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English Stylistics (რიდერი)

Lecture 1

General Introduction to the Subject; Basic Notions of Stylistics; Foundations of Stylistics; Linguostylistics and Literary Stylistics. Main objects of Stylistics. Different Branches of Stylistics.

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Lecture 2

Different understanding of style; Rhetorics as theoretical foundation of stylistics; Rhetorical Canons.

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Lecture 3

Formal and informal words. Formal and informal speech. Peculiarities of formal speech. The notions of high-flown style and poetic diction; Obsolescent, obsoleteand archaic proper words.

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Lecture 4
Professional Terminology; colloquial, slang and dialect words and word-groups.
Barbarims and Foreignisms

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Lecture 5
Stylistics of Structural Language Levels: Phonetic, Graphic and Morphological Means of Stylistics; Stylistic Lexicology of the English Language, Stylistic Syntax of the English Language;
 Graphon; Morphemic Repetition.

1. Paul Simpson, Stylistics: A Resource Book for Students. New York., 2004. (available on www. questia.com)
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Lecture 6. Expressive means and stylistic devices. Phonetic stylistic devices – Onomatopoeia, alliteration, rhyme and rhythm. Lexical stylistic devices, their classification.

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Lecture 7
Test

Lecture 8

Metaphor – types of metaphors; personification; metonymy

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Lecture 9
Interraction of different types of lexical meanings. Irony; The types of irony

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Lecture 10
Simile; Epithet – different types of epithets; Zeugma and Pun; Hyperbole and Understatement

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Lecture 11 -12
SYNTACTICAL STYLISTIC DEVICES
The Classification of Syntactical Stylistic Devices

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Lecture 13
Test

Lecture 14
Classification of functional styles of the English Language
1. The Belles - Lettres Functional Style.
    a) poetry;
    b) emotive prose;
    c) drama
2. Publicistic Functional Style
    a) oratory;
    b) essays;
    c) articles in newspapers and magazines;
3. The Newspaper Functional Style
    a) brief news items;
    b) advertisments and announcements;
    c) headlines;
4. The Scientific Prose Style
    a) exact sciences;
    b) humanitarian sciences;
5. The Official Documents Functional Style.
    a) diplomatic documents;
    b) business letters;
    c) military documents;
    d) legal documents;

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Lecture I

General Introduction to the Subject; Basic Notions of Stylistics; Foundations of Stylistics; Linguostylistics and Literary Stylistics. Main objects of Stylistics. Different Branches of Stylistics.

General Introduction to the Subject

As it is generally accepted, the very first thing that requires our attention at the beginning of a new course, is to outline its aims and goals, define the essence of the discipline we are going to apply to and "measure" its "boundaries". In short, we must answer a question: what is the course all about? The course is about Stylistics of the English Language. Our first lecture is dedicated to emphasizing the interdisciplinary character of this academic discipline. Today we are to define the object and subject-matter of stylistics, its basic notions, the main goals of the course, to explain its theoretical and practical significance, to indicate the place and role of stylistics among other scientific disciplines. Throughout the course our aim is mastering fundamentals of stylistics through discussion of the theoretical issues on the basis of literary text fragments and discourse situation.

Basic Notions of Stylistics

Stylistics is a slippery topic and its subject has not so far been fully defined. To many scholars the object and subject matter of stylistic studies is **choice** – grammatical choice or lexical choice. French linguist Charles Bally argued that Stylistics is primarily the study of synonymic language resources, which means synonymous ways of rendering same ideas. It should be noted that "choice of synonyms" cannot be reduced to simple "synonym-counts" – i.e. how many synonyms can be used to convey the same meaning of the word. As we know in linguistics synonyms are defined as words of the same category of parts of speech conveying the same meaning but different either in shades of meaning or in stylistic characteristics. Stylistic analysis is not limited with word or sentence analysis. Carter and Simpson's argue that stylistics should be concerned with occupying 'the territory beyond the level of the sentence or the single conversational exchange' and with examining 'those broader contextual properties of texts which affect their description and interpretation' [Carter and Simpson, 1989:14].

Theoretical foundations of contemporary stylistics

It appears to be a generally accepted idea that stylistics largely inherited its theoretical foundations from literary criticism and linguistics. Stylistics responds to the theories which have emerged from both fields in recent years. "It has now moved into the area of 'literary linguistics', 'poetics and linguistics', 'contextual stylistics' and 'discourse stylistics"; The focus of analysis has changed from an analysis of the text in itself to an analysis of the factors

determining the meaning of a text in its social context [Toolan 1992; Carter and Simpson 1989].

Linguo - stylistics VS Literary stylistics

We have already mentioned that stylistics largely inherited its theoretical foundations from contemporary literary criticism and linguistics. What can stylistics tell us about literature? This question is always paralleled by an equally important question: what can stylistics tell us about language? Does stylistics belong to the realm of literary or linguistic studies?.R.Bailey in his book "Introduction: English Stylistics In The Mid-twentieth Century" states: ''Stylistics, we feel, is one of the most international of literary and linguistic disciplines". Consequently, many scholars make a distinction between linguistic stylistics and literary stylistics.

1.**Linguo - stylistics** is the study of texts but from a linguistic orientation. For Carter and Simpson linguistic stylistics is where "practitioners attempt to derive from the study of style and language a refinement of models for the analysis of language and thus to contribute to the development of linguistic theory" [Carter and Simpson 1989:4].

2. **Literary stylistics** is concerned with providing "the basis for fuller understanding, appreciation and interpretation of avowedly literary and author-centered texts. The general impulse will be to draw eclectically on linguistic insights and to use them in the service of what is generally claimed to be fuller interpretation of language effects than is possible without the benefit of linguistics" [ibid.: 7]. Geoffrey Leech and Michael Short state: "In general, literary stylistics, implicitly or explicitly, has the goal of explaining the relation between language and artistic function. The motivating questions are not so much *what,* as *why* and *how*. From the linguist's angle, it is *why* does the author here choose to express himself in this particular way?" From the critic's viewpoint it is "*how* is such-and-such an aesthetic effect achieved through language?" [Leech and Short 1981:13]. In general stylistics takes much upon itself in terms of relation between language and literature.

Plane of Expression and Plane of Content

Stylistics requires understanding a fundamental division between *what* and why is communicated through language and ***how* this is communicated**. Aristotle phrased this as the difference between *logos* (the logical content of a speech) and *lexis* (the style and delivery of a speech). When dealing with the above questions, the interrelation of content and

expression comes into its own way. If the form changes, the contents and its stylistic value changes as well. There can be no content without an expression, or expressionless content; neither can there be an expression without a content, or content-less expression [Hjelmslev 1961, 49]. Thus, Louis Hjelmslev used the terms "expression" and "content" to refer to the *signifier* and *signified1* respectively (Ibid: 47].

Hjelmslev offered a framework which facilitated analytical distinctions. Whilst he referred to "planes" of expression and content (Saussure's *signifier* and *signified*), he enriched this model(Ibid 60). His contribution was to suggest that both *expression* and *content* have *substance* and *form*. Thus there are four categories: substance of expression, form of expression, substance of content, form of content.

	Substance	Form
Signifiers: plane of *expression*	*Substance of expression*: physical materials of the medium (e.g. photographs, recorded voices, printed words on paper)	*Form of expression*: language, formal syntactic structure, technique and **style**
Signifieds: plane of *content*	*Substance of content*: textual world, subject matter, genre	*Form of content*: 'semantic structure' 'thematic structure' (including narrative)

"Form and content in discourse are one", Bakhtin says in his work [Bakhtin, 1981 : 259]. Thus, form determines content and content determines form. At the same time, 'form' for Bakhtin, is a deeply subjective category - it is indissolubly connected with the author, as the expression of his creative relationship toward the content. For many literary critics and linguists style is "the outside of content, and content the inside of style" – it is the way the

1 The terms signifier and signified take their origin from Saussure's theory. He defined a sign as being composed of: a 'signifier' - the *form* which the sign takes; and   the 'signified' - the *concept* it represents.   A sign must have both a signifier and a signified. You cannot have a totally meaningless signifier or a completely formless signified [Saussure 1983, 101; Saussure 1974, 102-103]. The distinction between signifier and signified has sometimes been equated to the familiar dualism of 'form and content'. Within such a framework the signifier is seen as the *form* of the sign and the signified as the *content*.

mind of the author expresses itself. As the outside and inside of human body cannot be separated, the same is true of style and content.

What is the purpose of stylistic studies?

Main Trends of stylistic Research

As long as we have stressed the importance of stylistics, we are supposed to answer very simple questions: What is stylistics? What is the purpose of stylistics? Why should we do stylistics? The title of the course gives us a prompt that it is the discipline concerned with the study of style. But it is not as simple as that. So what is stylistics after all?

According to Simpson, interest in language is always at the fore in contemporary stylistic analysis which is why you should never undertake to do stylistics unless you are interested in language. Contemporary stylisticians all agree that "to do stylistics is to explore language, and, more specifically, to explore creativity in language use. Doing stylistics thereby enriches our ways of thinking about language and, as observed, exploring language offers a substantial purchase on our understanding of (literary) texts "[Simpson, 2004: 3].
"Stylistics has been defined as the analysis of the language of literary texts, usually taking its theoretical models from linguistics, in order to undertake this analysis"[Mills, 1995: 4]. Thus, **stylistics is principally concerned with this integration of language and literature.**

But we must not understand the above statement in such a way as if stylistics were concerned **only** with integration of language and literature. In that case we must admit that business letters or scientific articles cannot be analyzed from stylistic point of view.

Stylisitics deals with the following main interdependent tasks :

a)studies the totality of special linguistic means (stylistic devices and expressive means);

b)studies certain types of texts (discourse);

c)studies how to identify and name the distinguishing features of literary texts.

Main trends of stylistic research

1. Functional stylistics

The term "functional stylistics can be defined as "a system of expressive means peculiar to a specific sphere of communication" (I.Arnold, 23).

Below we shall present one of the rather widely accepted classifications which singles out the following functional styles:

1. *official style,* represented in all kinds of official documents and papers;

2 scientific style, found in articles, brochures, monographs and other scientific and academic publications;

3. *publicist style,* covering such genres as essay, feature article, most writings of "new journalism", public speeches, etc.;

4. *newspaper style,* observed in the majority of information materials printed in newspapers;

5. poetic *style,* embracing numerous genres of imaginative writing, its object - correlation of the message and communicative situation.

2.Style research within literary discourse (individual style and styles of separate literary works)

This trend puts particular emphasis on the study of an individual author's style. According to I.Galperin, "Individual style, therefore, is 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. Hence, individual style may be likened to a proper name…In every individual style we can find both the general and the particular. The greater the author is, the more genuine his style will be. If we succeed in isolating and examining the choices which the writer prefers, we can define what are the particulars that make up his style and make it recognizable" [Galperin, 17. In other words, a writer's style is his **individual and creative choice of the resources of the language**. Certain writer's style can be stiff, fluent, precise, subtle , etc. We can say, for instance, that O'Henry's style is flowery, Dickens' style of writing is amazing; Eliot's early style is pleasing, pungent and persuasive.

3.Stylistics of Decoding

There are two main directions in the stylistic analysis – analysis from the author's point of view (encoding stylistics) and from the reader's point of view (decoding stylistics). The

method of decoding stylistics was worked out by an American linguist Michael Riffaterre who combined the concepts of modern linguistics with those of information theory. In terms of information theory the author's stylistics may be named the *stylistics of the encoder.* The theory of information makes use of such terms as: information, message, code, communication, channel, to encode, to decode, feedback. The first person who mentioned information theory for linguists was mathematician - Claude Shanon. He spoke about the chain of communication: objective reality – transmitter/encoder – receiver/decoder – objective reality (surrounding addressee). Shanon's idea was interpreted for the purposes of linguistics in general and stylistic analysis in particular. Stylistics of decoding can be presented in the following way:
sender - message - receiver   speaker - book - reader.

 4.Stylistics of foregrounding.   The word ' *FOREGROUNDING* ' is itself foregrounded. It stands out perceptually as a consequence of the fact that it *DEVIATES* graphologically from the text which surrounds it in a number of ways. Foregrounding is the ability of a verbal element to obtain extra significance, to say more in a definite context. The theory of *FOREGROUNDING* is probably the most important theory within Stylistic Analysis, and it is assumed that foregrounding analysis is the most important part of the stylistic analysis of any text. It is generally considered that a contextually foregrounded element carries more information than when taken in isolation, for example, a sentence always means more than the sum total of the meanings of its component-words, or a text means more than the sum of its sentences. So, stylistic analysis involves rather subtle procedures of finding the foregrounded element in the broad context.

Stylistic Analysis
   The final goal of our course will be mastering stylistic analysis. With the help of stylistic analysis we can explore language – explore creativity in language use. Stylistic analysis will facilitate broadening the theoretical horizons and teach us competent and analytical reading. Doing stylistics enriches our language understanding and therefore improves the understanding of a text itself.

Stylistic analysis "embraces" a lot of communicative tasks, the ways how different type of information is transferred, why such form corresponds to such content. The purpose of Stylistic Analysis is to help the students to observe the interaction of form and content to see how through the variety of stylistic devices and their functions the message of the author is successfully delivered to the reader. Stylistic analysis offers numerous interesting ways of approaching to texts, leading a gateway to their interpretation.

ASSIGNMENTS FOR SELF-CONTROL

1. What is the object of stylistics? Why should we do stylistics?

2.Why do some scholars divide stylistics into linguostylistics and literary stylistics?

3. What is a functional style and what functional styles do you know?

4. What do you know of the studies in the domain of the style of artistic speech?

5. What do you know about individual style study? What authors most often attract the attention of style theoreticians?

6. What is foregrounding and how does it operate in the text?

6. What is decoding stylistics?

7. What is the goal of stylistic analysis ?

Literature
    1. Paul Simpson, Stylistics: A Resource Book for Students. New York., 2004.
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Lecture 2

Different understanding of style; Rhetorics as theoretical foundation of stylistics; Rhetorical Canons.

Different understanding of the term "style"

According to M.Halliday (1973: 103,112.), "there are no regions of language in which style does not reside." Despite this there are probably very few stylisticians who finally agree about what style is. We speak of style in architecture, painting, clothes, behaviour, literature, speech, etc. People have their individual style of thinking, speaking, and writing. The way we think and speak modifies the way we write, or the way others write, influences our thought and speech. In every age the major writers help to shape the thinking and feeling, and hence the style, of their contemporaries. But the study of style cannot be confined only with individual style of a writer. The term has a wider meaning and wider implications.

Etymology of the term "style"

Let us consider the recurrent strategy and as R.Bailey reminds us, "give ritualistic bow" to etymology of the term "style." Let us begin with a short history of this word : stylos is a Latin word and in antiquity it denoted the sharp instrument used by Romans for writing on wax tables. Lat - stylus - a stick made of material for writing.Stylistics - from French " Stylistique " – instrument for writing.

Definition of the term "style"

If we refer to different dictionaries, they will offer more than dozen of definitions:
 (1) The particular identifying characteristic of something, as writing style, acting style, baroque style.
(2) A way of living or dressing, etc. as living in style; one's lifestyle.
(3) The particular way in which a person uses language in a given social environment; idiolect.
 (4) The manner in which something is said or done in contrast to its message.
 (5) An author's use of language, its effects, and it appropriateness to the author's intent and theme.
(6) The characteristic way in which a person conceives and expresses ideas through language. Style usually varies from casual to formal according to the type of situation, the person or

persons addressed, the location, the topic discussed etc. A particular style, e.g. *formal style or colloquial style,* is sometimes referred to as a stylistic variety.

(7) Style can also refer to a particular person's use of speech or writing at all times or to a way of speaking or writing at a particular period of time, e.g. *Dickens' style, the style of Shakespeare, an 18th century style of writing.* The element of style exists on the level of all meaningful linguistic units from word to text, and in all kinds of writing whether literary or non-literary.

The majority of linguists who deal with the subject of style agree that the term applies to different fields of investigation: According to I.R. Galperin and some other scholars, the term "style" is presumed to apply to the following fields of investigation:

- The aesthetic function of language
- Expressive means in language
- Synonymous ways of rendering one and the same idea
- Emotional coloring in language
- A system of special devices called stylistic devices
- The splitting of the literary language into separate systems called styles
- The interrelation between language and thought
- The individual manner of an author in making use of language

All of these eight statements are true to a certain extent, but if we take them separately, we shall find out that the notion of style is broader in each case. For example, There is a popular notion that stylistics is mainly concerned with studying expressive means and stylistic devices (but they can hardly ever be met in business letters or in scientific researches); or that style is connected with the aesthetic function of language (but there are a number of texts which do not have aesthetic value, (e.g. advertisements).

Rhetorics as theoretical foundation of stylistics; Rhetorical Canons.

The academic discipline of stylistics is a twentieth-century invention. And it would not be quite correct if we neglect its relationship with its most notable predecessor – rhetoric. The term is derived from the Greek *techne rhetorike,* the art of speech, an art concerned with the use of public speaking as a means of persuasion. Three great rhetorical systems arose to meet the communicative needs of the people living during certain historical periods. The classical system dominated the intellectual world from about 500 B.C. to 1400 A . D. T The modern system developed from 1400 to 1900 A.D.. The contemporary system began about 1900 and is still developing today. It still holds an important place in education and popular

culture in the U.S. in the 21 th century. What, exactly, is the study of rhetoric? This question has been asked ever since the term was coined. The literal meaning of the word in English is the art of speaking or writing effectively. "Rhetoric" comes from the Greek word for "speech" or "spoken." Rhetoric (n) - the art of speaking or writing effectively (Webster's Definition). The study of style began in ancient Greece with the need for public speakers . Specifically cultivated by the Greeks it was the study of the principles and technical resources of oratory including both composition and delivery. The citizens were required to speak for themselves in order to defend or accuse. In order to produce an effective text the speaker/author incorporates the five canons of rhetoric in her/ his composition. These elements are invention, arrangement, style, memory, and delivery.

Inventio (invention) – forming of an idea, concept (what to say?) – the process that leads to the development and refinement of an argument. The formula of Invention is – What do I want to say?

Disposition (disposition) – linear exposition of a referent, its syntagmatic "unfolding" (in what order to say?) (Once arguments are developed to determine how it should be organized for greatest effect). The formula of Arrangement -- How do I arrange the material? – How to compose the material?

El*ocutio* (Greek, *lexis*), style. Once the speech content is known and the structure is determined, the next steps involve elocutio (style) and pronuntiatio (presentation). How about the design?

Memoria (memory) comes to play as the speaker recalls each of these elements during the speech. How to remember the speech?

Actio (delivery) is the final step as the speech is presented in a gracious and pleasing way to the audience. How to present the speech?

The Greek philosopher Aristotle divided the means of persuasion, appeals, into three categories – Ethos, Pathos, Logos. According to Aristotle, rhetoric is "the ability, in each particular case, to see the available means of persuasion." Thus, he described three main forms of rhetoric: Ethos, Logos, and Pathos.

Ethos (Credibility), or ethical appeal, means convincing the audience.

Pathos (Emotional) means persuading by appealing to the reader's emotions.

Logos (Logical) means persuading by the use of reasoning.

The unity of these three categories (ethos, pathos, logos) are fundamentally connected with the universal steps of speech process.

1.Halliday, M.A.K., *Explorations in the functions of language*. London, Edward Arnold, 1973.

2.Richard W. Bailey, Dolores M. Burton English Stylistics, 1968

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6. http://www.google.com/search?sourceid=navclient&ie=UTF-8&rlz=1T4GGLL_enGE358GE358&q=style+and+stylistics
7.http://podictionary.com/?p=1847
8. http://virtualology.com/rhetoricaltheory/canonsofrhetoric.com/
9.http://en.wikipedia.org/wiki/Rhetoric

Consider your answers to the following:

1.What is the origin of the term style?

2.Define the term "style".

3.What are the main trends in style study?
4.Which are the canons of rhetoric?

Discuss Joh n F. Kenedy's Inaugural Address according to the rhetorical canons

"The world is very different now. For man holds in his mortal hands the power to abolish all forms of human poverty and all forms of human life. And yet the same revolutionary beliefs for which our forebears fought are still at issue around the globe -- the belief that the rights of man come not from the generosity of the state, but from the hand of God."

 "We dare not forget today that we are the heirs of that first revolution. Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new

generation of Americans -- born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage, and unwilling to witness or permit the slow undoing of those human rights to which this nation has always been committed, and to which we are committed today at home and around the world."

 "For I have sworn before you and Almighty God the same solemn oath our forebears prescribed nearly a century and three-quarters ago."

"To those old allies whose cultural and spiritual origins we share, we pledge the loyalty of faithful friends. United there is little we cannot do in a host of cooperative ventures. Divided there is little we can do – for we dare not meet a powerful challenge at odds and split asunder." Facts back-up the speech saying that "we pledge the loyalty of faithful friends. . . "

 "Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe, to assure the survival and the success of liberty."

 "We shall not always expect to find them supporting our view. But we shall always hope to find them strongly supporting their own freedom – and to remember that, in the past, those who foolishly sought power by riding the back of the tiger ended up inside."

 "To those people in the huts and villages of half the globe struggling to break the bonds of mass misery, we pledge our best efforts to help them help themselves, for whatever period is required – not because the Communists may be doing it, not because we seek their votes, but because it is right."

Lecture III. Formal and informal words. Formal and informal speech. Peculiarities of formal speech. The notions of high-flown style and poetic diction; Obsolescent, obsolete and archaic proper words.

Stylistic classification of the vocabulary

        WE have already mentioned that the term functional style is generally accepted in modern linguistics: a system of expressive means peculiar to a specific sphere of communication. By the sphere of communication is meant the circumstances attending the

process of speech in each particular case: for instance now we are having a lecture – we are having professional communication; someone who works in a firm writes formal letters, etc. From this standpoint we can state that on the whole all functional styles can be classified into two large groups: formal and informal. A special branch of linguistic science – lexicology – has done much to classify vocabulary. For our purpose, i. e. for linguistic stylistics, a special type of classification, **stylistic classification** is more important.

Formal and Informal Classification of vocabulary

In different situations, people choose different kinds of words to express their thoughts and ideas. The mode of speech – the choice of formal or informal words – is determined by the social context. The choice of the right word (whether formal or informal depends on its stylistic characteristics, to be more precise, depends on the functional style it represents. (The same is true of social behaviour – we shall hardly turn up at a formal reception or in parliament wearing shorts and a T - shirt).

Besides formal and informal words, there remains one more important layer of vocabulary, i.e. neutral words. Their stylistic neutrality makes it possible to use them in all kinds of situations, both formal and informal, in verbal or written communication. We can remember from our course in Lexicology that basic vocabulary words can be recognized not only by their stylistic neutrality but, also, by entire lack of other connotations. Their meanings are usually broad and general. They convey the concept without supplying any additional information. For example, the word *look* is neutral, but its synonyms *to stare, to glare, to peep, to peer,* all possess additional information and they describe different manner of looking. The basic vocabulary and stylistically marked strata of the vocabulary do not exist independently but are closely interrelated. Most stylistically marked words have their neutral counterparts in the basic vocabulary. For instance, *begin* belongs to basic vocabulary, *start*, *get started* – to informal style, *commence* – to formal; to *end* is neutral, to *finish*, to be *through*, be *over* – to informal style, to *terminate* – formal. This list may be too long and it is not the concern of today's lecture.

Informal vocabulary is usually employed in one's immediate circle: family, relatives or friends. One uses informal words when at home or when feeling at home.

As for **formal style**, is usually restricted to formal situations. Usually formal style embraces words associated with professional communication and so-called learned words ("so-called" because this term lacks in precision). We can use "out-of-date", "scholarly", "erudite." "Learned words" may also be called literary. But they lack precision even more than the term "learned". The latter includes so-called **officialese** – the words of bureaucratic language. E. Partridge in his dictionary Usage and Abusage gives a list of officialese which he thinks should be avoided in speech and in print: assist (help), endeavour (try), sufficient (enough), attired (dressed), inquire (ask). In the same dictionary an official letter from a Government Department is quoted which may serve as a typical example of officialese: "You are

authorized to acquire the work in question by purchase through the ordinary trade channels." If we translate it into plain English it will sound like that: "We advise you to buy this book in a shop"[Antrushina, 1999 : 38]. Learned words are mainly drawn from the Romance languages and , though they are fully adapted to the English phonetic system, some of them continue to sound singularly foreign. For example: entourage, blatant, extortion, egregious, acrimonious, infamous, defenestration, etc. Let us consider the following extract:

One full week after the funeral, the immediate family of millionaire Charles Hudson was gathered in a law office to hear the reading of the deceased's will. Mr. Hudson's wife, thirty years his junior, was prepared for a bitter skirmish with his former wife and her son. The lawyer, Don Rollins, anticipated a turbulent session because he was the only one who was cognizant of the contents of the revised will that Hudson had ordered drawn up six months prior to his death.

The current Mrs. Hudson, attired in her smart widow's weeds, expected that she would receive the lion's share of the estate. The former Mrs. Hudson felt she was entitled to most of the estate since she was practically indigent at the present time, despite her substantial alimony payments.

Pay attention to the usage of the words: "immediate family", "anticipated", "former" "she was entitled", "substantial alimony payments", "turbulent session", "was cognizant", etc. The above extract may serve as an example of officialese.

Learned words are mainly associated with the printed page, and, therefore, we may think that they cannot be used in everyday speech. But in fact, this is an erroneous attitude because any educated person is sure to use many learned words not only in his formal letters (legal documents or scientific articles) and professional communication (for instance during lectures) but also in his everyday speech. Educated people both in fiction and in real life use learned words quite naturally. Consider the following extract from Jane Eyre:

I must dislike those who, whatever I do to please them, persist in disliking me; I must resist those who punish me unjustly. It is as natural as that I should love those who show me affection, or submit to punishment when I feel it is deserved (Charlotte Bronte, Jane Eyre).

But of course, excessive use of learned elements both in prose and in real life, might sound ridiculous. Utterances overloaded with pompous words usually tend to be pretentious and their users claim that they are far too refined to use neutral vocabulary, but instead of refinement and elegance they achieve the exact opposite: they look absurd and ridiculous. Though, if we didn't know some learned words, it would be impossible to deal with official documents or even read fiction. Moreover, you would not be able to listen to lectures of stylistics, which are delivered in English. Though, all the learned words should be chosen in moderation. We have already mentioned that the excessive use of learned words may lead to absurdities.

The words, which are usually called literary words, are described as refined. And the most interesting subdivision of learned words is represented by the words is found in <u>fiction.</u> They usually stand close to the previous group i.e. learned words, but at the same time, **poetic words** have their own peculiarities – they are lofty, high-flown, colouring:

Summer followed summer, and yellow jonquils bloomed and died many times, and nights of horror repeated the story of their shame, but he was unchanged. No winter marred his face or stained his flower-like bloom. (O.Wilde, The Picture Of Dorian Gray).
Or consider the following lines of the same author:
…Bitter, bitter was the pain, and wilder and wilder grew her song, for she sang of the Love that is perfected by Death, of the Love that dies not in the tomb.
And the marvelous rose became crimson, like the rose of the eastern sky. Crimson was the girdle of petals, and crimson as a ruby was the heart (O.Wilde, The Nightingale And The Rose).
The vocabulary employed by O.Wilde is literary, refined, even pompous.
It is a generally accepted idea that probably the most interesting picture in connection with lofty, high-flown vocabulary is created by descriptive passages in fiction:

The white man came out of the hut in time to see the enormous conflagration of sunset put out by the swift and stealthy shadows that, rising like a black and impalpable vapor above the treetops, spread over the heaven, extinguishing the crimson glow of floating clouds and the red brilliance of departing daylight. In a few moments all the stars came out above the intense blackness of the earth, and the great lagoon gleaming suddenly with reflected lights resembled an oval patch of night sky flung down into the hopeless and abysmal night of wilderness… The land and the water slept invisible, unstirring and mute. It was as though there had been nothing left in the world but the glitter of stars streaming, ceaseless and vain, through the black stillness of night … The fear and fascination, the inspiration and the wonder of death – of death near, unavoidable, and unseen, soothed the unrest of his race and stirred the most indistinct, the most intimate of his thoughts. The ever-ready suspicion of evil, the gnawing suspicion that lurks in our hearts, flowed out into the stillness round him – into the stillness profound and dumb, and made it appear untrustworthy and infamous, like the placid and impenetrable mask of an unjustifiable violence. In that fleeting and powerful disturbance of his being the earth unfolded in the starlight peace became a shadowy country of inhuman strife, a battlefield of phantoms terrible and charming, august or ignoble, struggling ardently for the possession of our helpless hearts. An unquiet and mysterious country of inextinguishable desires and fears (Joseph Conrad, The Lagoon).

Consider the following extract from O'Henry's "the Cop and the Anthem" :

Soapy's mind became cognisant of the fact that the time had come for him to resolve himself into a singular Committee of Ways and Means to provide against the coming rigour. And therefore he moved uneasily on his bench.
The hibernatorial ambitions of Soapy were not of the highest. In them there were no considerations of Mediterranean cruises, of soporific Southern skies drifting in the Vesuvian Bay. Three months on the Island was what his soul craved. Three months of assured board

and bed and congenial company, safe from Boreas and bluecoats, seemed to Soapy the essence of things desirable.

   For years the hospitable Blackwell's had been his winter quarters. Just as his more fortunate fellow New Yorkers had bought their tickets to Palm Beach and the Riviera each winter, so Soapy had made his humble arrangements for his annual hegira to the Island. And now the time was come. On the previous night three Sabbath newspapers, distributed beneath his coat, about his ankles and over his lap, had failed to repulse the cold as he slept on his bench near the spurting fountain in the ancient square. So the Island loomed big and timely in Soapy's mind. He scorned the provisions made in the name of charity for the city's dependents. In Soapy's opinion the Law was more benign than Philanthropy. There was an endless round of institutions, municipal and eleemosynary, on which he might set out and receive lodging and food accordant with the simple life. But to one of Soapy's proud spirit the gifts of charity are encumbered. If not in coin you must pay in humiliation of spirit for every benefit received at the hands of philanthropy. As Caesar had his Brutus, every bed of charity must have its toll of a bath, every loaf of bread its compensation of a private and personal inquisition. Wherefore it is better to be a guest of the law, which though conducted by rules, does not meddle unduly with a gentleman's private affairs.

   O'Henry's writing style is described as flowery by critics. They note that he possesses one of the largest vocabularies among his contemporary writers. From the passage above we can notice that he describes events in a colorful, pompous style and employs inflated circumlocution.

  Poetic words are mostly **archaic words** aiming to produce an elevated effect. Words create mood and context, and for this purpose old-sounding, old-fashioned, or obsolete words have often been employed. The literary trend of romanticism and symbolism was rich in fresh poetic terms.

  Of course not all English poetry makes use of "poeticisms". It is considered that poetical words make the utterance understandable only to a number of readers. Sometimes such words hinder understanding and force the reader to stop and try to decipher the message as encoded, for example: "wings of because", "goldenly whole, prodigiously keen star whom she – and – he , – like ifs of am perceive" . All these combinations are considered ungrammatical inasmuch as they violate the rules of encoding a message. Modern poets (particularly "modernist and post-modernist poets) have a strong bias for all kinds of innovation. They are ready to approve of any deviation from the normal. This kind of "avant-garde" movement in art is characterized by the use of unorthodox and experimental methods. Sometimes such methods lead to extremes.

   In formal literary stratum of vocabulary we can single out archaic and obsolete words. We know that words change their meaning and sometimes drop out of the language altogether. New words spring up and replace the old ones. Some words stay in the language a very long time and while gaining new meanings, they become richer and richer polysemantically.

Other words live but a short time and are like bubbles on the surface of water – they disappear leaving no trace of their existence. This stratum of words stand close to the "learned" words, particularly to the modes of poetic diction. In spite of the fact that as a rule archaisms and learned words belong to the printed page, it is also possible that they both can be used in conversational situations. Archaic words are either partly or fully out of circulation. They can be met in the Bible, prayers and psalms.

   Also, historical novels often abound with archaisms. The authors of historical novels usually use them to create a particular period atmosphere. And of course, we must not forget poetry, which is replete with archaisms: Thou and thy, aye (yes) and nay (no) are archaic and of course no one uses them in speech. But we often meet them in poetry. We must take into account one very important fact: whatever appears to us as archaism, at a certain period, it was in fact an example of everyday language. We can find numerous archaisms in Shakespeare. For instance,
Yet him for this my love no whit disdaineth;
Suns of the world may stain when heaven's sun staineth.
Nowadays "disdaineth", :staineth" are archaisms but at Shakespeare's time they were just words of everyday language.

    Archaic words are primarily used in the creation of a realistic background to historical novels. Here they maintain the function of creating the atmosphere of the past. The reader, as it were, lives in the epoch presented by the author and therefore perceives the use of archaic words as a natural mode of communication.   For instance, Walter Scott is a master in the creation of a historical atmosphere. He does it so skillfully that the reader is scarcely aware that the heroes of the novel speak his language and not their own epoch. For this purpose he uses language which is not out of date but at the same time avoids using words and phrases of modern coinage. He sparingly introduces into the texture of his language a few words and expressions more or less obsolescent in character. Mostly he introduces variety of historical terms. Archaic words and phrases are very seldom (if ever) found in the style of official documents, business letters, legal language, diplomatic documents, etc. though there are some obsolescent words which may be preserved within the style of official documents: *aforesaid, hereby, therewith*. The function of these words is <u>terminological</u> in character. It is also possible that archaic words were used for <u>satirical purposes</u>. It is when the situation in which the archaism is used is not appropriate to the context.

   It also happens that an archaic word may undergo a sudden <u>revival</u> and be reestablished in the vocabulary. For instance, the formerly archaic kin (relatives; one's family) is now current in American usage. The same is true of the word albeit (although).

   There remains also the problem of differentiating the three terms: "archaic", "obsolescent" and "obsolete".

Obsolescent words are called such words, which are in the stage of gradually passing out of general use. The beginning of the aging process when the word becomes rarely used. To this category first of all belong morphological forms belonging to the earlier stages in the development of the language. In the English language these are the pronouns thou and its forms thee, thy and thine; the corresponding verbal ending –est and the verb-forms art, wilt (thou makest, thou wilt). To the category of obsolescent words belong many French borrowings which have been kept in the literary language as a means of preserving the spirit of earlier periods, e.g. a pallet (= a straw); garniture (=furniture), etc.

Obsolete words are those that have already gone completely out of use but are still recognized by the English-speaking community, e. g. methinks (it seems to me); nay (no).

The third group is called **archaic proper**. These words are no longer recognizable in modern English, words that were in use in Old English and which have either dropped out of the language entirely or have changed in their appearance so much that they have become unrecognizable, e.g. troth (faith); a losel (a worthless, lazy fellow) (Galperin, 83).

The borderline between archaic and obsolete words is vague and uncertain, and in many cases it is difficult to decide to which of the groups this or that word belongs.

There is still another class of words which is erroneously classed as archaic, in fact they are <u>historical</u> words. By-gone periods in the life of any society are marked by historical events, and by institutions, customs, material objects, which are no longer in use, for example: yeomen, thane (sartyeli). Such words are historical terms and they never disappear from the language. The things and phenomenon they refer have been forgotten. Historical words have one very important characteristic feature: they have no synonyms, whereas archaic words have been placed by modern synonyms.

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1.Consider your answers to the following

1.Speak about formal and informal style.

2.What is characteristic to formal language?

3.What does the term "learned word" stand for?

4.Are learned words used only on printed page?

5.How do you understand the term "poetic diction"?

6.What essential qualities are characteristic to archaic words?

7.Why is not the basic vocabulary the concern of stylistic study?

2.Below is presented sonnet 33 by W. Shakespeare. Single out formal words and decide whether they represent learned words, terms or archaisms.

> FULL many a glorious morning have I seen
> Flatter the mountain-tops with sovereign eye,
> Kissing with golden face the meadows green,
> Gilding pale streams with heavenly alchemy;
> Anon permit the basest clouds to ride   5
> With ugly rack on his celestial face,
> And from the forlorn world his visage hide,
> Stealing unseen to west with this disgrace:
> Even so my sun one early morn did shine,
> With all-triumphant splendour on my brow;
> But, out! alack! he was but one hour mine,
> The region cloud hath mask'd him from me now.

> Yet him for this my love no whit disdaineth;
> Suns of the world may stain when heaven's sun staineth

3. Comment upon archaisms and decide whether archaic words are partly or fully out of circulation.

Psalm 51

A Psalm of David when Nathan the prophet went to him, after he had gone in to Bathsheba.

1 Have mercy upon me, O God,
    According to Your loving kindness;
    According to the multitude of Your tender mercies,
    Blot out my transgressions.
2 Wash me thoroughly from my iniquity,
    And cleanse me from my sin.

3 For I acknowledge my transgressions,
    And my sin *is* always before me.
4 Against You, You only, have I sinned,
    And done *this* evil in Your sight—
    That You may be found just when You speak,
    And blameless when You judge.

5 Behold, I was brought forth in iniquity,
    And in sin my mother conceived me.
6 Behold, You desire truth in the inward parts,
    And in the hidden *part* You will make me to know wisdom.

7 Purge me with hyssop, and I shall be clean;
    Wash me, and I shall be whiter than snow.
8 Make me hear joy and gladness,
    That the bones You have broken may rejoice.
9 Hide Your face from my sins,
    And blot out all my iniquities.

10 Create in me a clean heart, O God,
    And renew a steadfast spirit within me.
11 Do not cast me away from Your presence,
    And do not take Your Holy Spirit from me.

12 Restore to me the joy of Your salvation,

And uphold me *by Your* generous Spirit.
13 *Then* I will teach transgressors Your ways,
And sinners shall be converted to You.

14 Deliver me from the guilt of bloodshed, O God,
The God of my salvation,
And my tongue shall sing aloud of Your righteousness.
15 O Lord, open my lips,
And my mouth shall show forth Your praise.
16 For You do not desire sacrifice, or else I would give *it;*
You do not delight in burnt offering.
17 The sacrifices of God *are* a broken spirit,
A broken and a contrite heart—
These, O God, You will not despise.

18 Do good in Your good pleasure to Zion;
Build the walls of Jerusalem.
19 Then You shall be pleased with the sacrifices of righteousness,
With burnt offering and whole burnt offering;
Then they shall offer bulls on Your altar.

4.Consider the following lines from "The Raven" by Poe and comment upon poetic words. Are there any archaic words?

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore--
While I nodded, nearly napping, suddenly there came a tapping,

As of some one gently rapping, rapping at my chamber door.
"'Tis some visiter," I muttered, "tapping at my chamber door--
Only this and nothing more."

Ah, distinctly I remember it was in the bleak December,
And each separate dying ember wrought its ghost upon the floor.
Eagerly I wished the morrow;--vainly I had sought to borrow

From my books surcease of sorrow--sorrow for the lost Lenore--
For the rare and radiant maiden whom the angels name Lenore--
Nameless here for evermore.

And the silken sad uncertain rustling of each purple curtain
Thrilled me – filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating
"'Tis some visiter entreating entrance at my chamber door--
Some late visiter entreating entrance at my chamber door;
This it is and nothing more."

Presently my soul grew stronger; hesitating then no longer,
"Sir," said I, "or Madam, truly your forgiveness I implore;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door… (E.A. Poe, The Raven)

Lecture IV

Professional Terminology; colloquial, slang and dialect words and word-groups.

Barbarims and Foreignisms

In the vocabulary of the English Language there is a considerable layer of words called barbarisms. These are words of foreign origin which have not entirely been assimilated into the English language. They bear the appearance of a borrowing and are felt as alien to the native language. From our course in Lexicology we know what part the borrowed played in the development of English Language. The Etymological Structure of English Vocabulary looks like this:

The native element	The borrowed element

1.Indo-European element
 	
2.Germanic element
 	
3.English Proper element (no earlier than 5th c. A.D.)
	1.Celtic (5th –6th c. A.D.)
	2.Latin
	  1st group:1st c. B.C.
	  2nd group: 7th c. A.D.
	  3rd group: the Renaissance period
	3.Scandinavian (8th – 11th c. A.D)
	4.French
	    1.Norman borrowings
	    11th – 13th c A.D.
	     2.Parisian borrowings
	        (Renaissance)
	5.Greek (Renaissance)
	6.Italian (Renaissance and later)
	7.Spanish (Renaissance and later)
	8. German
	9.Indian
	10.Russian

When we were dealing with the study of Lexicology of the English Language, we mentioned that modern scholars estimate the percentage of borrowed words in the English vocabulary at 65-70 per cent which is exceptionally high figure. This anomaly is usually explained by the country's eventful history and by its many international contacts. On a straight vocabulary count, considering the high percentage of borrowed words, one would have to classify English as a language of international origin or, at least, a Romance one (as French and Latin words prevail). But most of what were formerly foreign borrowings, from purely stylistic position are not regarded as foreign. But of course there are some words

which retain their foreign appearance, most of them have corresponding English synonyms: e.g. chic [stylish]; bon mot [witty saying]; en passant [in passing].

WE must distinguish between barbarisms and foreign words proper.

<u>Barbarisms</u> are words which have already become facts of the English language. They are a historical category. Etymologically this term rooted in *barbaros*, the babbling outsider unable to speak Greek. The greater part of barbarisms was borrowed into English from French (protege -протеже; a propos – кстати). Many foreign words which were used in literary English to express a concept non-existent in English reality, have little by little entered the class of words named barbarisms and they have gradually lost their foreign peculiarities, and have merged with the native English stock of word. In fact barbarisms are assimilated borrowings *Conscious, retrograde, strenuous* were words which made fun as unnecessary borrowings from the French. With the passing of time they have become common English literary words. The same can be said of the words *scientific, methodical, penetrate, function, obscure*, which were once barbarisms, but now they are lawful members of the common literary word-stock of the language. It should be noted that we must draw difference between barbarisms and <u>terminological borrowings.</u> Such words as *solo, tenor, concerto* and the like should also be distinguished from barbarisms. They are <u>**terms**</u>. Terminological borrowings. have no synonyms; barbarisms, on the contrary, may have exact synonyms.

Unlike barbarisms<u>, foreign words</u>, though used for certain stylistic purposes, do not belong to the English vocabulary. They are not registered by English dictionaries. In printed works foreign words and phrases are generally italicized to indicate their alien nature or their stylistic value.

Both foreign words and barbarisms are widely used in various styles of language with various aims. One of these functions is to supply local colour. In order to depict local conditions of life, specific facts and events, customs and habits, special care is taken to introduce into passage such language elements as will reflect the environment. In "Vanity Fair" Thackeray takes the reader to a small German town. By introducing several German words into his narrative, the author gives an indirect description of the peculiarities of the German menu and the environment in general: "The little boy, too, we observed, had a famous appetite, and consumed *schinken*, and *braten*, and *kartoffeln*… The German words are italicized to show their alien nature and at the same time their stylistic function in the passage. Though, these words have not become facts of the English Language. The function of the foreign words used in the context may be considered to provide local colour as a background to the narrative. This device may be likened to one used in painting by representatives of the Dutch school who made their background almost indistinguishable in order that the foreground elements might stand out distinctly and colourfully. Another

function of barbarisms and foreign words is to build up the stylistic device of non-personal direct speech or represented speech. The following lines may serve as an example:

"She looked at his clothes, said, "Don't tell me!" and pressed his hand,"Annette is prettee well. But the doctor say she can never have no more children. You knew that?" Soames nodded. "it's a pity. Mais la petite est adorable. Du café?"

Soames got away from her as soon as he could. She offended him – solid, matter-of-fact, quick, clear – French. He could not bear her vowels, her "r"-s (J.Galsworthy, The Forsyte Saga).

One more function of barbarisms is an "exactifying" function. For instance, The English "farewell" is a formal word for parting and in fact means to part forever (like Georgian ("mSvidobiT"). When French "au revoir" is used it has the meaning of "see you soon again soon".

"Let us not say farewell. But as French people say, au revoir!" (J Austen, Pride and Prejudice).

Professional Terminology.

Term is a word or a word-group which is specifically employed by a particular branch of science, technology, trade or the arts to convey a concept peculiar to this particular activity. Terms are mostly used in special works dealing with the notions of some branch of science. Stephen Ullman states that "all scientists are linguists to some extent. They are responsible for devising a consistent terminology, a skeleton language to talk about their subject-matter. Philologists and philosophers of speech are in the peculiar position of having to evolve a special language to talk about language itself". We can say that terms belong to the style of language of science. Most professions have specialized vocabularies. People who work in those professions know, understand, and use terms that may not be used by the general population. Additionally, words that may have a certain meaning in one context may have a different meaning when used by members of a certain profession. For example, members of the medical profession and members of the construction or building profession both talk about "joints." However, we know they are not talking about the same kind of joint! When we talk about texts, both literary and non-literary, the English profession (and for that matter most well educated people) use a specific vocabulary to discuss what they have seen or read. For instance, the terms "polysemy", "synonymy", "homonymy", etc., belong to lexicology which is a branch of linguistics.; the terms labialization, palatalization, glottal – to theoretical phonetics. We might meet with some controversial problems in dealing with terminology. The first is the puzzling question of whether a term loses its terminological status when it comes into common usage. Many linguists strongly support the idea that terms are only those words which have retained their exclusiveness and are not known or recognized outside their specific sphere. From this point of view, the words belonging to the medical sphere like "theatre" (saoperacio) or "contact" (infeqciis matarebeli) are no longer medical terms as long as they are in common usage. The same can be true of some diseases or medicines. There is yet another point of view, according to which any terminological system

is supposed to include all the words and word-groups conveying concept peculiar to a particular branch of knowledge, regardless of their exclusiveness. According to contemporary researches, terminologies seem to obey the same rules and laws as other vocabulary strata. Therefore, exchange between terms and common words is quite natural, and it would be wrong to regard a term as something standing apart. One more problem dealing with terms is the problem of polysemy and synonymy. If a term has many meanings, i.e. if it is polysemantic, it may lead us to misunderstanding.

The usage of terms is not confined to the scientific functional style. In fact, terms can be used in different styles – belles-lettres style, publicistic style, newspaper style, etc. when used in belles-lettres style, a term may acquire a stylistic function.

Informal Vocabulary
Colloquial Words
Slang
Dialect words

Informal words and word-groups are traditionally divided into three types: colloquial, slang and dialect words and word-groups.

Informal style is regarded as relaxed, free-and-easy, familiar and unpretentious. It should be pointed out that the informal talk of educated people considerably differs from that of the uneducated; the choice of words with adults is different from the vocabulary of teenagers; people living in the provinces use regional words and expressions. Consequently, the choice of words is determined in each particular case not only by an informal (or formal) situation, but also by the speaker's educational and cultural background, age group, and his occupational and regional characteristics.

Colloquial Words

Among the informal words, colloquialisms are the least exclusive: they are used by everybody, and their sphere of communication is comparatively wide. These are informal words that are used in everyday conversational speech both by cultivated and uneducated people of all age groups. The sphere of communication of literary colloquial words also includes the printed page, which shows that the term "colloquial" is somewhat inaccurate.

Vast use of informal words is one of the prominent features of 20th century English and American literature. It is quite natural that informal words appear in dialogues in which they realistically reflect the speech of modern people.

"You' re at some sort of technical college?" she said to Leo, not looking at him...
"Yes. I hate it though. I'm not good enough at maths. There's a chap there just down from Cambridge who puts us through it. I can't keep up. Were you good at maths?"

"I can't cope with this stuff at all."

However, in modern fiction informal words are not restricted to conversation in their use, but frequently appear in descriptive passages as well. In this way the narrative is endowed with conversational features. The author creates an intimate, warm, informal atmosphere, meeting his reader on the level of a friendly talk, especially when the narrative verges upon non-personal direct speech.

Let us deal with some more examples of literary colloquial words. Pal and chum are colloquial equivalents of friend; girl, when used colloquially, denotes a woman of any age; bite and snack stand for meal; hi, hello are informal greetings; so long a form of parting; start, go on, finish and be through are also literary colloquialisms, to have a crush on smb. is a colloquial equivalent of to be in love. A bit (of) and a loot (of) also belong to this group.

A considerable number of shortenings are found among words of this type. E.g. pram, exam, fridge, flu, movie.

Verbs with post-positional adverbs are also numerous among colloqualisms: put up, put over, make up, make out, do away, turn up, turn in, etc.

Literary colloquial words are to be distinguished from familiar colloquial and low colloquial.

A borderline between the literary and familiar colloquial is not always clearly marked. The circle of speakers using familiar colloquial is limited: these words are mostly used by the young and semi-educated. This vocabulary group closely verges on slang and has something of its coarse flavor.

E.g. doc (for doctor), hi (for how do you do), ta-ta (for good-bye), goings-on (for behaviour, usually with a negative connotation), to kid smb. (for tease, banter), to pick up smb. (for make a quick and easy acquaintance), go on with you (for let me alone), shut up (for keep silent), beat it (for go away) [Antrushina].

Low colloquial is defined as uses characteristic of the speech of persons who may be broadly described as uncultivated. This group is stocked with words of illiterate English which do not present much interest for our purposes.

So far as colloquialisms are concerned, most students' mistakes originate from the ambiguousness of the term itself. Some students misunderstand the term "colloquial" and accept it as a recommendation for wide usage (obviously mistaking "colloquial" for "conversational"). This misconception may lead to most embarrassing errors unless it is taken care of in the early stages of language study.

The marker "colloquial" (as any stylistic marker) is not a recommendation for unlimited usage but on the contrary, a sign of restricted usage. Especially they should be restricted in compositions and reports. Such kind of vocabulary can be presented and drilled in suitable contexts and situations, mainly in dialogues.

Slang

An interesting fact about the word slang is that it was originally a term for the old French phrase "sale langue", which translated into English means "dirty language".   Slang is regarded as unconventional language. It is colloquial, sometimes vulgar, and always innovative — nothing registers change in cultural thought faster or more dramatically than slang. Lexicologist Stuart Berg Flexner defines slang more precisely as "the body of words and expressions frequently used by or intelligible to a rather large portion of the general American public, but not accepted as good, formal usage by the majority."[Flexner, 1980]. Linguists Lars Andersson and Peter Trudgill, on the other hand, claim there is no good definition of slang and quote the poet Carl Sandburg: "Slang is a language that rolls up its sleeves, spits on its hands, and goes to work." Although linguists make no value judgments on levels of language, the general public seldom views slang without passion. It is seen as either a harbinger of hope and change (particularly among the young) or as a threat to what is perceived as "proper" language and society.

The circle of slang users is much narrower than users of colloquialisms. It is mainly used by the young who try to demonstrate their spiritual independence and defiance, or low-class people who lack in education.

Slang is usually informal and spoken rather than formal and written, slang is not the same as dialect, nor is it equal to swearing, although it may take on a vulgar edge, and it almost always evokes negative attitudes. Characterized by its ability to startle, slang falls below the "neutral register" of daily speech. It is considered to be the language of a particular group. The "New English Dictionary" defines slang as follows: the special vocabulary used by any set of persons of a low or disreputable character; language of a low and vulgar type; language of a highly colloquial type.

Most dictionaries define slang as "language of highly colloquial style, considered as below the level of standard educated speech, and consisting either of new words or of current words employed in some special sense."
This definition might turn out inadequate because it equates slang with colloquial style. The qualification "highly: can hardly serve as the criterion for distinguishing between colloquial style and slang. We must make a distinction between slang and colloquialisms. According to Zuckermann, "slang refers to informal (and often transient) lexical items used by a specific social group, for instance teenagers, soldiers, prisoners and thieves" [Zukermann, 2003 : 21]. Slang is not the same as colloquial (speech), which is informal, relaxed speech used on occasion by any speaker; this might include contractions such as you're. A colloquialism is a lexical item used in informal speech; whilst the broadest sense of the term colloquialisms' might include slangism, its narrow sense does not. Slangisms are often used in colloquial speech but not all colloquialisms are slangisms. One method of distinguishing between a slangism and a colloquialism is to ask whether most native speakers know the word (and use it); if they do, it is a colloquialism. Slang is sometimes regional in

that it is used only in a particular territory but slang terms are frequently particular to a certain subculture, such as musicians. Nevertheless, slang expressions can spread outside their original areas to become commonly used, like "cool". While some words eventually lose their status as slang, others continue to be considered as such by most speakers. When slang spreads beyond the group or subculture that originally uses it, its original users often replace it with other, less-recognized terms to maintain group identity. For this reason, slang vocabularies are particularly rich in certain domains, such as violence, crime, drugs, and sex. Alternatively, slang can grow out of mere familiarity with the things described. Slang should be distinguished from **jargon**, which is the technical vocabulary of a particular profession. Jargon, like many examples of slang, may on occasion be used to exclude non-group members from the conversation, but in general has the function of allowing its users to talk precisely about technical issues in a given field.

A well-known English writer G. Chesterton declares that all slang is metaphor. We cannot but agree with this statement. Slang To-Day and Yesterday [Partridge, 24]

Slangs mostly possess metaphoric meanings often with a course, mocking or cynical colouring. Let us consider the following examples: mug (face), saucers (eyes), trap (mouth), to leg (to walk). All these meanings are based on metaphor. According to Henry Bradley "slang sets things in their proper place with a smile" (17). "Indeed, a prominent linguist observed that if colloqualisms can be said to be wearing dressing-gowns and slippers, slang is wearing a perpetual foolish grin. The world of slang is inhabited by odd creatures indeed: not by men, but by guys,… mugs for faces, flippers for hands" (Antrushina, 1999 : 18).

Dialect Words

Dialects are usually regional forms. It is "a variety of a language which prevails in a district, with local peculiarities of vocabulary, pronunciation and phrase [H.W. Fowler, 19]. The term is applied most often to regional speech patterns, but a dialect may also be defined by other factors, such as social class. Sometimes in stories authors use dialects to make a character stand out.

A dialect that is associated with a particular social class can be termed a sociolect. Among functional styles, dialect words are usually found in emotive prose and their use is rather confined.

Vulgar Words and Vulgarisms
Vulgarisms are explitives and swear words which are of an abusive character,(like damn, bloody, hell, etc); So-called four-letter words the use of which is banned in social intercourse. It should be mentioned that vulgarisms paved their way in modern fiction. Their function is to express strong emotions – anger, rage, annoyance, etc.

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1.Consider your answers to the following

1.What are controversial problems connected with professional terminology?   2
.What is characteristic to informal style? In what situations are they used?

3.Describe the types of informal words.

4.what is characteristic to colloquialisms?

5.what is a slang? What is the difference between colloquialisms and slang?

6.Why are dialect words used only in emotive prose?

II.Find formal and informal words and word-groups in the following extract. Write out informal words and word-groups and decide whether they are slangs or colloquialisms.

MRS. HIGGINS *[at last, conversationally]* Will it rain, do you think?

LIZA. The shallow depression in the west of these islands is likely to move slowly in an easterly direction. There are no indications of any great change in the barometrical situation.

FREDDY. Ha! ha! how awfully funny!

LIZA. What is wrong with that, young man? I bet I got it right.

FREDDY. Killing!

MRS. EYNSFORD HILL. I'm sure I hope it wont turn cold. Theres so much influenza about. It runs right through our whole family regularly every spring.

LIZA *[darkly]* My aunt died of influenza: so they said.

MRS. EYNSFORD HILL *[clicks her tongue sympathetically]*!!!

LIZA *[in the same tragic tone]* But it's my belief they done the old woman in.

MRS. HIGGINS *[puzzled]* Done her in?

LIZA. Y-e-e-e-es, Lord love you! Why should she die of influenza? She come through diphtheria right enough the year before. I saw her with my own eyes. Fairly blue with it, she was. They all thought she was dead; but my father he kept ladling gin down her throat til she came to so sudden that she bit the bowl off the spoon.

MRS. EYNSFORD HILL *[startled]* Dear me!

LIZA *[piling up the indictment]* What call would a woman with that strength in her have to die of influenza? What become of her new straw hat that should have come to me? Somebody pinched it; and what I say is, them as pinched it done her in.

MRS. EYNSFORD HILL. What does doing her in mean?

HIGGINS *[hastily]* Oh, thats the new small talk. To do a person in means to kill them.

MRS. EYNSFORD HILL *[to Eliza, horrified]* You surely dont believe that your aunt was killed?

LIZA. Do I not! Them she lived with would have killed her for a hat-pin, let alone a hat.

MRS. EYNSFORD HILL. But it cant have been right for your father to pour spirits down her throat like that. It might have killed her.

LIZA. Not her. Gin was mother's milk to her. Besides, he'd poured so much down his own throat that he knew the good of it.

MRS. EYNSFORD HILL. Do you mean that he drank?

LIZA. Drank! My word! Something chronic.

MRS. EYNSFORD HILL. How dreadful for you!

LIZA. Not a bit. It never did him no harm what I could see. But then he did not keep it up regular. *[Cheerfully]* On the burst, as you might say, from time to time. And always more agreeable when he had a drop in. When he was out of work, my mother used to give him fourpence and tell him to go out and not come back until he'd drunk himself cheerful and loving-like. Theres lots of women has to make their husbands drunk to make them fit to live with. *[Now quite at her ease]* You see, it's like this. If a man has a bit of a conscience, it always takes him when he's sober; and then it makes him low-spirited. A drop of booze just takes that off and makes him happy. *[To Freddy, who is in convulsions of suppressed laughter]* Here! what are you sniggering at?

FREDDY. The new small talk. You do it so awfully well.

LIZA. If I was doing it proper, what was you laughing at? *[To Higgins]* Have I said anything I oughtnt?

MRS. HIGGINS *[interposing]* Not at all, Miss Doolittle.

LIZA. Well, thats a mercy, anyhow. *[Expansively]* What I always say is—

HIGGINS *[rising and looking at his watch]* Ahem!

LIZA *[looking round at him; taking the hint; and rising]* Well: I must go. *[They all rise. Freddy goes to the door]*. So pleased to have met you. Good-bye. *[She shakes hands with Mrs. Higgins]*.

MRS. HIGGINS. Good-bye.

LIZA. Good-bye, Colonel Pickering.

PICKERING. Good-bye, Miss Doolittle. *[They shake hands]*.

LIZA *[nodding to the others]* Good-bye, all.

FREDDY *[opening the door for her]* Are you walking across the Park, Miss Doolittle? If so—

LIZA. Walk! Not bloody likely. *[Sensation]*. I am going in a taxi. *[She goes out]*.

Lecture 5.

Stylistics of Structural Language Levels: Phonetic, Graphic and Morphological Means of Stylistics; Stylistic Lexicology of the English Language, Stylistic Syntax of the English Language; Graphon; Morphemic Repetition.

We have already mentioned that stylistics is regarded as a branch of linguistics, hence, stylistics is not equal to linguistic science, such as phonetics, linguistic disciplines – lexicology, morphology, syntax – because they are level disciplines as they treat only one linguistic level and stylistics investigates the questions on all the levels and different aspects of the texts in general. Some linguists consider that linguistics has by no means been consistently interested in the study of style. They cannot see where style would fit in the familiar scheme of 'phonology, morphology, syntax, semantics' of descriptive linguistics; nor in the scheme of syntax, semantics, pragmatics of generative linguistics. Then why can it be considered as a branch of general linguistics? The best way to find answers to most of these and similar questions is to investigate informational values and possibilities of language units, following the structural hierarchy of language levels, suggested by a well-known Belgian linguist E. Benveniste several decades ago. E. Benveniste's scheme of analysis proceeds from the level of the phoneme - through the levels of the morpheme and the word to that of the sentence.

Different levels of language units.

The term level as applied to language is more appropriate when used in the sense implied by the French linguist Benveniste, who used it to characterize the hierarchical structure of language itself, not the arbitrary aspects of research.

The smallest or shortest unit of language is the phoneme. The sequence of phonemes making units of higher ranks represents the phonemic level. One or several phonemes combined constitute a unit of a higher level, the second level – that of morphemes, or the morphemic level. One or usually more than one morpheme make a word, a 'lexeme' – hence, the lexical level. One or usually more than one word make an utterance, or, in traditional terminology, a sentence. We could go on singling out paragraph level and text level. Thus, language presents a hierarchy of levels, from the lowest up to the highest. Each level consists of units of the neighbouring lower level. Each level is described by what we named above a

'level discipline' – phonetics, morphology, lexicology, syntax. To these the modern text linguistics may be added. Of course, stylistics does not fit in here. Below we shall present levels and units of analysis in language that can help organize and shape a stylistic analysis. Language in its broadest conceptualization is not a disorganized mass of sounds and symbols, but is instead an intricate web of levels, layers and links. Thus, any utterance or piece of text is organized through several distinct levels of language.

Levels of language

To start us off, here is a list of the major levels of language and their related technical terms in language study, along with a brief description of what each level covers:

Level of language	Branch of language study
The sound of spoken language; the way words are pronounced.	Phonology; phonetics
The patterns of written language; the shape of language on the page.	graphology
The way words are constructed; words and their constituent structures.	morphology
The way words combine with other words to form phrases and sentences.	syntax; grammar
The words we use; the vocabulary of a language.	lexical analysis; lexicology
The meaning of words and sentences.	Semantics
Textual	Text linguistics
The way words and sentences are used in everyday situations; the meaning of language in context.	pragmatics; discourse analysis

What is absolutely central to our understanding of language (and style) is that these levels are interconnected: they interpenetrate and depend upon one another, and they represent multiple and simultaneous linguistic operations in the planning and production of an utterance. The smallest unit of language is the phoneme. Several phonemes combined make a unit of a higher level – morpheme (morphemic level). One or more morphemes makes a word, a lexeme (lexical level). One or more than one words make an utterance, a sentence (sentence level). Words combinations are treated either on the lexical or syntactical level. Each level consists of units of lower level. Stylistics is subdivided into separate, independent branches [Simpson, 2004 : 5].

Thus, we can single out levels of stylistic research: <u>**Stylistic phonetics, Stylistic morphology, Stylistic lexicology, Stylistic syntax.**</u>

Whatever level we take, stylistics describes not what is in common use, but what is specific in this or that respect, what differentiates one sublanguage from others.

The lowest level, as we have mentioned is phonometic: we are going to view the stylistic use of phonemes and their graphical representation. Dealing with various cases of phonemic and graphemic foregrounding we should not forget the unilateral nature of a phoneme: this language unit helps to differentiate meaningful lexemes but has no meaning of its own. Still, devoid of denotational or connotational meaning, a phoneme, according to recent studies, has a strong associative and sound-instrumenting power. Well-known are numerous cases - the use of words whose sounds imitate those of the signified object or action, such as "hiss", "rustle", "murmur", "sizzle" and many more.immitating the sounds of nature, man, inanimate objects, the acoustic form of the word foregrounds the latter, inevitably emphasizing its meaning too. Thus the phonemic structure of the word proves to be important for the creation of expressive and emotive connotations. A message, containing an onomatopoeic word is not limited to transmitting the logical information only, but also supplies the vivid portrayal of the situation described. Stylistic phonetics also studies. It describes variants of pronunciation occuring in different types of speech.

General (non-stylistic) phonetics investigates the whole articulatory - audial system of language.

Stylistic phonetics (phonostylistics) studies phonetical organization of prose and poetic texts. Here are included rhythm, rhythmical structure, rhyme, alliteration, assonance, *onomatopoeia,(* correlation of the sound form and meaning), deviation in normative pronunciation, etc. In contemporary advertising, mass media and, above all, imaginative prose sound is foregrounded mainly through the change of its accepted graphical representation. This intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation is called *__graphon.__*   Graphons, indicating irregularities or carelessness of pronunciation were occasionally introduced into English novels and journalism as early as the beginning of the eighteenth century and since then have acquired an ever growing frequency of usage, popularity among writers, journalists, and advertisers. Graphon proved to be an extremely concise but effective means of supplying information about the speaker's origin, social and educational background, physical or emotional condition, etc. "Sonuvabitch" in Salinger's "Catcher In The Rye", expresses the character's **emotional attitude.** When the famous Thackeray's character - butler Yellowplush - impresses his listeners with the learned words pronouncing them as "sellybrated" (celebrated), "bennyviolent" (benevolent), "illygitmit" (illegitimate), "jewinile" (juvenile), or when the no less famous Mr. Babbitt uses "peerading" (parading), "Eytalians" (Italians), "peepul" (people) - the reader obtains not only the vivid image and the social, cultural, educational characteristics of the personages, but also both Thackeray's and S. Lewis' sarcastic attitude to them. "Annette is prettee well", says Soames's mother-in-law in her French accent.

Graphon also can be used to show the **physical defect** of the speakers, for example: "The b-b-b-b-bas-tud - he seen me c--c-c-c-coming" in R. P. Warren's Sugar Boy's speech show that the character stutters.

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

This flavour of informality and authenticity brought graphon popularity with advertizers. Big and small eating places invite customers to attend their "Pik-kwik store", or "The Donut (doughnut) Place", or the "Rite Bread Shop, etc. The same is true about newspaper, poster and TV advertizing: "Sooper Class Model" cars, "Knee-hi" socks, "Rite Aid" medicines. A recently published book on Cockney was entitled by the authors "The Muwer Tongue"; on the back flaps of big freight-cars one can read "Folio me", etc.

Graphical changes may reflect not only the peculiarities of, pronunciation, but are also used to convey the intensity of the stress, emphasizing and thus foregrounding the stressed words. To such purely *graphical means*, not involving the violations, we should refer all changes of the type (italics, capitalization), spacing of graphemes (hyphenation, multiplication) and of lines.[Kukharenko].

In English the most often referred to "graphical imagist" as E. E. Cummings. Consider his poem presented below:

i have found what you are like
    the rain,

       (Who feathers frightened fields
    with the superior dust-of-sleep. wields

    easily the pale club of the wind
    and swirled justly souls of flower strike

    the air in utterable coolness

    deeds of green thrilling light
                with thinned

    newfragile yellows

       lurch and.press

```
-in the woods
        which
            stutter
                and

            sing
```

And the coolness of your smile is
stirringofbirds between my arms;but
i should rather than anything
have(almost when hugeness will shut
quietly)almost,
            your kiss

According to the frequency of usage, variability of functions, the first place among graphical means of foregrounding is occupied by *italics*. Besides italicizing words, to add to their logical or emotive significance, separate syllables and morphemes may also be emphasized by italics . "*I'm* the one flunking out of this goddam place, and *you're* asking me to write you a goddam composition," I said; "Life *is* a game, boy. Life *is* a game that one plays according to the rules." (Salinger, "Catcher In The Rye). Intensity of speech (often in commands) is transmitted through the *multiplication* of a grapheme or *capitalization* of the word "cccccccccome toooo meeeeee" or - "Help. Help. HELP."

The next level, as we have mentioned is **morphometic:** the basic unit of this level is a morpheme. **General (non-stylistic) morphology** treats morphemes and grammatical meanings expressed by them in language in general, without regard to their stylistic value.
   Morphological stylistics views stylistic potential of grammatical categories of different parts of speech.

   Special stylistic value is achieved in root and affixational morphemes through **repetition.**
   The following sentences might serve as examples
1. She unchained, unbolted and unlocked the door.
 2. It was there again, more clearly than before: the terrible expression of pain in her eyes; unblinking, unaccepting, unbelieving pain.
3. We were sitting in the cheapest of all the cheap restaurants that cheapen that very cheap and noisy street, the Rue des Petites Champs in Paris.
6. New scum, of course, has risen to take the place of the old, but the oldest scum, the thickest scum, and the scummiest scum has come from across the ocean.

7. At the time light rain or storm darked the fortress I watched the coming of dark from the high tower. The fortress with its rocky view showed its temporary darkling life of lanterns.

8. Laughing, crying, cheering, chaffing, singing, David Rossi's people brought him home in triumph.

9. In a sudden burst of slipping, climbing, jingling, clinking and talking, they arrived at the convent door.

10. The procession then re-formed; the chairmen resumed their stations, and the march was re-commenced.

11. The precious twins - untried, unnoticed, undirected - and I say it quiet with my hands down - undiscovered.

12. We are overbrave and overfearful, overfriendly and at the same time frightened of strangers, we're oversentimental and realistic [kukharenko].

The next level is lexical. Lexicology deals with stylistic classification (differentiation) of the vocabulary that form a part of stylistics (stylistics lexicology). In stylistic lexicology each units are studied separately, instead of as a whole text (group of words, word classification). You know from the course of lexicology that the semantic structure of a word is constituted of various types of lexical meanings, the major one being *denotational,* which informs of the *subject* of communication; and also including *connotational, emotive* (revealing the emotional layer of cognition and perception), *expressive* (aiming at creating the image of the object in question), *stylistic* (indicating "the register", or the situation of the communication).

<u>Lexical stylistics</u> – studies functions of direct and figurative meanings, also the way contextual meaning of a word is realized in the text. Lexical stylistics. deals with various types of connotations – expressive, evaluative, emotive.

Denotation and Connotation

Denotative component expresses the conceptual content of a word. The leading semantic component in the semantic structure of a word is termed **denotative component.**

Additional semantic components are termed **connotations** or **connotative components**.

Another concern of lexical stylistics is the study of nonce-words.. We must remember neologisms and nonce-words from the course on lexicology. We must differentiate neologisms and nonce-words from each other. A **neologism** (from Greek *neo* = "new" + *logos* = "word") is a word that, devised relatively recently in a specific time period, has not been accepted into a mainstream language. By definition, neologisms are "new", and as such are

often directly attributable to a specific individual, publication, period, or event. Most of neologisms are terms (which have become international) and their number is growing due to technological revolution. (network, server, browser, e-mail, site, message, Microsoft Outlook Express, Internet Explorer, etc.)

  A **nonce word** is a word coined and used only for special communicative situations (only for this particular occasion), it is not expected to recur – is not used beyond these occasions. They are **occasional** and frequently arise through the combination of an existing word with a familiar prefix or suffix, in order to meet a particular need (or as a joke). Although it would not be found in any dictionary, it is instantly comprehensible. Nonce words easily enter regular use (initially as neologisms) just because their meaning is obvious. They are characterized by freshness, originality, lucidity of their inner form and morphemic structure.
  Consider the following sentences:
1. The girls could not take off their panama hats because this was not far from the school gates and hatlessness was an offence.
2. David, in his new grown-upness, had already a sort of authority.
3. That fact had all the unbelievableness of the sudden wound.
4. Suddenly he felt a horror of her otherness.
5. Lucy wasn't Willie's luck. Or his unluck either.
6. She was waiting for something to happen or for everything to un-happen.
7. He didn't seem to think that that was very funny. But he didn't seem to think it was especially funny.
8. "You asked him.""I'm un-asking him," the Boss replied.
9. He looked pretty good for a fifty-four-year-old former college athlete who for years had overindulged and underexercized.
10. She was a young and unbeautiful woman.
11. The descriptions were of two unextraordinary boys: three and a half and six years old.

Syntactical stylistics.
  General syntax treats word combinations and sentences. **Syntactical stylistics**. studies syntactic, expressive means, word order and word combinations, different types of sentences, the length and the structure of a sentence. and types of syntactic connections. Also deals with origin of the text, its division on the paragraphs, dialogs, direct and indirect speech, the connection of the sentences, types of sentences.

Literature
1. Paul Simpson, Stylistics: A Resource Book for Students. New York., 2004. 2.Kukharenko V.A. A Book of Practice in Stylistics. – M., 1986. (available on www.twirpx.com/file/44896/)
3. http://www.britannica.com/EBchecked/topic/417573/
4. http://en.wikipedia.org/wiki/Category:Nonce_words

Consider your answers to the following

1. What levels of linguistic analysis do you know and which of them are relevant for stylistic analysis?

2. What is sound-instrumenting and what cases of sound-instrumenting do you know?

3. What is graphon?

4. What types and functions of graphon do you know?
5. What is achieved by the graphical changes of writing - its type, the spacing of graphemes and lines?
6. Which phono-graphical means are predominantly used in prose and which ones in poetry?
7.What are the main cases of morphemic foregrounding?
8. What are the functions of morphemic repetition?
9. How are morphemes foregrounded in nonce-words?
10. What is the difference between nonce- words and neologisms?
10. what does syntactic stylistics study?

2. Indicate the kind of additional information about the speaker supplied by graphon:
1. "It don't take no nerve to do somepin when there ain't nothing else you can do. We ain't gonna die out. People is goin' on - changin' a little may be - but goin' right on."
2. "Ye've a duty to the public don'tcher know that, a duty to the great English public?" said George reproachfully. "Here, lemme handle this, kiddar," said Tiger. "Gorra maintain strength, you," said George. "Ah'm fightin' fit," said Tiger.
3. "Oh, that's it, is it?" said Sam. "I was afeerd, from his manner, that he might ha' forgotten to take pepper with that 'ere last cowcumber, he et. Set down, sir, ve make no extra charge for the settin' down, as the king remarked when he blowed up his ministers."
4 "Well, I dunno. I'll show you summat."
5. "De old Foolosopher, like Hickey calls yuh, ain't yuh?"

3. State the functions and the type of the following graphical expressive means:
1. "Now listen, Ed, stop that, now. I'm desperate. *I am desperate,* Ed, do you hear?"
2. "Adieu you, old man, grey. I pity you, and I de-spise you."
3. "ALL our troubles are over, old girl," he said fondly. "We can put a bit by now for a rainy day."

4. State the function of the following cases of morphemic repetition:
1. There was then a calling over of names, and great work of singeing, sealing, stamping, inking, and sanding, with exceedingly blurred, gritty and undecipherable results.
2. The Major and the two Sportsmen form a silent group as Henderson, on the floor, goes through a protracted death agony, moaning and gasping, shrieking, muttering, shivering, babbling, reaching upward toward nothing once or twice for help, turning, writhing, struggling, giving up at last, sinking flat, and finally, after a waning gasp lying absolutely still.
3. She was a lone spectator, but never a lonely one, because the warmth of company was unnecessary to her.
4. "Gentlemen, I put it to you "that this band is a swindle. This band is an abandoned band. It cannot play a good godly tune, gentlemen."
5. He wished she would not look at him in this new way. For things were changing, something was changing now, this minute, just when he thought they would never change again, just when he found a way to live in that changelessness.
6. Three million years ago something had passed this way, had left this unknown and perhaps unknowable symbol of its purpose, and had returned to the planets - or to the stars.
7. "Sit down, you dancing, prancing, shambling, scrambling fool parrot! Sit down!"

5. Discuss the following cases of morphemic foregrounding:
1. The District Attorney's office was not only panelled, draped and carpeted, it was also chandeliered with a huge brass affair hanging from the center of the ceiling.
2. He's no public offender, bless you, now! He's medalled and ribboned, and starred, and crossed, and I don't know what all'd, like a born nobleman.
3. I gave myself the once-over in the bathroom mirror: freshly shaved, clean-shirted, dark-suited and neck-tied.
4. Well, a kept woman is somebody who is perfumed, and clothed, and wined, and dined, and sometimes romanced heavily.
5. It's the knowledge of the unendingness and of the repetitious uselessness that makes Fatigue fatigue.
6. The loneliness would suddenly overcome you like lostness and too-lateness, and a grief you had no name for.
7. I came here determined not to be angry, or weepy, or preachy.
8. Militant feminists grumble that history is exactly what it says -His-story - and not Her story at all.
9. This dree to-ing and fro-ing persisted throughout the night and the next day.
10. "I love you mucher."
"Plenty mucher? Me tooer."
11. "I'm going to build me the God-damnedest, biggest, chromium-platedest, formaldehyde-stinkingest free hospital and health center."
12. So: I'm not just talented. I'm geniused.

13. Chickens - the tiny balls of fluff passed on into semi-naked pullethood and from that into dead henhood.

14. I'll disown you, I'll disinherit you, I'll unget you.

15. "Ready?" said the old gentleman, inquiringly, when his guests had been washed, mended, brushed, and brandied.

16. But it is impossible that I should give myself. My being, my me-ness, is unique and indivisible.

(the exercises above are compiled from "A book of Practice For stylistics" by Kukharenko')

Lecture 6. Expressive means and stylistic devices. Phonetic stylistic devices – Onomatopoeia, alliteration, rhyme and rhythm. Lexical stylistic devices, their classification.

As we have already noted – Stylistics, sometimes called linguo-stylistics, is a branch of general linguistics which deals mainly with the following interdependent tasks:

The investigation of the inventory of special language media which secure the desirable effect of the utterance;

Certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication.

The two objectives of stylistics are clearly discernible as two separate fields of investigation. The types of texts that are distinguished by the pragmatic aspect of the communication are called **functional styles** of language. The special media of language which secure the desirable effect of the utterance are called **stylistic devices and expressive means.** In linguistics there are different terms to denote particular means by which utterances are foregrounded, i.e. made more conspicuous, more effective and therefore imparting some additional information. They are called expressive means, stylistic devices, tropes, figures of speech and other names. All these terms are used indiscriminately. We use figures of speech in "figurative language" to add colour and interest, and to awaken the imagination. Figurative language is everywhere, from classical works like Shakespeare or the Bible, to everyday speech, and television commercials. It makes the reader or listener use their imagination and understand much more than the plain words.

Figurative language is the opposite of literal language. Literal language means exactly what it says. Figurative language means something different to (and usually more than) what it says on the surface:

- He ran fast. (literal)
- He ran like the wind. (figurative)

Stylistic devices and expressive means touch upon such general language problems as the **aesthetic function** of language, **synonymous ways of rendering one and the same idea, emotional colouring** in language, the **individual manner of an author** in making use of language and a number of other issues.

The difference between stylistic devices and expressive means is not large, they are closely connected with each other. The division of things into expressive means and stylistic devices is purely conventional with the borders between them being somewhat shaky.

Stylistic expressive means have a very strong effect. They can be logical and emotional and they noticeably colour the text. They reproduce the author's thoughts and feelings and make the reader to think and feel what the author wants him to think and feel.

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*.

Phonetic Expressive Means

As a general direction of the studies connected with stylistic devices shows, 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.

Morphological Expressive Means (Stylistic Morphology)

Morphological expressive means are of great importance. In parts of speech must be noted stylistic value of morphological irregularities:

The Noun
When a noun has two plural forms, the irregular form, i.e. the one not in –s, the obsolete, archaic form as we usually call it, has a highflown, archaic or poetic colouring. An instance of this are the plural forms "brother – brethren",

The Adjective
Degrees of comparison ending in –er and –est of adjectives which usually do not possess such forms, e.g . "Do gooder".

The Pronoun
The use of "we" when speaking to a child, e.g. "Are we playing"?; or "we" in scientific style; use of the 'I' and 'me' as predicatives: It is I, It is me. Or the use of archaic pronoun "thee."

The Verb
The use of the **Present Indefinite** instead of the Past Indefinite, It is called "Historical Present."

The Past Indefinite has narrative function (its main stylistic function) and   descriptive function.

The use of "shall" in the second and third person may also be regarded as an expressive means.

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

Word-building Means
Certain productive affixes.

Lexical Level
  Words with emotive meaning (interjections, poetic, archaic, slang, vulgar, etc.)

Phonetic expressive means and stylistic devices.

Onomatopoeia
Consider the following words: zip, boom, slash, slurp, gurgle, meow, woof.
Now read the following nursery rhyme:
Bow-wow, says the dog,
Mew, mew says the cat,
Grunt, grunt, goes the hog,
And squeak goes the rat.
Tu, whu, says the owl,
Quack, quack, says the duck,
And what the cuckoo says you know.

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. 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. Onomatopoetic words can be used in a transferred meaning, as for instance, ding - dong, which represents the sound of bells rung continuously, may mean 1) noisy, 2) strenuously contested.

Indirect onomatopoeia demands some mention of what makes the sound, as rustling of curtains in the following line. And the silken, sad, uncertain rustling of each purple curtain. 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". An example is: And the silken, sad, uncertain rustling of each purple curtain" (E. A. Poe), or where the repetition of the sound [s] actually produces the sound of the rustling of the curtain.

Alliteration is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the beginning of successive words: "Through florescence and feud, frosts and fires it follows the laws of progression."

(Galsworthy) Alliteration, like most phonetic expressive means, does not bear any lexical or other meaning. It is generally regarded as a musical accompaniment of the author's idea, supporting it with some emotional atmosphere which each reader interprets for himself.
Doubting, dreaming dreams no mortal
ever dared to dream before.

   Thus the repetition of the sound [d] in the lines quoted from Poe's poem "The Raven" prompts the feeling of anxiety, fear, horror, anguish or all these feelings simultaneously.
   The same can be said about the lines quoted from J.Conrad's "Lagoon":
   "Somber and dull, stood motionless and silent on each side of the broad stream."
   "Sunset put out by the swift and stealthy shadows"
   "But her big eyes, wide open, glittered in the gloom"

   Alliteration in the English language is deeply rooted in the traditions of English folklore. The laws of phonetic arrangement in Anglo-Saxon poetry differed greatly from those of present-day English poetry. In Old English poetry alliteration was one of the basic principles of verse and considered, along with rhythm, to be its main characteristic. It is frequently used as a well-tested means not only in verse but in emotive prose, in newspaper headlines, in the titles of books, in proverbs-and sayings, as, for example, in the following: blind as a bat, to rob Peter to pay Paul, etc.

Rhyme

   Rhyme is the repetition of identical or similar terminal sound combination of words. Rhyming words are generally placed at a regular distance from each other. In verse they are usually placed at the end of the corresponding lines. E.g. *sight* and *flight*, *deign* and *gain*, *madness* and *sadness*. (they are called perfect rhymes). Punning rhymes such are "bare" and "bear" are also identical rhymes. The rhyme may of course extend even further to the left than the last stressed vowel. If it extends all the way to the beginning of the line, so that we have two lines that sound identical, then it is called "holorhyme" ("For I scream/For ice cream").

   Rhymes in the general sense are classified according to the degree and manner of the phonetic similarity:

- **syllabic:** a rhyme in which the last syllable of each word sounds the same but does not necessarily contain vowels. (*cleaver, silver*, or *pitter, patter*)
- **imperfect:** a rhyme between a stressed and an unstressed syllable. (*wing, caring*)
- **semirhyme:** a rhyme with an extra syllable on one word. (*bend, ending*)

- **oblique (or slant):** a rhyme with an imperfect match in sound. (*green*, *fiend*; *one*, *thumb*)
- **assonance:** matching vowels. (*shake*, *hate*) Assonance is sometimes used to refer to slant rhymes.
- **consonance:** matching consonants. (*rabies, robbers*)
- **half rhyme** (or **sprung rhyme**): matching final consonants. (*bent*, *ant*)
- **alliteration** (or **head rhyme**): matching initial consonants. (*short,ship*)

Rhythm

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). It is a mighty weapon in stirring up emotions whatever its nature or origin, whether it is musical, mechanical or symmetrical as in architecture.

Rhythm is a periodicity, which requires specification as to the type of periodicity. Inverse 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.
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Rhythm is not a mere addition to verse or emotive prose, which also has its rhythm. Rhythm intensifies the emotions. It contributes to the general sense. Much has been said and writhen about rhythm in prose. Some investigators, in attempting to find rhythmical patterns of prose, superimpose metrical measures on prose. But the parametres of the rhythm in verse and in prose are entirely different.

Lexical Expressive Means and Stylistic Devices

Words in a context may acquire additional lexical meanings not fixed in the dictionaries, what are 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. Lexical stylistic device is such type of denoting phenomena that serves to create **additional expressive, evaluative, subjective connotations**. In fact we deal with the *intended*

substitution results in a **stylistic device** called also a *trope*. Lexical expressive meanings in which a word or word combination is used figuratively are called tropes.

   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 (denotation and indirect (figurative).

I.Galperin suggests the following classification:

Classification of Lexical Stylistic Devices

There are 3 groups.

       1. The interaction of different types of lexical meaning.

            a) dictionary and contextual (metaphor, metonymy, irony);

            b) primary and derivative (zeugma and pun);

            c) logical and emotive (epithet, oxymoron);

            d) logical and nominative (antonomasia);

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

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

1.Kukharenko V.A. A Book of Practice in Stylistics. – M., 1986.
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1.Consider your answers to the following

1.How can we differentiate expressive means and stylistic devices?

2.What other terms are known besides "stylistic devices"?
3.Why are phonetic stylistic most powerful?
4.What is alliteration? Give at least five illustrative examples.
5.What is onomatopoeia and how many types of onomatopoeia do you know?
6.According to which principle does I.Galperin classify lexical stylistic devices?

ASSIGNMENTS FOR SELF-CONTROL

1.Check to see if you know what Onomatopoeia is. Underline the stanzas that you think are examples of onomatopoeia.

Car smiles into the night.

Thump went the car over the hill.

Reading is like dreaming.

Vroom! Vroom! goes the car.

I am like a pedal.

Pizza is like running.

Computer laughs at the keyboard.

Tick-tock tick-tock goes the clock.

Book walks home from school by himself.

.   Beyond my beliefs beyond my sight.

2.Indicate the causes and effects of the following cases of alliteration, assonance and onomatopoeia:

1. Streaked by a quarter moon, the Mediterranean shushed gently into the beach.

 2. He swallowed the hint with a gulp and a gasp and a grin.

3. His wife was shrill, languid, handsome and horrible.

 4. The fair breeze blew, the white foam flew, the furrow followed free.

5. The Italian trio tut-tutted their tongues at me.

6. "You, lean, long, lanky lath of a lousy bastard!"

7. To sit in solemn silence in a dull dark dock, In a pestilential prison, with a life-long lock, Awaiting the sensation of a short, *sharp* shock From a cheap and chippy chopper On a big black block.

8. They all lounged, and loitered, and slunk about, with as little spirit or purpose as the beasts in a menagerie.

9. "Luscious, languid and lustful, isn't she?" "Those are not the correct epithets. She is - or rather was - surly, lustrous and sadistic."

10. Then, with an enormous, shattering rumble, sludge-puff, sludge-puff, the train came into the station.

11. "Sh-sh."

"But I am whispering." This continual shushing annoyed him.

12. Twinkle, twinkle, little star, How I wonder what you are. Up above the world so high, Like a diamond in the sky.

Like a diamond in the sky.

13. Dreadful young creatures - squealing and squawking.

14. The quick crackling of dry wood aflame cut through the night.
15. Here the rain did not fall. It was stopped high above by that roof of green shingles. From there it dripped down slowly, leaf to leaf, or ran down the stems and branches. Despite the heaviness of the downpour which now purred loudly in their ears from just outside, here there was only a low rustle of slow occasional dripping.
[(the exercise is compiled from "A book of Practice For stylistics" by Kukharenko).

Lecture 8. Metaphor – types of metaphors; personification; metonymy.

   It is quite natural that we begin our study of lexical stylistic devices with metaphor since it is usually regarded as a central trope. It has come to mean different things to different people

so much that specialists in the area are often temporarily confounded when asked for a definition of *metaphor. Some people think of metaphors as nothing more than the sweet stuff of songs and poems –* Love is a jewel*, or* a rose*, or* a butterfly*. **But in fact all of us speak and write and think in metaphors every day.** They can't be avoided: metaphors are built right into our language.* According to Jose Ortega y Gasset, metaphor is probably the most fertile power possessed by man. It is a Greek word meaning to "transfer" or "carry across." Indeed, metaphors "carry" meaning from one word, image, or idea to another.

According to M. Mcglone, metaphor challenges definition for at least two reasons. First, the term is used in several different, albeit related, senses. Second, both within and between its different senses, definitions vary to reflect sharply different theoretical agendas and assumptions [Mcglone, 2001 : 3]. Sometimes the theoretical boundaries coincide with scholarly disciplines; thus, philosophers; linguists, and psychologists might each define metaphor in their own terms.   Once an esteemed stylistician Ray Gibbs was asked why he was flying to Tel Aviv, Gibbs replied that he had been invited to a conference on metaphor. The interviewer asked, "What's a metaphor?" When Gibbs hesitated, momentarily at a loss for words, the interviewer asked sharply, "You're going to a metaphor conference and you don't even know what a metaphor is?" A consternated Professor Gibbs was thereupon hustled away by security guards and interrogated for almost an hour.

So what is a metaphor after all? Metaphor is most frequently used, and at the same time most elaborated stylistic device. Dictionary entries for the term "*metaphor"* provide illustrative examples of how metaphor can be variously defined. The two major senses of the term are captured in the *Oxford English Dictionary* (1996). **The first sense** identifies metaphor as a type of language: "A figure of speech in which a name or descriptive word or phrase is transferred to an object or action different from, but analogous to, that to which it is literally applicable; an instance of this [is] a metaphorical expression." Thus, metaphor is language that directly compares seemingly unrelated subjects. It is a figure of speech that compares two or more things not using *like* or *as*. In the simplest case, this takes the form: "The *[first subject]* is a *[second subject]*." More generally, a metaphor is a rhetorical trope that describes a first subject as *being* or *equal to* a second object in some way. Thus, the first subject can be economically described because implicit and explicit attributes from the second subject are used to enhance the description of the first. This device is known for usage in literature, especially in poetry, where with few words, emotions and associations from one context are associated with objects and entities in a different context. In a simpler definition, it is comparing two things without using the words "like" or "as." **The second sense** identifies metaphor as a form of conceptual representation: "A thing considered as representative of some other (usually abstract) thing: A symbol."

The metaphor, according to I.A. Richards in *The Philosophy of Rhetoric* (1936), consists of two parts: the **tenor** and **vehicle**. The tenor is the subject to which attributes are ascribed. The vehicle is the subject from which the attributes are borrowed. Other writers employ the

general terms **ground** and **figure** to denote what Richards identifies as the tenor and vehicle. Consider the following words by William Shakespeare:

All the world's a stage, And all the men and women merely players; *They have their exits and their entrances;*

In this example, "the world" is compared to a stage, the aim being to describe the world by taking well-known attributes from the stage. In this case, the world is the **tenor** and the **stage** is the vehicle. Or consider the following simple example:

My love is a violet .
My love – (n.) tenor
is – (v.) copula (or "coupling verb")
violet – (n.) vehicle

This is the **conventional model for the metaphor**. It is called subject-object metaphor. We have a "tenor," or central subject, that is described (or "carried") by the "vehicle." The basic metaphor is a correspondence such that A = B, whereas the basic simile is a correspondence such that A is like B.

Besides so-called conventional metaphors, they can fall into different types:

Prepositional Metaphors

My love is a violet <u>in autumn</u>.
My love is a violet <u>of heaven</u>.
My love is a violet <u>of passion</u>.

Vocative Metaphors and Apostrophes

These kinds of metaphor are based more in rhetoric than grammar. Two commonly found types are the <u>vocative metaphor</u> and the <u>apostrophe</u>.   When you're out with your friend Mary, and you say to her, "My friend, what do you feel like doing?" you've formed an apostrophe (by referring to her in a direct address as "my friend" and not by her name). The vocative is generally considered antiquated ("O friend"). To form an apostrophe in the metaphorical sense, we have to observe our rule of dissimilar objects. Let's take our original metaphor, "My love is a violet," and convert it into an apostrophe:

My violet;
My sparrow, you are not here…

Appositional Metaphors

Sometimes in normal conversation, we have to clarify the nature of something we're talking about. If you're talking to a stranger about your friend Mary, you might have to say, "Mary, my friend from school, called me yesterday." The clause "my friend from school" describes who Mary is. A construction like this, in which one noun ("my friend") modifies another ("Mary") is called an <u>apposition</u>. To construct a decent <u>appositional metaphor</u>, we have to once again observe our rule of dissimilarity:

Mary, a violet in autumn, . . .

Here, the tenor ("Mary") is described by the vehicle immediately following it ("violet in autumn").

Possessive Noun Metaphors

As you might have noticed, compression is a big deal when it comes to metaphor. The metaphor aims to provide a lot of information in a short phrase or correlation. It's important to note, though, that compressing a phrase can sometimes change the phrase's meaning:

Mary is autumn's violet.

This is a <u>possessive noun metaphor</u>. However, does "autumn's violet" mean the same thing as "a violet in autumn"? I'm not so sure. "A violet in autumn" places the flower in a context, while "autumn's violet" tells us that the flower actually *belongs* to autumn. However, if our beginning metaphor had been something like:

Mary was the jewel of my childhood

Converting it to a possessive noun metaphor -- Mary was my childhood's jewel – doesn't change the meaning. The preposition "of" often shows ownership – in these cases, transforming the metaphor to the possessive noun form can be quite effective.

Adjectival Metaphors

Adjectives have a tendency to show up in metaphors as decoration; they get shoved in because we have this compulsion to describe as completely as possible. Here's an example:

Mary is a **withered violet** in the cool bleak autumn.

Here, the prepositional phrase "in autumn" has been converted to a <u>qualifying adjective</u>,

which is something we use constantly to construct and enrich metaphor.

Adverbial Metaphors

   Adverbs are commonly used to convert similes into metaphors, or to compress and enrich metaphors. Consider the following phrases:

When he walked away, he was <u>like a sheep</u>.

He walked away <u>sheepishly</u>.

Here, the simile "like a sheep" has been converted into a simple adverb that implies the sheep-like quality of the tenor. Now, about Mary:

Verbal Metaphors

   Verbal metaphors are potent and tricky, and we use them all the time. Basically, to make a verbal metaphor, you take your metaphor's vehicle and use its action for description. For example:

The time was bleeding.
Mary bloomed in autumn.

We use the verbal metaphor often because it's both potent and a great way to condense what we mean into a few words:
As we have seen, metaphor can be embodied in all the meaningful parts of speech, in nouns, adjectives, verbs, adverbs and sometimes even in the auxiliary parts of speech , as in prepositions.
Metaphors also can be classified according to the following types:

Dead or Trite Metaphors

<u>**Dead metaphors**</u> are also known as <u>clichés</u>. When an image or metaphor has been used so much that it loses its freshness, it's essentially dead. Many of them die because we use them so frequently:

My love is like a red red rose (Burns)

All the world's a stage (Shakespeare)

"Love is easily killed! Oh! How easily love is killed".

"The moment is entirely in your own hands".

One famous literary critic says that he who first compared a woman to a rose was a poet and who does it now is an idiot. In the above two examples, the lines are fine in their respective places -- they were original lines at the time, after all. They've been repeated so much, though, that they've lost their surprise and originality for us.

There are many examples of clichés and dead metaphor that don't come from literature:

I'm dead tired
she's the apple of my eye
he wore me down
I'm heartbroke
Trite or dead metaphors are usually used in newspaper articles, sometimes even in scientific language, but rarely in poetry and prose.

Genuine Metaphors

Metaphors, like all stylistic devices, can be classified according to their degree of unexpectedness. Thus, metaphors which are absolutely unexpected, that is are quite unpredictable, are called **genuine** metaphors. Here we can see some of them:

"She has all the fragrance and freedom of a flower. There is ripple after ripple of sunlight in her hair. She has the fascinating tyranny of youth, and the astonishing courage of innocence".

In genuine metaphors the image is always present and the transference of meaning is actually felt. These metaphors have a radiating force. The whole sentence becomes metaphoric. The metaphors, which are commonly used in speech and therefore are sometimes even fixed in dictionaries as expressive means of language, as we have mentioned above are trite metaphors.

Thus metaphors which are absolutely unexpected, are quite unpredictable, are called genuine metaphors. e. g. Through the open window the dust danced and was golden. Those which are commonly used in speech and are sometimes fixed in the dictionaries as expressive means of language are trite metaphors or dead metaphors e. g. a flight of fancy, floods of tears.

Genuine metaphors are mostly to be found in poetry and prose. But throughout the time they become trite and easily predictable. It is possible that trite metaphors may regain the freshness.

Extended Metaphor

If someone says, "I'm not owl, He is an early bird. We're different species," he's speaking metaphorically. If somebody replies , "then move him into his own cage," he's extending the metaphor. " Comparison between two unlike things that continues throughout series of sentences in a paragraph or lines in a poem:

Hope is the thing with feathers
That perches in the soul,
And sings the tune – without the words,
And never stops at all,
And sweetest in the gale is heard;
And sore must be the store
That could abash the little bird
That kept so many warm. (Emily Dickinson)

This type of metaphor is exclusively property of literary or poetic texts.

Sustained or Prolonged Metaphors

Trite metaphors are sometimes injected with new vigour, their primary meaning is re-established alongside the new derivative meaning. This is done by supplying the central image created by the metaphor with additional words bearing some reference to the main word. e. g. Mr. Pickwick bottled up his vengeance and corked it down. The verb to "bottle up " is explained as " to keep in check", to conceal, to restrain, repress. So the metaphor can be hardly felt. But it is revived by the direct meaning of the verb "to cork down". Such metaphors are called sustained or prolonged. Stylistic function of a metaphor is to make the description concrete, to express the individual attitude.

Personification

If a metaphor involves likeness between inanimate and animate objects, we deal with **personification** , for example: Snow speaks to the people. It is falling above in the glooming sunlight. Its white sparkling voice echoes as it falls through the air.; or the house whispers in D.Lawrence's famous story "the Rocking-horse Winner" –"I hate our house for whispering"

An unspoken phrase "There must be more money! There must be more money!" whispered throughout the house"; Or pay attention to W.Blake's poem:

Two sunflowers
Move in the Yellow room.

"Ah, William, we're weary of weather "
said the sunflowers, shining with dew.
"Our traveling habits have tired us.
Can you give us a room with a view?"

They arranged themselves at the window

And counted the steps of the sun,
and they both took root in the carpet

where the topaz tortoises run.

William Blake (1757-1827)

Metonymy is a stylistic device in which a thing or concept is not called by its own name, but by the name of something intimately associated with that thing or concept. Both metaphor and metonymy involve the substitution of one term for another. They may be used in place of another. However, the two figures of speech work very differently.

Metonymy works by the contiguity (association) between two concepts, whereas metaphor works by the similarity between them. When people use metonymy, they do not typically wish to transfer qualities from one referent to another as they do with metaphor. In metaphor, this substitution is based on similarity, while in metonymy, the substitution is based on contiguity. Consider the following examples:

Metaphor example: *That man is a pig* (using *pig* instead of *unhygienic person*. An unhygienic person is **like** a pig, but there is no contiguity between the two).

Metonymy example: *The White House supports the bill* (using *White House* instead of *President*. The President is not like the White House, but there is **contiguity** between them).

We need some *new faces* around here. (The understanding of a reference to the face as standing for the whole person)

The *pen* is mightier than the *sword*. *Pen* and *sword* represent publishing and military force, respectively.

Nixon bombed Hanoi.

Nixon stands for the armed forces that Nixon controlled.

Consider the following example:

Waitress 1: The ham-sandwich at table 11 wants the bill.

Waitress 2: OK. I'll get it.

Waiter: Are you the fish?

Customer: No, my husband's the fish.

   Metonymy is, as we have seen, formed by a process of contiguity rather than by one of similarity or analogy-making. Metaphor involves a blending of two conceptual domains; metonymy involves only one conceptual domain. Thus the utterance cited above spoken by a waitress to a colleague – "*Waitress 1:* The ham-sandwich at table 11 wants the bill", involves a metonymic process in which ham-sandwich is taken to refer to the person at table 11 who has been eating a ham-sandwich.

Literature

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Exercises for seminars and independent work

I. Consider your answers to the following:

1.What is a metaphor? Why is so difficult to define it?

2.Define the types of metaphor.

3.What is metonymy?

4.What is personification?

II. Analyze the given cases of metaphor – its expressiveness, vividness and elaboration of the created image. Pay attention to the manner in which two objects (actions) are identified.

1.His voice was a dagger of corroded brass.

2. He smelled the ever-beautiful smell of coffee imprisoned in the can.

3. I am the new year. I am an unspoiled page in your book of time. I am your next chance at the art of living.

I am your opportunity to practice what you have learned during the last twelve months about life.

All that you sought the past year and failed to find is hidden in me; I am waiting for you to search it out again and with more determination.

All the good that you tried to do for others and didn't achieve last year is mine to grant - providing you have fewer selfish and conflicting desires.

In me lies the potential of all that you dreamed but didn't dare to do, all that you hoped but did not perform, all you prayed for but did not yet experience. These dreams slumber lightly, waiting to be awakened by the touch of an enduring purpose. I am your opportunity.

4.Autumn comes And trees are shedding their leaves, And Mother Nature blushes Before disrobing.

III. Indicate metonymies, state the type of relations between the object named and the object implied, which they represent, pay attention to the degree of their originality

1. She wanted to have a lot of children, and she was glad that things were that way, that the Church approved. Then the little girl died. Nancy broke with Rome the day her baby died. It was a secret break, but no Catholic breaks with Rome casually.

2. 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.

3. "Some remarkable pictures in this room, gentlemen. A Holbein, two Van Dycks and if I am not mistaken, a Velasquez. I am interested in pictures."

4.He made his way through the perfume and conversation.[kukharenko].

IV.On your own paper, write the object being personified and the meaning of the personification.

1. The wind sang her mournful song through the falling leaves.

2. The microwave timer told me it was time to turn my TV dinner.

3. The video camera observed the whole scene.

4. The strawberries seemed to sing, "Eat me first!"

5. The rain kissed my cheeks as it fell.

6. The daffodils nodded their yellow heads at the walkers.

7. The water beckoned invitingly to the hot swimmers.

8. The snow whispered as it fell to the ground during the early morning hours.

9. The china danced on the shelves during the earthquake.

10. The car engine coughed and sputtered when it started during the blizzard.

V. Analyze examples of figurative language Shakespeare employs in the lines below and explain the vehicle, tenor, and connection.
    My love is as a fever, longing still
    For that which longer nurseth the disease,
    Feeding on that which doth preserve the ill,
    The uncertain sickly appetite to please.
    My reason, the physician to my love,
    Angry that his prescriptions are not kept,
    Hath left me, and I desperate now approve
    Desire is death, which physic did except.
    Past cure I am, now reason is past care,
    And frantic-mad with evermore unrest;
    My thoughts and my discourse as madmen's are,
    At random from the truth vainly expressed:
    For I have sworn thee fair, and thought thee bright,
    Who art as black as hell, as dark as night.

Lecture 9. Interraction of different types of lexical meanings. Irony; The types of irony

The word irony has become one of the most complex, ambiguous, and fascinating terms in the whole arsenal of literary criticism and analysis, to say nothing of its popularity in day-to-day speech. Irony is often more emphatic that a point-blank statement of the truth. Irony is a stylistic device in which the contextual evaluative meaning of a word is directly opposite to its dictionary meaning. In *irony,* which is our today's item of consideration, subjectivity lies in the evaluation of the phenomenon named.

So, like many other stylistic devices, irony does not exist outside the context. "That's certainly a good idea!" could be taken as a compliment or as an insult. Does the interpretation depend on how it is said, or what preceded it? The contextual factors that accompany the utterance of a statement play a major role in how that statement will be interpreted. Although these pragmatic factors can affect language interpretation in a variety of ways.
Perhaps their most important role is to disambiguate potentially ambiguous statements. Consider the following utterance:

My mother is a mouse.

Without any contextual cues, it would be impossible for a listener to arrive at the speaker's intended meaning. There are, for example, several possible metaphorical interpretations for this statement; it could be uttered, for example, by a son at a costume party to explain his parent's appearance; it could also be used to invoke the attributes we stereotypically apply to mice – that is, the speaker's mother is timid, shy, or extremely quiet.

It is also possible, however, that the speaker   intends to communicate that his mother is resolute, outgoing, and sociable. In other words, the speaker intends that utterance should be interpreted ironically. If the context supports this interpretation (for example, if the listener is observing the speaker's mother dancing on a table), then the statement will be understood in the way it was intended. If the context is ambiguous or impoverished (e.g., the listener has never met the speaker's mother), then interpretation becomes problematic. Irony must not be confused with humour, although they have very much in common. The function of irony is not confined to producing a humorous effect. In a sentence like that: "How clever of you my dear Miss Bingley to be sure without knowing anything" the word "clever" conveys a sense opposite to its literal signification.

Consider some more examples of irony:

 "Oh, I love London Society! I think it has immensely improved. It is entirely composed now of beautiful idiots and brilliant lunatics. Just what Society should be" (O.Wilde). The speaker does not really think that it is good for London Society to consist of "beautiful idiots and brilliant lunatics". The effect of irony lies in the striking disparity between what is said and what is meant. This is achieved through the intentional interplay of two meanings, which are in opposition to each other.

   The above examples show that irony is a mode of speech in which the opposite of what is said is meant. Thus if we put it simply, irony is saying what is contrary to what is meant. It is a definition that is usually attributed to the first-century Roman orator Quintilian. This definition is so simple that it covers everything from simple figures of speech to entire historical epochs. Irony can mean as little as saying, 'Another day in paradise', when the weather is appalling. It can also refer to the huge problems of postmodernity; our very historical context is ironic because today nothing really means what it says.

Types of irony

   Modern theories of rhetoric distinguish between different types of irony.

   Verbal irony: when a speaker says one thing but means another, or when a literal meaning is contrary to its intended effect.
   A common example of this use of verbal irony is the scenario of a man staring out a window looking at a miserably muddy rainy day and remarking, "lovely day for a stroll." This remark is ironic because it expresses the opposite of the circumstances. In Jane Austen's Pride and Prejudice, Mr. Bennet refers to his son-in-law "My favourite son-in-law", though he intends to show that he strongly disapproves of him. William Shakespeare is well-known for his use of verbal irony (sarcasm, which as we shall see below is a type of a verbal irony). In the play "Julius Caesar," the character of Mark Antony gives a speech at the funeral of Caesar that begins, "Friends, countrymen, lend me your ears." In this speech, Mark Antony repeats the phrase "honorable man" several times speaking of Brutus, whose actions (murdering Caesar) have been anything but honorable. This repetition has the effect of completely inverting its literal meaning. When Mark Antony says: "Brutus is an honorable man," he intends to show quite the contrary. At its simplest, verbal irony involves what one does not mean. It is defined as a mode of speech in which the meaning is contrary to the words. Such ironies are often <u>hyperboles</u> or <u>litotes</u>. "I haven't seen you for ages," says one person to another, when in fact they meet every day; or "That;s not bad", said of something superlatively good or beautiful. Many distinguished writers Sophocles, Euripides, Plato, Chaucer, Shakespeare, Cervantes, Ben Jonson, Moliere, Defoe, Swift, Fielding, Byron, Thackeray, dickens, Thomas Hardy, Gogol. Dostoevski, Flaubert, Mark Twain, Henry James,

Shaw, Chekhov, Joyce, etc. employ irony, but it would be true to say that in many works by many of these authors we find not so much direct or overt irony, but, rather, an ironic temper or tone, an ironic way of looking at things and feeling of them.

One of the types of verbal irony is regarded sarcasm.

Sarcasm

The Latin 'sarcasmus," which stems from the Greek "sarkasmos" and "sarkazein" which means literally "to bite the lips in rage."

Sarcasm refers to a humor that is at once cutting and bold in both in a mocking fashion. Sarcasm is not, however, always blatantly expressed and can be (and commonly is) conveyed in an exaggerated intonation of one's voice when speaking, as to over-accentuate and draw attention to what is being mocked or made humorous. For example, if one person in a couple is served an enormous plate of food at a restaurant, his/her companion might remark to the other, "Well, that should feed the seven of us!" The person's remark is mocking the large portion of food by being **both facetious and ironic**, since the plate is obviously intended to feed one person, not seven (though it may in fact be big enough for more than one), and the couple would understand that the remark being made, for that same reason, expresses an untruth of what the situation is- two people have a meal, not seven. The remark is obviously making fun of the large portion of food and thus would be considered a sarcastic comment. Many forms of sarcasm can be so dependent on the tone of one's voice, so using sarcasm in writing can be much harder to pick up on the page than it is in dialogue. This did not stop writers, like Mark Twain and Jane Austen (to name a few) from creating a reputation along with many master works hinged on the appreciation of sarcasm through the art of the satirical novel. Throughout much of history sarcasm was considered a "lower form" of wit because it was considered so unabashedly disrespectful to the person or object being described. In the nineteenth century, famous Scottish historian and essayist Thomas Carlyle once remarked that "Sarcasm is the language of the devil, for which reason I have long since so good as denounced it." Over the years and certainly today, sarcasm has become a commonly welcomed and appreciated form of humor.

There is a bit of confusion over what is ironic and what is merely coincidental. The two ideas can be easily confused, but there is however, a very distinct difference between what is ironic and what is sarcastic. Sarcasm would never be described as gentle or endearing, but rather as caustic and bitter, describing situations, persons, or things in a derogatory way in order to be funny. Writers use sarcasm to criticize everything from religion and government to philosophers and other writers. The 14th-century English author and poet Geoffrey Chaucer speaks of a character in "The Canterbury Tales" as a "wanton and merry" person who seduces women and accepts bribes. This is a sarcastic criticism of the clergy, who had become very corrupt.

Sarcasm was often employed by 18th-century French philosopher Voltaire. In his great satire "Candide," the titular character begins his journey by following the optimism of his

teacher Master Pangloss, who believes that this world is "the best of all possible worlds." However, throughout the book Candide witnesses a myriad of tragic and terrible events. This illustrates Voltaire's sarcastic attitude towards the optimistic philosophers of his time.

   The stylistic function of sarcasm in literature can be the following: it adds adornment, variation, embellishment, embroidery, emphasis, exaggeration, exclamation, flourish, floweriness, irony, lushness and luxuriance to the English language.

   A fair amount of confusion has surrounded the issue regarding the relationship between **verbal irony** and **sarcasm**. The latter is frequently misused as a synonym for irony. Irony refers however to the literal meaning and the intended meaning of the words uttered being different, while sarcasm refers to the mocking intent of the utterance. It is possible to be ironic without being sarcastic, and to be sarcastic without being ironic.The most vivid difference , probably, is <u>ridicule.</u> Ridicule is an important aspect of sarcasm, but not verbal irony in general. By this account, sarcasm is a particular kind of personal criticism leveled against a person or group of persons that incorporates verbal irony. For example, a person reports to her friend that rather than going to a medical doctor to treat her ovarian cancer, she has decided to see a spiritual healer instead. In response her friend says sarcastically, "Great idea! I hear they do fine work!" The friend could have also replied with any number of ironic expressions that should not be labeled as sarcasm exactly. Sarcasm is also regularly confused with **cynicism**, which in common use is seen as a fundamental nihilistic attitude toward other people and life in general. The term is frequently misused as a synonym for irony.

   Situational irony is when the outcome of a situation is inconsistent with what we expect would logically or normally occur, when the result of an action is contrary to the desired or expected effect. An example of situational irony would be if a thief's house was broken into at the same time he was robbing someone's house; or if a man is laughing at the misfortune of another even while the same misfortune, is happening to him. Situational irony is most common type of irony in films. A key attribute of situational irony , most commonly referred to as a, "surprise ending," is diversion from the expected outcome to the actual outcome of a movie. In literature situational irony occurs when a reader or character expects one thing to happen, but something entirely different happens. Writers use situational irony to make their stories interesting or humorous, and sometimes to force their readers to reexamine their own thoughts and values. Situational irony is closely connected with so-called "Irony of fate" (cosmic irony).

The expression "irony of fate" stems from the notion that the gods (or the Fates) are amusing themselves by toying with the minds of mortals with deliberate ironic intent. Closely connected with situational irony, it arises from sharp contrasts between reality and human ideals, or between human intentions and actual results.

For example:

In O'Henry's story The Gift Of The Magi, a young couple are too poor to buy each other Christmas gifts. The wife cuts off her treasured hair to sell it to a wig-maker for money to buy her husband a chain for his heirloom pocket watch. She's shocked when she learns he had pawned his watch to buy her a set of combs for her long, beautiful, prized hair.

Situational irony is the disparity of intention and result: Likewise, *cosmic irony* is disparity between human desires and the harsh realities of the outside world (or the whims of the gods). By some older definitions, situational irony and cosmic irony are not irony at all.

Dramatic irony is a disparity of expression and awareness: when words and actions possess a significance that the listener or audience understands, but the speaker or character does not; when the audience or the reader is aware of something that a character does not know. For example, when Romeo believes Juliet is dead, but the audience knows that she has only been given a potion to sleep.

Thus, In drama it is a device of giving the spectator an item of information that at least one of the characters in the narrative is unaware of (at least consciously).

For example: In Pygmalion, we know that Eliza is a woman of the street; Higgins's family does not; In City Lights, we know that Charlie Chaplin's character is not a millionaire, but the blind flower girl does not; In Cyrano de Bergerac, we know that Cyrano loves Roxane and that he is the real author of the letters that Christian is writing to the young woman; Roxane is unaware of this; In Oedipus, we know that Oedipus himself is the murderer that he is seeking; Oedipus, Creon and Jocasta do not; In Othello, we know that Desdemona has been faithful to Othello, but he doesn't. A special kind of dramatic irony is **tragic irony**. Sophocles' Oedipus the King provides a classic example of tragic irony at its fullest. For another example may serve W. Shakespeare's Romeo and Juliet : when Romeo finds Juliet in a drugged death-like sleep, he assumes her to be dead and kills himself. Upon awakening to find her dead lover beside her, Juliet kills herself with his dagger.

Comic irony

Jane Austen's Pride and Prejudice begins with the proposition "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife." In fact, it soon becomes clear that Austen means the opposite: women (or their mothers) are always in search of, and desperately on the lookout for, a rich single man to make a husband. The irony deepens as the story promotes the romance and ends in a double wedding.

In spite of the fact that all the above types of irony are clearly defined, sometimes a problem arises how to distinguish the difference between them.

Verbal irony is distinguished from situational irony and dramatic irony in that it is produced *intentionally* by speakers. For instance, if a speaker exclaims, "I'm not upset!" but reveals an upset emotional state through her voice while truly trying to claim she's not upset, it would not be verbal irony by virtue of its verbal manifestation (it would, however, be situational irony). But if the same speaker said the same words and intended to communicate that she was upset by claiming she was not, the utterance would be verbal irony. This distinction gets at an important aspect of verbal irony: speakers communicate implied propositions that are intentionally contradictory to the propositions contained in the words themselves. There are examples of verbal irony that do not rely on saying the opposite of what one means, and there are cases where all the traditional criteria of irony exist and the utterance is not ironic.

Another stylistic device which is often mistakenly considered that is used to describe situations that are ironic is **paradox**. In fact, paradox is a statement that seems to be self-contradictory or opposed to common sense. On closer examination it mostly reveals some truth and is a powerful stimulating for the reflection.

"It is awfully hard work doing nothing". (Oscar Wilde)
"Fashion is a form of ugliness so intolerable that we have to alter it every six months."
"A man cannot be too careful in the choice of his enemies."
"I am not young enough to know everything."
"Seriousness is the only refuge of the shallow."
"Most people are other people. Their thoughts are someone else's opinions, their lives a mimicry, their passions a   quotation.
"There is no such thing as a moral or an immoral book. Books are well written or badly written."
"Whenever people agree with me I always feel I must be wrong."
  "The difference between literature and journalism is that   journalism is unreadable and literature is not read."
  ."I love acting. It is so much more real than life."
  "Music makes one feel so romantic - at least it always gets on one's nerves - which is the same thing nowadays."
   "The public is wonderfully tolerant. It forgives everything except genius."
   "Life is too important to be taken seriously."
  "To be natural is such a very difficult pose to keep up."
   "Patriotism is the virtue of the vicious."
   "Experience...is simply the name we give our mistakes."

Literature

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2. www.britannica.com/EBchecked/topic/294609/irony

  I.Consider your Answers to the following:

1.What is verbal irony? Illustrate your answer with examples.

2.What is situational irony? Illustrate your answer with examples.

3.In what way can situational irony be connected with so-called "Irony of fate" (cosmic irony)?

4.Speak about dramatic irony. Illustrate your answer with examples.

5.What is sarcasm? What is its function in literature?

6.Is there any difference between irony and sarcasm?

7.What is most characteristic feature of a paradox? What stylistic function can it fulfill in literature?

II.Read the story carefully and identify which type(s) of irony might apply to "The Gift of the Magi." Write down your answers and explain using proof from the text.

THE GIFT OF THE MAGI

by O. Henry

One dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies. Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one's cheeks burned with the silent imputation of parsimony that such close dealing implied. Three times Della counted it. One dollar and eighty- seven cents. And the next day would be Christmas.

There was clearly nothing to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating.

While the mistress of the home is gradually subsiding from the first stage to the second, take a look at the home. A furnished flat at $8 per week. It did not exactly beggar description, but it certainly had that word on the lookout for the mendicancy squad.

In the vestibule below was a letter-box into which no letter would go, and an electric button from which no mortal finger could coax a ring. Also appertaining thereunto was a card bearing the name "Mr. James Dillingham Young."

The "Dillingham" had been flung to the breeze during a former period of prosperity when its possessor was being paid $30 per week. Now, when the income was shrunk to $20, though, they were thinking seriously of contracting to a modest and unassuming D. But whenever Mr. James Dillingham Young came home and reached his flat above he was called "Jim" and greatly hugged by Mrs. James Dillingham Young, already introduced to you as Della. Which is all very good.

Della finished her cry and attended to her cheeks with the powder rag. She stood by the window and looked out dully at a gray cat walking a gray fence in a gray backyard. Tomorrow would be Christmas Day, and she had only $1.87 with which to buy Jim a present. She had been saving every penny she could for months, with this result. Twenty dollars a week doesn't go far. Expenses had been greater than she had calculated. They always are. Only $1.87 to buy a present for Jim. Her Jim. Many a happy hour she had spent planning for something nice for him. Something fine and rare and sterling--something just a little bit near to being worthy of the honor of being owned by Jim.

There was a pier-glass between the windows of the room. Perhaps you have seen a pier-glass in an $8 flat. A very thin and very agile person may, by observing his reflection in a rapid sequence of longitudinal strips, obtain a fairly accurate conception of his looks. Della, being slender, had mastered the art.

Suddenly she whirled from the window and stood before the glass. her eyes were shining brilliantly, but her face had lost its color within twenty seconds. Rapidly she pulled down her hair and let it fall to its full length.

Now, there were two possessions of the James Dillingham Youngs in which they both took a mighty pride. One was Jim's gold watch that had been his father's and his grandfather's. The other was Della's hair. Had the queen of Sheba lived in the flat across the airshaft, Della would have let her hair hang out the window some day to dry just to [depreciate](#) Her Majesty's jewels and gifts. Had King Solomon been the janitor, with all his treasures piled up in the basement, Jim would have pulled out his watch every time he passed, just to see him pluck at his beard from envy.

So now Della's beautiful hair fell about her rippling and shining like a cascade of brown waters. It reached below her knee and made itself almost a garment for her. And then she did it up again nervously and quickly. Once she faltered for a minute and stood still while a tear or two splashed on the worn red carpet.

On went her old brown jacket; on went her old brown hat. With a whirl of skirts and with the brilliant sparkle still in her eyes, she fluttered out the door and down the stairs to the street.

Where she stopped the sign read: "Mne. Sofronie. Hair Goods of All Kinds." One flight up Della ran, and collected herself, panting. Madame, large, too white, chilly, hardly looked the "Sofronie."

"Will you buy my hair?" asked Della.

"I buy hair," said Madame. "Take yer hat off and let's have a sight at the looks of it."

Down rippled the brown cascade.

"Twenty dollars," said Madame, lifting the mass with a practised hand.

"Give it to me quick," said Della.

Oh, and the next two hours tripped by on rosy wings. Forget the hashed metaphor. She was ransacking the stores for Jim's present.

She found it at last. It surely had been made for Jim and no one else. There was no other like it in any of the stores, and she had turned all of them inside out. It was a platinum [fob](#) chain simple and chaste in design, properly proclaiming its value by substance alone and not by [meretricious](#) ornamentation--as all good things should do. It was even worthy of The Watch. As soon as she saw it she knew that it must be Jim's. It was like him. Quietness and value-- the description applied to both. Twenty-one dollars they took from her for it, and she hurried home with the 87 cents. With that chain on his watch Jim might be properly anxious about the time in any company. Grand as the watch was, he sometimes looked at it on the sly on account of the old leather strap that he used in place of a chain.

When Della reached home her intoxication gave way a little to prudence and reason. She got out her curling irons and lighted the gas and went to work repairing the ravages made by generosity added to love. Which is always a tremendous task, dear friends--a mammoth task.

Within forty minutes her head was covered with tiny, close-lying curls that made her look wonderfully like a [truant](#)schoolboy. She looked at her reflection in the mirror long, carefully, and critically.

"If Jim doesn't kill me," she said to herself, "before he takes a second look at me, he'll say I look like a Coney Island chorus girl. But what could I do--oh! what could I do with a dollar and eighty- seven cents?"

At 7 o'clock the coffee was made and the frying-pan was on the back of the stove hot and ready to cook the chops.

Jim was never late. Della doubled the fob chain in her hand and sat on the corner of the table near the door that he always entered. Then she heard his step on the stair away down on the first flight, and she turned white for just a moment. She had a habit for saying little silent prayer about the simplest everyday things, and now she whispered: "Please God, make him think I am still pretty."

The door opened and Jim stepped in and closed it. He looked thin and very serious. Poor fellow, he was only twenty-two--and to be burdened with a family! He needed a new overcoat and he was without gloves.

Jim stopped inside the door, as immovable as a setter at the scent of quail. His eyes were fixed upon Della, and there was an expression in them that she could not read, and it terrified her. It was not anger, nor surprise, nor disapproval, nor horror, nor any of the sentiments that she had been prepared for. He simply stared at her fixedly with that peculiar expression on his face.

Della wriggled off the table and went for him.

"Jim, darling," she cried, "don't look at me that way. I had my hair cut off and sold because I couldn't have lived through Christmas without giving you a present. It'll grow out again-- you won't mind, will you? I just had to do it. My hair grows awfully fast. Say `Merry Christmas!' Jim, and let's be happy. You don't know what a nice-- what a beautiful, nice gift I've got for you."

"You've cut off your hair?" asked Jim, laboriously, as if he had not arrived at that patent fact yet even after the hardest mental labor.

"Cut it off and sold it," said Della. "Don't you like me just as well, anyhow? I'm me without my hair, ain't I?"

Jim looked about the room curiously.

"You say your hair is gone?" he said, with an air almost of idiocy.

"You needn't look for it," said Della. "It's sold, I tell you--sold and gone, too. It's Christmas Eve, boy. Be good to me, for it went for you. Maybe the hairs of my head were numbered," she went on with sudden serious sweetness, "but nobody could ever count my love for you. Shall I put the chops on, Jim?"

Out of his trance Jim seemed quickly to wake. He enfolded his Della. For ten seconds let us regard with discreet scrutiny some inconsequential object in the other direction. Eight dollars a week or a million a year--what is the difference? A mathematician or a wit would give you the wrong answer. The magi brought valuable gifts, but that was not among them. This dark assertion will be illuminated later on.

Jim drew a package from his overcoat pocket and threw it upon the table.

"Don't make any mistake, Dell," he said, "about me. I don't think there's anything in the way of a haircut or a shave or a shampoo that could make me like my girl any less. But if you'll unwrap that package you may see why you had me going a while at first."

White fingers and nimble tore at the string and paper. And then an ecstatic scream of joy; and then, alas! a quick feminine change to hysterical tears and wails, necessitating the immediate employment of all the comforting powers of the lord of the flat.

For there lay The Combs – the set of combs, side and back, that Della had worshipped long in a Broadway window. Beautiful combs, pure tortoise shell, with jewelled rims – just the shade to wear in the beautiful vanished hair. They were expensive combs, she knew, and her heart had simply craved and yearned over them without the least hope of possession. And now, they were hers, but the tresses that should have adorned the coveted adornments were gone.

But she hugged them to her bosom, and at length she was able to look up with dim eyes and a smile and say: "My hair grows so fast, Jim!"

And them Della leaped up like a little singed cat and cried, "Oh, oh!"

Jim had not yet seen his beautiful present. She held it out to him eagerly upon her open palm. The dull precious metal seemed to flash with a reflection of her bright and ardent spirit.

"Isn't it a dandy, Jim? I hunted all over town to find it. You'll have to look at the time a hundred times a day now. Give me your watch. I want to see how it looks on it."

Instead of obeying, Jim tumbled down on the couch and put his hands under the back of his head and smiled.

"Dell," said he, "let's put our Christmas presents away and keep 'em a while. They're too nice to use just at present. I sold the watch to get the money to buy your combs. And now suppose you put the chops on."

The magi, as you know, were wise men – wonderfully wise men – who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents. Being wise, their gifts were no doubt wise ones, possibly bearing the privilege of exchange in case of duplication. And here I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. O all who give and receive gifts, such as they are wisest. Everywhere they are wisest. They are the magi.

Lecture 10

Simile; Epithet – different types of epithets; Zeugma and Pun; Hyperbole and Understatement.

Intensification of a Feature – simile and hyperbole

Simile

The reader's understanding is immeasurably increased if he is familiar with the many techniques or devices of poetry. Some of these are extremely simple; a few are rather elaborate.   The simplest and also the most effective poetic device is the use of **comparison**. It might almost be said that poetry is founded on two main means of comparing things: simile and metaphor. It is a comparison between two things – a thought or message conveyed by the writer to the reader. One should be careful not to confuse ordinary comparison and simile. Let's take an example: My sister is as clever as your teacher. In this sentence two objects (sister and teacher) belong to the same (to one) class of things with the purpose of establishing the degree of sameness. That is why the example above is an ordinary comparison. Now let us take such an example: she is like a rose. The two objects belong entirely to different class of things. And it is not an ordinary comparison but already a simile.

In English a simile is expressed by the words like or as. E.g. He had a posture like a question mark. He fights like a lion. He swims as fast as a fish. He slithers like a snake. She walks as gracefully and elegantly as a cat. He was as a lion in the fight. We heighten our ordinary speech by the continual use of such comparisons as "fresh as a daisy," "tough as leather," "comfortable as an old shoe," "it fits like the Paper on the wall," "gay as a lark," "happy as the day is long, pretty as a picture." As you noticed similes have recognizable structure: they use the words "as" or "like."

If metaphors equate two ideas despite their differences, similes allow the two ideas to remain distinct in spite of their similarities. For instance, if we want to compare a woman to

a rose, a metaphor might read something like, "She is a rose" and a simile - she is like a rose. A metaphor is actually a condensed simile, for it omits "as" or "like."

   The most commonplace similes offer a window into the stereotypes that pervade a given language and culture. For example, the following similes convey a stereotypical view of people, animals and things:as precise as a surgeon, as regular as a clock, as cunning as a fox, as strong as an ox,as sour as vinegar,as quiet as a mouse.

   These similes have the status of a cliché or platitude in English, and their use is typically taken to signify a lack of creative imagination.

   Some stereotypical similes express viewpoints that are technically incorrect but which are widespread in a culture, such as: as cruel as a wolf , as stubborn as a goat, as drunk as a skunk, as violent as a gorilla, as proud as a peacock .

    Similes do not have to be accurate to be meaningful or useful. To be "as proud as a peacock" is "to be very proud" whether peacocks actually do exhibit pride or not. What matters is that peacocks are commonly believed to be exemplary examples of proud behaviour.

     Main stylistic function of a simile is the **intensification** of some feature of the concept.

     Hyperbole is another lexical stylistic device with the function of intensification. It 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 sometimes show its utter <u>absurdity</u>. It is aimed at exaggerating quantity or quality and it is   one of the common expressive means of our everyday speech e.g. I have told you thousands of times, "I have never loved anyone in the world but you".

    Due to long and repeated use hyperboles have lost their originality. Thus, like many stylistic devices, hyperbole may lose its quality of a genuine stylistic device through frequent repetition. Here there are some examples: e. g. A thousand pardons, scared to death, immensely obliged.

   Hyperbole is a device which sharpens the reader's ability to make a logical assessment of the utterance through *deliberate exaggeration.*

   Hyperbole can be expressed *by all notional parts of speech.*

   It is important that both communicants should clearly perceive that the exaggeration serves not to denote actual quality or quantity but signals the emotional background of the

utterance. The most important function of hyperbole is the **emotional expressiveness.** If this reciprocal understanding is absent, hyperbole turns into a mere lie.

Hyperboles often create the pathetic and comic effect. literature has an urgent necessity of the artistic exaggeration of reflection of the world. "I would do anything in the world to ensure your happiness."

When it is directed the opposite way, when the features of the object are not overrated, but intentionally underrated, we deal with **understatement** . English is well known for its preference for understatement in everyday speech. "I am rather annoyed" instead of "I'm infuriated', "The wind is rather strong" instead of "There's a gale blowing outside" are typical of British polite speech, but are less characteristic of American English. Understatement deliberately expresses an idea as less important than it actually is, either for ironic emphasis or for politeness and tact. The degree, significance, or quality involved is reduced, either for the purpose of ironic emphasis or for the sake of politeness. A common application is to emphasize something that already involving an extreme situation.

I am not ignorant of Shakespeare. (litotes expressing an understatement)
I know a fair amount about Shakespeare. I've been studying it for 20 years. (understatement but no litotes)

Interaction of Logical and Emotive Meanings – epithet; interjections and exclamatory words; oxymoron

Epithet

Epithet is a lexical stylistic device that relies on the foregrounding of the emotive meaning. The emotive meaning of the word is foregrounded to suppress the denotational meaning of the latter. **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 characteristic attached to the object to qualify it is always chosen by the speaker himself. Epithet gives opportunities of qualifying every object from subjective viewpoint, which is indispensable in creative prose, publicist style and everyday speech.
From the point of view of their compositional structure epithets may be divided into:
   1) simple (adjectives, nouns, participles): e.g. He looked at them in animal panic.
   2) compound: e.g. apple - faced man;
   3) sentence and phrase epithets: e.g. It is his do - it - yourself attitude.
   4) reversed epithets - composed of two nouns linked by an of phrase: e.g. "a shadow of a smile";

Like metaphor, metonymy and simile epithets are *also based o*n *similarity* between two objects, on *nearness of* the *qualified* objects and on their *comparison* .

Through long and repeated use epithets become <u>fixed</u> . Semantically, there should be differentiated two main groups. The biggest one is <u>affective</u> epithets. These epithets serve to convey the emotional evaluation of the object by the speaker. Most of qualifying words found in the dictionary can be and are used as affective epithets. The second group – <u>figurative epithets</u> . The group is formed of metaphors, metonymies and similes and expressed predominantly by *adjectives* (e.g. "the smiling sun", "the frowning cloud"), *qualitative adverbs* (e.g. "his triumphant look"), or rarely by *nouns* in exclamatory sentences (e.g. "You, ostrich!") and *postpositive attributes* (e.g. "Richard of the Lion Heart").

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. Interjection is a word with strong emotive meaning. They can express different emotions: sadness, despair, joy, regret, fright, reproach, disgust, disapproval, astonishment, sarcasm, admiration, etc. One and the same interjection is apt to express different emotions: for example, the interjection "oh", by itself may express various feelings such as regret, despair, disappointment, sorrow, surprise and many others. What are the examples of exclamatory words? Interjections such as: Heavens! Good gracious! God knows! Bless me! are exclamatory words generally used as interjections. It must be noted that some adjectives and adverbs can also take on the function of interjections - such as terrible! awfully! great! wonderful! splendid! These adjectives acquire strong emotional colouring and are equal in force to interjections.

Oxymoron

An **oxymoron** (plural **oxymorons** or, more rarely, **oxymora**) is a   lexical stylistic device that combines two normally contradictory terms. *Oxymoron* is a Greek word *oxy* ("sharp" or "pointed") and *moros* ("dull"). Thus the word *oxymoron* is itself an oxymoron. Its syntactic and semantic structures come to *clashes* (e.g. "cold fire"),

The most common form of oxymoron involves an adjective-noun combination. For example, the following line from Tennyson's Idylls of the king contains two oxymorons:

"And faith unfaithful kept him falsely true"

The most widely known structure of oxymoron is *attributive* . But there are also others, in which verbs are employed. Such verbal structures as "to shout mutely" or "to cry silently" are used to strengthen the idea.

Often a writer will use an oxymoron in order to deliberately call attention to a contradiction.

Some examples of deliberate oxymorons include: Deafening silence ; Forward retreat Accidentally on Purpose; Little Big Man

Oxymorons are most tellingly employed in injecting a sense of ironic, ostensibly unintended humour. The effect is to confront the reader or the listener with a sense of ludicrousness so as to render the whole sentence and the idea absurd and funny.

Very often the labeling of an expression as a perceived oxymoron is made on the basis of substituting an alternative, non-intended meaning for the meaning normally intended in the context of the expression in question. For instance, in the expression Civil War, the term civil is normally intended to mean "between citizens of the same state". In this sense, the expression is neither paradox nor self-contradictory. However, if civil is construed as 'non-military' or 'reasonable and polite', the expression is a contradiction in terms (as one satirist said the American Civil War was fought politely). Such designations of alleged oxymorons are often made with a humorous purpose. Alternatively, an oxymoron may occur when a word or phrase changes meaning. Few people today pay attention to the inherent contradiction in drinking from "a plastic glass," the word "glass" is commonly used to refer to any cup from which one can drink.

Originality and specificity of oxymoron becomes especially evident in non-attributive structures which also (not infrequently) are used to express semantic contradiction as in "the street was damaged by improvements", "silence was louder than thunder".

Oxymorons rarely become trite, for their components, linked forcibly, repulse each other and oppose repeated use. There are few colloquial oxymorons, all of them show a high degree of the speaker's emotional involvement in the situation, as in "awfully pretty".

Interaction of Primary and Derivative Logical Meanings

According to I.Galperin, there are special stylistic devices which make a word materialize distinct dictionary meanings. They are zeugma and the pun. **Zeugma** is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being on the one hand literal, and on the other, transferred. e. g. Dora, plunging at once into privileged intimacy and into the middle of the room. The **pun** (also referred to as paronomasia),   is another stylistic device based on the interaction of two well-known meanings of a word or a phrase. The only reliable distinguishing feature between

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

Pun and zeugma semantically are united into a small group as they have much in common both in the mechanism of their formation and in their function. They are quite popular in the stylistic tradition of the English-speaking countries. Their effect is humorous. Context leads to simultaneous realization of two meanings.

The formation of pun may vary. One speaker's utterance may be wrong interpreted by the other due to the existence of different meaning of the misinterpreted word or its homonym. For example, "Have you been seeing any spirits?" "Or taking any?" The first "spirits" refers to supernatural forces, the second one – to strong drinks. Punning may be also the result of the speaker's intended violation of the listener's expectation.

We deal with zeugma when *polysemantic verbs* that can be combined with nouns of most varying semantic groups are deliberately used *with* two or more *homogeneous members* which are *not connected semantically* , as in such example: "He took his hat and his leave". Zeugma is highly characteristic of English prose of previous centuries. Pun seems to be more varied and resembles zeugma in its humourous effect only. Pun is based on the effect of deceived expectation, because unpredictability in it is expressed either in the appearance of the elements of the text unusual for the reader or in the unexpected reaction of the addressee of the dialogue.

Pun is one of the most favoured devices of Oscar Wilde. e.g. "Lord Darlington: Ah, nowadays we are all of us so hard up, that the only pleasant things to pay are compliments. They are the only things we can pay.

logical and nominative (antonomasia);

Antonomasia

Antonomasia is a lexical stylistic device in which a *proper name is used instead of a common noun* or vice versa. In other words, it is a result of interaction between logical and nominal meaning of a word. Logical meaning serves to denote concepts and thus to classify individual objects into groups (classes). The nominal meaning of a proper name is suppressed by its logical meaning and acquires the new – nominal – component.

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.

Nominal meaning has no classifying power for it applies to one single individual object with the aim not of classifying it constituting a definite group, but, on the contrary with the aim of singling it out of the group of similar objects, of individualizing one particular object. The word "Mary" does not indicate if the denoted object refers to the class of women, girls, boats, cats, etc. But in example: "He took little satisfaction in telling each Mary, something…" the attribute "each", used with the name, turns it into a common noun denoting any woman. Here we deal with a case of antonomasia of the <u>first type</u>.

Antonomasia is created mainly by nouns, more seldom by attributive combinations (as in "Dr.Fresh Air") or phrases (as in "Mr.What's-his-name').

Allusion

An **allusion** is a figure of speech that makes a reference to, or representation of, a place, event, literary work, myth , or work of art, either directly or by implication. It is usually an implicit reference, perhaps to another work of literature or art, to a person or an event. An allusion may enrich the work by association and give it depth. M.H. Abrams defined allusion as "a brief reference, explicit or indirect, to a person, place or event, or to another literary work or passage." **Thus, allusion** is a reference to an object or circumstance that has occurred or existed in an external context. In the most traditional sense, **allusion is the use of previous texts**, though the word also has come to include references to or from any source, including film, art, music or real events. An allusion may be drawn from history, geography, literature, or religion. Allusions in writing help the reader to visualize what's happening by evoking a mental picture. *But the reader must be aware of the allusion and must be familiar with what it alludes to*. Allusions are commonly made to the Bible, nursery rhymes, myths, famous fictional or historical characters or events, writers (for example Shakespeare).

Literature

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I.Consider your answers to the following:

1.What is a simile? In what way is it different from metaphor? Illustrate your answer with examples.

2.What type of epithets do you know? Give examples

3.What is the difference between zeugma and pun? Illustrate your answer with examples.

4.What is oxymoron? Illustrate your answer with examples.

5.Speak about allusion and illustrate your answer with examples.

6.What kind of antonomasia do you know? Illustrate your answer with examples.

II.Underline the word or phrase that is being described by each simile. Put parantheses around the word or phrase it is being compared to. The first three have been done for you.

1.   Mary frowned and said, "I believe that taking drugs is like (playing with fire)."
2.   I walked along the beach and listened to the ocean. My sadness was as unending as the (waves).
3.   Don't tell Mother that her cookies taste like (lumps of sand).
4.   Sam waited impatiently for his older brother to calm down. "Bill, I think you are acting like a baby," he said.
5.   Karen was offended when I said that she was as flaky as a snowstorm.
6.   Be careful when you go out. The sidewalk is as slippery as greased glass.
7.   I'm not comfortable about this situation. I feel like a bug sitting under a magnifying glass.
8.   I hoped our play would be a success and last for many performances. However, I guess it will last as long as a balloon in a roomful of kittens.

9.   I really like Patty. Her heart is as soft as a feather pillow.
10. Cheryl's smile is as sweet as a lullaby.

 III. Analyse various cases of play on words, indicate which type is used, how it is created, what effect it adds to the utterance:

1. Dorothy, at my statement, had clapped her hand over her mouth to hold down laughter and chewing gum.

2. I believed all men were brothers; she thought all men were husbands. I gave the whole mess up.

3. In December, 1960, *Naval Aviation News,* a well-known special publication, explained why "a ship" is referred to as "she": Because there's always a bustle around her; because there's usually a gang of men with her; because she has waist and stays; because it takes a good man to handle her right

4. When I am dead, I hope it may be said: "His sins were scarlet, but his books were read."

5. Most women up London nowadays seem to furnish their rooms with nothing but orchids, foreigners and French novels.

6. "Bren, I'm not planning anything. I haven't planned a thing in three years... I'm - I'm not a planner. I'm a liver."

7. Babbitt respected bigness in anything: in mountains, jewels, muscles, wealth or words.

8. My mother was wearing her best grey dress and gold brooch and a faint pink flush under each cheek bone.

9. Hooper laughed and said to Brody, "Do you mind if I give Ellen something?"

"What do you mean?" Brody said. He thought to himself, give her what? A kiss? A box of chocolates? A punch in the nose?

"A present. It's nothing, really."
10. "Good morning," said Bilbo, and he meant it. The sun was shining and the grass was very green. (the exercise is compiled from the book "Practical stylistics" by Kukharenko).

III. Which stylistic devices are used in the poem by Henry Wadsworth Longfellow?

It was the schooner Hesperus,
That sailed the wintery sea;
And the skipper had taken his little daughter,
To bear him company.

Blue were her eyes as the fairy flax,
Her cheeks like the dawn of day,
And her bosom white as the hawthorn buds,
That hope in the month of May.

Then up and spake an old Sailor,
Had sailed the Spanish Main,
"I pray thee, put into yonder port
for I fear a **hurricane**.

"Last night the moon had a **golden ring**,
And to-night **no moon we see**!"
The skipper, he blew whiff from his pipe,
And a scornful laugh laughed he.

Colder and louder blew the wind,
A gale from the Northeast,
The **snow** fell hissing in the brine,
And the **billows frothed like yeast**.

Down came the storm, and smote a main
The vessel in its strength;
She shuddered and paused, like a frighted steed,
Then leaped her cable's length.

"Come hither! come hither! my little daughter,
And do not tremble so;
For I can weather the roughest gale
That ever wind did blow."

He wrapped her warm in his seaman's coat
Against the stinging blast;
He cut a rope from a broken spar,
And bound her to the mast.

"O father! I hear the church bells ring,

Oh, say, what may it be?"
"Tis a **fog-bell** on a rock bound coast!" --
And he steered for the open sea.

"O father! I hear the sound of guns;
Oh, say, what may it be?"
Some <u>ship</u> in distress, that <u>cannot live</u>
In such an <u>angry sea</u>!"

"O father! I see <u>a gleaming light</u>.
Oh say, what may it be?"
But the father answered never a word,
A frozen corpse was he.

Lashed to the helm, all stiff and stark,
With <u>his face turned to the skies</u>,
<u>The lantern gleamed through the gleaming snow</u>
<u>On his fixed and glassy eyes</u>.
Then the maiden clasped her hands and prayed
That saved she might be;
And she thought of <u>Christ, who stilled the wave,</u>
<u>On the Lake of Galilee.</u>

And fast through the midnight dark and drear,
Through the whistling sleet and snow,
<u>Like a sheeted ghost</u>, the vessel swept
Tow'rds the reef of Norman's Woe.

Lecture 11 -12
SYNTACTICAL STYLISTIC DEVICES

I.The Classification of Syntactical Stylistic Devices. Syntactical stylistic devices fall into following groups:

I. Patterns of syntactical arrangement	Inversion, Detachment.

Parallelism.
Chiasmus.
Repetition.
Enumeration.
Suspense.
Climax.
Antithesis.

II. Peculiar linkage   Asyndeton.
Polysyndeton.
Gap - sentence - link.

III. Colloquial constructions   Ellipsis.
Aposiopesis.
Question - in - the narrative.
Represented speech.

IV. Stylistic use of structural   Rhetorical questions,.
    meaning   Litotes.

I. Syntactical Stylistic Devices Based on Peculiar Syntactical Arrangement

The above syntactic stylistic devices include: stylistic inversion, detached constructions, parallel constructions , chiasmus, suspense, climax, antithesis.

Stylistic **parallel constructions (parallelism** may also be known as *parallel structure* or *parallel construction)*.

In grammar, **parallelism** is a balance of two or more similar words, phrases, or clauses. The application of parallelism in sentence construction improves writing style and readability. First of all let us decide what is grammatical parallel construction. Let us take such examples:

A. Mrs Black is nice-looking. She is a good teacher.

B. Mrs Black is short. She is slim. She has curly black hair. She talks rapidly. Her words are distinct. She is very energetic. We feel her enthusiasm. She understands her students. She cares about them.

Probably you agree that B tells us more and creates a clearer picture than A. But you might also think that A is easier to read. It is shorter and it is not choppy. For these reasons you might prefer even A.

How can we keep the clarity and information of B and make it easier to read? Use parallel constructions!

C.Ms. Black is short and slim. She has curly black hair and delicate features. She always talks rapidly yet distinctly and makes us feel her energy and enthusiasm. She understands and cares about her students.

Instead of using many short choppy sentences, we have expanded the odd-number sentences of B with detail from the even-number sentences using PARALLEL STRUCTURE (Linda Gadjusek , 6-10)

Parallel construction is used in different styles of writing with different functions. In poetry and prose as always in the main it carries an emotive function.*Stylistic Parallelism It is often achieved with other stylistic principles, such as antithesis, anaphora, climax, etc.*

Antithesis is the juxtaposition of contrasting ideas, usually in a balanced way. The contrast between the two phenomena or objects is sharp by employing antithesis. Hell is the antithesis of Heaven; disorder is the antithesis of order. "better to reign in hell than serve in Heven" (Milton). "Mrs. Nork had a large home and a small husband." It involves the bringing out of a contrast in the ideas by an obvious contrast in the words, clauses,or sentences within a parallel grammatical structure, as in the following:

When there is need of silence, you speak, and when there is need of speech, you are dumb; when present, you wish to be absent, and when absent, you desire to be present; in peace you are for war, and in war you long for peace; in council you descant on bravery, and in the battle you tremble."

Anaphora (Greek "carrying back") is emphasizing words by repeating them at the beginnings of neighboring clauses. In contrast, an **epiphora** is repeating words at the clauses' ends.

Strike as I would
Have **struck** those tyrants!
Strike deep as my curse!
Strike! and but once
— Byron
Mad world! **Mad** kings! **Mad** composition!

— William Shakespeare

We shall not flag or fail. **We shall** go on to the end. **We shall** fight in France, **we shall** fight on the seas and oceans, **we shall** fight with growing confidence and growing strength in the air, **we shall** defend our island, whatever the cost may be, **we shall** fight on the beaches, **we shall** fight on the landing grounds, **we shall** fight in the fields and in the streets, **we shall** fight in the hills. **We shall** never surrender.

    — Winston Churchill

   Climax is semantically complicated parallelism, in which each next word combination (clause, sentence) is logically more important or emotionally stronger and more explicit: "Better to borrow, better to beg, better to die!" "I am firm, thou art obstinate, he is pig-headed." If to create antithesis we use antonyms (or their contextual equivalents), in climax we deal with strings of synonyms or at least semantically related words belonging to the same thematic group. After so many kisses and promises - the lie given to her dreams, her words, the lie given to kisses, hours, days, weeks, months of unspeakable bliss.

   Chiasmus is based on repetition of syntactical patterns, but it has a reversed order in one of the utterances. It is based on inverted parallelism:

      "I flee who chases me, and chase who flees me" (Ovid).

      Fair is foul, and foul is fair (Shakespeare, Macbeth)

      "Your manuscript is both good and original; but the part that is not original, and the part that is original is not good" (Samuel Johson)

      "I have taken more out of alcohol than alcohol has taken out of me (Winston Churchill)

        The value of marriage is not that adults produce children, but that children produce adults.

   The ancient Hebrew and Greek texts of the Old and New Testaments are rich in chiasmus. Many of these have become lost in translation, but hundreds of others remain. The following examples are indented to show the parallel structure of the text.

A "But many that are *first*

   B shall be *last*;

   B^1 and the *last*

A^1 shall be *first*." (Matthew 19:30.)

A "Do not give what is holy to *dogs*,

   B and do not throw your pearls before *swine*,

   B^1 lest they (*the pigs*) trample them under their feet,

A^1 and (*the dogs*) turn and tear you to pieces." (Matthew 7:6.)

Repetition is just the simple repetition of a word, within a sentence or a poetical line, with no particular placement of the words. This is such a common literary device that it is almost never even noted as a figure of speech. Today, as never before, the fates of men are so intimately linked to one another that a *disaster* for one is a *disaster* for everybody.

Epizeuxis or **palilogia** is the repetition of a single word, with no other words in between. This is from the Greek words, "Fastening Together"

"Words, words, words." (Hamlet)

Conduplicatio is the repetition of a word in various places throughout a paragraph.

"And the world said, disarm, disclose, or face serious consequences ... and therefore, we worked with the world, we worked to make sure that Saddam Hussein heard the message of the world." (George W. Bush)

Anadiplosis is the repetition of the last word of a preceding clause. The word is used at the end of a sentence and then used again at the beginning of the next sentence, this it seemed to him, was the end, the end of a world as he had known it... The longer life the more offence, the more offence the grater pain, the greater pain the less defence.."

Anaphora as we have already mentioned above, is the repetition of a word or phrase at the beginning of every clause.

"We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills, we shall never surrender." (Winston Churchill)

Epistrophe is the repetition of a word or phrase at the end of every clause.
"What lies behind us and what lies before us are tiny compared to what lies within us." It is a kind of "antonym" for anaphora.

Mesodiplosis is the repetition of a word or phrase at the middle of every clause.

"We are troubled on every side, yet not distressed; we are perplexed, but not in despair; persecuted, but not forsaken; cast down, but not destroyed..." (Second Epistle to the Corinthians)

Detached constructions. 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.* I want to go, he said, *miserable.* If not for the comma, in this sentence, grammatically as you notice miserably (adverb) is expected. The pause indicated by the comma implies that miserable is adjective and refers to

the pronoun he. She was lovely: *all of her – delightful.* Here again the mark of punctuation plays an important role. The dash standing makes the word conspicuous, and being isolated becomes the peak of the utterance. Pay attention to some more examples:

June stood in front, fending off this idle curiosity – *a little bit of a thing*, as somebody said, *'all hair and spirit…'* (Galsworthy).

And he walked slowly past again, along the river – *an evening of clear, quiet beauty, all harmony and comfort*, *except within his heart*. This stylistic device has not been much researched by stylisticians. According to I.Galperin, "the essential quality of detached construction lies in the fact that the isolated parts represent a kind of independent whole thrust into the sentence or placed in a position which will make the phrase (or word) seem independent. But a detached phrase cannot rise to the rank of a primary member of the sentence – it always remains secondary from the semantic point of view, although structurally it possesses all the features of a primary member. This clash of the structural and semantic aspects of detached constructions produces the desired effect – forcing the reader to interpret the logical connections between the component parts of the sentence. Logical ties between them always exist in spite of the absence of syntactical indicators" [Galperin, 1981 : 206].

Inversion

Word-order is a very important syntactical problem in many languages, particularly in English, since it has fixed word-order. Stylistic inversion, if we simply put it, is a reversed word-order. Any change which doesn't influence the meaning but is only aimed at emphasis is called a stylistic inversion. In spite of fixed word-order which is characteristic to the English language, inversion should not be regarded as a violation of the norms of standard English. This stylistic device aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance. Typical example of the stylistic inversion also often called locative inversion, is in the following example:

"Into the room walked a woman."
"For your gods are not gods but man-made idols."

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

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

The predicate is placed before the subject, e.g. A good generous prayer it was.

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

e.g. My dearest daughter, at your feet I fall.

A famous example is the beginning of Milton's *Paradise Lost*:

Of Man's First Disobedience, and the Fruit
Of that Forbidden Tree, whose mortal taste

Brought Death into the World, and all our woe,
With loss of Eden, till one greater Man
Restore us, and regain the blissful Seat,
Sing Heav'nly Muse. . .

Emily Dickison was fond of arranging words outside of their familiar order. For example in "Chartless" she writes "Yet know I how the heather looks" and "Yet certain am I of the spot." Instead of saying "Yet I know" and "Yet I am certain" she reverses the usual order and shifts the emphasis to the more important words. In these lines she calls attention to the swiftness of her knowledge and the power of her certainty. Similarly in "Love in Jeopardy" there is a peculiar but logical inversion. Humbert Wolfe wrote:

Here by the rose-tree
they planted once
of Love in Jeopardy
an Italian bronze.

Wolfe was describing an old statue and he wanted to suggest an old-fashioned effect. Had he written "Once upon a time they erected (or planted) a bronze figure named 'Love in Jeopardy' (or Danger) next to a rose-tree" it would have seemed commonplace, and the poet would have lost the quaintness of the picture as well as the arresting oddity of phrasing. This is one reason why a writer chooses poetry rather than prose. By a trick of a word or the turn of a phrase, he arrests the attention of the reader, and makes him see old things in a new light. Even the very shape of a poem says " Stop! Look! and Listen!"

Suspense - is a compositional device which is realized through the separation of the Predicate from the Subject by deliberate introduction between them of a clause or a sentence. **Suspense** is a feeling of uncertainty and anxiety about the outcome of certain actions, most often referring to an audience's perceptions in a dramatic work. It is not exclusive to fiction, though, and may operate in any situation where there is a lead up to a big event or dramatic moment, with tension being a primary emotion felt as part of the situation. An audience expects something bad to happen (because they have (or believe they have) a superior perspective on events in the drama's hierarchy of knowledge), yet they are powerless to intervene to prevent it from happening.

According to Hans J. Wulff, suspense   refers to the activity of anticipating; it provides the material from which viewers can extrapolate future developments. Lothar Mikos sees suspense as an experience between fear and pleasure.

ALFRED HITCHCOCK (who s called a Master of Suspense) once wrote, 'terror is often accompanied by suspense in the unfolding of a thrilling narrative - or, to put it another way, a story which gives the reader a feeling of terror necessarily contains a certain measure of suspense. One of the critic says that known throughout the years as 'the master of suspense',

Hitchcock kept viewers on the edge of their chairs with tales of mystery, murder, and mayhem.

In literature suspense - is a compositional device which is realized through the separation of the Predicate from the Subject by deliberate introduction between them of a clause or a sentence. Thus the reader's interest is held up. This device is typical of oratoric style. For example:

Mankind, says a Chinese manuscript, which my friend was obliging enough to read and explain to me, for the first seventy thousand ages ate their meat raw.

Sentences of this type are called **periodic sentences**, or **periods**. Their function is to create suspense, to keep the reader in a state of uncertainty and expectation.

Antithesis, as we have already mentioned above, is a syntactic stylistic device based on the author's desire to stress certain qualities of the thing by appointing it to another thing possessing antagonistic features. It is the juxtaposition of contrasting ideas, usually in a balanced way. E. g. They speak like saints and act like devils. We should distinguish between the two notions "contrast" and "antithesis." Some theorists use them as absolute synonyms. Contrast is a literary device not linguistic, which is based on logical opposition between the phenomena set one against another.

Enumeration is a syntactic stylistic device which separates things, properties or actions brought together and form a chain, syntactically in the same position (one and the same parts of speech). One may conclude that there should be observed certain semantic homogeneity as well.

Most phenomena, things, objects, actions, etc. which are enumerated, have some kind of relations with each other. "In fact it the associations plus social experience that have resulted in the formation of what is known as "semantic fields." Enumeration, as a stylistic device, may be conventionally called a sporadic semantic field" [Galperin, 1981 : 216]. The author quoted by us presents two cases of enumeration:

1."There Harold gazes on a work divine,
    A blending of all beauties; streams and dells,
    Fruit, foliage, crag, wood, cornfield, mountain, vine,
    And chiefless castles breathing stern farewells
    From grey but leafy walls, where Ruin greenly dwells." (Byron)

As you can see, each word is closely associated semantically with the following and preceding words in the enumeration, and the effect is what the reader associates with natural scenery.

2. "Scrooge was his sole executor, his sole administrator, his sole assign, his sole residuary legatee, his sole friend and his sole mourner." (Dickens)

The enumeration here is not homogeneous… Here there is a clash between terminological vocabulary and common neutral words. There is also clash of concepts: "friends" and "mourners". Galperin provides with another interesting example as well:

"Fleur's wisdom in refusing to write to him was profound, for he reached each new place entirely without hope or fever, and could concentrate immediate attention on the donkeys and tumbling bells, the priests, patios, beggars, children, crowing cocks, sombreros, cactus-hedges, old high white villages, goats, olive-trees, greening plains, singing birds in tiny cages, watersellers, sunsets, melons, mules, great churches, pictures, and swimming grey-brown mountains of a fascinating land." (Galsworthy)

The enumeration presented above is used as a device to depict scenery through a tourist's eyes. According to Galperin, the various elements of this enumeration can be approximately grouped in semantic fields: 1)donkeys, mules, crowing cocks, goats, singing birds; 2)priests, beggars, children, watersellers; 3)villages, patios, cactus-hedges, churches, tumbling bells, sombreros, pictures; 4)sunsets, swimming grey-brown mountains, greening plains, olive-trees, melons. Galsworthy found it necessary to arrange them not according to logical semantic centres, but in some other order; in one which, apparently, would suggest the rapidly changing impressions of a tourist. The parts of the enumeration can be likened to the strokes of a painter's brush who by an inimitable choice of colours presents to our eyes an unforgettable image of the life and scenery of Spain [Galperin, 1981 : 217].

II. Syntactical Stylistic Devices Based on Peculiar Linkage

Asyndeton is a deliberate avoidance of conjunctions in constructions in which they would be normally used.
> e.g. He couldn't go abroad alone, the sea upset his liver, he hated hotels.
> They dove, splashed, floated, splashed, swam, snorted."

Anyway, like I was saying, shrimp is the fruit of the sea. You can barbecue it, boil it, broil it, bake it, saute it. Dey's uh, shrimp-kabobs, shrimp creole, shrimp gumbo. Pan fried, deep fried, stir-fried. There's pineapple shrimp, lemon shrimp, coconut shrimp, pepper shrimp, shrimp soup, shrimp stew, shrimp salad, shrimp and potatoes, shrimp burger, shrimp sandwich. That – that's about it."

Polysyndeton - is an identical repetition of conjunctions: used to emphasize simultaneousness of described actions, to disclose the authors' subjective attitude towards the characters, to create the rhythmical effect.
> e. g. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. The repetition of conjunctions and other means of connection makes an utterance more rhythmical; so much that prose may even seem like verse. One of the functions of polysyndeton is a rhythmical one. In addition to this as Galperin states, it has <u>disintegrating</u> function. It combines homogeneous elements of thought into one whole resembling enumeration. But, the latter, which integrates both homogeneous and heterogeneous elements into one whole, polysyndeton causes each member of a string of facts to stand out conspicuously. That is why we say that polysyndenton has a disintegrating

function. Enumeration shows things united; polysyndenton shows them isolated [Galperin, 1981 : 227].

Gap - sentence - link presents two utterances the second is brought into the focus of the reader's attention.
        e. g. She and that fellow ought to be the sufferers, and they were in Itally.
    I Galperin makes the following comment: " In this sentence the second part, which is hooked on to the first by the conjunction and, seems to be unmotivated or, in other words, the whole sentence seems to be logically incoherent. But this is only the first impression. After a more careful supralinear semantic analysis it becomes clear that the exact logical variant of the utterance would be:
    Those who ought to suffer were enjoying themselves in Italy….
    Consequently, gap sentence link is a way of connecting two sentences seemingly unconnected and leaving it to the reader's perseptiveness to grasp the idea implied, but not worded. Generally speaking, every detail of the situation need not be stated. Some must remain for the reader to divine." [Galperin, 1981 : 228]. Galperin provides with another interesting example:
    "The Forsytes were resentful of something, not individually, but as a family, this resentment expressed itself in an added perfection of raiment, an exuberance of family cordiality, an exaggeration of family importance, and – the sniff." In his opinion in this example the gap sentence link – *the sniff* is motivated. Its association with "an exaggerated family importance" is apparent. Though, the emotive meaning of the word sniff is so strong that it overshadows the preceding words which are used in their primary, exact, logical meanings [ibid, 229].

III. Syntactical Stylistic Devices Based on Peculiar Use of Colloquial Constructions

Ellipsis, break in the narrative, represented speech.
    Ellipsis – is the omission of a word necessary for the complete syntactical construction of a sentence. E.g. You feel all right? Anything wrong or what? The stylistic function of ellipsis used in author's narration is to change its tempo, to connect its structure. In speech generally an elliptical sentence is not a stylistic device. It is characteristic to the spoken language. When it is used as a stylistic device it imitates the colloquial speech.

    Aposiopesis (Break - in - the narrative). Sudden break in the narration has the function to reveal agitated state of the speaker.
        E.g. On the hall table there were a couple of letters addressed to her. One was the bill. The other...
    One can distinguish the use of break in the narrative between. The spoken and written varieties. In the spoken variety of the language, a break in the narrative is usually caused by

unwillingness to proceed; or by the supposition that what remains to be said can be understood as to what should be said. In conversation the implication can be conveyed by intonation an adequate gesture. As for in the written variety, it is always a stylistic device used for some stylistic effect. The only key to decode what break in the narrative implies is the context. Quite often the implication is a threat: "If you behave like that, very soon…" Break in the narrative can be noted in various syntactical structures. It is most frequently used in conditional sentences.

IV. Syntactical Stylistic Devices Based on Stylistic Use of Structural Meaning
Rhetorical questions.

Rhetorical question is one that expects no answer. It is asked in order to make a statement rather than to get a reply. There is always an additional shade of meaning implied in them – suggestion, doubt, sorrow. In other words, as Galperin comments "they are full of emotive meaning and modality" [Galperin, 1981 : 245]. They are frequently used in dramatic situation and in publicistic style. "The question is no longer a question but a statement expressed in the form of an interrogative sentence. Thus there is an interplay of two structural meanings: 1)that of the question and 2) that of the statement (either affirmative or negative)

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

e.g. Is there not blood enough upon your penal code, that more must be poured forth to ascend to Heaven and testify against you?" (Byron)

e.g. Have I not had to wrestle with my lot?
     Have I not suffered things to be forgiven?"

Litotes - is a device - an affirmation is expressed by denying its contrary.

Usually litotes presupposes double negation. One through a negative particle (no, not) the other - through a word with negative meaning. *Litotes* is a two-component structure in which two negations are joined to give a positive evaluation. Thus "not unkindly" actually means "kindly", though the positive effect is weakened and some lack of the speaker's confidence in his statement is implied. The first component of a litotes is always the negative particle "not", while the second, always negative in semantics, varies in form from a negatively affixed word (as above) to a negative phrase.Its function is to convey doubts of the speaker concerning the exact characteristics of the object or a feeling.

e.g. It's not a bad thing - It's a good thing.
e.g. He is no coward. He is a brave man.
e.g. He was not without taste.
e.g.The idea was not totally erroneous. The thought did not displease me.

No bad is not equal to good although the two constructions are synonymous. The same can be said about the second pair. The negative constructions produce no less effect on the reader than the affirmative ones.

Litotes is a deliberate understatement used to produce a stylistic effect. The stylistic effect of litotes depends mainly on intonation. Litotes is used in different styles of speech,

excluding those which may be called the matter-of-fact styles, like official style and scientific prose.   Litotes is especially expressive when the semantic centre of the whole structure is emotionally coloured, as in the case of the following occasional creations: "Her face was not unhandsome" or "Her face was not unpretty".

1. Galperin, I.R., *Stylistics.* Moscow, 1981.
2.Kukharenko V.A. A Book of Practice in Stylistics. – M., 1986
3.http://en.wikipedia.org/wiki/Asyndeton
4. www.durov.com/study/STYLISTICS-175.doc

I.Consider your answers to the following

1.Speak about stylistic devices classified according to the patterns of syntactical arrangement

a)inversion b)parallelism c)repetition d)chiasmus e)suspense f)detached constructions g)climax h)antithesis

2.Speak about stylistic devices according to peculiar linkage

a)asyndeton b)polysyndeton c)gap – sentence - link

3.Give examples of litotes.

II.Which phonetic, lexical and syntactic stylistic devices are used in the sentences below?

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

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

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

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

11. Soames turned away; he had an utter disinclination for talk…

12. You just come home or I'll…

13. Over and over he was asking himself; would she receive him?

14. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect.

15. She was lovely: all of her – delightful!

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

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

III. Which syntactic devices are used in the following sentences?

Let us not wallow in the valley of despair. I say to you today, my friends, that in spite of the difficulties and frustrations of the moment, **I still have a dream**. It is a dream deeply rooted in the American dream. **I have a dream** that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident: that all men are created equal." **I have a dream** that one day on the red hills of Georgia the sons of former slaves and the sons of former slaveowners will be able to sit down together at a table of brotherhood. **I have a dream** that one day even the state of Mississippi, a state, sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an

oasis of freedom and justice. **I have a dream** that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. **I have a dream** today.

— Dr. Martin Luther King Jr.

Never shall I forget that night, the first night in camp, which has turned my life into one long night, seven times cursed and seven times sealed. **Never shall I forget** that smoke. **Never shall I forget** the little faces of the children, whose bodies I saw turned into wreaths of smoke beneath a silent blue sky. **Never shall I forget** those flames which consumed my faith forever. **Never shall I forget** that nocturnal silence which deprived me, for all eternity, of the desire to live. **Never shall I forget** those moments which murdered my God and my soul and turned my dreams to dust. **Never shall I forget** these things, even if I am condemned to live as long as God Himself. Never.

—

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 …

Lecture 13 Test

Lecture 14. Classification of functional styles of the English Language.

The process of speech in each particular case attended by different circumstances creates the notion of functional style, which has already been defined by us as a system of expressive means peculiar to a specific sphere of communication. Each style is recognized as an independent whole. The peculiar choice of language means is primarily dependent on the aim of the communication.Each functional style requires the choice of a special kind of grammatical forms and structures and most of all of vocabulary.

There exist a number of classifications of functional styles. In a generalized way the most common one includes:

1. The Belles - Lettres Functional Style.

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

2. Publicistic Functional Style

a) oratory;
b) essays;
c) articles in newspapers and magazines;

3. The Newspaper Functional Style
a) brief news items;
b) advertisments and announcements;
c) headlines;

4. The Scientific Prose Style
a) exact sciences;
b) humanitarian sciences;

5. The Official Documents Functional Style.
a) diplomatic documents;
b) business letters;
c) military documents;
d) legal documents;

Each style 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.

1. The Belles - Lettres Functional Style.
According to I.R. Galperin, this is a generic term for three substyles: the language of poetry; emotive prose (the language of fiction); the language of the drama. Each of these substyles has certain common features, and each of them possesses some individuality. The common features of the substyles are the following: *The aesthetico-cognitive function* (a function which aims at the cognitive process, which secures the gradual unfolding of the idea to the reader and at the same time calls forth a feeling of pleasure and satisfaction which a reader experiences because he is able to penetrate into the author's idea and to form his own conclusions); **A vocabulary** which will reflect to a certain degree the **author's personal evaluation** of things or phenomena; A **peculiar individual selection of vocabulary and syntax**; The introduction of the typical features of **colloquial language** to a full degree (**drama**), to a lesser degree (in prose), to a slight degree (poetry). In short, Belles-Lettres style is highly emotional, subjective, and expressive. It has its own specific function: to impresses the reader aesthetically. Its function is aesthetico - cognitive, cognitive on the one hand and receiving pleasure on the other.

A)Language of poetry – Poetry is an art form in which human language is used for its aesthetic qualities. It consists of literary works in which language is used in a manner that is

felt by its user and audience to differ from ordinary prose. Because of its nature of emphasizing linguistic form rather than using language purely for its content, poetry is notoriously difficult to translate from one language into another. Poetry can be differentiated most of the time from prose, which is language meant to convey meaning using complete logical or narrative structures. This does not necessarily imply that poetry is illogical, but rather that poetry is often created from the need to escape the logical, as well as expressing feelings and other expressions in a tight, condensed manner. Perhaps the most vital element of sound in poetry is rhythm. Often the rhythm of each line is arranged in a particular meter. Poetry in English and other modern European languages often uses rhyme. Rhyme at the end of lines is the basis of a number of common poetic forms, such as ballads, sonnets and rhyming couplets. However, the use of rhyme is not universal. Much modern poetry, for example, avoids traditional rhyme schemes. Furthermore, Classical Greek and Latin poetry did not use rhyme. Alliteration played a key role in structuring early Germanic and English forms of poetry (called alliterative verse), akin to the role of rhyme in later European poetry. Most characteristic features can be as follows: **aesthetico-cognitive; a great number of emotionally coloured words; rhythm and rhyme; phonetic means (alliteration, assonance); fresh, unexpected imagery (wide use of expressive means); wide use of syntactic means: detached constructions, asyndeton, polysyndeton, inversion, elliptical and fragmentary sentences.**

   B)**Emotive prose** shares the same common features, but these features are correlated differently than in poetry. The imagery is not so rich as in poetry; the percentage of words with contextual meaning is not so high. Emotive prose features the combination of the literary variant of the language, both in words and in syntax, with the colloquial variant. But the colloquial language in the belles-lettres style is not a simple reproduction of the natural speech, it has undergone changes introduced by the writer and has been made "literature-like." In emotive prose there are always two forms of communication present - monologue (the writer's speech) and dialogue (the speech of the characters). Emotive prose allows the use of elements from other styles as well. But all these styles undergo a kind of transformation under the influence of emotive prose. Most characteristic features can be as follows: wide variety of stylistic devices; and expressive means of different kinds; use of words in contextual and often in more than one dictionary meaning; combination of the spoken and written varieties of language; monologue and dialogue and stylized language; contains vocabulary and syntax of different registers and styles.

   C)**Language of the drama** is entirely dialogue. The author's speech is almost entirely excluded except for the playwright's remarks and stage directions. But the language of the characters is not the exact reproduction of the norms of colloquial language. Any variety of the belles-lettres style will use the norms of the literary language of the given period. The language of plays is always stylized, it strives to retain the modus of literary English. Most characteristic features can be as follows: usage of colloquial speech which approximates real conversation but still strives to retain the modus of literary English (unless the author aims to

characterize the personage through his language); simplified syntax; the utterances are much longer than in natural conversation; monological character of dialogue.

Arnold belongs to the group of scholars who reject the existence of belles-lettres style. Her opinion is that each work of literature presents an example of the author's individual speech and thus follows its own norm.

She introduces the notion of language function characteristic for different functional styles. Intellectual-communicative function is connected with the transferring of intellectual ideas. Voluntary function serves for influencing the will-power and conscience of listener or reader.

Table

Function Style	Intellectual-communicative	Voluntary	Emotive	Contact-creating	Aesthetic
Oratorical	+	+	+	+	+
Colloquial	+	+	+	+	-
Poetic	+	-	+	-	+
Publicistic and Newspaper	+	+	+	-	-
Official	+	+	-	-	-
Scientific	+	-	-	-	-

Having in mind the fact that FS is a historical category Arnold doubts that in the contemporary English language exists a separate poetic style. As it is clearly seen from the table oratorical and scientific styles are opposite to each other the first having all functions of language, the second – only one.

There are no strict boundaries separating one FS from another. The oratorical style has much in common with a publicistic one. The publisictic newspaper style is close to the colloquial style. But if we consider this problem it will be evident that we are dealing with the combination of different FS in the speech of a given individual because each FS is characterized by certain parameters concerning vocabulary and syntax.

2. Publicistic Functional Style
    a) oratory;
    b) essays;
    c) articles in newspapers and magazines;

The publicistic style of language became a separate style in the middle of the 18ᵗʰ century. Unlike other styles, it has two spoken varieties, namely the oratorical substyle and the radio and TV commentary. The other two substyles are the essay (moral, philosophical, literary) and journalistic articles (political, social, economic). The general aim of publicistic style is to influence the public opinion, to convince the reader or the listener that the interpretation given by the writer or the speaker is the only correct one and to cause him to accept the expressed point of view.

Publicistic style is characterized by **coherent and logical syntactical structure**, with an **expanded system of connectives and careful paragraphing**. Its emotional appeal is achieved by the use of words with the emotive meaning but the stylistic devices are not fresh or genuine. The individual element is not very evident. Publicistic style is also characterized by the brevity of expression, sometimes it becomes a leading feature.

The oratorical style is the oral subdivision of the publicistic style. Direct contact with the listeners permits a combination of the syntactical, lexical and phonetic peculiarities of both the written and spoken varieties of language. The typical features of this style are: **direct address to the audience; sometimes contractions; the use of colloquial words.** The stylistic devices employed in the oratorical style are determined by the conditions of communication. As the audience rely only on memory, the speaker often resorts to repetitions to enable his listeners to follow him and to retain the main points of his speech. The speaker often uses simile and metaphor, but these are generally traditional, because genuine stylistic devices may be difficult to grasp (let us remember Kennedy's inaugural speech from lecture II). Most characteristic features can be as follows: persuasion**; direct contact with the audience; (use of *you, your, we, our);* the use of the 1st person singular;** to justify a personal approach to the problem treated; combination of logical argumentation and emotional appeal due to *logical argumentation:* Most characteristic features are as follows: direct address to the audience (*Your Worship, Mr. Chairman; with your permission,!);•* special obligatory forms to open and end an oration *(Ladies and Gentlemen; In the name of God do your duty);* words **expressing speaker's personal opinion** *(to believe firmly in, I'm confident that;* wide use of repetition (lexical, synonymic, syntactical) to focus on the main points; frequent rhetoric questions; use of similes and sustained metaphors to emphasize ideas; coherent and logical syntactic structure; expanded system of connectives *(hence, inasmuch, thenceforward,therefore);*use of emotionally coloured words; stylistic devices (but usually not fresh)

The most characteristic language features of the essay are: brevity of expression; a rather expanded use of connectives; literary reviews stand closer to essays.
Articles including *features/feature articles, reports,* and *editorials* are usually devoted to a latest event or vexed problem of social life, each of them having specific aims and, therefore, typical traits.

A *feature* is an article focused on a certain issue where the author (usually regular) gives his/ her analysis, comments and opinions on the issues of his/ her concern.

A *report* usually presents an account of events, which is supposed to be objective, but occasional comments are not necessarily prohibited.

An *editorial* is a newspaper article in which the editor or a special writer (a leader writer) gives the newspaper's opinion about current issues. There is no pretence at factual reporting as there will be in most of the news stories in the paper. Thus, the degree of objectiveness will be lower than that, for instance, in brief news items.

Editorials, like some other types of newspaper articles, are an intermediate phenomenon bearing the stamp of both the newspaper style and the publicistic style. Most common function features are: influencing reader by giving interpretation of certain facts; combination of different vocabulary strata; usage of emotionally coloured language elements, both lexical and structural; accepted usage of colloquial words and expressions; usage of various stylistic devices but trite and traditional in nature (e. g. traditional periphrases, such as *Wall Street* (American financial circles), *Downing Street* (the British Government), *Fleet Street* (the London press), *the third world* (the remnant of the dated division of the world into three parts – socialist, capitalist and developing countries); genuine stylistic means also possible, but comparatively rarely.

3. The Newspaper Functional Style.
  a) brief news items;
  b) advertisments and announcements;
  c) headlines;
  Newspaper Style

English newspaper writing dates from the 17th century. The first of any regular English newspapers was the Weekly News which first appeared in May, 1622. The early English newspaper was principally a vehicle of information. Commentary found its way into the newspapers later. But as far back as the middle of the 18th century the British newspaper was very much like what it is today, carrying foreign and domestic news, advertisements, announcements and articles containing comments.

Not all the printed materials found in newspapers comes under newspaper style. Only materials which perform the function of informing the reader and providing him with an evaluation of information published can be regarded as belonging to newspaper style. The bulk of the vocabulary used in newspaper style is neutral and commonly literary.

Newspaper style has its specific features:

Special political and economic terms

Newspaper clichés, i.e., stereotyped expressions, commonplace phrases familiar to the reader.

Abbreviations. News items, press reports and headlines

Some abbreviations are read as words; they are called **acronyms**.

NATO /'neitou/ North Atlantic Treaty Organisation

OPEC /'oupek/ Organisation of Petroleum Exploring Countries

AIDS /eidz/ Acquired Immune Deficiency Syndrome

MP (Member of Parliament)

Brief news items features: absence of any individuality of expression and lack of emotional colouring; matter-of-fact and stereotyped forms of expression; peculiar syntactical structure as the reporter is obliged to be brief:
 complex sentences with a developed system of clauses; verbal constructions (infinitive, participial, gerundial); and verbal noun constructions; syntactical complexes, esp. the nominative with the infinitive, used to avoid mentioning the source of information; special word order; occasional disregard for the sequence of tenses rule.
e.g.TWO MEN have been arrested after a policeman was knocked down in a hit-and-run incident that left him with leg, chest and pelvic injuries. The sergeant was attempting to flag down Vauxhall Nova in Dartford, Kent, just after midnight yesterday when it drove straight at him, police said. The car was later found abandoned in Bexley, south-east London. One of those arrested was being held on suspicion of attempted murder. Both suspects are in their late teens and form the Bexley area. The policeman is in a
stable condition.

Advertisements and announcements features: mostly neutral vocabulary with **rare usage of emotionally colored words or phrases used with the only purpose of attracting readers' attention**; fixed, often elliptical, pattern; telegram-like statements, with articles and punctuation; marks omitted.

The headline is the title given to a news item or a newspaper article.
The main function of the headline is to inform the reader briefly of what the news that follows is about. Composing headlines is a real art demanding much creativity on the author's part. They are usually written in a sensational way in order to arouse the reader's curiosity. Characteristic features: the most condensed piece of information, maximum of information on minimum of space – use of special headline vocabulary, monosyllabic words, short, universal character); abbreviated words, omission of articles and auxiliaries, use of hyphens, abbreviations, numbers; nominal/condensed constructions – Fishermen sailing today, Rail Safety Call; finite verb forms are frequently omitted (Our delegation back from USA); replacements of verbal forms, such as those of the continuous tenses or of the present, etc., by the historical present tense (NATO ministers meet in Brussels) or by some nominal form derived from the verbal basis (Labor examining the situation), frequent use of gerunds and infinitives (The Government to meet next Monday);– alliteration, puns.
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4. The Scientific Prose Style.
    a) exact sciences;

b) humanitarian sciences;

c) popular- science prose;

The features of scientific style are: **objective, precise, and mostly unemotional language means**; words used in **primary logical meaning**; **use of terms and learned words** impersonality and generalized form of expression reflected in the choice of grammar and syntactic constructions; logical sequence of utterances; most developed system of connectives; accepted sentence-patterns: *postulatory, argumentative,* and *formulative;* use of **quotations** and **references**; use of **footnotes** both of the reference kind.

5. The Official Documents Functional Style.

a) diplomatic documents;

b) business letters;

c) military documents;

d) legal documents;

Features: use of words in logical dictionary meaning special; system of cliches, terms, set expressions; use of terminological nomenclature; no emotive words retaining their original meaning; special obligatory forms of address, opening and

Concluding; encoded character of language: use of abbreviations; *(M.P.)* and conventional symbols *($)*, fixed paragraphing.

1.Functional Styles: Учебно-методическое пособие, Н.Р. Афанасьева, Т.В. Сенюшкина, 2005.

2. 2.I.R.Galperin. Stylistics. M. 1981

I. Consider your answers to the following

1. What are the main trends in style study?

2. What is a functional style? How can the functional style be classified?

3.Speak about poetic style and its features.

4.Speak about dramatic style and its features.

5.speak about emotive prose style and its features.

6.Speak about publiscistic style and its substyles. What characteristic features do they have in general and in particular?

7.Speak about newspaper style and its features. What are the peculiarities of newspaper substyles?

8.Comment upon scientific style.