads cast shadows forward. A car behind them **is coming up** the hill. Its lights dilate and sway around them*" (J.Updyke).

Transposition from future into present tenses to stress its potential possibility:*' It's a mercy that he did not bring us over a black daughter-in-law, my dear. But mark my words, the first woman who **fishes** for him, **hooks** him!'' (Thackeray)* (Future action seems potentially performed).

Transposition of the Imperative mood to the Indicative mood:

"*I can't stand it! Don't tempt me! You are coming home with me now*" (Dr.) — (in emotional speech of characters)

Transposition of auxiliaries may be not only expressive but also functional — stylistic and used in **speech characterization of heroes** as the following forms of colloquial speech: *I, he, and we ain't, I says, we has (was, is). You **done** me an ill turn. Time '**as** changed.*

Archaic verbal forms: *-st, dost, -th, doth (knowest, knoweth, liveth)* **are stylistically marked:** they create a highly elevated coloring, the atmosphere of antiquity in historical novels and in poetry. *''The Lord giveth and He taketh away, Ridges thought solemnly. (N.M.)*

Modal verbs used in pseudo–clauses acquire expressiveness and indignation mixed with nervousness: *'That he should be so careless!' 'Not that they should give a warning'.*

Grammatical forms (modal verbs) may acquire expressiveness when repeated several times:

*And Death **shall** have no dominion*
*Dead men naked, they **shall** be one*
With man in the wind and the west moon;
When their bones are picked clean and the clean bones gone,
They shall have stars at elbow and foot;
*Though they go mad they **shall** be sane,*
*Though they sink through the sea they **shall** rise again;*
*Though lovers be lost love **shall** not,*
*And death **shall** have no dominion (D.Thomas).*

The idea of the union of man and nature is intensified in the constant and insistent repetition of *shall* indicating in this context not only modality but promise and solemn prophecy. It makes the poem very expressive and emotional, pointing out persistent necessity and affirmation.

Adverbs are not enough investigated. Their stylistic relevance in the scientific texts is based on their usage as logical connectives. Logical

sequence of utterances is achieved with the help of an adverb *now* in the scientific style.

"***Now*** *there is no normal process except death which completely clears the brains from all past impressions; and after death it is impossible to set it going again". (N.Viner)*

Now, right away are used in colloquial speech: *She also senses this terrific empathy from him **right away**.*

The model N+wise=**ADV** is used in familiar-colloquial speech: *budgetwise, trade unionwise: "I am better off living in Connecticut, but transportationwise and entertainmentwise I am a loser." (B.F).*

In fiction adverbs are used to create the **temporal plane of narration**. **Temporal plane of narration** is created with the help of intensifiers: *now, never, forever, again*: "(The stylistic function of intensification.)

*"Just as the earth can **never** die, neither will those who have **ever** been free, return to slavery. There is **forever** for them to remember them in".* (E. Hemingway*) **Now, ever, never, forever*** are the key-words in E. Hemingway's prose presenting the shift of the past, present and future. In E. Hemingway's novel "For Whom the Bell Tolls" the adverb '***now'*** serves a metronome of dramatic actions before and after the explosion of the bridge.

Seminar 8
STYLISTIC GRAMMAR

Questions and tasks

Task 1

Comment on different cases of stylistic transposition and their stylistic relevance:

1. "Fleur sat down; she felt weak in her legs. The ice seemed suddenly **of an appalling thinness**, the **water appallingly cold.** (J.Galsworthy)

2. The peculiar look came into Bosinney's face which marked **all his enthusiasms.** (J.Galsworthy)

3. Foggartism had a definite solution of England's **troubles** to work toward an independent, balanced Empire… (J.Galsworthy)

4. "If Liz was my girl and I was to sneak out to a dance coupled up with **an Annie**, I'd want a suit of chain armour on under my Gladstone rags. (O.Henry)

5. Sun, moon, **stars** and all the works of God stood still while they were looking into the each other's face. (J.Galsworthy)

6. The impossible was not on her side and she knew it, sensed rightly that it never would be. (A.Sillitoe)

7. Dombey married **a woman with no heart** to give him. (Ch.Dickens)

8. Rosemary had been married two years. **She had a duck of a boy.** (K.Mansfield)

9. I am not **much of a lad** at swapping jobs and would rather stay at one place a couple of years to get my hand in and make a few pals. (A.Sillitoe)

10. It was **that sister Dorris** — she got hold of him! (K.Mansfield)

11. Quite needlessly, my child, **for marry him you must.** (G.Meredith)

12. This **is going to be** my masterpiece. (O.Wilde)

13. They came on again. **She had been giving him a rub**, he had not the least doubt of it … (J.Galsworthy)

14. He **used to wolf down** a lot in those days, did Dad. (B.Shaw)

15. She **fell to sobbing.** (Th.Dreiser)

16. Oh! Darling, don't ache! I **do so hate** it for you. (J.Galsworthy)

17. You are not going to deceive me any longer! (Th.Dreiser)

18. To think that he should be tortured so, her Frank! (Th Dreiser)

19. And follow her he did, though bothered by unfamiliar words that fell glibly from her lips (J.London)

20. He **smiled a brief smile** that never reached his eyes. (M.Mitchel)

Task 2
TEXT
THE OPEN CAGE
Ronald Hall

The storm enveloped Cornwell, darkening the Ram peninsula and the sea around it. The wind grew in strength and coldness. All sea birds van-

ished from sight of the hut. A mile off shore a man was hurled about in a yellow life-jacket. Alec and Jacob sipped tea as he drowned.

Too far away to shed light on the hut a man became a screaming torch of flesh and napalm.

Scarcely beyond the sound of his agony children played carelessly, and sang songs and were beyond time. Beyond the storm, in fierce sun, men were destroying or maiming men and women and children and animals and birds and insects and fish and forests.

Beyond the storm men danced sensitively with women at weddings and feasts. Beyond and within the storm there was not one particle of person, creature or stone, river or continent that was not changing.

And they were thinking of the flux of time, the ceaseless change; sharing an identical mood without speaking of it and without knowing they shared infinitely more than a pot of tea and shelter.

Questions and tasks:

1. Comment on stylistic relevance of the usage of tenses in the first paragraph.

2. Trace the connection of the first and the second paragraphs.

3. Explain the usage of the Past Indefinite instead of Past Continuous and Past Perfect in the first paragraphs.

4. Why do you think the verbs *destroy* and *maim* are used in the Past Continuous tense?

5. Comment on the usage of the Continuous tense and Participle I in the last paragraph.

6. Analyze the usage of the definite article in collocations *the hut* and *the storm* and comment on their stylistic relevance in this kind of transposition.

7. Find cases of the Indefinite article and zero article in the text and think of their opposition to the definite article.

8. Comment upon all the grammatical and lexical EM and SD in the text used to portray the author's message.

UNITS 9-10
FUNCTIONAL STYLISTICS

An Outline

1. Functional styles, general characteristics, different classifications of functional styles.

2. The group of bookish styles.

3. The group of colloquial styles.

4. The style of belles — lettres, the problem of its singling out and definition.

5. The Newspaper style;

6. The Publicist style (oratory);

7. The Scientific style;

8. The Style of Official Documents.

Functional Styles of the English Language

"Functional style is a system of linguistic means peculiar of a certain sphere of communication". (Ю.М.Скребнев)

"Functional style of speech is a special social differentiation of speech, corresponding to a definite sphere of activity, having a special stylistic coloring, determined by the aims and a corresponding sphere of communication". (М.Н.Кожина)

Functional Style is a system of interrelated language means serving a definite aim in communication. (I.R.Galperin) It is the coordination of the language means and stylistic devices which shapes the distinctive features of each style and not the language means or stylistic devices themselves. Each style, however, can be recognized by one or more leading features which are especially conspicuous. For instance the use of special terminology is a lexical characteristics of the style of scientific prose, and one by which it can easily be recognized.
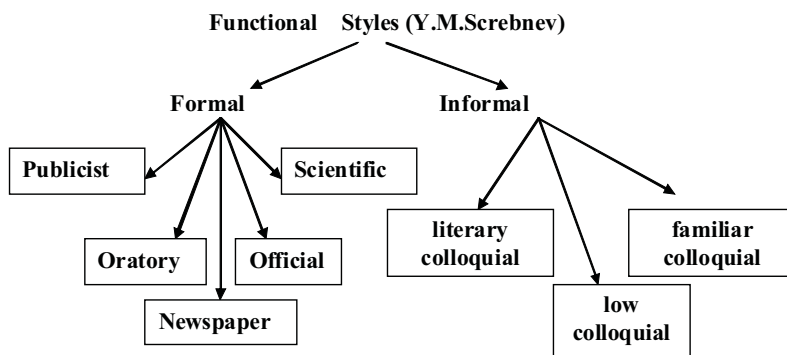
Table 12

Functional   Styles (Y.M.Screbnev)

Table 13

Functional Styles (I.V. Arnold)

Styles Functions	Commu-nicative	Volun-tative	Emotive	Phatic	Aesthetic
Oratory	+	+	+	+	+
Colloquial	+	+	+	+	-
Poetic	+	-	+	-	+
Publicist and newspaper	+	+	+	-	-
Official	+	+	-	-	-
Scientific	+	-	-	-	-

Stylistic functions:

1. Communicative function — i.e. communicating some primary information
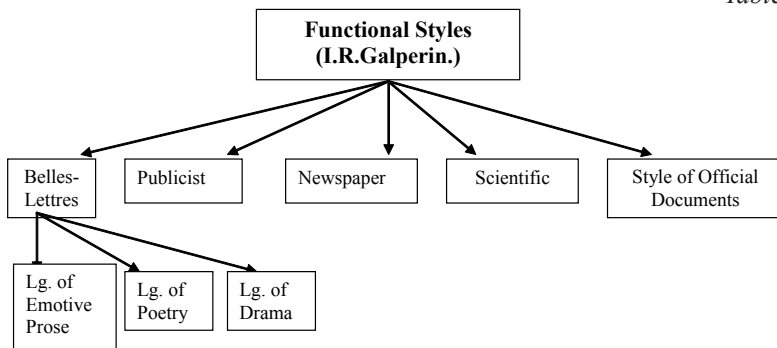
Ex.:The former method allows direct interpretation.

2. Voluntative (conative) function — expressing one's intention, urging people to some kind of action. Ex.: "*Inform us of your intentions!*"

3. Phatic function — attracting smb's attention to make the situation natural "*I say, you know that …*"

4. Emotive function is based upon the capacity to evoke or directly express emotions.

5. Aesthetic — appealing to people's heart, deriving the effect of beauty and emotional response. "*Tired with all these, for restful death I cry!*"(*Sh.*)

Table 14

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                    │  Functional Styles   │
                    │   (I.R.Galperin.)    │
                    └──────────────────────┘
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| Belles-Lettres | Publicist | Newspaper | Scientific | Style of Official Documents |

| Lg. of Emotive Prose | Lg. of Poetry | Lg. of Drama |

Classification of Functional Styles of the English Language (I.R.Galperin)

1. The Belles-Lettres Functional Style:
a) Poetry;
b) Emotive prose;
c) Drama;
2. The Publicist Functional Style:
a) Oratory;
b) Essays;
c) Articles in newspapers and magazines;
3. The Newspaper Functional Style:
a) Brief news items;
b) Advertisements and announcements;
c) Headlines;
d) Editorials;
e) Press Reports.
4. The Scientific Prose Style:

a) Exact sciences;
b) Humanitarian sciences;
c) Popular— science prose;
5. The Functional Style of Official Documents:
a) The Language of Diplomatic documents;
b) The Language of Business letters;
c) The Language of Military documents;
d) The Language of Legal documents;

The Problem of Colloquial Style

I.R.Galperin denies the existence of this functional style. He thinks that functional style can be singled out in the written variety of the language. He defines the style as the result of a deliberate careful selection of language means which in their correlation constitute this style.

Prof. Maltzev thinks that style is a choice but this choice is very often done unconsciously, spontaneously. He thinks that the main aim of a functional style is to facilitate a communication in a certain sphere of discourse. But the rigid layouts of business and official letters practically exclude the possibility of deliberate, careful selection. One more example is the compression in the newspapers headlines where there is a tendency to abbreviate language units.

Y.M.Skrebnev gives the definition of bookish and colloquial styles. The bookish style is a style of a highly polished nature that reflects the norm of the national literary language. The bookish style may be used not only in the written speech but in oral, official talk.

Colloquial style is the type of speech which is used in a situation that allows certain deviations from the rigid pattern of literary speech used not only in a private conversation, but also in private correspondence. So the style is applicable both to the written and oral varieties of the language. The terms "colloquial" and "bookish" don't exactly correspond to the oral and written forms of speech. Prof. Screbnev suggests terms "formal" and "informal" and states that colloquial style is the part of informal variety of English which is used in conversation.

The Belles-Lettres Style, its Substyles and its Peculiarities (I.R.Galperin):

The term "Belles-lettres" is generic for 3 substyles:

— poetry;

— emotive prose;

— drama;

The Belles-lettres style has its own specific function which is double — aesthetic and cognitive. The main linguistic features of this functional style are:

1) Genuine (not trite) imagery.

2) Contextual (connotative meaning) prevailing over denotation.

3) The individual choice of vocabulary which reflects the author's personal evaluation;

4) Lexical and syntactical idiosyncrasy. A peculiar individual selection of syntax and lexis;

5) The introduction of elements of other styles.

6) Colloquial language (in drama).

The Language of Poetry. Its peculiarities are **rhythm and rhyme**. As a SD **rhythm** is a combination of the ideal metrical scheme and its variations governed by the standard. **Rhyme** is the repetition of identical or similar terminal sound combinations of words. (See Unit 1: Phonographic Level of stylistic analysis)

THE DAFFODILS
William Wordsworth
I wandered lonely as a cloud
That floats on high o'er valleys and hills,
When all at once I saw a crowd,
A host of golden daffodils.
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Emotive prose. Emotive prose is a combination of literary and colloquial variants of the language, being presented by the speech of the characters which is **stylized** that means it has been made "literature like" and some elements of conversational English were made use of. Emotive prose allows the use of elements of other styles but the author changes them and fulfils a certain function. The substyle of emotive prose makes

use of different EM and SD, represented speech, detached constructions, gap — sentence link, etc. **Types of narrations** (the author's narrative, entrusted narrative, dialogical speech, interior and represented speech) and **compositional forms** (narrative proper, description and argumentation) are its differentiating property (Unit 11. Types of narration).

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

— It is **stylized** (retains the modus of literary English);

— It presents the variety of spoken language;

— It has redundancy of information caused by necessity to amplify the utterance;

— Monologues are never interrupted;

—characters' utterances are much longer than in ordinary conversation.

The Publicist Style, its Substyles, and their Peculiarities

The Publicist Style treats certain political, social, economic, cultural problems. The aim of this style is to form public opinion, to convince the reader or the listener. **The publicist style** has the features common with the style of the scientific prose and those of emotive prose, i.e.

1) Coherent and logical syntactical structure, with the expanded system of connectives;

2) Careful paragraphing;

3) Emotional appeal is achieved by the use of words with emotive meaning;

4) The use of imagery and other SD used in emotive prose:

5) It is also characterized by BREVITY of expression which becomes epigrammatic in essays.

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

The language of Oratory makes use of a great number of expressive means to arouse and keep the public's interest: gradation (climax),

antithesis, rhetorical questions, emotive words, elements of colloquial speech, parallelism, repetition (anaphora, epiphora, chain repetition).

Oratory and speeches also involve:

1) Direct address to the audience: *Ladies and gentlemen! Dear friends!*

2) The use of the 1st and 2nd personal pronouns: "*I have a dream today. I have a dream, that one day down in Alabama –I say to you, my friends, even though we face the difficulties of today and tomorrow, I still have a dream.*" (M.L. King's speech)

3) Contractions: *We've got*.

4) Parallel constructions:

Ex.: "*It is high time this people had recovered from the passions of the war. It is high time the people of the North and the South understood each other…*" (A.P. Hill)

The Essay is a literary composition of moderate length on philosophical, social, aesthetic or literary subjects. It is characterized by personality in the treatment of the theme and naturalness of expression. The essay is very subjective and the most colloquial of all the substyles of the publicist style.

The most characteristic language features of the essay:

1) Brevity of expression, epigrammaticalness.

2) The use of the 1st person sg.

3) The extended use of connectives to facilitate the correlation of ideas.

4) The abundant use of emotive words.

The use of EM and SD: "*Oh, the conductors! When I was a boy, massive old Richter commanding the old massive Hale orchestra! … Why, my dear maestros, in spite of wars, bombs, taxes, rubbish and all, what a delight it has been to share this world and this age with you!*" (J.B. Priestley)

The essay is very subjective and the most colloquial of the all substyles of the publicist style.

The Newspaper Functional Style, its Substyles and their Peculiarities

The Newspaper Functional Style is a system of interrelated lexical, phraseological and grammatical means, basically serving the purposes of informing and instructing the reader. (I.R. Galperin). The

basic language peculiarities of the English newspaper style are presented in the following substyles:

1) Brief news items;

2) Advertisements and announcements;

3) Headlines;

4) Editorials;

5) Press reports.

The newspaper style has its specific lexical features and is characterized by an extensive use of:

1) Special political and economic terms; Ex.: *socialism, capitalism, constitution, market economy*;

2) Non-term political vocabulary; *Ex.: public, people, peace, war, intervention.*

3) Newspaper clichés; *Ex.: vital issue, pressing problem, war hysteria.*

4) Abbreviations ; *Ex. : UNO, NATO, EU, TUC, MP, PR*

5) Neologisms. *Ex.: sputnik, lunik, a teach-in, a sit-in, Watergate, Camillgate.*

Grammatical peculiarities:

1) Complex sentences with a developed system of clauses.

2) Verbal constructions.

3) Syntactical complexes.

4) Attributive noun groups.

5) Specific word order: 5WH pattern rule:

Ex.: The biggest blackout in US history crippled major metropolitan areas in the Northeast and Midwest on Thursday by shutting down trains, airports, traffic and cooling systems. (US Today, Aug. 15-17, 2003)

The Headline. The main function is to inform the reader briefly, to reveal the reporter's attitude to the facts reported. It may contain elements of appraisal.

Syntactical patterns of the headline:

1) Full declarative sentences. *California ballot is a field of dreamers.*

2) Interrogative sentences. *What's next for Mr. Vick?*

3) Nominative sentences. *Blackout misery. Companies for Sale. Ageism Factor.*

4) Elliptical sentences. *50 MILLION AFFECTED IN Northeast and beyond as power grid fails.*

5) Sentences with articles omitted. *British soldier dies in ambulance bombing. Standard Investor Seeking to Sell Stake.*

6) Phrases with verbals. *Married — with cameras. Keeping prices down. To get USA aid.*

7) Questions in the form of statements. *Safe Sin? The more, the better?*

8) Complex sentences. *US Newspaperman Declares He Helped Bomb Havana.*

9) Headlines including direct speech. *Travel havoc: "We are not getting out today".*

Advertisements and Announcements. The function of advertisements and announcements is to inform the reader. There are two types of advertisements: **classified and non-classified**.

Classified: Births, Marriages, Deaths, In Memorial, Business Offers, Personal, Farm, Aviary. "*Trained Nurse with child 2 years seeks post London preferred — Write Box C, 658, The Times, EC 4".*

Non-classified: the reader's attention is attracted by every possible means: typographical, graphical, stylistic. No brevity of language means.

The Scientific Prose Style, its Substyles and their Peculiarities
The Scientific Prose Style is characterized by:
1) Rigour and precision;
2) Logical sequence of utterances;
3) Impersonality;
4) Quotations, references, footnotes
5) Sentence patterns:
    a) postulatory
    b) argumentative
    c) formulative

1) Rigour and precision:

Table 15

General terms	Special terms	Everyday vocabulary
Learners, Sponsors, Awareness, Content	ESP, needs analysis, needs assessment, learning needs	approach, existence, acceptable, reasonable

2) Impersonality is achieved through the usage of**:**

a) Passive Voice constructions: *This analysis is designed to enable corporations to establish a clear picture of their own particular training needs as seen by employees…*

b)Verbs of mental perception: *assume, infer, point out and conclude. It can be inferred, it should be noted, it must be emphasized.*

The general manner of writing is scientific DISCOURSE.

3) Logical sequence of utterances is achieved through:

1. Key –words;

2. Pronoun substitutes;

3. Logical connectives of addition, causality (cause and result), opposition and contrast;

4. Logical sequence of ideas;

5. Subdivision of the thoughts into logical blocks;

6. Introducing IT-constructions: *It follows that; it has often been stated that; it is taken for granted that;*

7. Introductory **there** sentences: *There can be no doubt that; there appears to be no reason for assuming that.*

4) The structure of sentences and paragraphs:

1. Semi-composite sentences (non-finite verbs, gerundial, infinitive, participial constructions): *I would like to discuss the current state of affairs regarding the teaching of written English.*

2. Demonstrative and personal pronouns as substitutes of the notional words.

3. Postulatory pronouncements, references to the facts, compound and complex sentences.

5) The structure of a Paragraph depends on the communicative intention and the position of the discourse.Topic sentences introduce the key-idea; developing sentences are logically connected with the main idea.

a) Postulatory Paragraphs: introducing the hypothesis, putting forward the main objectives, stating what has been investigated by other scientists: *It is common knowledge that; it is fully established that.*

b) The Body of Discourse is argumentative: Logical argumentation, listing of facts, comparison, enlargement on the theme, the development of the main thesis, pros and cons of the hypothesis; it abounds in clichés. *Analysis A deals with target language needs, the addressee/addressor relationship and the frequency of communication.*

This analysis is designed to enable corporations to establish a clear picture of their own particular training needs as seen by employees…

c) Formulative paragraphs (conclusion):

Research has indicated a perception gap between teachers and learners as to what constitute "valuable" teaching and learning activities.

TYPES OF SCIENTIFIC TEXTS according to function-content-form:

1. Texts of "Primary" character;
2. Texts of "Secondary" character.

PRIMARY: function –communicative; content — scientific; form — defined by the function and the addressees.

SECONDARY: analyzing, compressing, summarizing the primary scientific texts in a condensed form.

PRIMARY: Scientific articles (theoretical, polemic), monographs, text-books.

SECONDARY: annotations, abstracts, reviews, theses, synopses.

Compression of the text in the secondary scientific texts is done by eliminating details, generalizing the main part.

Annotation is the shortest form of a secondary scientific text, which:

1. Gives a general statement of the essential thought of the original, i.e. the main communicative intention.

2. Generalizes the information given and presents it in a condensed form;

3. Mentions the addressee sometimes.

Descriptive Annotation: clear-cut and definite structure, presents the headings of the original in the same order they are given in the text.

Table 16

A	B	C	D
Title	Market	Annotation pure	Contents

The Cambridge Encyclopedia of the English language

Provides a unique survey of the history, structure and use of the English language throughout the world;

— Written by the world's foremost expert in language matters;

— Visually outstanding — illustrated in full colour throughout;

— Fully indexed, with a comprehensible glossary and further reading provided.

The Functional Style of the scientific prose has 3 subdivisions or varieties:

1) The style of humanitarian sciences;

2) The style of "exact" sciences;

3) The style of popular scientific prose.

The aim of communication is to create new concepts, disclose the international laws of existence. The peculiarities are: objectiveness; logical coherence, impersonality, unemotional character, exactness.

The vocabulary is marked by the use of **terms** and words used to express a specialized concept in a given branch of science. They may be borrowed from ordinary language but are given a new meaning.

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

The parallel arrangement of sentences contributes to emphasizing certain points in the utterance. The use of foot-notes helps to preserve the logical coherence of ideas. Humanities in comparison with "exact" sciences employ more emotionally coloured words, fewer passive constructions.

The Style of Official Documents and its Substyles
1) Language of business letters;
2) Language of legal documents;
3) Language of diplomacy;
4) Language of military documents;
The aims of the Style of Official Documents and its Substyles:
1. To reach an agreement between two contracting parties;
2. To state the conditions binding two parties in an understanding.
The Style of Official Documents is marked by:
1. Conventionality;
2. Unemotiveness;
3. Encoded character (symbols, abbreviations).
4. A general syntactical mode of combining several pronouncements into one sentence.
5. Formulas of greeting, parting, politeness, gratitude.

The structure of the business letter:
— **The heading;**
— **The reference**;
— **The date;**
— **The inside address;**
— **The opening salutation;**
— **The body;**
— **The complimentary close;**
— **Enclosure.**

It is characterized by:
Special business terminology:
— *extra-revenue, taxable capacities, liability to profit taxes;*
— **Red-tape clichés:** *I BEG TO INFORM YOU; I BEG TO MOVE;*
— **Abbreviations:** *MP, GVT, HMS, LTD.*
Dear Sirs:
We are pleased to have received your order of Sept. 15 and would like to welcome you as a new customer of Payton's Plastics.

Legal documents, military documents, diplomatic documents. The documents use set expressions inherited from early Victorian period. This vocabulary is conservative. Legal documents contain a large proportion of formal and archaic words used in their dictionary meaning. In diplomatic and legal documents there are many words of Latin and French origin. There are a lot of abbreviations and conventional symbols.

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

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

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

Informal functional styles:
1. Literary Colloquial;
2. Familiar Colloquial;
3. Low Colloquial.
Characteristic features:
1. Economy of expression;
2. Redundancy of language means;
3. Dialogical unities:
— Question — answer unity; *"When do you begin? — Tomorrow."*
— Anadiplosis unity; *"So you would naturally say ... — And mean?"*
— Repetition unity; *"There's so much talk of suicide," he said. — James' jaw dropped. — "Suicide! What should he do that for?"*
— Parallelism unity; *"Well, Mr. Desert, do you find reality in politics?" — "Do you find reality in anything?" (Galsworthy)*
Lexical characteristic features:
1. Shortened words, contracted forms of auxiliaries, ellipsis;

2. Intensifiers (*awfully, terribly, terrifically*)

3. Emotionally colored words; *Dear, sweet, old Charlie, duckie. Wasn't she beautiful! Dear me! Well! Why! There!*

4. Time-fillers (*as a matter of fact, in fact, well!, to tell you the truth*)

5. Words of the most general character (*thing, lot …*)

6. Occasional words, neologisms. "*To think that I should have lived to be good-morninged by Belladonna Took's son!" (A.T.)*

7. Slang, jargon. *"Oh, but wasn't T.D. stewed! Say, he was simply ossified! What did Gladys say to him?"*

Morphologically: composite verbs: *Retire — go away, arrest — run in, betray — let down.*

Syntactically: Ellipses, Redundancy, Parenthesis, Tautology, Double negation, Repetition: *"You are crazy, you are!" — "I'll tell you what…"Don't you ever say it again! Don't you mind! "You be careful!"*

Phonetically: casual pronunciation: *"Watch ma call it? Gimmi cupa tea!"*

Syntactically: Imperative constructions (the voluntative function*); You be careful! Don't you ever say so again! Don't you mind!*

Postpositional adverbs*: Come on, Nervy! Out with it! Claws in, you cat! Off with you and undress! (B.Shaw)*

Questions (polite formulae): *Will you please (kindly) …? Would you mind closing the door? Subjunctive clauses: (wish + would + Infinitive): I wish you'd behave properly. I want you to behave properly.*

COMPRESSION: *It's, isn't, don't;*

ECONOMY: *Been traveling all the winter. — Egypt, Italy and that chuckled America! — I gather! (Galsworthy)*

REDUDANCY: *Well! I mean, like as if; Don't give no riddles!*

PHATIC and EMOTIVE functions: Intensifiers*: do, does, actually, in fact, indeed, really, undoubtedly, seem: You really did go a little too far!*

VULGARISMS: *on earth, the devil, the hell, lousy: What the hell do you mean?*

Seminars 9-10
FUNCTIONAL STYLES

Questions and tasks

Questions:
1. Speak on the types of language communication.
2. The status of the belles-letters style among the other styles.
3. Discuss the characteristic features of the scientific style.
4. Speak on the peculiarities of the newspaper style.
5. Discuss the characteristic features of the publicist style.
6. Characterize the style of official documents.
7. Comment on the main characterics of oral colloquial speech.

Task 1
Define the functional style according to its characteristic features and functions:

1) The hottest day of the summer so far was drawing to a close and a drowsy silence lay over the large, square houses of Privet Drive. Cars that were usually gleaming stood dusty in their drives and lawns that were once emerald green lay parched and yellowing - for the use of hosepipes had been banned due to drought. Deprived of their usual car-washing and lawn-mowing pursuits, the inhabitants of Privet Drive had retreated into the shade of their cool houses, windows thrown wide in the hope of tempting in a nonexistent breeze. The only person left outdoors was a teenage boy who was lying flat on his back in a flowerbed outside number four. He was a skinny, black-haired, bespectacled boy who had the pinched, slightly unhealthy look of someone who has grown a lot in a short space of time. His jeans were torn and dirty, his T-shirt baggy and faded, and the soles of his trainers were peeling away from the uppers. Harry Potter's appearance did not endear him to the neighbours, who were the sort of people who thought scruffiness ought to be punishable by law, but as he had hidden himself behind a large hydrangea bush this evening he was quite invisible to passers-by. In fact, the only way he would be spotted was if his Uncle Vernon or Aunt Petunia stuck their

heads out of the living-room window and looked straight down into the flowerbed below.

On the whole, Harry thought he was to be congratulated on his idea of hiding here. He was not, perhaps, very comfortable lying on the hot, hard earth but, on the other hand, nobody was glaring at him, grinding their teeth so loudly that he could not hear the news, or shooting nasty questions at him, as had happened every time he had tried sitting down in the living room to watch television with his aunt and uncle.

Almost as though this thought had fluttered through the open window, Vernon Dursley, Harry's uncle, suddenly spoke.

"Glad to see the boy's stopped trying to butt in. Where is he, anyway?"

"I don't know," said Aunt Petunia, unconcerned. "Not in the house." (J.K.Rowling)

2) Thank you all. Chief Justice Rehnquist, President Carter, President Bush, President Clinton, distinguished guests and my fellow citizens. The peaceful transfer of authority is rare in history, yet common in our country. With a simple oath, we affirm old traditions and make new beginnings. As I begin, I thank President Clinton for his service to our nation. And I thank Vice President Gore for a contest conducted with spirit and ended with grace.

I am honored and humbled to stand here, where so many of America's leaders have come before me, and so many will follow.

We have a place, all of us, in a long story, a story we continue, but whose end we will not see. It is the story of a new world that became a friend and liberator of the old. The story of a slave-holding society that became a servant of freedom. The story of a power that went into the world to protect but not possess, to defend but not to conquer. It is the American story, a story of flawed and fallible people, united across the generations by grand and enduring ideals.

The grandest of these ideals is an unfolding American promise: that everyone belongs, that everyone deserves a chance, that no insignificant person was ever born. Americans are called to enact this promise in our lives and in our laws. And though our nation has sometimes halted, and sometimes delayed, we must follow no other course. (President Bush's speech)

3) Dear Sir/Madam,

I have recently read The Subversive Stitch written by Rozsika Parker and found it very impressive. I would also be interested in reading Parker's book Old Mistresses.

However, I could not find the book anywhere in Finland. I am presently studying Textile Design at the University of Art and Design in Helsinki. This book would be very useful for my study project in textile history. Would it be possible to receive a copy of the book (ISNB 0-7043-3883-1)? If not, could you please tell me how I could go about getting a copy for my project?

Thank you for your help and I look forward to hearing from you soon.

Yours faithfully, Anna Suomalainen

4) On Wednesday, Israel offered to pull back to the margins of Nablus and permit the Palestinian Authority free rein to move against militants there, Israeli officials said. But Palestinian officials apparently rejected that offer in a rare joint security meeting with Israelis on Wednesday night. Palestinian officials have repeatedly demanded that Israel withdraw from all Palestinian-controlled territory.

On Dec. 5, one Palestinian was killed when Hamas supporters rioted here after the Palestinian Authority attempted to place the founder and spiritual leader of the group, Sheik Ahmed Yassin, under house arrest. Sheik Yassin, who is a paraplegic, ultimately agreed to a voluntary house arrest.

In his speech Sunday, Mr. Arafat declared that he would "allow only one authority" in Palestinian territory — his own. Since then, Palestinian officials said, more than 30 offices of Hamas in the Gaza Strip have been closed.

In red paint, policemen have scrawled, "Closed by order of the Palestinian Authority." In one case, someone had added to the official message these words: "and the Israeli authority." (Times, Dec, 15, 2001)

5) For all its ups and downs in the studio, Pearl Jam is a potent live band, so much so that many of the group's concerts have been recorded and turned into bootleg albums, something the band has allowed since 1995, when it first began letting fans bring small recording devices to concerts. In an unprecedented move last September, and perhaps to deter

sales of overpriced bootlegs, the group released 25 double-disc live albums, one from each stop of its 2000 European tour.

Now the quintet is putting out authorized two-CD sets of every concert from its 2000 North American tour, beginning with 23 that correspond with the first leg of that jaunt. (The remaining 24, from the second leg, come out on March 27.) It's overkill, for sure, but like much of what gets offered for sale these days, the main value is in the dazzling array of choices. Did you go see the Tampa show? Now you can shell out some dough and take home a two-disc souvenir! Want to hear PJ cover The Who's "Baba O'Riley" or Neil Young's "Rockin' in the Free World"? Make sure you buy the CD from the right concert, or you'll be hurtin'. (The Sun,March,30, 2000)

6) Iraqi Official Says Female Inmate to Be Released

By EDWARD WONG 9:27 AM ET

An official with the Justice Ministry today said a female scientist being held prisoner will be freed on bail, as a militant group claimed it beheaded an American hostage.

7) For sociolinguists the whole notion of linguistic prescriptivism is anathema. For them, colloquial, vernacular usage, far from being something to be eliminated, is the main focus of interest. Variation in language, instead of being an accidental, disfunctional element which impedes efficient communication, and which should be suppressed, is crucial to the effective functioning of a language. Three features of language variation are taken as axiomatic:

(1) Variability is inherent in language and central to its social role. Without it we would be incapable of communicating all manner of nuances in our everyday use of language, in particular, vital information about our personal identity (along the social axis of variation) and about our relationship with the addressee (along the stylistic axis).

(2) There are no natural breaks between language varieties, no pure homogeneous styles and dialects, no neat word boxes, only gradations along social and stylistic continuae. These fluid categories are susceptible to quantificational analysis.

(3) Language variation is emphatically not "free". In other words, it is not randomly occurring or linguistically redundant and cannot be idealized

away from the linguist's central concern. In fact, it correlates in a complex but nevertheless structured way with factors outside language, speaker variables like age, sex, social class, etc., and situational variables like the degree of formality, the relationship with the addressee and the like. However, these non-linguistic correlates need to be analyzed rigorously and not left to the impressionism of traditional social stereotypes. (S.B.)

8) FADE IN:

Through the window of a moving vehicle, we see a series of small, middle-class houses. This could be any suburban street in America.

INT. CITY BUS — DAY

A boy is seated near the back of a moving bus. This is TODD BOWDEN, 15, as All-American as they come. He stares out at the other passengers indifferently. Then something catches his eye.

EXT. RESIDENTIAL STREET — SANTO DONATO — DAY

TITLE: SANTO DONATO, CA FEBRUARY 1984

Todd pedals his bike down a quiet street and pulls up to an unassuming bungalow set far back on its lot. This is the kind of house one would hardly notice driving through the peaceful suburban community of Santo Donato. Todd gets off his bike and heads up the front steps. On the way, he bends down to pick up the L.A. Times.

Two signs, in laminated plastic, are secured neatly above the door bell. The first reads: "ARTHUR DENKER". The second reads: "NO SOLICITORS, NO PEDDLERS, NO SALESMEN".

Todd RINGS the bell. Nothing. He looks at his watch. It is twelve past ten. He RINGS again, this time longer. Still nothing. Finally, Todd leans on the tiny button, staring at his watch as he does so. After more than a minute of SOLID RINGING, a voice is heard from within.

DUSSANDER (O.S.)

All right. All right. I'm coming. Let it go!

Todd lets go as a chain behind the heavy door starts to rattle. Then it opens. An old man stands behind the screen. He is KURT DUSSANDER, a.k.a. Arthur Denker. Mid-seventies. Standing there in his bathrobe and slippers, a cigarette mashed in his mouth, he looks like a cross between Boris Karloff and Albert Einstein. Dussander stares at Todd, who tries to speak, but suddenly cannot.

DUSSANDER (continuing)

A boy. I don't need anything, boy. Can't you read? I thought all American boys could read. Don't be a nuisance, now. Good day.

The door begins to close. Todd waits till the last moment before speaking.

TODD

Don't forget your paper, Mr. Dussander.

The door stops. Dussander opens it slowly. He unlatches the screen and slips his fingers around the paper. Todd does not let go.

DUSSANDER

Give me my newspaper.

TODD

Sure thing, Mr. Dussander. (T.W.)

9) DR. JAFFE

Uh, but you have no actual medical training?

ERIN (off)

No. I have kids. Learned a lot right there. I've seen nurses give my son a throat culture. I mean what is it — you stick a giant Q-tip down their throat and wait. Or a urine analysis, with that dipstick that tells you whether or not the white count is high...

DR. JAFFE

Yes, I understand.

ERIN (off)

And, I mean, I'm great with people. Of course, you'd have to observe me to know for sure, but trust me on that one. I'm extremely fast learner. I mean, you show me what to do in a lab once, and I've got it down. (H.P.)

RECOMMENDED LITERATURE:

Основная литература:

1. Арнольд И.В. Стилистика. Современный английский язык. Учебник для вузов. Издательство: Флинта, Наука, 2002 или 2004. 384 стр.

2. Знаменская Т.А. Стилистика английского языка. Основы курса / Stylistics of the English Language. Fundamentals of the Course. Издательство: Едиториал УРСС, 2002.

3. Galperin I.R. Stylistics pp. 246-307.

Дополнительная литература:

1. Богин Г.И. Методологическое пособие по интерпретации художественного текста: Для занимающихся иностр. филологией. 2000.

2. Galperin I.R. Stylistics pp. 246-307.

3. Косоножкина Л.В. Практическая стилистика английского языка: анализ художественного текста. Издательство: Март, 2004.

4. Разинкина Н.М. Функциональная стилистика: На материале английского и русского языков. Издательство: М., Высшая школа, 2004.

5. Рябцева Н.К. Научная речь на английском языке = English for scientific purposes: Руководство по научному изложению. Словарь оборотов и сочетаемости общенаучной лексики: Новый словарь-справочник активного типа / РАН. Ин-т языкознания. М.: Флинта: Наука, 1999. 598 с.

6. Швейцер А.Д. Контрастивная стилистика: Газ.-публ. стиль в англ. и рус. яз. / РАН. Ин-т языкознания; Под ред. В.Н. Ярцевой. М., 1993. 252 с.

7. http://www.auditorium.ru/aud/p/index.php?a=presdirandc=getFormandr=resDescandid_res=4436

8. http://www.auditorium.ru/aud/p/index.php?a=presdirandc=getFormandr=resDescandid_res=2767

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UNIT 11
TYPES OF NARRATION
AND COMPOSITIONAL FORMS

An outline

1. The author's narrative;
2. Entrusted narrative;
3. The dialogue;
4. The interior speech:
   a) short in-sets of interior speech;
   b) Inner monologue;
5. Represented speech:
   a) inner RS;
   b) uttered RS
6. Compositional forms:
   a) Narrative proper (dynamic)
   b) Description (static)
   c) Argumentation (static)

Stylistic functions of the author's narrative:
a) To unfold the plot;
b) To characterize personages;
c) To describe the time and place of actions;
d) To create images; "*It was a marvelous day in late August and Wimsey's soul purred within him as he pushed the car along*" (The author's narrative)
Stylistic functions of the entrusted narrative:
To make the narrative polyphonic, plausible.
"*I am always drawn back to places where I have lived, the houses and their neighborhoods*" (Entrusted narrative)
There are 3 ways of reproducing a character's speech.

1) Direct speech (a dialogue);

2) Indirect speech (reported speech)

3) Represented speech.

DIALOGUE or a conversation between characters (Uttered speech), in which the personages express their minds. It is one of the most significant forms of the personages' self-characterization or indirect characterization, when the author eliminates himself from the process.

— *Henry, let's try again!*

— *Try what? Living here? Speaking polite down to all the old men like you?*

(Dialogue)

INTERIOR SPEECH OF THE PERSONAGE is widely used in contemporary prose to allow the author to penetrate into the inner world of the character, to witness his thoughts, ideas and views in the making.

Its main form is INTERIOR MONOLOGUE, a lengthy piece of the text dealing with one main topic of the character's thinking, his reminiscences of the past, references to the present and future.

"*A star was shaking. A light was waking. Wind was quaking. The star was far. The night, the light. The light was bright. A chant, a song, the slow dance of the little things within him… Star night, earth, light… light… O lost!… a stone… a leaf… a door… O ghost!… (*Inner monologue*).

SHORT IN-SETS OF INTERIOR SPEECH present immediate mental and emotional reactions of the personage to the remark or action of other characters.

"*Exercise, he thought, and no drinking at least a month. That's what does it. The drinking. Beer, martinis, have another. And the way your head felt in the morning*" (Short in-set of interior speech)

To portray the disjointed, purely associative manner of thinking, the authors resort to *stream— of— consciousness technique*, popular in modern literature esp. in modernism.

They are means of the personage's *speech characterization.*

Represented speech. There is also a device which coveys to the reader the unuttered or inner speech of the character, his thoughts and feelings.

This device is also termed represented speech. To distinguish between the two varieties of represented speech we call the representation of the actual utterance through the author's language "**uttered represented speech**", and the representation of the thoughts and feelings of the character "**unuttered or inner represented speech**". REPRESENTED (REPORTED) SPEECH is a peculiar blend of the viewpoints and lg. spheres of both the author and the character.

It is used:

1. To show either the mental reproduction of a once uttered remark **(Represented uttered speech**) or

2. The character's thinking (**Represented inner speech**). It is close to the interior speech in essence, but differs from it in form:

— It is rendered in the 3rd person sg.,

— It may have the author's qualitative words, reflecting his viewpoint alongside with the lg. idiosyncrasies of the character.

"Could she do anything for Mr. Freeland? No, thanks, she could not, only, did she know where Mr. Freeland's room was? (**Uttered Represented speech).**

NARRATIVE COMPOSITIONAL FORMS are:

NARRATIVE PROPER is a dynamic unfolding of the plot.

Narration relates to a series of events (real, biographical, imaginary).

The events may be real (historic, biographies, new stories), or imaginary (short stories, novels); the action plays a central role in any narrative.

Description creates word pictures of objects, persons, scenes, events or situations. It is static.

DESCRIPTION usually takes one of three forms: *external, analytical, or evocative.*

An external description enables the reader to visualize and recognize the object described.

External description commonly focuses on the shape and color of objects and on their arrangement in space. Ex.: *"Baby turtles in a turtle bowl are a puzzle in geometric. They are as decorative as pansy petals, but*

they are also self- directed building blocks, propping themselves on one another in different arrangement, before upending the tower…." (H.L.)

Technical description enables the reader to understand the structure of an object: *"The panda's "thumb" is not, anatomically, a finger at all. It is constructed from* a *bone called the radical sesamoid, normally a small component of the wrist."(*St. Jay Gould. The Panda's Thumb).

Evocative description re-creates the impression made by an object, it appeals to the eye and other senses: *"The heat of summer was mellow and produced sweet scents which lay in the air so damp and rich you could almost taste them. Mornings smelled of purple wisteria, afternoons of the wild roses which tumbled over stone fences, and evenings of honeysuckle…" (H.L.)*

Argumentation (also static) — presents:

1. The author's or the character's reasoning,

2. Arguments, offering causes and effects of the personage's behavior,

3. His or the author's considerations about moral, ethical, ideological and other issues.

It is a rational means of persuasion seeking to convince by appealing to the mind. These compositional forms usually intermingle within the boundaries of the text or the paragraph. Ex.: *"Novelists write for countless reasons: for money, for fame, for reviewers, for parents, for amusement."* (Argumentation)

"Holmes was certainly not a difficult man to live with. He was quiet in his ways and his habits were regular. … His eyes were sharp and piercing save during those intervals of torpor to which I have alluded; and his thin hawk like nose gave his whole expression an air of alertness and decision."(C.D.) (Description).

" In a very few minutes an ambulance came, the team was told all the nothing that was known about the child and he was driven away, the ambulance bell ringing, unnecessarily."(W.Gl.) (Narration)

"VENI, VIDI, VICI"— CEASAR'S narration.

Seminar 11
TYPES OF NARRATION

Questions and tasks

Questions:

1. Point out the difference between the author's narrative proper and the entrusted narrative.

2. What are the forms of the entrusted narrative?

3. Comment on the main functions of the image of the author.

4. What are the means of speech characterization of a personage?

5. What are the forms of interior speech?

6. Speak on represented speech and its different types.

7. Stream of consciousness and its functions.

8. Speak on narrative compositional forms. Which are static and which are dynamic?

Task 1

This practice exercise is based on a story by Dorothy Parker. The story has two planes of narration, which is made obvious by the usage of italics. Read the lines in italics first and restore the whole picture of the described event as you see it.Read the whole of the story and say whether its outcome has met your expectation. Find and comment on different types of narration and compositional forms in the story.

THE WALTZ
By Dorothy Parker
Why, *thank you so much. I'd adore to.*

I don't want to dance with him. I don't want to dance with anybody. And even if I did, it wouldn't be him. He'd be well down among the last ten. I've seen the way he dances; it looks like something you do on Saint Walpurgis Night. Just think, not a quarter of an hour ago, here I was sitting, feeling so sorry for the poor girl he was dancing with. And now *I'm* going to be the poor girl. Well, well. Isn't it a small world?

And a peach of a world, too. A true little corker. Its events are so fascinatingly unpredictable, are not they? Here I was, minding my own business, not doing a stitch of harm to any living soul. And then he comes into my life, all smiles and city manners, to sue me for the favor of one memorable mazurka. Why, he scarcely knows my name, let alone what it stands for. It stands for Despair, Bewilderment, Futility, Degradation, and Premeditated Murder, but little does he wants. I don't want his name, either; I haven't any idea what it is. Jukes would be my guess from the look in his eyes. How do you do, Mr. Jukes? And how is that dear little brother of yours, with the two heads?

Ah, now why did he have to come around me, with his low requests? Why can't he let me lead my own life? I ask so little — just to be left alone in my quiet corner of the table, to do my evening brooding over all my sorrows. And he must come, with his bows and his scrapes and his may-I-have-this-ones. And I had to go and tell him that I'd adore to dance with him. I cannot understand why I wasn't struck right down dead. Yes, and being struck dead would look like a day in the country, compared to struggling out a dance with this boy. But what could I do? Everyone else at the table had got up to dance, except him and me. There was I, trapped. Trapped like a trap in a trap.

What can you say, when a man asks you to dance with him? I most certainly will not dance with you, I'll see you in hell first. Why, thank you, I'd like to awfully, but I'm having labor pains. Oh, yes, *do* let's dance together — it's so nice to meet a man who isn't a scaredy-cat about catching my beri-beri. No. There was nothing for me to do, but say I'd adore to. Well, we might as well get it over with. All right, Cannonball, let's run out on the field. You won the toss; you can lead.

Why, I think it's more of a waltz, really. Isn't it? We might just listen to the music a second. Shall we? Oh, yes, it's a waltz. Mind? Why, I'm simply thrilled. I'd love to waltz with you.

I'd love to waltz with you. I'd love to waltz with you. I'd love to have my tonsils out, I'd love to be in a midnight fire at sea. Well, it's too late now. We're getting under way. *Oh.* Oh, dear. Oh, dear, dear, dear. Oh, this is even worse than I thought it would be. I suppose that's the one dependable law of life — everything is always worse than you thought it

was going to be. Oh, if I had any real grasp of what this dance would be like, I'd have held out for sitting it out. Well, it will probably amount to the same thing in the end. We'll be sitting it out on the floor in a minute, if he keeps this up.

I'm so glad I brought it to his attention that this is a waltz they're playing. Heaven knows what might have happened, if he had thought it was something fast; we'd have blown the sides right out of the building. Why does he always want to be somewhere that he isn't? Why can't we stay in one place just long enough to get acclimated? It's this constant rush, rush, rush, that's the curse of American life. That's the reason that we're all of us so — *Ow!* For God's sake, don't *kick,* you idiot; this is only second down. Oh, my shin. My poor, poor shin that I've had ever since I was a little girl!

Oh, no, no, no. Goodness, no. It didn't hurt the least little bit. And anyway it was my fault. Really it was. Truly. Well, you're just being sweet, to say that. It really was all my fault.

I wonder what I'd better do — kill him this instant, with my naked hands, or wait and let him drop in his traces. Maybe it's best not to make a scene. I guess I'll just lie low, and watch the pace get him. He can't keep this up indefinitely — he's only flesh and blood. Die he must, and die he shall, for what he did to me. I don't want to be of the over-sensitive type, but you can't tell me that kick was unpremeditated. Freud says there are no accidents. I've led no cloistered life, I've known dancing partners who have spoiled my slippers and torn my dress; but when it comes to kicking, I am Outraged Womanhood. When you kick me in the shin, *smile.*

Maybe he didn't do it maliciously. Maybe it's just his way of showing his high spirits. I suppose I ought to be glad that one of us is having such a good time. I suppose I ought to think myself lucky if he brings me back alive. Maybe it's captious to demand of a practically strange man that he leave your shins as he found them. After all, the poor boy's doing the best he can. Probably he grew up in the hill country, and never had no larnin'. I bet they had to throw him on his back to get shoes on him.

Yes, it's lovely, isn't it? It's simply lovely. It's the loveliest waltz. Isn't it? Oh, I think it's lovely, too.

Why, I'm getting positively drawn to the Triple Threat here. He's my hero. He has the heart of a lion, and the sinews of a buffalo. Look at him — never a thought of the consequences, never afraid of his face, hurling himself into every scrimmage, eyes shining, cheeks ablaze. And shall it be said that I hung back? No, a thousand times no. What's it to me if I have to spend the next couple of years in a plaster cast? Come on, Butch, right through them! Who wants to live forever?

Oh. Oh, dear. Oh, he's all right, thank goodness. For a while I thought they'd have to carry him off the field. Ah, I couldn't bear to have anything happen to him. I love him. I love him better than anybody in the world. Look at the spirit he gets into a dreary, commonplace waltz; how effete the other dancers seem, beside him. He is youth and vigor and courage, he is strength and gaiety and — *Ow!* Get off my instep, you hulking peasant! What do you think I am, anyway — a gangplank? *Ow!*

No, of course it didn't hurt. Why, it didn't a bit. Honestly. And it was all my fault. You see, that little step of yours — well, it's perfectly lovely, but it's just a tiny bit tricky to follow at first. Oh, did you work it up yourself? You really did? Well, aren't you amazing! Oh, now I think I've got it. Oh, I think it's lovely. I was watching you do it when you were dancing before. It's awfully effective when you look at it.

It's awfully effective when you look at it. I bet I'm awfully effective when you look at me. My hair is hanging along my cheeks, my skirt is swaddled about me, I can feel the cold damp of my brow. I must look like something out of "The Fall of the House of Usher." This sort of thing takes a fearful toll of a woman my age. And he worked up his little step himself, he with his degenerate cunning. And it was just a tiny bit tricky at first, but now I think I've got it. Two stumbles, slip, and a twenty-yard dash; yes. I've got it. I've got several other things, too, including a split shin and a bitter heart. I hate this creature I'm chained to. I hated him the moment I saw his leering, bestial face. And here I've been locked in his noxious embrace for the thirty-five years this waltz has lasted. Is that orchestra never going to stop playing? Or must this obscene travesty of a dance go on until hell burns out?

Oh, they're going to play another encore. Oh, goody. Oh, that's lovely. Tired? I should say I'm not tired. I'd like to go on like this forever.

I should say I'm not tired. I'm dead, that's all I am. Dead, and in what a cause! And the music is never going to stop playing, and we're going on like this, Double-Time Charlie and I, throughout eternity. I suppose I won't care any more, after the first hundred thousand years. I suppose nothing will matter then, not heat nor pain nor broken heart nor cruel, aching weariness. Well. It can't come too soon for me.

I wonder why I didn't tell him I was tired. I wonder why I didn't suggest going back to the table. I could have said let's just listen to the music. Yes, and if he would, that would be the first bit of attention he has given it all evening. George Jean Nathan said that the lovely rhythms of the waltz should be listened to in stillness and not be accompanied by strange gyrations of the human body. I think that's what he said. I think it was George Jean Nathan. Anyhow, whatever he said and whoever he was and whatever he's doing now, he's better off than I am. That's safe. Anybody who isn't waltzing with this Mrs. O'Leary's cow I've got here is having a good time.

Still if we were back at the table, I'd probably have to talk to him. Look at him — what could you say to a thing like that! Did you go to the circus this year, what's your favorite kind of ice cream, how do you spell cat? I guess I'm as well off here. As well off as if I were in a cement mixer in full action.

I'm past all feeling now. The only way I can tell when he steps on me is that I can hear the splintering of bones. And all the events of my life are passing before my eyes. There was the time I was in a hurricane in the West Indies, there was the day I got my head cut open in the taxi smash, there was the night the drunken lady threw a bronze ash-tray at her own true love and got me instead, there was that summer that the sailboat kept capsizing. Ah, what an easy, peaceful time was mine, until I fell in with Swifty, here. I didn't know what trouble was, before I got drawn into this *dance macabre.* I think my mind is beginning to wander. It almost seems to me as if the orchestra were stopping. It couldn't be, of course; it could never, never be. And yet in my ears there is a silence like the sound of angel voices…

Oh, they've stopped, the mean things. They're not going to play any more. Oh, darn. Oh, do you think they would? Do you really think so, if you gave them twenty dollars? Oh, that would be lovely. And look, do tell them to play this same thing. I'd simply adore to go on waltzing.

Task 2

Analyse the story in the terms to follow.

1. Pay attention to other graphical stylistic means, not discussed earlier. What's their function?

What does this sentence contain an instance of:

"Probably he grew up in the hill country, and never had no larnin"?

2. Can this story be called a classical piece of prose? If not, why?

3. What is soliloquy? What features differentiate it from dialogue and monologue? What form of literature is it a sign of?

4. Find lexical units belonging to different strata of vocabulary and explain the reason of this diversity.

5. Find examples of interjections and account for their frequency.

6. Comment on the tense system of the story.

7. Comment on the syntax of the story. Characterise sentences in terms of their length, completeness, and the distribution of members.

What kinds of questions are used and why?

Find examples of repetition. Name the type and explain the author's liking for this very type in this or that situation. How do they contribute to the coherence and cohesion of the story?

8. Dorothy Parker is renowned for her scathing humour. What kinds of irony are present in the story?

Find examples of the heroine's devastating irony. How do they characterise the personage?

Pick out the names the girl dubs her partner. What does she call herself? Name the stylistic device.

What is their dance compared with? Name stylistic devices based on comparison.

Find epithets, metaphors and similes describing the dancers?

How does play on words assist in producing an ironical effect?

9. Find examples of hyperbole used to depict the girl's growing irritation and her attitude to what is happening.

10. Find cases of allusion and say how they contribute to the vividness of narration.

11. Analyse the changes in the heroine's mood form passage to passage. Pay special attention to the swings of tonality in adjacent paragraphs belonging to different types, such as here:

"Ow! For God's sake, don't kick, you idiot; this is only second down. Oh, my shin. My poor, poor shin that I've had ever since I was a little girl!

Oh, no, no, no. Goodness, no. It didn't hurt the least little bit. And anyway it was my fault. Really it was. Truly. Well, you're just being sweet, to say that. It really was all my fault."

12. Find examples of gradation. Define the type. What other stylistic devices is it combined with? How does the usage of climax help to portray the girl or/and the boy?

13. Identify the structural elements of the composition of the story.

14. What makes the heroine lie? Should she have told the boy that she was tired and in the first place had had no wish to dance with him at all?

15. Is there a third plane of narration present in the story? Do you consider sentences like these nothing but a chain of exaggerations?

"I hate this creature I'm chained to. I hated him the moment I saw his leering, bestial face. And here I've been locked in his noxious embrace for the thirty-five years this waltz has lasted. Is that orchestra never going to stop playing? Or must this obscene travesty of a dance go on until hell burns out?"

Find other similar examples and give your version of the interpretation of the story.

Was the waltz the first dance the characters were partners in?

16. Is the heroine fair in her attitude to the partner?

17. Sum up your ideas about the girl and the boy in character sketches.

18. Is the author optimistic about male-female relations? Do you agree with her?

19. Identify the theme and the message of the story.

RECOMMENDED LITERATURE:

1. Кухаренко В.А. Интерпретация текста, 1988. С.133-188.
2. Кухаренко В.А. A Book of Practice in Stylistics. pp. 100-108.
3. Кухаренко В.А. Seminars in Style. pp. 100-102.

UNIT 12
STYLISTICS OF THE TEXT

An outline

1. Text in speech communication, its categories and features.

2. Semantic structure of the text, its unity (cohesion).Ultra or Supra-Phrasal Units (SPU).

3. A paragraph as a structural feature of the text

4. Text as representation of intentions, speech acts, communicative acts, communicative semantic integrity.

5. Time and Space relations.

6. Setting, Atmosphere.

7. Characterization. Character drawing.

8. The Character Novel and the Dramatic Novel.

9. Aspects of the comic.

10. Tragic elements in modern literature.

STYLISTICS of the TEXT is a branch of linguistics of the text, it studies:

1. Various types of texts;

2. Their stylistic peculiarities;

3. Means of text development;

4. Speech norms in different functional styles and types of speech (monologue, dialogue, polylogue);

5. Individual styles (idiolects).

All these categories are interrelated and interdependent. The functional styles are characterized by definite sets of text categories.

Style and stylistics are applied very widely being adjacent to other humanistic disciplines (aesthetics, pragmatics, sociology, logics, psychology, literary criticism, etc.) It is now regarded that stylistics should be concerned with units larger than a sentence, being not restricted by sentence boundaries. The internal mechanisms of the text

should be revealed. TEXT (textus, lat.) is the UNITY (interrelation) of utterances, ULTRA-PHRASAL units, fragments and paragraphs, united grammatically and logically speech acts. Any speech act is a certain utterance (*It is raining.*), differing in meaning, structure and length. The general feature of any speech act is in its personal attitude of the speaker to the addressee, supplying him with information.

The TEXT is characteristic of its CATEGORIES: SEMANTIC and STRUCTURAL. They are:

1. TEXT'S structural subdivision;
2. COHESION;
3. CONTINUITY;
4. AUTOSEMANTIC CHARACTER;
5. MODALITY;
6. RETROSPECTIVE CHARACTER;
7. INTEGRITY and COMPLETENESS;
8. INFORMATIVE CHARACTER.

Some scholars attempt to establish clear-cut boundaries between linguistics and stylistics, reducing them to the level of the text. A.Hill maintains that linguistics "stops with the border of the sentence, whereas a larger area of language study which is not bound by the limits of sentences is … called the area of stylistics." He regards stylistics as a kind of hypersyntax.

Sol.Sapota also thinks that the "maximum unit of linguistics is the sentence, a larger unit, the text, serves as the basis for stylistic analysis.

M.A.Halliday and R.Hasan hold that linguistics should know the semantic resources for text construction. One of the main components, making it a text is that of COHESION, i.e. "relations between 2 or more elements in a text that are independent of the structure…" A semantic relation of this kind may be set up either within a sentence or between sentences; with the consequence that when it crosses sentence boundaries it has the effect of making 2 sentences cohere with one another". The relations between a personal pronoun and an antecedent proper name (*John…he)*, between words repeated in the text, between synonyms (*Apple… fruit*), between the elliptical form (*can't and the verb "jump" in JUMP — I can't)*. Cohesion expresses the continuity existing between

parts of the text; it is expressed partly through grammar, partly through the vocabulary.

In spoken language it can be expressed through intonation. But cohesive relations are not concerned with structure. Cohesion depends not only on the presence of the explicit anaphoric items but on the semantic relations.

*"Jan sat down to rest at the foot of a huge **beech-tree**. Now he was so tired that he soon fell asleep; **a leaf** fell on him, and then another, and then another, and before long he was covered with **leaves, yellow, golden and brown"*. Here leaf ties with the beech-tree. The two are not clearly identical in reference, since ***tree and leaf*** are not synonyms, but the interpretation of *leaf* depends on *beech-tree*. We know that ***the leaf*** was the *beech-leaf*.

A text is not a grammatical unit larger than a sentence. IT DOES NOT CONSIST OF sentences; it is realized by and encoded in sentences.

Text is defined as a semantic unity of language in use, spoken or written, that forms a unified whole. It is defined by its length. It may be a proverb, a public notice (NO SMOKING!), a speech at the meeting, or a novel. The investigation of the properties of the text gives an opportunity to expose various problems concerning

— the organization of paragraphs,
— the difference between written and spoken language,
— the language differences between different authors, etc.

M.A.Halliday and R.Hasan single out several categories of the concept of COHESION. It may be expressed through:

— reference,
— substitution,
— ellipsis,
— conjunctions,
— lexical repetition.

Each is represented by its particular features: repetitions, omissions, recurrences of certain words and constructions. COHESION is common to all texts, "it makes a text a text". The authors point out that any text displays "a consistency of "register", it fits a given set of situational features (field), the place assigned to language acts within the event (mode), within the relations of participants (tenor).

Text-theories enrich stylistics and the concept of style; they give an opportunity to concentrate not only on expressiveness and variations as specific linguistic properties but also on semantics and textual organization, communicative functions, etc. Every form of discourse (narrative, sonnet, drama, etc.) has its own typical organization and discourse structure. COHESION ties together the related parts and provides the necessary interpretation of the text by the reader.

The list of the most important cohesive devices in English:

A: **Definite reference**:

1. Personal pronouns;

2. the definite article;

3. deictics: *this, that, these, those*, etc.

4. Implied deictics: *same, different, other, else, such, etc.*

5. Substitution: pro-forms such as *one, ones, do* and *so*.

6. Ellipsis: omission or deletion of the elements.

7. Formal repetition of words, morphemes, phrases, etc.

8. Elegant variation: use of an alternative expression.

B: **Linkage:**

1. Coordinating conjunctions: *and, or, but, both ... and, neither ... nor, etc.*

2. Linking adverbials: *for, so, yet, however, therefore, meanwhile, for example, etc.*

"*Why can't we be friends now?" said the other, holding him affectionately. It's what **I** want. It's what **you** want".*

*But the **horses** didn't want **it** — **they** swerved apart; the earth didn't want **it**, sending up rocks through which riders must pass single file; the temples, the tank, the jail, the palace, the birds, the carrion, the Guest House, ...: **they** didn't want **it**, **they** said in their hundred voices, "No, not, yet," and the sky said "No, not there".*(E.M.Forster. The Passage to India)

On the other hand, texts of many kinds contain certain portions that are particularly independent (esp. songs and verses). Some authors employ a kind of regular alteration of the cohesive density to achieve a sort of periodic rhythm. Very often writers begin their stories exploiting "false" cohesive sentences: (for ex. with reference element "it" and the reader finds himself in the middle of the story.

*"One thing was certain, that the white kitten had had nothing to do with **it**; it was the black kitten's fault entirely"* (Alice in Wonderland). It is only 2 paragraphs later that the reader learns that "it" refers to unwinding and entangling a ball of wool. The reader's interest is immediately engaged, he tries to interpret this "it".

The authors stress that "the linguistic analysis of literature is not an interpretation of what the text means; it is an explanation of WHY and HOW it means what it does".

Styles can be characterized by means of **sentence length and complexity,** which are text properties. Types and density of conjunctions in a text may reflect text structure, which is stylistically relevant.

— The grouping and ordering of sentences into larger units,
— the ways by which sentences are linked to each other,
— thematic development,
— reported speech,
— indirect speech
— contain stylistic characteristics and are discussed by different authors.

The study of sequences in dialogue (methods of opening and closing discussions, of changing the subject, etc.) is also stylistically relevant. Some writers prefer one type of cohesion to others. C.Bowlin holds that cohesive ties differ from writer to writer.

R.Harweg has advocated a method of "regeneration" of texts. The text is "corrected" by rewriting it and thus bringing it more closely into line with a set of ideal principles of text grammar. The original text is compared with this ideal "regenerated" form.

The structure of the speech act is:

ADDRESSER — INFORMATION — ADDRESSEE.

1. Thus ANTROPOCENTRIC (personal) character of the speech act, being most important.

2. It unites TIME and SPACE components.

3. The ADDRESSER is the active component of the utterance, which is individual and subjective.

4. The ADDRESSEE is passive, but he is very important for communication.

5. Any speech act is COMMUNICATIVE, so the addresser modifies his speech to be understood by the addressee.

Speech acts are studied by the linguistics and stylistics of the text. Linguistics of the text studies the structure of speech units, their subdivision, cohesion and unity.

INFORMATIVENESS is the leading category of the text. Any text is meant to inform the reader. Information is the signification of the concepts delivered through perception of the world. It is called SEMANTICS of the utterance.

I.R.Galperin distinguishes:

1) CONTENT-FACTUAL or CONTENT-GRASPING INFORMA-TION (facts, actions, events, people, phenomena). CONTENT-FACTU-AL (CFI) information is contained in what we have already named matter-of-fact styles, in newspaper style, in the texts of official documents, etc.

2) CONTENT-CONCEPTUAL INFORMATION (CCI) (the author's perception of the world, notions, ideas, concepts).

CONTENT-CONCEPTUAL information is that which reveals the formation of notions, ideas and concepts. This kind of information is not confined to merely imparting intelligence, facts, (real or imaginary), descriptions, events, proceedings, etc. It is much more complicated. CCI is not always easily distinguished. It does not lie on the surface of its verbal exposition. It can be grasped after a minute examination of the components of the text provided that the reader has acquired the skill of supralinear analysis. Moreover, it may have various interpretations and often reveals different views as to its purpose.

Thus CCI is mainly found in the BELLES-LETTRES functional style. Here it is supreme over other functional styles, though it may be found in diplomatic texts, etc.

The classification of information into CCI and CFI should not lead to the conclusion that texts of the scientific style are deprived of concepts. The word "conceptual" has multi-dimensional parameters, i.e. it can be applied to different phenomena. Scientific treatises and monographs are characterized by original concepts, i.e. theories, hypotheses, propositions. But these concepts are explicitly formulated and need no special stylistic

inventory to decode them, whereas the concepts in works of art are to be derived from the GESTALT of the work.

"GESTALT" is a term in psychology, which denotes a phenomenon as a whole, a kind of oneness, as something indivisible into component parts. The term has been borrowed by linguistics to denote the inseparability of the whole of a poetic work. So the aim of CCI is to emphasize the crucial difference between explicit and implicit, which needs mental effort to get at what is said by the unsaid.

3) CONTENT-IMPLICATIVE information (CII) (implied, contextual, additional meaning of sentences and supraphrasal units).

Implication is based on pragmatic, emotive, evaluative and aesthetic components of text semantic structure. Text implication is limited by the UPU or a paragraph.

Implication is accompanied by tropes (metaphor, metonymy, hyperbole, allusion, antonomasia) on the lexical level and aposiopesis, suspense on the syntactical level.

Ex.: *"What shall I get you, sir?" asks a waiter in a ship's restaurant addressing a sea-sick passenger. "Get me out of this", is the answer.* Implication is achieved through the polysemantic verb *get.*

"You don't live in these parts?" asks an irksome local guide. "No, I don't. You wouldn't if I did", retorts an irritated tourist.

Implication and explication (redundancy) are two indispensable components of the text contributing to emotional and aesthetic impact of the text upon the reader.

Thus INFORMATIVENESS is a text category, which in the BELLES-LETTRES style is heterogeneous and heterochannel one, aimed at revealing the CONCEPT of the work of art.

For ex. E.Hemingway's "Cat in the RAIN" (loneliness of two people, a husband and a wife).

Different information is transmitted through different types of the text and compositional forms: DESCRIPTION, NARRATION, ARGUMENTATION, DIALOGUE and DIGRESSION.

MODALITY is based on analogy between the text and the sentence. The semantics of the sentence consists of NOMINATIVE and EVALUATIVE components. NOMINATION means naming a certain real situation.

EVALUATION is achieved through MODALITY.

V.G.Gak includes MODALITY into semantic structure of the text together with communicative and denotative components.

Z.Turaeva speaks about COMMUNICATIVE, COGNITIVE and EMOTIVE functions of the text.

EMOTIVE function is realized through MODALITY.

Ch.Bally singles out MODUS and DICTUM as the main aspects of the utterance.

MODALITY is subdivided into OBJECTIVE and SUBJECTIVE. OBJECTIVE MODALITY expresses possibilities, conditions, imperative character and necessity; true and false components. It depends upon the predicate of the sentence.

SUBJECTIVE MODALITY portrays the speaker's attitude (feelings, emotions and evaluation).

Text modality also includes the personages' characterization.

The choice of the theme and problems by the writer are predetermined by the category of MODALITY. It is closely connected with PRAGMATIC orientation of the writer — an appeal to the reader's response (perlocutive and illocutive effects). It is either explicit: "Dear reader!" in novels by D.Defoe, J.Swift, J.Fowles: *"I would have you share my own sense"* (The French Lieutenant's Woman), or implicit, based on different implications, EM and SD.

Actualization (foregrounding) of different parts of the text is connected with its semantic field and other dominant features. MODALITY is an inherent property of the ULTRAPHRASAL UNITS (UPU).

The CONTEXTUAL VARIETY of the text. The minimal unit of the text is SPU. The texts are subdivided into:

1) OBJECTIVE-PRAGMATIC (chapters, paragraphs, books);

2) CONTEXT-VARIATIVE (narration, description, argumentation, represented speech). The composition of the text depends upon these components.

ULTRA or SUPRA-PHRASAL UNITS (SPU) are used to denote a larger unit than a sentence. It generally comprises a number of sentences interdependent structurally (usually by means of pronouns, connectives, tense-forms) and semantically (one definite thought is dealt with). Such a

span of utterance is also characterized by the fact that it can be extracted from the context without losing its relative semantic independence. This cannot be said of the sentence, which, while representing a complete syntactical unit, may lack the quality of independence.

"Guy glanced at his wife's untouched plate.

"If you've finished, we might stroll down. I think you ought to be starting".

She did not answer. She rose from the table. She went into her room to see that nothing had been forgotten and then side by side with him walked down the steps. (S.Maugham)

The next sentence of the paragraph begins: "*A little winding path…*"

This is the beginning of the next SPU. So a SPU is a combination of sentences presenting a structural and semantic unity backed up by rhythmic and melodic unity.

The principles to single out an SPU:
— COHERENCE,
— INTERDEPENDENCE of the elements,
— ONE DEFINITE IDEA,
— The PURPORT of the writer.

The purport is the aim that the writer sets before himself, which is to make the desired impact on the reader. So the aim of any utterance is a carefully thought- out impact.

"I bring fresh showers for the thirsting flowers
From the seas and the streams;
I bear light shade for the leaves when laid
In their noon-day dreams.
From my wings are shaken the dews that waken
The sweet buds every one,
When rocked to rest on their mother's breast,
As she dances about the sun.
I wield the flail of the lashing hail,
And whiten the green plains under;
And then again I dissolve it in rain,
And laugh as I pass in thunder." (Shelley. "The Cloud")

There are 3 SPUs separated by full stops.

Within the first, which comprises 4 lines, there are 2 more or less independent units divided by a semicolon and integrated by parallel constructions (*I bring fresh showers; I bear light shade).*

Within the second SPU — there are also 4 lines — there are 2 independent ideas — the buds awakened by the dews and the earth moving around the sun. They are bound together by the formal elements *when and as* forming one complex sentence and a *SPU.* The formal means affect their semantic integrity.

The 3 SPU are united by one idea — the usefulness of the cloud giving all kind of comfort, here *moisture and shade, to what is growing ...showers, shade, dews, hail, rain.*

THE PARAGRAPH

A paragraph is a graphical term used to name a group of sentences marked off by *indentation* at the beginning and a break in the line at the end. In written discourse it is an internal unity. As a linguistic category the paragraph is a unit of utterance marked off by such linguistic means as:

1. Intonation;
2. Pauses of various lengths;
3. Semantic ties of its components.

Thus the logical aspect of an utterance is always backed up by linguistic means causing an indivisible unity of extralinguistic and intralinguistic approach.

The PARAGRAPH is a linguistic expression of a logical, pragmatic and aesthetic arrangement of thought. Paragraph structure is built on **logical principles** in the style of scientific prose. In the newspaper style **psychological principles** (sensational effect, grasping capacity of the reader for quick reading, space considerations) play an important part, breaking the main rule of paragraph building, i.e. the unity of idea.

Thus BRIEF NEWS ITEMS are very often crammed into one sentence, it being a paragraph:

"PUPPET" CLAIM

China today denounced the Dalai Lama, Tibet's exiled god king, as a puppet of international forces opposed to Beijing and said that he would never succeed in his goal of independence for the Himalayan region.

Paragraph building in the style of official documents is mainly governed by the conventional **forms** of documents (Charters, pacts, diplomatic documents, business letters, legal documents, etc.) Here paragraphs may embody a number of parallel clauses, which for the sake of the wholeness of the entire document are made formally subordinate, whereas in reality they are independent items.

Ex.: *"Accordingly, our respective Governments, through representatives assembled in the city of San Francisco, who have exhibited their full powers found to be in good in due form, have agreed to the present Charter of the United Nations and do hereby establish an international organization to be known as the United Nations".*

Paragraph structure in the BELLES-LETTRES and PUBLICISTIC styles is strongly affected by **the purport** of the author.

The writer introduces details, illustrations, comparisons, contrasts; he looks at the topic from different angles.

The length of a paragraph varies from 8 to 12 sentences. The more the paragraph is, the more difficult it is to follow the purport of the writer.

In the newspaper style most paragraphs consist of one or 2-3 sentences.

Paragraphs of a logical type are classified from the point of view of the logical sequence of the sentences into the following models:

1. From the general to the particular, or from the particular to the general;

2. On the inductive or deductive principle;

3. From cause to effect, or from effect to cause;

4. On contrast, or comparison.

So the paragraph is a compositional device aimed at facilitating the process of apprehension or inducing a certain reaction on the part of the reader. Thus the paragraph from a mere compositional device turns into a stylistic one. It discloses the writer's manner of depicting the features of the object or phenomenon described. It is in the paragraph that the main functions of the BELLES-LETTRES style, i.e. AESTHETIC, COGNITIVE and PRAGMATIC are fulfilled.

In the paragraph of this style 2 or 3 SPU can constitute one *paragraph*.

The paragraph in scientific, publicist and some other styles generally has a TOPIC SENTENCE, i.e. a sentence that embodies the main idea of the paragraph or the chief thought of the writer. In the BELLES-LETTRES style the topical sentence may be placed in any part of the paragraph, it is governed by emotiveness and a natural representation. Sometimes it is impossible to decide which sentence should be regarded as a topic one.

The paragraphs in matter-of-fact styles are clear, precise and logically coherent and possess unity, i.e. express one main thought.

Paragraphs in emotive prose are combinations of the logical and the emotional. They are meant for emphasis, based on contrast or on climax.

Ex.: *"In the utter darkness, the unconscious, drowning body was rolled along, the water pouring, washing, filling in the place. The cattle woke up and rose to their feet, the dog began to yelp." (D.H.Lawrence: The Rainbow)*

The paragraph as a unit of utterance is the domain of stylistics and should be studied in connection with the problems of stylistics of the text.

TIME and SPACE (CHRONOTOPIC) relations are ANTROPOCENTRIC in the BELLES LETTRES style. Retrospective and prospective development of the PLOT make the LITERARY time different from HISTORIC time (past-present-future development). Ex.: *"He strode into the living-room feeling very brisk and competent. He could not know, of course, that when Louise did get home he would be out cold on the divan"* (R.P.Warren: The Cave)

"And that was all a good while ago…. And Judge Irwin is dead, who leaned toward me among the stems of the tall gray marsh grass, in the gray damp wintry dawn, and said, "You ought to have led that duck more, Jack. You got to lead a duck, son." And the Boss is dead, who said to me, "And made it stick." Little Jackie made it stick, all right." (R.P.Warren. All the King's Men)

TEXT ACTUALIZATION (FOREGROUNDING)

THE TITLE foregrounds all the text categories:

INFORMATIVENESS: "Twelfth Night, or What You Will" (W.Shakespeare).

MODALITY: The Quiet American. (G.Green)

PROSPECTIVE and PRAGMATIC categories: "Murder Is Easy";

"A Murder Is Announced." (A.Christie)

THE EFFECT of DEFEATED EXPECTANCY: "The Comedians" (G.Green)

SYMBOLIC character: "Winter of Our Discontent" (J.Steinbeck)

ALLUSION: "In Our Time" (E.Hemingway) from the Bible: "Give us peace **in our time,** oh Lord!" "The Sound and the Fury" (Faulkner) from Macbeth: "Life … is a tale/ Told by an idiot, full of **sound and the fury**,/ Signifying nothing." (W.Shakespeare)

TIME and SPACE relations: "From Here to Eternity" (J.Jones)

SETTING, ATMOSPHERE

In some texts the predominant atmosphere (or mood) is an element to be carefully considered. To discover the *mood* of a passage you may refer to the title, consult your own mind and heart, pay due attention to such contributory elements as

— the presentation of character,

— the setting,

— The art of story telling.

The *setting* may play an important part in the building up of the atmosphere. It can provide a clue to the writer's intention, and through a clever manipulation, condition the reader's reaction.

A setting may be:

1. Neutral or fairly neutral,

2. Suggestive of a mood or a certain atmosphere.

Thus the descriptions are never arbitrary but in keeping with the characters and ultimately with the *effect* the writer wants to create. The description of an interior often reveals the personality of a character. Environment is molded by man's will or taste. If it is an exterior, the description of a landscape, it may be in harmony with the hero's state of mind or personality (soul).

For example, passionate, romantic heroes (or heroines) are often set (placed) in the middle of a storm. The weather may be an important element in the creation of the atmosphere. When nature is endowed with human feelings, the technique used is called *pathetic fallacy*.

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Environment may be:

1. Oppressive,

2. Overwhelming,

3. Producing an impression of absurdity, helplessness (the descriptions of the atrocities of war).

Colours are often more than descriptive, they are symbolic. Gray and brown may help to emphasize the theme of mediocrity of life in a city. Other colours like red, or blue, or green may suggest passion, happiness or purity and so on.

Emotion can be created in many ways, directly or indirectly. According to T.S. Eliot a great work of art must contain an *objective correlative* of its basic emotion. By objective correlative, he understands "a set of objects, a situation, and a chain of events, which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked".

A whole range of moods can be aroused in the reader:

1. Pleasurable state of emotion, more or less intensely felt;

2. A sense of drama or sheer *suspense* — that state of anxious expectancy concerning the outcome of a plot or a situation.

To assess the *degree* of emotional responses aroused in the reader and examine the different devices (the interplay of a variety of elements) in the *art of story telling,* the reader should note the following means:

1. Delaying (postponing) information, withholding the knowledge of most important facts until the last moment, thus keeping the reader in expectation, eager to know what will happen next.

2. Introducing clues to implicate apparently innocent characters, sending the reader on the wrong track or, at any rate, making him share the character's uncertainties and fears.

3. Building up to the last phase of the action, called *climax,* when the intensity is at its highest.

4. The rising tension, leading to the climax is generally followed by a descending movement (the anti-climax), producing a release of feeling.

The *variations in tempo* of the passage should be thoroughly analyzed paying attention to:

— Sound, rhythm, imagery,

— Time-markers or place-markers (historical, geographical, social, political data).

"Setting is environment; and environments, especially domestic interiors, may be viewed as metonymic, or metaphoric, expressions of character. A man's house is an extension of himself. Describe it and you have described him."[R.Wellek and A. Warren, *Theory of Literature* p.221]

CHARACTER DRAWING

"The foundation of good fiction is character creation and nothing else" [A.Bennet]

The characters in a novel or a story give an impulse to the action and to the plot.

The character may be introduced by:

1. A long descriptive paragraph introducing his physical appearance and sometimes his moral and psychological nature.

2. The author may be impartial (objective) in the presentation of his characters.

3. He may portray them ironically.

4. He may identify himself completely with his creations, which become his mouthpieces.

5. Many writers use names, which through onomatopoeia or association suggest certain inherent characteristics.

6. Through the very physical appearance of the characters, especially the facial features, the author may be calling our attention to certain inner phenomena of character.

7. Characters may be revealed through mimicry, gesture, turn of phrase, or through the way they dress.

Ex.: "He was a little man, considerably less than of middle height, and enormously stout; he had a large, fleshy face, clean-shaven, with the cheeks hanging on each side in great dew-laps, and three vast chins; his small features were all dissolved in fat; and, but for a crescent of white hair at the back of his head, he was completely bald. He reminded you of Mr. Pickwick. He was *grotesque, a figure of fun, and yet, strangely enough, not without dignity." (S.M.Mackintosh).*

THE CHARACTER NOVEL and the DRAMATIC NOVEL.

In the "character novel" the characters seem to have an entirely independent existence from the novel, a life outside the story, and the action springs directly from them.

In the "dramatic novel", the characters and the plot are closely knit together.

The obvious descriptive introduction of characters may be replaced by more dramatic method. THE CHARACTERS enter the story in a more spontaneous manner and their appearance is more subtly contrived. As they join the circle of protagonists, their portrait is painted:

1. Through their action,

2. Through their own utterances,

3. Through the conversations of the other characters.

Thus the reader is left to learn and to draw his own conclusions and judge for himself with the help of suggestive details.

Time is an important element, particularly in the "dramatic novel".

"Character is a process and an unfolding" (G.Eliot).

E.g. : J.B.Priestley "ANGEL PAVEMENT": Mr. Golspie, Turgis, Miss Smith.

Certain passages may be considered as climaxes in the life of a character. The storyteller may describe his characters in a *continuous or in a disconnected* sequence. He may summarize long periods of his life in a short paragraph, or a moment of crisis reflects a whole life.

Characters, like other elements in a work of fiction *(e.g. events, scenery, atmosphere)*, are "functions". The reader may classify or identify the characters he comes across into *traditional or historical types*, such as the 18th or 19th century miser, rogue, wily servant, heartless dandy, etc. (W.M. Thackeray. "Vanity Fair": Rebecca Sharp)

E.M.Foster differentiates between "*FLAT" and "ROUND"* characters, and occasionally insignificant characters. FLAT characters are descended from the "humours" of Elizabethan drama, and the "types" or caricatures of the old novels *(e.g. Dickens).* They are built around a single idea, trait or quality. They are *static,* they never change, are not allowed to develop; they are predictable, unalterable, permanent. They always lack the depth needed

for a tragic or even sensitive character, but often serve as comic characters. "Types" of Dickens' novels: *Mr. Pickwick, Uriah Heap, Sam Weller.*

A "ROUND" character is capable of all the human emotions from joy to sorrow. He needs space and emphasis, as he is liable to develop, to deteriorate or improve. The plot and character are closely linked. "ROUND" characters interact, play on each other, they are constantly unexpected and surprising. (R.P.Warren. "All the King's Men")

Style in modern writing has changed. It is difficult to find in modern novels the "types" of Dickens' novels. The concept of the "round" character with its depth and development is changing too. The concept of PERSONALITY has been shattered by many writers, by modern human sciences (psychoanalysis, structuralism, etc.) The characters have lost all consistency; their behavior often seems strange, inexplicable and illogical. The writer uses stream of consciousness technique for depicting the thoughts and feelings, which flow with no apparent logic through the minds of the characters. (J.Joyce "Ulysses")

Ex.: "*A hot burning stinging tingling blow like the loud crack of a broken stick made his trembling hand crumble together like a leaf in the fire: and at the sound and the pain scalding tears were driven into his eyes. His whole body was shaking with freight, his arm was shaking and his crumpled burning livid hand shook like a loose leaf in the air. A cry sprang to his lips, a prayer to be left off. But though the tears scalded his eyes and his limbs quivered with pain and freight he held back the hot tears and the cry that scalded his throat". (J. J.: A portrait of the Artist as a Young Man).*

Vivid description of the character's state is achieved through tactile, auditory and kinesthetic vocabulary (*stinging, scalding, burning*; *loud, crack, sound, cry); trembling, shaking, quivered, crumpled*), the usage of simile and metaphor.

ASPECTS OF THE COMIC

Any incident, situation, behavior, gesture, word or phrase, anything that provokes laughter may be called comic (comical).

There are many forms of the comic, many theories to explain the causes of laughter:

1. Laughter springs from our feelings of superiority over people less fortunate, or adaptable, or intelligent than ourselves. "*Laughter is nothing but the sudden glory (i.e. self-esteem) arising from the sudden conception of some eminence in ourselves by comparison with the infirmity of others, or with our own formerly*"(Hobbes)

2. Laughter serves the social purpose of castigating unsocial behavior (Bergson).

3. Lack of flexibility, lack of moral suppleness and certain rigidity is ridiculous. "We laugh at something mechanical encrusted upon the living".

4. Humour is a release from restraint, or a relief from inhibition. According to Freud wit originates from an economy of expenditure in inhibition; comedy, from an economy of expenditure in thought; and humour, from an economy of expenditure in feeling.

Comical effects are often produced by associating incongruous elements that contrast with each other:

— People who are totally different physically and mentally (Don Quixote and Sancho Panza);

— Attitudes and reactions not at all in keeping with the normal run of opinion and traditional behaviour; (Mr. Pickwick and the widow);

— Words and expressions belonging to different levels of language or words pronounced in a situation in which other types of words are expected. *("My children, my defrauded, swindled infants!")*

PARODY is a form of the comic. The most extreme forms of parody are the **mock-heroic and the burlesque**. If you describe low incidents, trivial events in noble, high-sounding terms you use a mock-heroic style. If, on the other hand, you make heroes (kings, princes, etc.) speak like ruffians, the effect is burlesque. In both cases a comic effect is produced by the discrepancy between manner and matter.

The word **humour** may have a broad or a restricted sense. It is a special aspect of the comic. Other notions or categories like wit, irony or satire generally imply different attitudes and methods. If the playwright makes use of comic devices placing his characters in embarrassing or ridiculous situations, this type of laughter is seldom humorous. It is too direct, too explicit, too obvious and too mechanical to be called humour. It is FARCE.

The humorist uses an indirect method. He generally pretends to be serious, unmoved, unconcerned ("A Jest with a sad brow". Shakespeare). Unlike the satirist, the humorist does not take sides openly. He does not condemn or pass judgment based on explicit or implicit moral standards. He is imbued with a sense of the relativity of things.

Humour, as a mode of comic expression, is based on a simulated unawareness, a seeming indifference or naivety. A sense of humour implies a spirit of tolerance, the power of detachment, self-knowledge, self-control and the ability to laugh at oneself. Humour may be a form of defense against too much seriousness, formality or pomposity, too much passion or single-mindedness, against the absurdity of the world or of society.

IRONY describes the ideal while pretending it is the real (Bergson). HUMOUR describes the real while pretending it is ideal. Hence the humorist's interest in reality. The humorist is a realist; an observer of life but his presentation of reality is often fanciful, original, unexpected, paradoxical, or illogical.

The ironist is often more derisive, more biting than the humorist. Irony, as a rhetorical device, is often used to denounce stupidity, hypocrisy or dishonesty. It may aim at provoking scorn, indignation, or outrage. The ironist is supposed to be less lenient, more involved emotionally. Ex.: *"Last time it was a nice, simple, European-style war" (I.Sh.)*

There are many brands of humour and irony:
— Gentle,
— melancholy,
— extravagant,
— fanciful,
— bitter,
— sarcastic,
— sardonic,
— dry,
— cynical,
— ruthless,
— biting,

— shattering,

— devastating, etc…

Dombey and Son.:

"*Dombey was about eight-and-forty years of age.*

Son about eight-and-forty minites.

Dombey was rather bald, rather red, and though a handsome well-made man, too stern and pompous in appearance, to be prepossessing.

Son was very bald, and very red, and though (of course) an undeniably fine infant, somewhat crushed and spotty in his general effect, as yet."
(Dickens)

WIT is felt to be more intellectual, more brilliant, but less genial and less restrained than humour. "*Humour is wit and love*" (Thackeray)

An example of humour: when asked a large fee for an operation Oscar Wilde replied: "*I suppose that I shall have to die beyond my means*".

An example of satirical humour from Bernard Shaw: *"When a man teaches something he does not know to somebody else who has no aptitude for it, and gives him a certificate of proficiency, the latter has completed the education of a gentleman".*

Some expressions.

"*The satire is merciless*".

"The atmosphere of unreality blunts the edge of satire".

"*The main source of comedy in the passage is the contrast between... and ...*

"*The writer exploits stylistic incongruities for comic purposes*".

"The humour of this passage lies partly in the unexpected comparison of ... to (with)…

"In this passage wit is achieved by combining two ideas which are normally mutually exclusive."

Tragic elements in modern literature

TRAGEDY relates the downfall of a character enjoying high prestige, and possessing most desirable attributes. The tragic hero is seldom a pattern of virtue, but he cannot be a villain, otherwise he would not arouse pity, which is a basic tragic emotion. In Greek tragedy, man was the victim of a blind, inescapable fate *(e.g. Oedipus)*. In both French and Elizabethan

tragedies, the conflict often sprang from a clash between passion and reason (or duty). When the hero succeeded in mastering his passions, in preserving his integrity and his grandeur, he elicited admiration from the spectators *(e.g. Hamlet)*; when, on the contrary, passion was the victor (all-conquering and devastating), fear was experienced by the spectator. TRAGEDY raises the problem of responsibility and free will. Oedipus is not responsible for his sufferings and downfall. Fate is outside man. On the other hand, Macbeth is dominated by ambition, which is a personal flaw in his character; Phedre is tortured by her instincts: in both cases, character is fate.

Now gods and monarchs have disappeared from the modern stage, and anti-heroes have superseded heroes. The tragic is less apparent and not easily detectable in modern literature than it was in the great classical works.

The classical idea of the fall has disappeared, but tragic elements are based on the discrepancy between the ideal, the aim the character has set himself, on the one hand, and the futility of human experience on the other. In some modern works, the hero is aware of the absurdity of the world, but nevertheless puts up a brave and gratuitous fight which gives him a certain nobility (cf. *The Old Man and the Sea*)

PATHOS — the quality in a work, which evokes

— sympathy

— or pity

— or sorrow

PATHOS is generally caused by characters who act, struggle, and are to some extent responsible for their sufferings.

Modern English and American writers generally keep clear of sentimentality and grandiloquence. Reticence, economy of means is the hallmarks of many modern writers. E. Hemingway often leaves his reader to fill in the gaps in his prose, but while doing so, he still succeeds in rousing the reader's emotions.

TRAGIC elements are caused by

— loneliness,

— the failure to communicate,

— emotional isolation and

— alienation of characters in modern novels. They are trapped in a hostile world. The modern hero often rebels. Revolt will vary in degrees and assume many forms. It is doomed to failure most of the time, and carries tragic overtones.

— Failure,

— anxiety, and finally

— despair are implied under the bright surface of some sophisticated modern novels. In modern fiction a deep sense of the tragic may be in

— the plot,

— in various techniques of expressionism,

— in the atmosphere of bitterness or despair. Passages, in which passion is let loose, usually teem with dark images and symbols (Golding's *Lord of the Flies;* Fowler's *Collector).*

"Tragedy could be defined as a universe of questions which fill man with anguish, and for which he has no reply."(Goldmann)

Seminar 12
STYLISTICS OF THE TEXT

Questions and tasks

1. Text in speech communication, its categories and features.

2. Semantic structure of the text, its unity and cohesion.

3. A supraphrasal unit (SPU) as a semantic and stylistic feature of the text.

4. A paragraph as a structural feature of the text.

5. Speech characterization; different language means of character drawing; "round and flat characters".

6. Text as representation of intentions, speech acts, communicative acts, communicative and semantic integrity.

7. The setting and the atmosphere in the text.

8. The category of the comic in the text.

9. The category of the tragic in the text.

10. Find examples and passages from different functional styles to illustrate the main categories of the text, types of narration and compositional forms, paragraphs and supraphrasal units (SPU).

11. Illustrate the elements of the comic and the elements of the tragic in the passages under discussion and analysis.

Analyze sonnet 66 by W. Shakespeare according to the scheme of text analysis and comment on the main aspects of the text studied above:

W. Shakespeare
Sonnet 66
Tired with all these, for restful death I cry,
As, to behold desert a beggar born,
And needy nothing trimm'd in jollity,
And purest faith unhappily forsworn,
And guilded honour shamefully misplaced,
And maiden virtue rudely strumpeted,
And right perfection wrongfully disgraced,
And strength by limping sway disabled,
And art made tongue-tied by authority,
And folly, doctor-like, controlling skill,
And captive good attending captain ill:
 Tired with all these, from these would I be gone,
Save that, to die I leave my love alone.

RECOMMENDED LITERATURE:

1. Арнольд И.В. Стилистика современного английского языка стр. 54-81, 262-274, 363-370.

2. Бабенко Л.Г. Лингвистический анализ художественного текста. Екатеринбург, УРГУ, 2000. С. 12-55б 219-259.

3. Гальперин И.Р. Текст как объект лингвистического исследования. М., 1981. I.R. Galperin Stylistics pp. 191-198.

4. Кухаренко В.А. Интерпретация текста. М., 1988.

5. Кухаренко В.А. A Book of Practice in Stylistics. pp. 66-84.

6. Кухаренко В.А. Seminars in Style. pp. 63-85

7. Denier R., Blattes R., Nicolson A., Decotterd D. L'Explication de Textes en Anglais, Ophrys, 1979. 170 p.

SUGGESTED SCHEMES FOR STYLISTIC ANALYSES

The scheme of stylistic analysis

1) Define the functional style, the type of narration, the main compositional forms used. Characterize the typical features of the functional style.

2) Present:
— the gist of the contents,
— the main subject matter,
— general tonality,
— the setting.

3) Comment on:
— the general layer of the vocabulary,
— the choice of words pertaining to the given functional style.
— the language means (EM and SD),

4) The main stylistic functions in connection with
— the style,
— tonality,
— subject matter,
— message of the author

The general scheme of linguo-stylistic analysis

I. The taxonomic stage of linguo-stylistic analysis (LSA)

1. What functional style does the text under analysis belong to?

2. What kind of text is it (a poem, a story, an article, etc.)?

3. What types of narration and compositional forms are used in the text (the author's narrative, entrusted narrative, dialogue, etc)

II. The content-grasping stage (CFI) of LSA

1. Give a brief essence (summary) of the contents.

2. Find out the logical parts, key -words and sentences expressing:

— The main thought,
— The subject matter,
— The general tonality,
— The setting and the atmosphere,
— Aspects of the tragic and the comic in the text,
— The art of character drawing.

III. The semantic stage of LSA (CII)

1. The semantic structure of the words in the interrelation of the denotative and connotative meaning of words.

2. Polysemy, synonymy, phraseology and their stylistic function.

3. The stylistic differentiation of the vocabulary (literary, neutral and non-literary layers).

4. The signification of the various sentences and SPU.

IV. The stylistic stage of analysis

1. The usage of EM and SD on the lexical, grammatical, syntactical, phonetic levels to portray the tonality (mood), the characters, the author' concepts.

V. The functional stage of LSA. (CCI).

1. The author's outlook and the main idea.

2. The peculiarities of composition and individual style of the author.

3. The problems raised and their social and aesthetic relevance. (CCI).

4. Assessment of the value of the text, giving your personal opinion.

EXAMINATION QUESTIONS AND PROBLEMS

1.Stylistics as a branch of linguistics, its aims and tasks. Different branches of stylistics.

2. Language as a system. The notion of the "norm". Stylistic function(s).

3. Semantic structure of a word. The interrelation of different meanings as a factor of style.

4. Stylistic differentiation of the English vocabulary. Literary and non-literary layers, stylistic functions of different groups of literary, neutral and non-literary layers.

5. Stylistic phraseology; usual and occasional PU, their stylistic functions in the text.

6. Stylistic semasiology. Tropes and figures of speech. Stylistic functions of imagery.

7. Lexical stylistic devices (SD) based on the interrelation of 2 logical meanings.

8. Lexical SD: interrelation of logical and emotive meanings.

9. Lexical SD: interrelation of logical and nominal meaning.

10. Lexical SD: interrelation of logical and phraseological meaning.

11. Syntactical SD (economy of language elements).

12. Syntactical SD (redundancy of language elements).

13. Syntactical SD (replacement of language elements).

14. Lexico-syntactical SD (analogy and recurrence of language elements).

15. Lexico-syntactical SD (contrast and recurrence of language elements).

16. Stylistic grammar. Transposition of LGC as a factor of style.

17. Stylistic functions of articles, the plural number and genitive case of nouns.

18. Stylistic functions of the categories of adjectives.

19. Stylistic functions of the categories of verbs.

20. Stylistic functions of an adverb.

21. Types of narration and compositional forms.

22. The functional stylistics and the functional styles, general definition, different

classifications of FS. The FS arousing discussion and controversy.

23. The Belles Lettres Style (different registers, language markers, stylistic functions).

24. The Scientific Functional Style (different registers, language markers, stylistic functions).

25. The Publicist Functional Style (different registers, language markers, stylistic functions).

26. The Style of Official Letters (different registers, language markers, stylistic functions).

27. The Newspaper Functional Style (different registers, language markers, stylistic functions).

28. Colloquial speech; its main stylistic markers and functions. Different points of view on colloquial speech.

29. Phonetic stylistics: sound instrumentation of the text; phonetic EM and SD. English versification.

30. Graphic EM and SD.

31. The morphemic level of stylistic analysis; different means of morphemic foregrounding.

32. Text in speech communication; its categories and features.

33 Semantic structure of the text; text categories.

34. A paragraph and a supraphrasal unity.

35. Speech characterization; different language means of character drawing; "round and flat characters".

36. Aspects of the comic in the text.

37. Tragic elements in the texts of modern literature.

ASSIGNMENTS FOR STYLISTIC ANALYSIS

THE MAN OF PROPERTY IRENE'S RETURN

John Galsworthy

(The passage deals with Irene's return home after Bosinney's death.)

On reaching home, and entering the little lighted hall with his latchkey, the first thing that caught his eye was his wife's gold-mounted umbrella lying on the rug chest. Flinging off his fur coat, he hurried to the drawing-room.

The curtains were drawn for the night, a bright fire of cedar logs burned in the grate, and by its light he saw Irene sitting in her usual corner on the sofa. He shut the door softly, and went towards her. She did not move, and did not seem to see him.

"So you've come back?" he said. "Why are you sitting here in the dark?"

Then he caught sight of her face, so white and motionless that it seemed as though the blood must have stopped flowing in her veins; and her eyes, that looked enormous, like the great, wide, startled brown eyes of an owl.

Huddled in her grey fur against the sofa cushions, she had a strange resemblance to a captive owl, bunched in its soft feathers against the wires of a cage. The supple erectness of her figure was gone, as though she had been broken by cruel exercise; as though there were no longer any reason for being beautiful, and supple, and erect.

"So you've come back," he repeated.

She never looked up, and never spoke, the firelight playing over her motionless figure.

Suddenly she tried to rise, but he prevented her; it was then that he understood.

She had come back like an animal wounded to death, not knowing where to turn, not knowing what she was doing. The sight of her figure, huddled in the fur, was enough.

He knew then for certain that Bosinney had been her lover; knew that she had seen the report of his death — perhaps, like himself, had bought a paper at the draughty corner of a street, and read it.

She had come back then of her own accord, to the cage she had pined to be free of — and taking in all the tremendous significance of this, he longed to cry: "Take your hated body that I love out of my house! Take away that pitiful white face, so cruel and soft— before I crush it. Get out of my sight; never let me see you again!"

And, at those unspoken words, he seemed to see her rise and move away, like a woman in a terrible dream, from which she was fighting to awake — rise and go out into the dark and cold, without a thought of him, without so much as the knowledge of his presence.

Then he cried, contradicting what he had not yet spoken, "No; stay there!" And turning away from her, he sat down in his accustomed chair on the other side of the hearth.

They sat in silence.

And Soames thought: "Why is all this? Why should I suffer so? What have I done? It is not my fault!"

Again he looked at her, huddled like a bird that is shot and dying, whose poor breast you see panting as the air is taken from it, whose poor eyes look at you who have shot it, with a slow, soft, unseeing look, taking farewell of all that is good — of the sun, and the air, and its mate.

So they sat, by the firelight, in the silence, one on each side of the hearth.

And the fume of the burning cedar logs, that he loved so well, seemed to grip Soames by the throat till he could bear it no longer. And going out into the hall he flung the door wide, to gulp down the cold air that came in; then without hat or overcoat went out into the Square.

Along the garden rails a half-starved cat came rubbing her way towards him, and Soames thought: "Suffering! When will it cease, my suffering?"

At a front door across the way was a man of his acquaintance named Rutter, scraping his boots, with an air of "I am master here". And Soames walked on.

From far in the clear air the bells of the church where he and Irene had been married were pealing in "practice" for the advent of Christ, the

chimes ringing out above the sound of traffic. He felt a craving for strong drink, to lull him to indifference, or rouse him to fury. If only he could burst out of himself, out of this web that for the first time in his life he felt around him. If only he could surrender to the thought: "Divorce her — turn her out! She has forgotten you. Forget her!"

If only he could surrender to the thought: "Let her go — she has suffered enough!"

If only he could surrender to the desire: "Make a slave of her— she is in your power!"

If only even he could surrender to the sudden vision: "What does it all matter?" Forget himself for a minute, forget that it mattered what he did, forget that whatever he did he must sacrifice something.

If only he could act on an impulse!

He could forget nothing; surrender to no thought, vision, or desire; it was all too serious; too close around him, an unbreakable cage.

On the far side of the Square newspaper boys were calling their evening wares, and the ghoulish cries mingled and jangled with the sound of those church bells.

Soames covered his ears. The thought flashed across him that but for a chance, he himself, and not Bosinney, might be lying dead, and she, instead of crouching there like a shot bird with those dying eyes …

1. Speak on the way Irene is presented in the passage:
a) In the author's description and
b) in represented speech.
2. Pick out metaphors and similes and analyze them.
3. Discuss epithets in the author's speech and in represented speech.
4. Analyze represented speech used in the passage and its peculiarities.
5. Pick out cases of the combination of represented speech with direct speech and speak on the effect achieved.
6. Speak on the function of repetition.
7. Discuss the images the author repeatedly resorts to describe Irene.

THE GREAT GATSBY

F. Scott Fitzgerald

(The passage deals with the description of the major character of the novel and American society after World War I.)

He did extraordinarily well in the war. He was a captain before he went to the front, and following the Argonne bat ties he got his majority and the command of the divisional machine-guns. After the Armistice he tried frantically to get home, but some complication or misunderstanding sent him to Oxford instead. He was worried now — there was a quality of nervous despair in Daisy's letters. She didn't see why he couldn't come. She was feeling the pressure of the world outside, and she wanted to see him and feel his presence beside her and be reassured that she was doing the right thing after all.

For Daisy was young and her artificial world vas redolent of orchids and pleasant, cheerful snobbery and orchestras which set the rhythm of the year, summing up the sadness and suggestiveness of life in new tunes. All night the saxophones wailed the hopeless comment of the *"Beale Street Blues"* while a hundred pairs of golden and silver slippers shuffled the shining dust. At the gray tea hour there were always rooms that throbbed incessantly with this low, sweet fever, while fresh faces drifted here and there like rose petals blown by the sad horns around the floor.

Through this twilight universe Daisy began to move again with the season; suddenly she was again keeping half a dozen dates a day with half a dozen men, and drowsing asleep at dawn with the beads and chiffon of an evening dress tangled among dying orchids on the floor beside her bed. And all the time something within her was crying for a decision. She wanted her life shaped now, immediately — and the decision must be made by some force — of love, of money, of unquestionable practicality — that was close at hand.

That force took shape in the middle of spring with the arrival of Tom Buchanan. There was a wholesome bulkiness about his person and his position, and Daisy was flattered. Doubtless there was a certain struggle and a certain relief. The letter reached Gatsby while he was still at Oxford.

1. *Speak on the subject-matter of the passage. What SDs are used in the first paragraph to show the mood of the characters after World War I?* 2. *Analyse the stylistic peculiarities (syntactical and phonetic) in the sentence "She was feeling the pressure of the world outside, and she wanted to see him and feel his presence beside her and be reassured that she was doing the right thing after all."*

3. What EMs and SDs stress the contradictory character of bourgeois society? (Pick out epithets, contextual antonyms, oxymoronic combinations, etc.)

4. Analyse the SDs of zeugma in the sentence "There was a wholesome bulkiness about his person and his position", and say how it reveals the author's attitude to Tom Buchanan.

5. Analyse the last two paragraphs of the passage. Comment on the implication suggested by a kind of antithesis "Doubtless there was a certain struggle and a certain relief, and the unpredictability of the clinching sentence".

6. Summing up the analysis discuss the SDs used to describe Daisy's "artificial world".

AN IDEAL HUSBAND

Oscar Wilde

Act I

(Mrs. Chiveley, a cunning adventuress, comes to Sir Robert Chiltern — a prominent public figure with the purpose of blackmailing him.)

Mrs. Cheveley: Sir Robert, I will be quite frank with you. I want you to withdraw the report that you had intended to lay before the House, on the ground that you have reasons to believe that the Commissioners have been prejudiced or misinformed, or something. Then I want you to say a few words to the effect that the Government is going to reconsider the question, and that you have reason to believe that the Canal, if completed, will be of great international value. You know the sort of things ministers say in cases of this kind. A few ordinary platitudes will do. In modern life nothing produces such an effect as a good platitude. It makes the whole world kin. Will you do that for me?

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Sir Robert Chiltern: Mrs. Cheveley you cannot be serious in making me such a proposition!

Mrs. Cheveley: I am quite serious.

Sir Robert Chiltern *(coldly):* Pray allow me to believe that you are not.

Mrs. Cheveley *(speaking with great deliberation and emphasis):* Ah! but I am. And if you do what I ask you, I... will pay you very handsomely!

Sir Robert Chiltern: Pay me!

Mrs. Cheveley: Yes.

Sir Robert Chiltern: I am afraid I don't quite understand what you mean.

Mrs. Cheveley *(leaning back on the sofa and looking at him):* How very disappointing! And I have come all the way from Vienna in order that you should thoroughly understand me.

Sir Robert Chiltern: I fear I don't.

Mrs. Cheveley *(in her most nonchalant manner)*: My dear Sir Robert, you are a man of the world, and you have your price, I suppose. Everybody has nowadays. The drawback is that most people are so dreadfully expensive. I know I am. I hope you will be more reasonable in your terms.

Sir Robert Chiltern *(rises indignantly):* If you will allow me, I will call your carriage for you. You have lived so long abroad, Mrs. Cheveley that you seem to be unable to realize that you are talking to an English gentleman.

Mrs. Cheveley *(detains him by touching his arm with her fan and keeping it there while she is talking):* I realize that I am talking to a man who laid the foundation of his fortune by selling to a Stock Exchange speculator a Cabinet secret.

Sir Robert Chiltern *(biting his lip):* What do you mean?

Mrs. Cheveley *(rising and facing him):* I mean that I know the real origin of your wealth and your career, and I have got your letter, too.

Sir Robert Chiltern: What letter?

Mrs. Cheveley *(contemptuously):* The letter you wrote to Baron Amheim, when you were Lord Radley's secretary, telling the Baron to buy

Suez Canal shares — a letter written three lays before the Government announced its own purchase.

Sir Robert Chiltern *(hoarsely):* It is not true.

Mrs. Cheveley: You thought that letter had been destroyed. How foolish of you! It is in my possession.

Sir Robert Chiltern: The affair to which you allude was no more than a speculation. The House of Commons had not yet passed the bill; it might have been rejected.

Mrs. Cheveley: It was a swindle. Sir Robert. Let us call things by their proper names. It makes everything simpler. And now I am going to sell you that letter, and the price I ask for it is your public support of the Argentine scheme. You made your own fortune out of one canal. You must help me and my friends to make our fortunes out of another!

Sir Robert Chiltern: It is infamous, what you propose — infamous!

Mrs. Cheveley: Oh, no! This is the game of life as we all have to play it. Sir Robert, sooner or later!

Sir Robert Chiltern: I cannot do what you ask me.

Mrs. Cheveley: You mean you cannot help doing it. You know you are standing on the edge of a precipice. And it is not for you to make terms. It is for you to accept them. Supposing you refuse -

Sir Robert Chiltern: What then?

Mrs. Cheveley: My dear Sir Robert, what then? You are ruined, that is all! Remember to what a point your Puritanism in England has brought you. In oil days nobody pretended to be a bit better than his neighbors. In fact, to be a bit better than one's neighbour was considered excessively vulgar and middle-class. Nowadays, with our modem mania for morality, every one has to pose as a paragon of purity, incorruptibility, and all the other seven deadly virtues — and what is the result? You all go over like ninepins — one after the other. Not a year passes in England without somebody disappearing. Scandals used to lend charm, or at least interest, to a man — now they crush hem. And yours is a very nasty scandal. You couldn't survive it. If it were known that as a young man, secretary to a great and important minister, you sold a Cabinet secret for a large sum of money, and that was the origin of your wealth and career, you would be hounded out of public life, you would disappear completely. And after

all, Sir Robert, why should you sacrifice your entire future rather than deal diplomatically with your enemy? For the moment I am your enemy I admit it! And I am much stronger than you are. The big battalions are on my side. You have a splendid position, but it is your splendid position that makes you so vulnerable. You can't defend it! And I am in attack. Of course I have not talked morality to you. You must admit in fairness that I have spared you that. Years ago you did a clever, unscrupulous thing; it turned out a great success. You owe to it your fortune and position. And now you have got to pay for it. Sooner or later we have all to pay for what we do. You have to pay now. Before I leave you to-right, you have got to promise me to suppress your report, and to speak in the House in favour of this scheme.

Sir Robert Chilter: What you ask is impossible.

Mrs. Cheveley: You must make it possible. You are going to make it possible. Sir Robert, you know what your English newspapers are like. Suppose that when I leave this house I drive down to some newspaper office, and give them this scandal and the proofs of it! Think of their loathsome joy, of the delight they would have in dragging you down, of the mud and mire they would plunge you in. Think of the hypocrite with his greasy smile penning his leading article, and arranging the foulness of the public placard.

Sir Robert Chiltern: Stop! You want me to withdraw the report and to make a short speech stating that I believe there are possibilities in the scheme?

Mrs. Cheveley *(sifting down on the sofa):* Those are my terms.

Sir Robert Chiltern *(in a low voice):* I will give you any sum of money you want.

Mrs. Cheveley: Even you are not rich enough, Sir Robert, to buy back your past. No man is.

1. Note the structure of the excerpt, the role and the character of the author's remarks.

2. Note the blending of colloquial and literary variants of language in the speech of the characters.

3. Pick out sentences of epigrammatic character in Mrs. Cheveley's speech and dwell on the typical features of bourgeois society revealed in them.

4. Comment on the connotation of the word "gentleman" in Sir Chiltern's indignant speech: "You seem to be unable to realize that you are talking to an English gentleman".

5. Note the peculiar use of the verbs: "to buy", "to sell", "to pay" in the speech of the characters. What insight into bourgeois society is given through manipulations with these words?

6. Discuss the EMs and SDs used by Mrs. Cheveley in her monologues. What insight into Mrs. Cheveley's character is given through the EMs and SDs she uses?

7. Speak on the SDs used by Mrs. Cheveley to characterize the English press.

8. Comment on the language used by Sir Robert Chiltern and Mrs. Cheveley and say how the author shows their characters through their speech.

9. Summing up the discussion of the scene speak on O. Wilde's exposure of the evils of bourgeois society.

THE KITCHEN CHIMNEY

Robert Frost

1. Builder, in building the little house,
In every way you may please yourself;
But, please, please me in the kitchen chimney:
Don't build me a chimney upon a shelf.

2. However far you must go for bricks.
Whatever they cost a-piece or a pound,
Buy me enough for a full-length chimney
And build the chimney clear from the ground.

3. It's not that I am greatly afraid of fire,
But I never heard of a house that throve
(And I know of one that didn't thrive)
Where the chimney started above the stove.

4. And I dread the ominous stain of tar
That there always is on the papered walls,
And the smell of fire drowned in rain
That there always is when the chimney's false.

5. A shelf's for a clock or vase or picture.
But I don't see why it should have to bear
A chimney that only would serve to remind me
Of castles I used to build in air.

1. Pick out cases in which Frost gives concrete descriptions of building the kitchen chimney.

2. Comment on the poet's address to the builder that opens the first stanza and speak on the peculiar use of the words "please" in this stanza.

3. Say why it is important to "build the chimney clear from the ground". Note the implication in the third stanza "But I never heard of a house that throve (and I know of one that didn't thrive) where the chimney started above the stove".

4. Comment on the poet's dread of "the ominous stain of tar" (the fourth stanza) and say what may be implied in the lines: "And the smell of fire drowned in rain that there always is when the chimney's false".

5. Speak on the meaning of the expression "to build castles in the air" and say why the poet alludes to this expression in the conclusion of his poem.

6. Comment on the conversational tone Frost builds into his verse. Speak on the EMs and SDs that show, "Frost's poems are people talking" as one of his critics maintained.

7. Discuss the form of the poem, its rhythm and rhyme.

8. Summing up the analysis speak about the message of the poem and the main SDs employed by the poet.

THE DAFFODILS

William Wordsworth

I wandered lonely as a cloud
That floats on high o'er vales and hills,

When all at once I saw a crowd,
A host of golden daffodils.
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the Milky Way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance
Tossing their heads in sprightly dance.

The waves beside them danced, but they
Out-did the sparkling waves in glee:
A poet could not but be gay
In such a jocund company!
I gazed — and gazed — but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

1. Analyze the rhythmical arrangement and rhymes of the poem.

2. Comment on the contextual meanings of the metaphor "dance" (and "dancing") in the poem and its stylistic function.

3. Speak on the epithets and metaphors used to describe flowers in the poem.

4. Speak on the SDs employed to characterize the state of mind of the poet.

5. Summing up the analysis say what SDs are used to describe nature and what is the poet's attitude to it.

GLOSSARY OF LITERARY
AND STYLISTIC TERMS

Aesthetic function — Greek *aistheticos,* perceptive; *aisthanesthai,* to feel, or to perceive. Connected with the appreciation or criticism of the beautiful. *Aesthetics* is the philosophy of fine arts. (CLT)

Alliteration (L. *ad "to +lit(t)era "letter")* — a phonetic stylistic device*;* a repetition of the same consonant at the beginning of neighboring words or accented syllables. (ELT)

Allusion (L. *alludere "to allude")* — a hint at something, presumably known to the reader, frequently from literature, history, bible or mythology. (ELT)

Anadiplosis (Gr. "doubling") — a repetition of the last word or any prominent word in a sentence or clause at the beginning of the next, with an adjunct idea. See *framing, repetition.* (ELT)

Analogy — Greek *analogia,* proportion. The process of reasoning from parallel cases (in its logical sense). In the literary way, it is the description of something known in order to suggest in certain respects something unknown. An *analogue* is a word or thing bearing analogy to, or resembling, another. (CLT)

Anaphora (Gr. Anaphora "'carrying back") — a phonetic stylistic device; the repetition of words or phrases at the beginning of successive clauses, sentences or lines. (ELT)

Anticlimax (Gr. *Anti* "against" + *climax* "ladder") — slackening of tension in a sentence or longer piece of writing wherein the ideas fall off in dignity, or become less important at the close. (ELT)

Antithesis (Gr.) — an opposition or contrast of ideas expressed by parallelism of strongly contrasted words placed at the beginning and at the end of a single sentence or clause, or in the corresponding position in two or more sentences or clauses. A. is often based on the use of antonyms and is aimed at emphasizing contrasting features. (ELT)

Antonomasia (Gr. "naming instead") — 1. A figure of speech close to metonymy, which substitutes an epithet, or descriptive phrase, or official

title for a proper name. 2. The use of a proper name to express a general idea. (ELT)

Aposiopesis (Gr. *Aposoipan* "to be quite silent"). The sudden breaking off in speech, without completing a thought, as if the speaker was unable or unwilling to state what was in the mind. (ELT)

Archaism (Gr. *Arcaios* "ancient") — Ancient or obsolete word, or style, or idiom gone out of current use. (ELT)

Archetype — Greek *archetupon,* pattern, model. The original pattern, from which copies are made; a prototype. In his *Contributions to Analytical Psychology*, Jung, the psychologist makes a distinction between collective consciousness (the acceptable dogmas and 'isms' of religion, race and class), and those predetermined patterns and archetypes in the collective unconscious. These archetypes are inherited in the human mind from the typical experiences of our ancestors — birth, death, love, family life, struggle.

These experiences, to give unity to a diversity of effects, are expressed in myths, dreams, literature. Writers use archetypal themes, and archetypal images. (CLT)

Assonance (L. *assonare* "to respond"). A phonetic stylistic device; agreement of vowel sounds (sometimes combined with likeness in consonants). (ELT)

Asyndeton (Gr. A 'not' + syndetos "bound together"). The deliberate avoidance of conjunctions. (ELT)

Chronotop — the interrelation of time and space in the text of the emotive prose. (RT)

Climax (gradation) — (Gr. klimax "ladder") — a figure in which a number of propositions or ideas are set forth in a series in which each rises above the preceding in force. (ELT)

Climax — The highest point of an action in a story; culmination preceding the denouement. (ELT)

Cohesion — tendency to unite from Latin *cohaesus,* stuck together (CE)

Colloquialisms — words that occupy an intermediate position between literary and non-literary stylistic layers and are used in conversational type of everyday speech. (*awfully sorry, a pretty little thing, etc.).*

Latin *colloquium*, from *colloqui,* to speak together. Pertaining to words peculiar to the vocabulary of everyday talk. (CLT, ELT)

Composition — The arrangement and the disposition of all the forms of the subject matter presentation that make up the composition of the literary text. (ELT)

Concept — an idea, esp. an abstract idea, a theoretical construct within some theory from Latin *conceptum,* something received or conceived. (CE)

Connotation — Latin *connotare,* to mark together. Connotation is the implication of something more than the accepted or primary meaning; it refers to the qualities, attributes, and characteristics implied or suggested by the word. From its plain meaning and its sound the word may have associations, images, echoes, impressions. Poetry in particular makes full use of connotations, and creates wider ripples of meaning in the mind of the responsive reader. (CLT)

Context — Latin *contextus*, from *contexere,* to weave together. Those parts of a work of literature which precede and follow a given word, phrase or passage. Such words or phrases,to be properly understood or judged, should be read in their context. (CLT)

Contrast — Late Latin *contrastare,* to stand against. The juxtaposition of images or thoughts to show striking differences. (CLT)

Denotation — Latin *denotare,* to set a mark on, to point out, specify, designate. The meaning of a term excluding the feelings of the writer; the literal and factual meaning of a word. In logic, the aggregate of objects that may be included under a word, compared with *connotation.* (CLT)

Denouement (catastrophe) — The unwinding of the action; the events in a story or play immediately following the climax and bringing the action to an end. (ELT)

Description — The presentation of the atmosphere, the scenery and the like of the literary work. Latin *describere* to write down, copy. In a literary work, description presents the chief qualities of time and place, and creates the setting of the story. (CLT)

Detail (poetic) — The part selected to represent the whole, both typifying and individualizing the image. A detail may be directly observed and directly expressed feature or an image or represented in an association with some other phenomenon. (ELT)

Dialect — Words and expressions used by peasants and others in certain regions of the country: *baccy (tobacco), unbeknown (unknown), winder (window), etc.* Greek *dialectos,* from *dialegesthai,* to discourse. The language of a particular district or class. (ELT,CLT)

Dialogue — The speech of two or more characters addressed to each other. Greek *dialogos,* a conversation; *dialegesthai,* to discourse. A conversation between several people. A literary work in the form of a conversation; when joined to action the dialogue becomes a drama. The recent use of the word *dialogue* denotes an exchange of views and ideas between people or parties of different opinions, *e.g. Roman Catholics and Protestants. (CLT)*

Drama — Greek *drama,* a deed, action on the stage, from *dran,* to do, act. Latin *dramatis personae*, characters of the play. Stage-play. The composition and presentation of plays. (CLT)

Dramatic (interior) monologue — The speech of the narrator as his own protagonist or the character speaking to himself when he is alone but addressing the audience in his imagination. (ELT, ССРЯ)

Ellipsis — Greek *elleipsis; elleipen,* to fall short, deficiency. The omission in a sentence of one or more words, which would be needed to express the sense completely. (CLT)

Emotive connotation — An overtone or an additional component of meaning expressing the speaker's attitude, his feelings and emotions. (AR)

Epiphora — repetition of the final word or word-group. *E.g.* "I wake up and I am alone, and I walk round Warlley and I am alone, and I talk with people and I am alone" (J.Braine). (AR)

Epithet — Greek *epitheton,* attributed, added; *epi,* on, *tithenai,* to place. An adjective expressing a quality or attribute considered characteristic of a person or thing. An appellation or a descriptive term. (CLT)

Exposition (setting) — Latin *exposition-(em),* a showing forth. Giving the necessary information about the characters and the situation at the beginning of a play or novel. (CLT)

Fairy tales — Stories of mythical beings, such as fairies, gnomes, pixies, elves, or goblins. Such tales are found in the folklore of many countries and were handed down by word of mouth. (CLT)

Figure of speech — Any of the devices of figurative language, ranging from expression of the imagination to deviation from ordinary usage

for the sake of ornament. Quite a number of figures of speech are based on the principle of recurrence. Recurrent may be elements of different linguistic layers: lexical, syntactic, morphological, phonetic. Some figures of speech emerge as a result of simultaneous interaction of several principles of poetic expression, i.e. the principle of contrast and recurrence; recurrence+ analogy; recurrence+ incomplete representation. (CLT, AR)

Falling action — the part of a play or a novel, which follows the climax. (CLT)

Folklore — Old English *folc,* Middle English *folk*, people. The beliefs, tales, legends, songs, sayings of a people handed down by a word of mouth. It includes the traditional customs, ceremonies and ways of life; and the study of them. The term was first introduced by W.J.Thoms in the *Athenaeum* in 1846. (CLT)

*Folk tale — * Old English *folk,* Middle English *folk,* people. A popular story handed down by oral tradition or written form from much earlier days. This term covers a wide range material from myths to fairy-tales. (CLT)

Framing (ring repetition) — A kind of repetition in which the opening word is repeated at the end of a sense-group or a sentence (in prose), or at the end of a line or stanza (in verse). Framing is of special significance in poetry, where it often adds to the general musical effect: *"Roll on, thou deep and dark blue Ocean — roll!" (Byron). (CLT)*

Functional style — A system of expressive means and vocabulary, answering the needs of a certain sphere of human activity. (ELT, ССРЯ)

Genre — French, from Latin *gener -,* stem of *genus,* birth. Kind, style. A literary type, such as epic, lyric, tragedy, comedy. From the fifteenth century to the eighteenth, the various *genres* showed marked differences, which were accepted by the writers of the time. (CLT)

Hyperbole — Greek *huperbole,* overshooting; from *huperballain,* to throw beyond, to exceed; *huper,* over, *ballein,* to throw. Exaggeration, for the purpose of emphasis. (CLT)

Idea (message) — the underlying thought and emotional attitude transmitted to the reader by the whole poetic structure of the literary text. (AR) Latin *mittere, missum "*to send". The main idea of a piece of art. A literary work carries the message not in a straightforward way but through the characters, events and the author's conceptions. (AR, CLT)

Image — a mental picture or association of ideas evoked in a literary work, esp. in poetry. (CE)

Imagery (tropes) — Figurative language intended to evoke a picture or idea in the mind of the reader; figures of speech collectively. (ELT) Latin *imago,* image; *imitari,* to imitate. (CLT)

Imitation style — A style based on a sparing use of obsolete and archaic words and constructions and the avoidance of anything obviously modern to convey the flavour of the epoch. (AR)

Implication — a certain undercurrent of meaning revealing the author's attitude, the author's message realized in word connotations. (AR)

Incomplete representation — an aesthetic principle of re-creating an object or phenomenon of reality by selecting out of infinity of features pertaining to the object only those which are most characteristic. (AR)

Intertextuality — is the interrelation of the texts of the present and preceding cultures (citations, reminiscences, fragments and formulas of realia, idioms, etc.) (GLT); the interrelation of the author, the text and the reader's thesaurus or the vocabulary of texts familiar to the reader. (Толочин, 1996, КМД)

Introduction — Latin *introducere,* from *ducere,* to lead. An essay, sometimes a poem, which prepares the way for a literary work, "stating what it is to contain, and how it should be executed in the most perfect manner" (Johnson, CLT)

Invariant — an entity or quality that is unaltered by a particular transformation of coordinates. (CE)

Jargon — Old French *jargon,* warbling of birds, chatter, talk. Unintelligible words; barbarisms or debased language. A way of speech full of unfamiliar terms; the vocabulary of science, profession, or art. (CLT) Jagonisms (cantisms). Words used within certain social and professional groups. (AR)

Lacuna. Latin, *lacuna,* a ditch, a pool. In a metaphorical sense, a gap, a deficiency. A hiatus, a blank or defect in a manuscript or book. (CLT)

Leit-motif, -iv (G. *leit— "*leading" + *motiv* "motive") — лейтмотив. The word was coined as a musical term, but is often used with a non-musical significance. It is applied to the theme associated throughout a literary composition with a certain person, situation or sentiment. (ELT)

Literary (poetic) time — time conditioned by the laws of the narrative and the work's content. (ELT)

Litotes — Greek *litos,* plain, meager. An ironically moderate form of speech. Sometimes a rhetorical understatement, in which a negative is substituted for the positive remark. 'A citizen of no mean city' for 'a great city'. (CLT)

Local colour — Writing in which the scene set in a particular locality plays an unusually important part. The use of local colour in the English novel developed in the nineteenth century. The Brontes set their novels in Yorkshire; George Eliot placed hers in Warwickshire. (CLT)

Lyric (poetry) — Greek *luricos,* singing to the lyre; a lyric poet. Originally a song intended to be sung and accompanied on the lyre. The meaning has been enlarged to include any short poem directly expressing the poet's own thoughts and emotions. The ballad, ode, elegy, and sonnet are special forms of the lyric. (CLT)

Metaphor (metaphoric) — Greek *metaphora,* transference; *meta,* over, *pherein,* to carry. The application of a name or a descriptive term to an object to which it is not literally applicable. An implied comparison. It is based on the idea of the similarity in dissimilars. (CLT)

Metonymy — Greek *metonumia,* expressing change, name-change. The substitution of the name of an attribute of a thing for the name of the thing itself, as *crown* for *king*, *city* for *inhabitants, Shakespeare* for *Shakespeare's plays*. (CLT)

Narration (narrative) — (L. *narrare "*to tell") — A form in which a story is told by relating events in a sequence of time. (ELT)

Onomatopoeia — (Gr. *onomatopoiia "word-making"*) A phonetic stylistic device; the use of words in which the sound is suggestive of the object or action designated: *buzz, cuckoo, bang, hiss. E.g.* "And now there came *chock-chock* of wooden hammers." (ELT)

Oxymoron — (Gr. *oxys* "sharp" + *moros "*foolish". A figure of speech consisting in the use of an epithet or attributive phrase in contradiction to the noun it defines. Ex.: *Speaking silence, dumb confession…* (Burns)

Parable — Greek *parabole,* comparison, putting beside; from *paraballein,* to throw beside. A short, simple story setting forth a moral lesson. *The Prodigal Son* and *the Good Samaritan*, parables of Christ, are, perhaps, the most famous examples. (CLT)

Paradox — Greek *paradoxos,* contrary to received opinion or expectation. A statement which, though it seems to be self-contradictory, contains a basis of truth. A statement conflicting with received opinion or belief. A paradox often provokes the reader to consider the particular point afresh, as when Shakespeare says, *"Cowards die many times before their deaths".* (CLT)

Paragraph — (Gr. *para* "beside" + *grapheio* "I write") A distinct part of writing, consisting of one or several sentences; a portion or section which relates to a particular point and is generally distinguished by a break in the lines. (CLT)

Parallelism — (Gr. *parallelos* "going beside"). A syntactic stylistic device; specific similarity of construction of adjacent word groups equivalent, complimentary, or antithetic in sense, esp. for rhetorical effect or rhythm. (ELT)

Periphrasis — (Gr. *peri* "all round" + *phrazein* "to speak" A figure of speech; the use of a longer phrasing with descriptive epithets, abstract general terms, etc., in place of a possible shorter and plainer form of expression, aimed at representing the author's idea in a roundabout way. (ELT)

Personification — (L. *persona* "person"). A figure of speech whereby an inanimate object or idea is given human characteristics. (ELT)

Plot (plot structure) — French *complot,* conspiracy. In *Aspects of the Novel,* E. M. Forster says: A story is a narrative of events arranged in time sequence… A plot is also a narrative of events, the emphasis falling on causality. (CLT)

Poeticisms — words used exclusively in poetry and the like. Many of these words are archaic or obsolete, such as *whilsome* (sometimes), *aught* (anything), *ne* (no, not), *haply* (may be), etc. (AR)

Poetic structure — the cohesion of the two layers, i.e. of the strictly verbal and the supraverbal constitutes what is known as the poetic structure of the literary text. (AR)

Polysyndeton — (Gr. *poly* "many" + *syndetos* "connected"). Repetition of conjunction in close succession, as of one connecting homogeneous parts, or clauses, or sentences; opposed to asyndeton. *E.g. "And in the sky the stars are met, and on the wave a deeper blue, and on the leaf a browner hue, and in the heaven that clear obscure…" (Byron) (ELT)*

Precis — (Fr. "precise"). A compressed and condensed statement of the substance of long series of communications or of a narrative. (ELT)

Professionalisms — Characteristic words and phrases used within the sphere of a particular profession. In fiction P. are used in to mark the speech of a character with certain peculiarities. They are used mostly figuratively, hence they should not be confused with technical words. *E.g. "Will she stay the course?"* about Fleur in *The White Monkey,* using the expression referring to horse-racing. (ELT, ССРЯ)

Pun (paronomasia, a play on words) — (It. *Puntiglio* "fine point"). The humorous or ludicrous use of a word in more than one sense; a play on words. *E.g.* "*When I am dead, I hope it may be said: "His sins were scarlet, but his books were read".* Here the pun is based on two homophones, *read* and *red.* (ELT)

Realia — real-life facts and material used in teaching. [C20 from neuter plural of Late Latin *realis*; see *real*]. (CE)

Recurrence — repetition, events, things happening frequently, regularly. (OALDCE)

Repetition (reiteration) — Latin *repetere,* to try again, from *petere,* to seek. One of the basic devices of art. It is used in musical composition, painting, poetry, and prose. Repetition sets up a tide of expectation, helps to give unity to a work of art. In poetry, devices based on repetition are the refrain, the repetend, alliteration, assonance, rhythm, and the metrical pattern. (CLT)

Reported (represented) speech — the form of utterance, which conveys the actual words or thoughts of the character through the mouth of the writer but retains the peculiarities of the speaker's mode of expression. (Galperin, 1977)

Rhythm — Greek *rhythmos,* Latin *rhythmus,* measured motion, rhythm, cognate with *rhein,* to flow. Rhyme is identity of sound between two words extending from the last fully accented vowel to the end of the word, as in *fair, chair*, or *smite, write,* or *ending, bending.* (CLT)

Rising action with complications (story) — the part of the plot, which represents the beginning of the collision (conflict) and the collision itself. (AR) The development of the story, and the obstacles and dangers that the participants encounter. (ATA)

Simile — (L. *similes* "like"). A figure of speech, which draws a comparison between two different things in one or more aspects; an imaginative comparison. (ELT)

Slang (slangy word) — Words and phrases in common colloquial use, in some or all of their senses being outside of the literary language, but continually forcing their way into it. It is opposed to standard English. S. is often humorous, witty and adds to the picturesqueness of the language. (ELT)

Soliloquy — (L. *solus* "alone" + *loqui* "to speak") Thinking aloud on the stage; speech recited by a character in a play regardless of the presence of other characters. (ELT)

Sonnet — (It. *Sonetto*) A poem of 14 verses confined to a single theme and closely connected metrically by an interlocking scheme. The lines of a S. are grouped either into an octave and a sestet, or into three quatrains and a couplet. (ELT)

Stream-of-consciousness technique — is a technique for revealing thoughts and feelings flowing, in perpetual soliloquy, through the mind of the character. (ELT)

Style — Latin *stilos,* a pointed instrument for writing on waxed tablets; also, way of writing. The effective use of language, especially in prose, whether to make statements or to rouse emotions. (F.L. Lucas, CLT, ССРЯ)

Stylistic reference is the usage of words preferably used in a certain functional style and conditioned by the respective sphere of activity. (AR, ССРЯ)

Supraverbal (poetic) layer of the literary text comprises plot, theme, composition, genre, style, images, which, nevertheless, entirely revealed in verbal sequences. (AR)

Surface (plot) layer — is the theme of a literary work, which allows of a schematic formulation, such as: "this is a story of race discrimination in the USA" and the like. (AR)

Suspense (retardation) — (L. *suspended)*. A device to produce a state of uncertainty, usually with anxiety or expectation. The deliberate sustaining of anticipation by means of postponement; the retarding of the satisfaction of knowing how it all comes out. (ELT)

Synecdoche — (Gr. *synecdoche).* A figure of speech, alike to metonymy, by which a part is put for the whole, or the whole for a part, or an individual for a class, or an indefinite number for a definite one, or singular for plural. (ELT)

Synonym — (Gr. *synonymos "*synonymous"). One or two words or more words or phrases having the same or nearly the same essential meaning, but suitable to different contexts. (ELT)

Synopsis — Greek *sunopsis, sun,* with, together, *opsis, a* view. A collective or general view of any subject; a summary. (CLT)

Tale — Anglo-Saxon *talu*, speech, number. A fictitious narrative, told in prose or verse. It is often simple in theme, skillful in presentation. The term, usually synonymous with *short story*, can refer to a novel for example*: A Tale of Two Cities* by Dickens. (CLT)

Theme — Greek thema*, proposition*, from tithenai*,* to put. The subject, on which one speaks; the term is more often used to indicate its central idea. (CLT)

Trope — Greek *tropos,* turn, way; *trepo,* turn. The figurative, elaborate use of word. The tem is applied to metaphor, simile, personification and hyperbole. Tropes could be employed in forms of irony. (CLT)

Understatement (meiosis) — Greek *meiosis,* lessening. The use of understatement to give the impression that a thing is less in size and importance than it really is. Often applied in the negative form illustrated under *litotes.* It is commonly used in colloquial English. "That was *some* opera". (CLT)

Vulgarism — Latin *vulgaris,* from *vulgus, the* common people. A vulgar, unrefined way of speech closely connected with slang and colloquialism. (CLT)

Zeugma — Greek *zeugma, band*, bond, from *zeugnumi*, I yoke. A figure of speech by which a verb or an adjective is applied to two nouns, though strictly appropriate to only one of them. (CLT) Use of a word in the same grammatical relation to two adjacent words in the context: one metaphorical and the other literal in sense. *E.g. "And the boys took their places and their books" (Dickens). (ELT)*

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