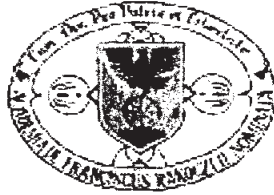


II. RÁKÓCZI FERENC KÁRPÁTALJAI MAGYAR FŐISKOLA



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Rákóczi-füzetek LXXX.

**T.T. Vrabel**

**LECTURES IN STYLISTICS  
OF THE ENGLISH LANGUAGE  
AND METHOD-GUIDES FOR SEMINARS**

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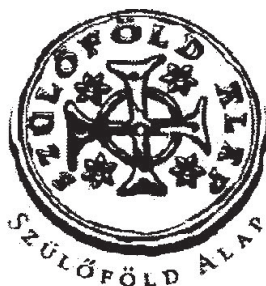
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Jelen kiadvány olyan előadások gyűjteménye, melyek az egyik legfontosabb elméleti filológiai tantárgy, a stilsztika fő elveit, jelenségeit és fogalmait elemzik és magyarázzák híres nyelvészek vezető koncepcióira támaszkodva. A szerző Galperin I.R. professzor koncepcióját veszi alapul, amit kiegészít több híres tudós – Arnold I.R., Jefimova L.P., Znamenskaya T.A., Szkrebnyev J.M., Kuharenko V.A. stb. – értelmezésével.

A könyvben található szemináriumi tervek az ajánlott irodalommal, a gyakorlati feladatokkal és a stilsztikai elemzésekhez szükséges szövegekkel elősegítik az elméleti anyag alaposabb elsajátítását.

A KIADÁSÉRT FELEL: *Kohut Attila*  
KORREKTÚRA: *a szerző*  
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## Lecture 1 GENERALITIES OF STYLISTICS

### Plan

1. General notes on style and stylistics.
2. Expressive means and stylistic devices.
3. Functional styles of the English language.
4. Varieties of language.
5. Meaning from a stylistic point of view.

### 1. General Notes on Style and Stylistics

**Stylistics**, sometimes called **linguostylistics**, is a branch of general linguistics, which deals mainly with two interdependent tasks: a) the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance and b) certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication. The types of texts that are thus distinguished are called **functional styles of language (FS)**; the special media of language which secure the desirable effect of the utterance are called **stylistic devices (SD)** and **expressive means (EM)**.

The first field of investigation, i.e. SDs and EMs, necessarily touches upon such general language problems as the aesthetic function of language, synonymous ways of rendering one and the same idea, emotional colouring in language, the interrelation between language and thought, the individual manner of an author in making use of language and a number of other issues.

The second field, i.e. functional styles, cannot avoid discussion of such most general linguistic issues as oral and written varieties of language, the notion of literary (standard) language, the constituents of texts larger than a sentence, the generative aspect of literary texts, and some others.

There are also other types of stylistics, namely, **communicative (decoding) stylistics** describes expressive peculiarities of certain messages (texts); **coding stylistics (literary stylistics)** deals with individual styles of authors; **contrastive stylistics** investigates stylistic systems of two or more languages in comparison.

**Stylistics is connected with** some adjacent disciplines such as theory of information, literature, psychology, logic and to some extent statistics. It is also connected with some branches of linguistics. **Stylistics and phonetics:** Phonetics studies sounds, articulation, rhythmic and intonation. Stylistics concentrates on expressive sound combinations, intonational and rhythmic patterns. **Stylistics and lexicology:** Lexicology describes words, their origin, development, semantic and structural features. Stylistics also deals with words, but only those which are expressive in language or in speech. **Stylistics and grammar:** Grammar describes regularities of building words, word-combinations, sentences and texts. Stylistics restricts itself to those grammar regularities, which make language units expressive.

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

The word **style** is derived from the Latin word "stilus" which meant a short stick sharp at one end and flat at the other used by the Romans for writing on wax tablets. Now the word "style" is used in so many senses that it has become a breeding ground for ambiguity. The word is applied to the teaching of how to write a composition; it is also used to reveal the correspondence between thought and expression; it frequently denotes an individual manner of making use of language. Some linguists consider that the word "style" and the subject of linguistic stylistics is confined to the study of the effects of the message on the reader. Stylistics in that case is regarded as a language science which

deals with the results of the act of communication [Riffaterre 1964, 316-317]. Werner Winter maintains that “A style may be said to be characterized by a pattern of recurrent selections from the inventory of optional features of a language” [Winter, 324].

It follows then that the term “style”, being ambiguous, needs a restricting adjective to denote what particular aspect of style we intend to deal with. Thus, the term **individual style** should be applied to that sphere of linguistic and literary science which deals with the peculiarities of a writer’s individual manner of using language means to achieve the effect he desires. Every individual has his own manner and habits of using language units. The speech of an individual which is characterized by peculiarities typical of that particular individual is called an **idiolect**. The idiolect should be distinguished from what we call individual style, inasmuch as the word “style” presupposes a deliberate choice. Style is a much broader notion. The individual style of an author is only one of the applications of the general term “style”.

**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** [Galperin 1977, 17].

Individual style allows certain justifiable deviations from the rigorous norms. This, needless to say, presupposes a perfect knowledge of the invariants of the norms. Selection, or deliberate choice of language, and the ways the chosen elements are treated are the main distinctive features of individual style. The treatment of the selected elements brings up the problem of **the norm**. The notion of the norm mainly refers to the literary language and always presupposes **a recognized or received standard**. At the same time it likewise presupposes vacillations of the received standard.

This pronouncement clearly indicates that there is no universally accepted norm of the standard literary language, that there are different norms and that there exist special kinds of norm which are called stylistic norms. Indeed, it has long been acknowledged that the norm of the spoken and the written varieties of language differ in more than one respect. Likewise it is perfectly apparent that the norms of emotive prose and those of official language are heterogeneous. Even within what is called the belles-lettres style of language we can observe different norms between, for instance, poetry and drama.

This fact does not exclude the possibility and even necessity of arriving at some abstract notion of norm as an **invariant**, which should embrace all **variants** with their most typical properties. Each style of language will have its own invariant and variants, yet all styles will have their own invariant, that of the written variety of language. Both oral (colloquial) and written (literary) varieties can also be integrated into an invariant of the standard (received language.)

**The norm**, therefore, should be regarded as **the invariant of the phonemic, morphological, lexical and syntactical patterns circulating in language-in-action at a given period of time**. Variants of these patterns may sometimes diverge from the invariant but they never exceed the limits set by the invariant lest it should become unrecognizable or misleading.

Now let us pass to the discussion of the notion of context and its types. **A linguistic context** is the encirclement of a language unit by other language units in speech. Such encirclement makes the meaning of the unit clear and unambiguous. It is especially important in case with polysemantic words. **Microcontext** is the context of a single utterance (sentence). **Macrocontext** is the context of a paragraph in a text. **Megacontext** is the context of a book chapter, a story or the whole book [Ефимов 2004, 8].

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

Extralingual context can be physical or abstract and can significantly affect the communication. A conversation between lovers can be affected by surroundings in terms of music, location, and the presence of others. Such surroundings form **a physical context**. A dialogue between colleagues can be

affected by the nature of their relationship. That is, one may be of higher status than the other. Such nature forms **an abstract context**. Historical accounts are more easily understood when evoked in the context of their own time. Such context is called **temporal or chronological**. There would be a psychologically advantageous context within which to tell one's spouse about that dented bumper on the new car. Such context may be called **psychological**.

A very important problem in stylistics is **the dichotomy of language and speech** or, to phrase the issue differently, **language-as-a-system** and **language-in-action**. Language-as-a-system may figuratively be depicted as an explorer of language-in-action. All rules and patterns of language which are collected and classified in works on grammar, phonetics, lexicology and stylistics first appear in language-in-action, whence they are generalized and framed as rules and patterns of language-as-a-system.

So it is with stylistic devices. Being born in speech they have gradually become recognized as certain patternized structures: phonetic, morphological, lexical, phraseological and syntactical, and duly taken away from their mother, Speech, and made independent members of the family, Language.

The same concerns the issue of functional styles of language. Once they have been recognized as independent, more or less closed subsystems of the standard literary language, they should be regarded not as styles of speech but as styles of language, inasmuch as they can be patterned as to the kinds of interrelation between the component parts in each of the styles. Moreover, these functional styles have been subjected to various classifications, which fact shows that the phenomena now belong to the domain of language-as-a-system.

## 2. Expressive Means and Stylistic Devices

In linguistics there are different terms to denote particular means by which utterances are foregrounded, i.e. made more conspicuous, more effective and therefore imparting some additional information. They are called **expressive means, stylistic means, stylistic markers, stylistic devices, tropes, figures of speech** and other names. All these terms are used indiscriminately and are set against those means which we shall conventionally call **neutral**. Most linguists distinguish ordinary (also: substantial, referential) semantic and stylistic differences in meaning. In fact all language means contain meaning – some of them contain generally acknowledged **grammatical** and **lexical meanings**, others besides these contain **specific meanings** which may be called **stylistic**. Such meanings go alongside primary meanings and, as it were, are superimposed on them.

Stylistic meanings are so to say deautomatized. As it is known, the process of automatization, i.e. a speedy and subconscious use of language data, is one of the indispensable ways of making communication easy and quickly decidable.

But when a stylistic meaning is involved, the process of deautomatization checks the reader's perception of the language. His attention is arrested by a peculiar use of language media and he begins, to the best of his ability, to decipher it.

**The expressive means of a language are those phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in language-as-a-system for the purpose of logical and / or emotional intensification of the utterance [Galperin 1977, 27].**

Intensification is achieved by means of **expressiveness** and **emotiveness**. These two categories should be differentiated. **Expressiveness** may be understood as a kind of intensification of an utterance or of a part of it depending on the position in the utterance of the means that manifest this category and what these means are. **Emotiveness**, and correspondingly the emotive elements of language, are the means that reveal the emotions of writer or speaker. But these elements are not direct manifestations of the emotions – they are just the echoes of real emotions, echoes which have undergone some intellectual recasting. They are designed to awaken co-experience in the mind of the reader.

Expressive means introduce connotational (stylistic, non-denotative) meanings into utterances. **Phonetic expressive means** include pitch, melody, stresses, pauses, whispering, singing, and other ways of using human voice. **Morphological expressive means** are, for example, The Historical Present; the use of *shall* in the second and third person; the use of some demonstrative pronouns with

an emphatic meaning as *those, them* (“*Those gold candles fixed in heaven’s air*” – Shakespeare); some cases of nominalization, particularly when conversion of verbal stems is alien to the meaning of the verbs or the nominalization of phrases and sentences and a number of their morphological forms, which acquire expressiveness in the context. Among the **word-building means** we find a great many forms which serve to make the utterance more expressive by intensifying some of their semantic and / grammatical properties. The diminutive suffixes **-y (-ie), -let**, e.g. *dearie, sonny, auntie, streamlet*, add some emotional colouring to the words. We may also refer to what are called neologisms and nonce-words formed with non-productive suffixes or with Greek roots, as *mistressmanship, cleanorama*. Certain affixes have gained such a power of expressiveness that they begin functioning as separate words, absorbing all of the generalizing meaning they attach to different roots, as, for example, *isms* and *ologies*. At the **lexical level** there are words with emotive meaning only (interjections), words which have both referential and emotive meaning (epithets), words which still retain a twofold meaning: denotative and connotative (*love, hate, sympathy*), words belonging to the layers of slang and vulgar words, or to poetic or archaic layers. To **syntactic expressive means** belong emphatic syntactic constructions. Such constructions stand in opposition to their neutral equivalents. The neutral sentence *John went away* may be replaced by the following expressive variants: *Away went John* (stylistic inversion), *John did go away* (use of the emphatic verb **to do**), *John went away, he did* (emphatic confirmation pattern), *It was John who went away* (*It is he who does it* pattern).

**A stylistic device is a conscious and intentional intensification of some typical structural and / or semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model** [Galperin 1977, 30]. It follows then that an SD is an abstract pattern, a mould into which any content can be poured. As is known, the typical is not only that which is in frequent use, but that also which reveals the essence of a phenomenon with the greatest and most evident force.

Not every stylistic use of a language fact will come under the term SD, although some usages call forth a stylistic meaning. There are practically unlimited possibilities of presenting any language fact in what is vaguely called its stylistic use. For a language fact to be promoted to the level of an SD there is one indispensable requirement, viz. that it should be used to call forth a twofold perception of lexical or / and structural meanings. Even a nonce use can and very often does create the necessary conditions for the appearance of an SD. But these are only the prerequisites for the appearance of an SD. Only when a newly minted language unit which materializes the twofold application of meanings occurs repeatedly in different environments, can it spring into life as an SD and subsequently be registered in the system of SDs of the given language. Therefore it is necessary to distinguish between a stylistic use of a language unit, which acquires what we call a stylistic meaning, and a stylistic device, which is the realization of an already well-known abstract scheme designed to achieve a particular artistic effect.

### 3. Functional Styles of the English Language

**A functional style of language is a system of interrelated language means which serves a definite aim in communication** [Galperin 1977, 32-33]. A functional style is thus to be regarded as the product of a certain concrete task set by the sender of the message.

What we call functional styles are also called **registers** or **discourses**. In the English literary standard I.R. Galperin distinguishes the following major functional styles:

- 1) The language of belles-lettres.
- 2) The language of publicistic literature.
- 3) The language of newspapers.
- 4) The language of scientific prose.
- 5) The language of official documents [ibid.].

L.P. Yefimov adds also colloquial styles [Єфімов, Ясінецька 2004, 21-23].

Each FS is subdivided into a number of substyles. These represent varieties of the abstract invariant. Each variety has basic features common to all the varieties of the given FS and peculiar

features typical of this variety alone. Still a substyle can, in some cases, deviate so far from the invariant that in its extreme it may even break away.

**The belles-lettres FS** has the following substyles: a) the language style of poetry; b) the language style of emotive prose; c) the language style of drama.

**The publicistic FS** comprises the following substyles: a) the language style of oratory; b) the language style of essays; c) the language style of feature articles in newspapers and journals.

**The newspaper FS** falls into a) the language style of brief news items and communiqués; b) the language style of newspaper headings and c) the language style of notices and advertisements.

**The scientific prose FS** also has three divisions: a) the language style of humanitarian sciences; b) the language style of “exact” sciences; c) the language style of popular scientific prose.

**The official document FS** can be divided into four varieties: a) the language style of diplomatic documents; b) the language style of business documents; c) the language style of legal documents; d) the language style of military documents.

**The colloquial styles** include: a) the informal colloquial style, its substyle being the dialect and b) the style of the substandard or special colloquial English.

#### 4. Varieties of Language

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

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

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

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

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

The forms of the written language replace those of the spoken language when the presentation of ideas is the purpose in view. It is the written variety of language with its careful organization and deliberate choice of words and constructions that can have political, cultural and educational influence on a wide and scattered public.

The spoken variety differs from the written language (that is, in its written representation) phonetically, morphologically, lexically and syntactically. Thus, of morphological forms the spoken language commonly uses contracted forms, as *he'd* (*he would*), *she's* (*she is*), *I'd've* (*I would have*). However, some forms of the vernacular do make their way into the oral (spoken) variety of standard English. Such are, for example, the use of *don't* instead of *doesn't*, as in “*It's a wonder his father don't take him in his bank*”; *he* instead of *him*, as in “*I used to play tennis with he and Mrs. Antolini*”; *I says*, *ain't* (instead of *am not*, *is not*, *are not*), *them* instead of *these* or *those*, as in “*Them's some of your chaps, ain't they?*”; *Leggo* = *let go*, *hellova* = *hell of a* and others.

The most striking difference between the spoken and written language is, however, in the vocabulary used. There are words and phrases typically colloquial, on the one hand, and typically bookish, on the other. Such words and phrases as *sloppy*, *to be gone on somebody* (= *to be violently in*



love with); *I take it* (= *I understand*); *a sort of*; *to hob-nob with* (= *to be very familiar with*); *How come?* (= *Why? How does that happen?*); *What time do you make it?*; *so much the better*; *to be up to something*; *to buddy-buddy together* (= *to be friends*) and others immediately mark the utterance as being colloquial, that is, belonging to the spoken variety of language.

The spoken language makes ample use of intensifying words. These are interjections and words with strong emotive meaning, as oaths, swear-words and adjectives which have lost their primary meaning and only serve the purpose of intensifying the emotional charge of the utterance. E.g.:

*I'd **sure** like to hear some more about them people.*  
*In fact, you ought to be **darn** glad you went to Buringame.*  
*He put my **goddam** paper down...*

The words **here** and **there** are also used to reinforce the demonstrative pronouns, as in:

*If I can get a talk with **this here** servant...*  
***That there** food is good.*  
*Is **this 'ere** (here) hall (all) you've done?*

There is another characteristic feature of colloquial language, namely, the insertion into the utterance of words without any meaning, which are appropriately called **fill-ups** or empty words. To some extent they give a touch of completeness to the sentence if used at the end of it or, if used in the middle, help the speaker to fill the gap when unable to find the proper word.

*She looked so damn nice, the way she kept going around and around in her blue coat **and all**.*  
*...splendid and clear-thinking **and all**.*  
*...he is my brother **and all**.*

Such words and set expressions as *well*, *so to say*, *you see*, *you know*, *you understand*, *and all*, *as well as*, *what* may be called **mumbling words** like *m-m*, *er-r*, also belong to the category of fill-ups.

The syntactical peculiarities of the spoken language are perhaps not so striking as the lexical ones, but more than any other features they reveal the true nature of the spoken variety of language, that is, the situational character of the communication.

The first of them is what is erroneously called ellipsis, that is, the omission of parts of the utterance easily supplied by the situation in which the communication takes place. These are in fact not omissions, but the regular absence of parts unnecessary in lively conversation when there are two or more speaking. E.g.:

*Tell you what.*  
*Who you with? (Who **are** you with?)*  
*Care to hear my ideas about it?*  
*Ever go back to England?*  
*Just doing a short story to kill the time.*

A second feature is the tendency to use the direct word-order in questions or omit the auxiliary verb, leaving it to the intonation to indicate the grammatical meaning of the sentence, e.g.:

***Scrooge** knew Marley was dead?*  
***Miss Holland** look after you and all that?*

Unfinished sentences are also typical of the spoken language, e.g., *If you behave like that I'll...*

There is a syntactical structure with a tautological subject which is also considered characteristic of colloquial English. It is a construction in which two subjects are used where one is sufficient reference. Usually they are noun and pronoun, as in:

*He was a kind boy, **Harry**.  
**Helen**, she was there. Ask her.*

In the spoken language it is very natural to have a string of sentences without any connections or linked with *and*, e.g.

*Came home late. Had supper and went to bed. Couldn't sleep, of course. That evening had been too much of a strain.*

The spoken variety of language is far more emotional than its counterpart.

*Isn't she cute?  
 Don't you tell me that.  
 A witch she is!  
 And didn't she come over on the same boat as myself!  
 He fair beats me, does James!  
 Clever girl that she is!  
 You are telling me!  
 There you have the man!  
 Somebody is going to touch you with a broomstick!*

In the written variety of language the situation must be made clear by the context, the utterance becomes more exact. That means the relations between the parts of the utterance must be precise. Hence the abundance of all kinds of conjunctions, adverbial phrases and other means which may serve as connectives. Most of the connecting words were evolved in the written language and for the most part are used only there. Such connectives as *moreover*, *furthermore*, *likewise*, *similarly*, *nevertheless*, *on the contrary*, *however*, *presently*, *eventually*, *therefore*, *in connection with*, *hereinafter*, have a decidedly bookish flavour and are seldom used in ordinary conversation.

Another syntactical feature of the written language is its use of complicated sentence-units. The written language prefers hypotaxis (complex sentences) to parataxis (compound sentences); long periods are more frequent than short utterances. The monologue character of the written language forcibly demands logical coherence of the ideas expressed and the breaking of the utterance into observable spans; hence units like the supra-phrasal unit and the paragraph.

## 5. Meaning from a Stylistic Point of View

Stylistics is a domain where meaning assumes paramount importance. This is so because the term **meaning** is applied not only to words, word-combinations, sentences but also to the manner of expression into which the matter is cast.

In stylistics meaning is viewed as a category which is able to acquire meanings imposed on the words by the context. That is why such meanings are called **contextual meanings**. This category also takes under observation meanings which have fallen out of use.

In stylistics it is important to discriminate shades or nuances of meaning, to atomize the meaning, the component parts of which are now called **the semes**, i.e. the smallest units of which meaning of a word consists.

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

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

There are no words which are deprived of grammatical meaning inasmuch as all words belong to some system and consequently have their place in the system, and also inasmuch as they always function in speech displaying their functional properties.

The variability of meanings caused by the multifarious practical application of the basic (fundamental) meaning when used in speech has led to the birth of a notion known as **polysemanticism**. On the one hand, we perceive meaning as a representation of a definite concept by means of a word. On the other hand, we state that the same concept may be expressed by different meanings all belonging to the same word. Still more confusing is the well-recognized fact that different concepts may be expressed by one and the same word.

The ability of a word to be polysemantic, i.e. to comprise several lexical meanings, becomes a crucial issue for stylistic studies. It must be clearly understood that the multitude of meanings that a word may have is not limited by dictionaries where this multitude has already been recognized and fixed. Some meanings, which for the time being have not as yet been recognized as legitimate members of the semantic structure of the given word, may, in the course of time, through frequent use become such and subsequently become fixed in dictionaries. Convincing proof of this are the so-called addenda to new editions of dictionaries where new meanings are presented as already recognized facts of language.

Lexical meaning, be it repeated, is a conventional category. Very frequently it does not reflect the properties of the thing or the phenomenon it refers to. However, some meanings are said to be motivated, i.e. they point to some quality or feature of the object. The conventional character of meaning can best be illustrated by the following example. In Ukrainian the word *білизна* is a general term denoting all kinds of articles made from flax: underwear, household articles, shirts and so on. The origin of the word is *білий* (white). In English this concept is denoted by the word *linen*, which is the name of the material (Latin *linum* – flax) from which the articles mentioned were made. In German the same concept is *die Wäsche*, i.e. something that can be washed, a process, not the material, not the colour. The concept from which all meanings branch off is known as **the inner form of the word**.

Here we approach the theory of signs, which is so important in understanding the relative character of language units and their functioning. The science that deals with the general theory of signs is called **semiotics**. It embraces different systems of signs, – traffic signs, communication between different species of living beings, etc.

**“A sign is a material, sensuously perceived object (phenomenon, action) appearing in the process of cognition and communication in the capacity of a representative (substitute) of another object (or objects) and used for receiving, storing, recasting and transforming information about this object”** [Резников 1965, 9].

Signs are generally used in a definite system showing the interrelations and interdependence of the components of the system. This system is called **a code**. Thus we speak of a language code which consists of different signs – lexical, phonetic, morphological, syntactical and stylistic. Every code is easily recognized by its users, they understand the nature, meaning, significance and interrelation of the signs comprising the given code. Moreover, the user of the code must be well aware of possible obstacles in deciphering the meaning of different signs.

This presupposes a preliminary knowledge not only of the basic meanings of the signs in question but also the derivative meanings and the minimum of semes of each meaning.

The study of how words gradually develop, change and lose their meaning and acquire new ones is the subject of lexicology and lexicography.

**A word can be defined as a unit of language functioning within the sentence or within a part of it which by its sound or graphical form expresses a concrete or abstract notion or a grammatical notion through one of its meanings and which is capable of enriching its semantic structure by acquiring new meanings and losing old ones** [Galperin 1977, 62].

A word, as is known, generalizes. Consequently, a word will always denote a concept, no matter whether it names a definite object or embraces all the objects of a given kind. Concept is a logical category, its linguistic counterpart is meaning. Meaning, as the outstanding scholar L. Vygotsky put it, is the unity of generalization, communication and thinking [Вьготский 1996].

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

Imagery is mainly produced by the interplay of different meanings. Concrete objects are easily perceived by the senses. Abstract notions are perceived by the mind. When an abstract notion is by the force of the mind represented through a concrete object, an image is the result. Imagery may be built on the interrelation of two abstract notions or two concrete objects or an abstract and a concrete one.

**Image** is a certain picture of the objective world, a verbal subjective description of this or another person, event, occurrence, sight made by the speaker with the help of the whole set of expressive means and stylistic devices [Сфімов, Ясінецька 2004, 14]. Images are created to produce an immediate impression to human sight, hearing, sense of touch or taste.

I.R. Galperin distinguished three types of meaning, namely: **logical**, **emotive** and **nominal**.

**Logical meaning** is the precise naming of a feature of the idea, phenomenon or object, the name by which we recognize the whole of the concept. This meaning is also synonymously called referential meaning or direct meaning.

Referential meanings are liable to change. As a result the referential meanings of one word may denote different concepts. It is therefore necessary to distinguish between primary and secondary referential, or logical meaning.

Thus, the adverb *inwardly* has the primary logical meaning of “internally”, or “within”. Its secondary logical meanings are: “towards the centre”, “mentally”, “secretly”, which are to some extent derived from the primary meaning. Such meanings are therefore also called **derivative meanings**. Some dictionaries give a very extended list of primary and secondary logical meanings, and it is essential for stylistic purposes to distinguish them, as some stylistic devices are built on the interplay of primary and secondary logical meanings.

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

**Emotive meaning** materializes a concept in the word, but unlike logical meaning, emotive meaning has reference not directly to things or phenomena of objective reality, but to the feelings and emotions of the speaker towards these things or to his emotions as such. Therefore the emotive meaning bears reference to things, phenomena or ideas through a kind of evaluation of them. E.g.:

*I feel so **darned** lonely.*

*He classified him as a man of monstrous selfishness; he did not want to see that knife descend, but he felt it for one **great fleeting** instant.*

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

And finally we come to **nominal meaning**. There are words which, while expressing concepts, indicate a particular object out of a class. In other words, these units of the language serve the purpose of singling out one definite and singular object out of a whole class of similar objects. These words are classified in grammars as proper nouns. E.g.: *Black, Smith, Longfellow, Black Sea, Taylor*, etc. Compare these proper nouns with the corresponding common nouns (not capitalized), from which they originated.

According to the modern investigations in the field of linguistics the semantic structure of the word constitutes various types of lexical meanings, the major one being **denotational**, which informs of the **subject** of communication; and also including **connotational**, which informs about the **participants** and **conditions** of communication.

The list and specifications of connotational meanings vary with different linguistic schools and individual scholars and include such entries as **pragmatic** (directed at the perlocutionary effect of the utterance), **associative** (connected, through individual psychological or linguistic associations, with related and nonrelated notions), **ideological** or **conceptual** (revealing political, social, ideological preferences of the user), **evaluative** (stating the value of the indicated notion), **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).

Observe, for example, the following connotations:

an endearing connotation (*нестлива*) – e.g. in the words *kid, daddy, mummy* (as different from the neutral words *child, father, mother*); derogatory (*презирлива – зневажлива*) connotation – e.g. in *rot, trash, stuff* (as different from the neutral 'something worthless or silly'); jocular / humorous – e.g. in *comestibles (=food), beak (=nose), to kick the bucket (= to die)*; rude or vulgar, e.g. in *shut up / shut your trap*; ironical or sarcastic – *brain-wash, a pretty kettle offish (= an embarrassing situation), notorious; his notorious jokes, he is notorious for his bad behaviour – "відомий", т.е. "сумнозвісний"*); approving evaluation (*схвальна оцінка*) – e.g. in the word *renowned* {*a renowned poet = славетний; Edison is renowned for his great inventions*}; on the other hand, its synonyms like *well-known, famous* are neutral in this respect (have no connotations).

It should be noted that we do not include into the stylistically coloured vocabulary words that directly express some positive or negative evaluation of an object – *добрий, позанний, гарний, негарний, чудовий, потворний; good, bad, pretty, ugly*. Here the evaluation expressed makes up their denotational meaning proper (it represents the notion expressed by the word), but not an additional connotation. Also, it is easy to notice that words like *ugly, awful, beautiful, wonderful, superb* denote a high degree of quality (negative or positive), but this component of degree (of intensity) is again part of their denotational meaning, not a connotation (which is understood as an additional element accompanying the denotational meaning of a word).

As connotation proper (a special colouring), negative evaluation is present e.g. in the word *scary* (*a scary girl* – cf. the Ukrainian *відразлива*; both words have an ironic or derogatory colouring) or *pretty* – when it is used in phrases like *a pretty boy/man* (humorous, ironical or derogatory connotations; cf. also the Ukrainian *красень, красуня*), or *a pretty state* (*It's a pretty state of affairs when I can't afford the price of a pint of beer any more!*). *That's a pretty kettle offish (= Ось так справа!)*; there is ironical connotation in the word *coxcomb* (literally "півнячий чубчик"), like in the corresponding Ukrainian word *франт*, or in *a cock of the walk* (*задавака*).

There is a derogatory connotation in the words *to fabricate, to concoct* (*сфабрикувати, вигадати*), as different from the neutral phrase 'to create a false story' (which expresses the negative evaluation by the denotational meanings of the words); there is a negative evaluative connotation in *to slander* (*обмовляти*) – as different from emotionally neutral expressions like *to distort facts* (*перекручувати факти*), which again express the idea of 'falsification' directly. In the sentence *Don't read this bad book* the negative evaluation is expressed directly (by the denotational meaning of the adjective *bad*), whereas in *Don't read this trash* the evaluation is expressed by the derogatory colouring of the noun *trash* – in other words, it is present here only as a connotation; thus, words like *trash, rot, stuff* (= "something worthless, bad") are stylistically marked (*стилістично марковані, тобто мають певне стилістичне забарвлення*), while the word *bad* is stylistically unmarked (*стилістично немарковане, нейтральне*).

Apart from that, as was already mentioned above, the stylistic connotation of a word may be just a sign of a certain functional style to which the word belongs, without carrying any emotional or evaluative element. Thus, sentences like *She is cute* (= pretty), *It is cute* (= very good), *It's cool* (*Це круто*) contain not only a high positive evaluation (in the same way as the stylistically neutral variants *She is pretty / good-looking* or *It is very good*), but also a stylistic connotation which shows that they



belong to the familiar-colloquial style (фамільярно-розмовний стиль), or even to slang. Colloquial connotations are also present in the phrases *to fix a watch* (neutral – *to repair a watch*), *to fix an appointment for seven o'clock* (= *to arrange*), *to fix breakfast* (American – *to cook breakfast*). On the other hand, a bookish connotation, or colouring (as a feature of official or scientific style of speech) is present in expressions like *to cause / to inflict bodily injuries* (neutral – *to hit / to beat / to hurt*), *to cause / to inflict damage* (neutral *to harm / to do harm*), *to impose a tax / a fine* (neutral *to tax / to fine*), *an impoverished person* (neutral *a poor person*), *highly improbable* (neutral *very unlikely*), etc.

A rude (vulgar) connotation is present in vulgarisms, or taboo words, which are not to be used in the speech of educated people and are therefore often replaced by euphemisms (евфемізми) – the more 'gentle' names of the object. Thus, the word 'devil' is, for many people, unacceptable in speech and may be replaced by phrases like 'the evil one', 'the fallen angel', 'the Prince of darkness', 'Lucifer', 'Mephistopheles'. The same concerns expletives (curse-words, лайлива лексика): *damn, damned* are often replaced by the euphemistic *darn, darned, dashed*; *bloody* is sometimes replaced by *blooming, blasted, blessed, etc.*

### Check Yourself Test

1. What is stylistics?
2. What types of stylistics are distinguished?
3. What disciplines is stylistics connected with?
4. Where does the word “style” come from?
5. Define the term “functional style”.
6. What is a norm in linguistics?
7. What is the correlation between an invariant and variants?
8. What types does context fall into?
9. What does the dichotomy of language and speech consist in?
10. Define expressive means of a language.
11. In what way is intensification achieved in expressive means?
12. Enumerate the types of expressive means.
13. What is a stylistic device?
14. Define a functional style.
15. What is Galperin’s classification of functional styles? Do you know any other classification of functional styles of the English language?
16. What substyles do functional styles fall into?
17. What is the difference between the spoken and the written variety of language? What are the peculiarities of each of them?
18. What types of meaning are distinguished in linguistics and correspondingly in stylistics?
19. Define the term “polysemanticism”.
20. Give the definition of a sign.
21. What is a word?
22. How do you understand the terms “imagery” and “image”?
23. How do we differentiate between logical, emotive and nominal meanings?
24. What are contextual meanings of a word?
25. What is the correlation between the denotational and the connotational meanings? What are the types of the latter?

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**Lecture 2**  
**STYLISTIC THEORY.**  
**CLASSIFICATIONS OF EXPRESSIVE MEANS AND STYLISTIC DEVICES**

**Plan**

1. G.N. Leech's classification.
2. I.R. Galperin's classification.
3. Yu.M. Skrebnev's classification.

**1. G.N. Leech's Classification**

One of the first linguists who tried "to modernize" traditional rhetoric system was a British scholar G. Leech. In 1967 his contribution into stylistic theory in the book "Essays on Style and Language" was published in London. Paying tribute to the descriptive linguistics popular at the time he tried to show how linguistic theory could be accommodated to the task of describing such rhetorical figures as metaphor, parallelism, alliteration, personification and others in the present-day study of literature.

Proceeding from the popular definition of literature as the creative use of language Leech claims that this can be equated with the use of **deviant** forms of language. According to his theory the first principle with which a linguist should approach literature is the degree of generality of statement about language. There are two particularly important ways in which the description of language entails generalization.

The notion of generality essential to Leech's criteria of classifying stylistic devices has to do with linguistic deviation.

The language of literature is on the whole marked by a number of deviant features. Thus Leech builds his classification on the principle of distinction between the normal and deviant features in the language of literature.

Among deviant features he distinguishes **paradigmatic** and **syntagmatic deviations**. All figures can be initially divided into syntagmatic or paradigmatic. Linguistic units are connected syntagmatically when they combine sequentially in a linear linguistic form.

Paradigmatic items enter into a system of possible selections at one point of the chain. Syntagmatic items can be viewed horizontally, paradigmatic – vertically.

Paradigmatic figures give the writer a choice from equivalent items, which are contrasted to the normal range of choices.

Schematically this relationship could look like this (see Table 1):

Table 1

<i>inches</i>	normal	<i>away</i>
<i>feet</i>		
<i>yards</i>		
<i>farmyard</i>	deviant	<i>away</i>

The contrast between deviation and norm may be accounted for by metaphor which involves semantic transfer of combinatory links.

Another example of paradigmatic deviation is personification. In this case we deal with purely grammatical oppositions of personal / impersonal; animate/inanimate; concrete/abstract (see Table 2).

Table 2

<i>aeroplane</i>	normal inanimate neuter	<i>it</i>
<i>train</i>		
<i>car</i>		
<i>aeroplane</i>	deviant animate female	<i>she</i>

This sort of paradigmatic deviation Leech calls “unique deviation” because it comes as an unexpected and unpredictable choice that defies the norm.

Unlike paradigmatic figures based on the effect of gap in the expected choice of a linguistic form syntagmatic deviant features result from the opposite. Instead of missing the predictable choice the author imposes the same kind of choice in the same place. A syntagmatic chain of language units provides a choice of equivalents to be made at different points in this chain, but the writer repeatedly makes the same selection. Leech illustrates this by alliteration in *the furrow followed* where the choice of alliterated words is not necessary but superimposed for stylistic effect on the ordinary background.

This principle visibly stands out in some tongue-twisters due to the deliberate overuse of the same sound in every word of the phrase. So instead of a sentence like “Robert turned over a hoop in a circle” we have the intentional redundancy of “r” in “Robert Rowley rolled a round roll round”.

Basically the difference drawn by Leech between syntagmatic and paradigmatic deviations comes down to the redundancy of choice in the first case and a gap in the predicted pattern in the second.

## 2. I. R. Galperin’s classification

The classification suggested by professor Galperin is simply organised and very detailed. His manual “Stylistics” published in 1971 includes the following subdivision of **expressive means and stylistic devices based on the level-oriented approach**:

1. Phonetic expressive means and stylistic devices.
2. Lexical expressive means and stylistic devices.
3. Syntactical expressive means and stylistic devices.

To the **phonetic expressive means and stylistic devices** Galperin refers:

- 1) onomatopoeia (direct and indirect): *ding-dong; silver bells... tinkle, tinkle;*
- 2) alliteration (initial rhyme): *to rob Peter to pay Paul;*
- 3) rhyme (full, incomplete, compound or broken, eye rhyme, internal rhyme. Also, stanza rhymes: couplets, triple, cross, framing/ring);
- 4) rhythm.

There are three big subdivisions of lexical expressive means and stylistic devices and they all deal with the semantic nature of a word or phrase. However the criteria of selection of means for each subdivision are different and manifest different semantic processes.

**I.** In the first subdivision the principle of classification is the **interaction of different types of a word’s meanings: dictionary, contextual, derivative, nominal, and emotive**. The stylistic effect of the lexical means is achieved through the binary opposition of dictionary and contextual or logical and emotive or primary and derivative meanings of a word.

The first group includes **means based on the interplay of dictionary and contextual meanings**:

metaphor: *Dear Nature is the kindest Mother still.* (Byron)

metonymy: *The camp, the pulpit and the law*

*For rich man’s sons are free.* (Shelley)

irony: *It must be delightful to find oneself in a foreign country without a penny in one’s pocket.*

The second unites means **based on the interaction of primary and derivative meanings**:

polysemy: *Massachusetts was hostile to the American flag, and she would not allow it to be hoisted on her State House;*

zeugma and pun: *May’s mother always stood on her gentility; and Dot’s mother never stood on anything but her active little feet.* (Dickens)

The third group comprises **means based on the opposition of logical and emotive meanings**:

interjections and exclamatory words: *All present life is but an interjection*

*An ‘Oh’ or ‘Ah’ of joy or misery,*

*Or a ‘Ha! Ha!’ or ‘Bah!’-a yawn or ‘Pooh!’*

*Of which perhaps the latter is most true.* (Byron)

epithet: *a well-matched, fairly-balanced give-and-take couple.* (Dickens)

oxymoron: *peopled desert, populous solitude, proud humility.* (Byron)

The fourth group is based on the **interaction of logical and nominal meanings** and includes:

antonomasia: *Mr. Facing-Both-Ways does not get very far in this world.* (The Times)

**II.** The principle for distinguishing the second big subdivision according to Galperin is entirely different from the first one and is based on the **interaction between two lexical meanings simultaneously materialized in the context**. This kind of interaction helps to call special attention to a certain feature of the object described. Here belong:

simile: *treacherous as a snake, faithful as a dog, slow as a tortoise.*

periphrasis: *a gentleman of the long robe (a lawyer); the fair sex (women)*

euphemism: *In private I should call him a liar. In the Press you should use the words: 'Reckless disregard for truth'.* (Galsworthy)

hyperbole: *The earth was made for Dombey and Son to trade in and the sun and the moon were made to give them light.* (Dickens)

**III.** The third subdivision comprises **stable word combinations in their interaction with the context**:

clichés: *clockwork precision, crushing defeat, the whip and carrot policy.*

proverbs and sayings: *Come! He said, milk's spilt.* (Galsworthy)

epigrams: *A thing of beauty is a joy for ever.* (Keats)

quotations: *Ecclesiastes said, 'that all is vanity'.* (Byron)

allusions: *Shakespeare talks of the herald Mercury.* (Byron)

decomposition of set phrases: *You know which side the law's buttered.* (Galsworthy)

Syntactical expressive means and stylistic devices are not paradigmatic but syntagmatic or structural means. In defining syntactical devices Galperin proceeds from the following thesis: the structural elements have their own independent meaning and this meaning may affect the lexical meaning. In doing so it may impart a special contextual meaning to some of the lexical units.

**The principal criteria for classifying syntactical stylistic devices** are:

- the juxtaposition of the parts of an utterance;
- the type of connection of the parts;
- the peculiar use of colloquial constructions;
- the transference of structural meaning.

**Devices built on the principle of juxtaposition** include:

inversion (several types): *A tone of most extravagant comparison Miss Tox said it in.* (Dickens)

*Down dropped the breeze.* (Coleridge)

detached constructions: *She was lovely: all of her – delightful.* (Dreiser)

parallel constructions: *The seeds ye sow – another reaps,*

*The robes ye weave – another wears*

*The arms ye forge – another bears.* (Shelley)

chiasmus: *In the days of old men made manners*

*Manners now make men.* (Byron)

repetition: *For glances beget ogles, ogles sighs, sighs wishes, wishes words, and words a letter.* (Byron)

enumeration: *The principle production of these towns... appear to be soldiers, sailors, Jews, chalk, shrimps, officers, and dock-yard men.* (Dickens)

suspense: *Know ye the land where the cypress and myrtle...*

*Know ye the land of the cedar and vine...*

.....

*'Tis the clime of the East– 'tis the land of the Sun.* (Byron)

climax: *They looked at hundred of houses, they climbed thousands of stairs, they inspected innumerable kitchens.* (Maugham)

antithesis: *Youth is lovely, age is lonely;*

*Youth is fiery, age is frost.* (Longfellow)

**Devices based on the type of connection** include:



asyndeton: *Soames turned away; he had an utter disinclination for talk, like one standing before an open grave...* (Galsworthy)

polysyndeton: *The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect.* (Dickens)

gap-sentence link: *It was an afternoon to dream. And she took out Jon's letters.* (Galsworthy)

**Figures united by the peculiar use of colloquial constructions** are:

Ellipsis: *Nothing so difficult as a beginning; how soft the chin which bears his touch.* (Byron)

Aposiopesis (break-in-the-narrative): *Good intentions but -; You just come home or I'll...*

Question in the narrative: *Scrooge knew he was dead? Of course he did. How could it be otherwise?* (Dickens)

Represented speech (uttered and unuttered or inner represented speech): *Marshal asked the crowd to disperse and urged responsible diggers to prevent any disturbance...* (Prichard)

*Over and over he was asking himself, would she receive him ?*

**Transferred use of structural meaning** involves such figures as:

Rhetorical questions: *How long must we suffer? Where is the end?* (Norris)

Litotes: *He was no gentle lamb {London}; Mr. Bardell was no deceiver.* (Dickens)

There have been made other attempts to classify all expressive means and stylistic devices because some principle: applied in this system do not look completely consistent and reliable. There are two big subdivisions here that classify all devices into either lexical or syntactical. At the same time there is a kind of mixture of principles since some devices obviously involve both lexical and syntactical features, e.g. antithesis, climax, periphrasis, irony, and others.

According to Galperin there are structural and compositional syntactical devices, devices built on transferred structural meaning and the type of syntactical connection and devices that involve a peculiar use of colloquial constructions. Though very detailed this classification provokes some questions concerning the criteria used in placing the group 'peculiar use of colloquial constructions' among the syntactical means and the group called 'peculiar use of set expressions' among the lexical devices. Another criterion used for classifying lexical expressive means namely, 'intensification of a certain feature of a thing or phenomenon' also seems rather dubious. Formulated like this it could be equally applied to quite a number of devices placed by the author in other subdivisions of this classification with a different criteria of identification, such as metaphor, metonymy, epithet, repetition, inversion, suspense, etc. It does not seem quite just to place all cases of ellipsis, aposiopesis or represented speech among colloquial constructions.

### 3. Classification of expressive means and stylistic devices by Y. M. Skrebnev

One of the latest classifications of expressive means and stylistic devices is given in the book "Fundamentals of English Stylistics" by Y.M. Skrebnev published in 2003. Skrebnev's approach demonstrates a combination of principles observed in Leech's system of paradigmatic and syntagmatic subdivision and the level-oriented approach on which Galperin's classification is founded. At the same time it differs from both since Skrebnev managed to avoid mechanical superposition of one system onto another and created a new consistent method of the hierarchical arrangement of this material.

He doesn't pigeonhole expressive means and stylistic devices into appropriate layers of language like Leech and Galperin. Skrebnev first subdivides stylistics into **paradigmatic stylistics (or stylistics of units)** and **syntagmatic stylistics (or stylistics of sequences)**. Then he explores the levels of the language and regards all stylistically relevant phenomena according to this level principle in both paradigmatic and syntagmatic stylistics.

He also uniquely singles out one more level. In addition to phonetics, morphology, lexicology and syntax he adds semasiology (or semantics).

According to Skrebnev the relationship between these five levels and two aspects of stylistic analysis is bilateral. The same linguistic material of these levels provides stylistic features studied by paradigmatic and syntagmatic stylistics. The difference lies in its different arrangement.

Table 3

<b>Paradigmatic stylistics</b> (Stylistics of units)	←	1. Phonetics	→	<b>Syntagmatic stylistics</b> (Stylistics of sequences)
	←	2. Morphology	→	
	←	3. Lexicology	→	
	←	4. Syntax	→	
	←	5. Semasiology	→	

Paradigmatic stylistics (stylistics of units) is subdivided into five branches.

**Paradigmatic phonetics** actually describes phonographical stylistic features of a written text. Since we cannot hear written speech but in our «mind» writers often resort to graphic means to reproduce the phonetic peculiarities of individual speech or dialect. Such intentional non-standard spelling is called “*graphons*” (a term borrowed from V.A. Kucharenko).

*I know these Eye- talians!* (Lawrence) – in this case the graphon is used to show despise or contempt of the speaker for Italians.

Other graphic means to emphasize the “unheard” phonetic characteristics such as the pitch of voice, the stress, and other melodic features: **italics, capitalization, repetition of letters, onomatopoeia (sound imitation)**, e.g.:

I AM sorry;  
 “Appeeee Nooooooyeeeeeerr” (*Happy New Year*);  
 Cock-a-doodle-doo.

**Paradigmatic morphology** observes the stylistic potentials of grammar forms, which Leech would describe as deviant. Out of several varies of morphological categorial forms the author chooses a less predictable or unpredictable one, which renders this form some stylistic connotation. The peculiar use of a number of grammatical categories for stylistic purposes may serve as an ample example of this type of expressive means.

The use of a present tense of a verb on the background of a past-tense narration got a special name *historical present* in linguistics, e.g.:

*What else do I remember? Let me see.*  
*There comes out of the cloud our house...* (Dickens)

Similar cases of deviation on the morphological level are given by the author for the categories of gender, person, number, mood and some others.

**Paradigmatic lexicology** subdivides English vocabulary into stylistic layers. In most works on this problem (cf. books by Galperin, Arnold, Vinogradov) all words of the national language are usually described in terms of *neutral*, *literary* and *colloquial* with further subdivision into poetic, archaic, foreign, jargonisms, slang, etc.

Y.M. Skrebnev uses different terms for practically the same purposes. His terminology includes correspondingly **neutral, positive (elevated) and negative (degraded)** layers.

Stylistic differentiation suggested by Skrebnev includes the following stratification:

1. **Positive/elevated** including **poetic, official, and professional. Bookish and archaic** words occupy a peculiar place among the other positive words due to the fact that they can be found in any other group (poetic, official or professional).

2. **Neutral**

3. **Negative/degraded** including **colloquial, neologisms, jargon, slang, nonce-words, vulgar words.**

Special mention is made of **terms**. The author maintains that the stylistic function of terms varies in different types of speech. In non-professional spheres, such as literary prose, newspaper texts,

everyday speech special terms are associated with socially prestigious occupations and therefore are marked as elevated. On the other hand the use of non-popular terms, unknown to the average speaker, shows a pretentious manner of speech, lack of taste or tact.

**Paradigmatic syntax** has to do with the sentence paradigm: completeness of sentence structure, communicative types of sentences, word order, and type of syntactical connection.

Paradigmatic syntactical means of expression arranged according to these four types include:

1. **Completeness of sentence structure: ellipsis, aposiopesis, one-member nominative sentences.**

**Redundancy: repetition of sentence parts, syntactic tautology (prolepsis), polysyndeton.**

2. **Word order: inversion of sentence members.**

3. **Communicative types of sentences:**

**Quasi-affirmative sentences:** *Isn't that too bad? = That is too bad.*

**Quasi-interrogative sentences:** *Here you are to write down your age and birthplace = How old are you? Where were you born?*

**Quasi-negative sentences:** *Did I say a word about the money (Shaw) = I did not say...*

**Quasi-imperative sentences:** *Here! Quick! = Come here! Be quick!*

In these types of sentences the syntactical formal meaning of the structure contradicts the actual meaning implied so that negative sentences read affirmative, questions do not require answers but are fact declarative sentences (rhetorical questions), etc. One communicative meaning appears in disguise of another. Skrebnev holds that "the task of stylistic analysis is to find out to what type of speech and its sublanguage) the given construction belongs." (Скребнев 2003:100).

**Type of syntactic connection: detachment, parenthetical elements, asyndetic subordination and coordination.**

**Paradigmatic semasiology** deals with transfer of names or what are traditionally known as tropes. In Skrebnev's classification these expressive means received the term based on their ability to rename: **figures of replacement.**

All figures of replacement are subdivided into two groups: **figures of quantity** and **figures of quality.**

**Figures of quantity.** In figures of quantity renaming is based on inexactitude of measurements, in other words it's either saying too much (overestimating, intensifying the properties) or too little (underestimating the size, value, importance, etc.) about the object or phenomenon. Accordingly there are two figures of this type.

**Hyperbole:** *You couldn't hear yourself think for the noise.*

**Meiosis (understatement, litotes):** *It's not unusual for him to come home at this hour.*

According to Skrebnev this is the most primitive type of renaming.

**Figures of quality** comprise 3 types of renaming:

- **transfer based on a real connection** between the object of nomination and the object whose name it's given.

This is called **metonymy** in its two forms: **synecdoche** and **periphrasis**, e.g.: *I'm all ears; Hands wanted.*

**Periphrasis** has its varieties **euphemism** and **anti-euphemism**, e.g.: *Ladies and the worse halves; I never call a spade a spade, I call a bloody shovel.*

- **transfer based on affinity** (similarity, not real connection): **metaphor.**

Skrebnev describes metaphor as an expressive renaming on the basis of similarity of two objects. The speaker searches for associations in his mind's eye, the ground for comparison is not so open to view as with metonymy. It's more complicated in nature. Metaphor has to formal limitations Skrebnev maintains, and that is why this is a purely lexical stylistic device as many authors describe it (see Galperin's classification).

This is a device that can involve a word, a part of a sentence or in whole sentence. We may add that whole works of art can be viewed as metaphoric and an example of it is the novel by John Updike "The Centaur".

As for the varieties there are not just simple metaphors like *She is a flower*, but **sustained metaphors**, also called **extended**, when one metaphorical statement creating an image is followed by another linked to the previous one:

*This is a day of your golden opportunity, Sarge. Don't let it turn to brass.* (Pendelton)

Often a sustained metaphor gives rise to a device called **catachresis** (or **mixed metaphor**) – which consists in the incongruity of the parts of a sustained metaphor. This happens when objects of the two or more parts of a sustained metaphor belong to different semantic spheres and the logical chain seems disconnected. The effect is usually comical, e.g.:

*“For somewhere”, said Poirot to himself indulging an absolute riot of mixed metaphors «there is in the hay a needle, and among the sleeping dogs there is one on whom I shall put my foot, and by shooting the arrow into the air, one will come down and hit a glass-house!* (Christie)

A Belgian speaking English confused a number of popular proverbs and quotations that in reality look like the following: *to look for a needle in a haystack; to let sleeping dogs lie; to put one's foot down; I shot an arrow into the air* (Longfellow); *people who live in glass houses should not throw stones*.

Other **varieties of metaphor** according to Skrebnev also include:

**Allusion** defined as reference to a famous historical, literary, mythological or biblical character or event, commonly known, e.g.:

*It's his Achilles heel* (myth of vulnerability).

**Personification** – attributing human properties to lifeless objects, e.g.:

*How soon hath Time, the subtle thief of youth, Stol'n on his wing my three and twentieth year!*  
(Milton)

**Antonomasia** defined as a variety of allusion, because in Skrebnev's view it's the use of the name of a historical, literary, mythological or biblical personage applied to a person described. Some of the most famous ones are *Brutus (traitor)*, *Don Juan (lady's man)*.

It should be noted that this definition is only limited to the allusive nature of this device. There is another approach (cf. Galperin and others) in which antonomasia also covers instances of transference of common nouns in place of proper names, such as *Mr. Noble Knight*, *Duke the Iron Heart*.

**Allegory** expresses abstract ideas through concrete pictures, e.g.: *The scales of justice; It's time to beat your swords into ploughshares*.

• **transfer by contrast** when the two objects are opposed implies *irony*.

**Irony** (meaning “concealed mockery”, in Greek *eironeia*) is a device based on the opposition of meaning to the sense (dictionary and contextual). Here we observe the greatest semantic shift between the notion named and the notion meant.

Skrebnev distinguishes two kinds of ironic utterances:

- obviously **explicit** ironical, which no one would take at their face value due to the situation, tune and structure, e.g.: *A fine friend you are! That's a pretty kettle of fish!*
- and **implicit**, when the ironical message is communicated against a wider context like in Oscar Wilde's tale “The Devoted Friend” where the real meaning of the title only becomes obvious after you read the story. On the whole irony is used with the aim of critical evaluation and the general scheme is *praise stands for blame* and extremely rarely in the reverse order. However when it does happen the term in the latter case is **astheism**, e.g.: *E. g. Clever bastard! Lucky devil!*

One of the powerful techniques of achieving ironic effect is the mixture of registers of speech (social styles appropriate for the occasion): high-flown style on socially low topics or vice versa.

**Syntagmatic stylistics (stylistics of sequences)** deals with the stylistic functions of linguistic units used in syntagmatic chains, in linear combinations, not separately but in connection with other units. Syntagmatic stylistics falls into the same level determined branches.

**Syntagmatic phonetics** deals with the interaction of speech sounds and intonation, sentence stress, tempo. All these features that characterize suprasegmental speech phonetically are sometimes also called prosodic.

So stylistic phonetics studies such stylistic devices and expressive means as **alliteration** (recurrence of the initial consonant in two or more words in close succession). It's a typically English feature because ancient English poetry was based more on alliteration than on rhyme, e.g.: *Now or never. Last but not least. As good as gold. Pride and Prejudice* (Austin). *Posthumous papers of the Pickwick Club* (Dickens).

**Assonance** (the recurrence of stressed vowels), e.g.:

*...Tell this soul with sorrow laden, if within the distant Aiden; I shall clasp a sainted maiden, whom the angels name Lenore.* (Poe)

**Paronomasia** (using words similar in sound but different in meaning with euphonic effect), e.g.:

*And the raven, never flitting, still is sitting, still is sitting* (E.A. Poe)

The pattern of interchange of strong and weak segments is called **rhythm**. It's a regular recurrence of stressed and unstressed syllables that make a poetic text. Various combinations of stressed and unstressed syllables determine the metre (iambus, dactyl, trochee, etc.).

**Rhyme** is another feature that distinguishes verse from prose and consists in the acoustic coincidence of stressed syllables at the end of verse lines.

**Syntagmatic morphology** deals with the importance of grammar forms used in a paragraph or text that help in creating a certain stylistic effect.

We find much in common between Skrebnev's description of this area and Leech's definition of syntagmatic deviant figures. Skrebnev writes: "Varying the morphological means of expressing grammatical notions is based... upon the general rule: monotonous repetition of morphemes or frequent recurrence of morphological meanings expressed differently..." (Скрѣбнѣв 2003: 146).

He also indicates that while it is normally considered a stylistic fault it acquires special meaning when used on purpose. He describes the effect achieved by the use of morphological synonyms of the genitive with *Shakespeare*—the possessive case (*Shakespeare's plays*), prepositional of-phrase (*the plays of Shakespeare*) and an attributive noun (*Shakespeare plays*) as "elegant variation" of style.

**Syntagmatic lexicology** studies the "word-and-context" juxtaposition that presents a number of stylistic problems – especially those connected with co-occurrence of words of various stylistic colourings.

We can observe this sort of stylistic mixture in a passage from O'Henry provided by Skrebnev:

*Jeff, says Andy after a long time, quite unseldom I have seen fit to impugn your molars when you have been chewing the rag with me about your conscientious way of doing business...* (Скрѣбнѣв 2003:149).

**Syntagmatic syntax** deals with more familiar phenomena since it has to do with the use of sentences in a text. Skrebnev distinguishes purely syntactical repetition to which he refers **parallelism** as structural repetition of sentences though often accompanied by the lexical repetition, e.g.:

*The cock is crowing, The stream is flowing...* (Wordsworth)



and lexico-syntactical devices such as:

**anaphora** (identity of beginnings, initial elements), e.g.:

*If only little Edward were twenty, old enough to marry well and fend for himself, instead often. If only it were not necessary to provide a dowry for his daughter. If only his own debts were less.* (Rutherford)

**Epiphora** (opposite of the anaphora, identical elements at the end of: sentences, paragraphs, chapters, stanzas), e.g.:

*For all averred, I had killed the bird. That made the breeze to blow. Ah wretch! Said they, the bird to slay. That made the breeze to blow!* (Coleridge)

**Framing** (repetition of some element at the beginning and at the end of a sentence, paragraph or stanza), e.g.:

*Never wonder. By means of addition, subtraction, multiplication and division, settle everything somehow, and never wonder.* (Dickens)

**Anadiplosis** (the final element of one sentence, paragraph, stanza is repeated in the initial part of the next sentence, paragraph, stanza), e.g.:

*Three fishers went sailing out into the West. Out into the West, as the sun went down.* (Kingsley)

**Chiasmus** (parallelism reversed, two parallel syntactical constructions contain a reversed order of their members), e.g.:

*That he sings and he sings, and for ever sings he— I love my Love and my Love loves me!* (Coleridge)

**Syntagmatic semasiology** or semasiology of sequences deals with semantic relationships expressed at the length of a whole text. As distinct from paradigmatic semasiology which studies the stylistic effect of renaming syntagmatic semasiology studies types of names used for linear arrangement of meanings.

Skrebnev calls these repetitions of meanings represented by sense units in a text *figures of co-occurrence*. The most general types of semantic relationships can be described as identical, different or opposite. Accordingly he singles out **figures of identity**, **figures of inequality** and **figures of contrast**.

**Figures of identity** include:

**Simile** (an explicit statement of partial identity: affinity, likeness, similarity of two objects), e.g.:

*My heart is like a singing bird.* (Rosetti)

**Synonymous replacement** (use of synonyms or synonymous phrases to avoid monotony or as situational substitutes), e.g.:

*He brought home **numberless** prizes. He told his mother **countless** stories.* (Thackeray)

**Figures of inequality** comprise:

**Clarifying (specifying) synonyms** (synonymous repetition used to characterize different aspects of the same referent), e.g.:

*You undercut, sinful, insidious hog.* (O’Henry)

**Climax** (gradation of emphatic elements growing in strength), e.g.:

*What difference if it rained, hailed, blew, snowed, cycloned?* (O’Henry).

**Anti-climax (back gradation)** – instead of a few elements growing in intensity without relief there unexpectedly appears a weak or contrastive element that makes the statement humorous or ridiculous).

E.g. *The woman who could face the very devil himself or a mouse—goes all to pieces in front of a flash of lightning.* (Twain)

**Zeugma** (combination of unequal, or incompatible words based on the economy of syntactical units), e.g.:

*She dropped a tear and her pocket handkerchief.* (Dickens)

**Pun** (play upon words based on polysemy or homonymy), e.g.:

*What steps would you take if an empty tank were coming toward you ? – Long ones.*

**Disguised tautology** (semantic difference in formally coincidental parts of a sentence, repetition here does not emphasize the idea but carries a different information in each of the two parts), e.g.:

*For East is East, and West is West...* (Kipling)

**Figures of contrast** consist of:

**Oxymoron** (a logical collision of seemingly incompatible words), e.g.:

*His honour rooted in dishonour stood, And faith unfaithful kept him falsely true.* (Tennyson)

**Antithesis** (anti-statement, active confrontation of notions used to show the contradictory nature of the subject described), e.g.:

*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 era of **incredulity**, it was the season of **light**, it was the season of **Darkness... Hope... Despair.*** (Dickens)

An overview of the classifications presented here shows rather varied approaches to practically the same material. And even though they contain inconsistencies and certain contradictions they reflect the scholars’ attempts to overcome an inventorial description of devices. They obviously bring stylistic study of expressive means to an advanced level, sustained by the linguistic research of the 20<sup>th</sup> century that allows to explore and explain the linguistic nature of the stylistic function. This contribution into stylistic theory made by modern linguistics is not contained to classifying studies only. It has inspired exploration of other areas of research such as decoding stylistics or stylistic grammar.

### Check Yourself Test

1. What are the deviant forms of language according to Leech?
2. What deviant forms of language does Leech distinguish?
3. How does I.R. Galperin subdivide EMs and SDs?
4. What are the phonetic EMs and SDs according to professor Galperin?

5. What SDs are based on the interaction of dictionary and contextual meanings?
6. What lexical means are based on the interplay of primary and derivative meanings?
7. What EMs are based on the opposition of logical and emotive meanings?
8. What SDs are based on the interaction of logical and nominal meanings?
9. Enumerate the SDs that are based on the interaction between two lexical meanings simultaneously materialized in the context?
10. What SDs can stable word-combinations form in their interaction with the context?
11. What are the principal criteria for classifying syntactical SDs?
12. How does Yu.M. Skrebnev subdivide stylistics?
13. What branches is paradigmatic stylistics subdivided into?
14. What is the stylistic differentiation of the vocabulary suggested by Skrebnev?
15. What are the four types of paradigmatic syntactical means?
16. What are the figures of replacement?
17. What are the types and varieties of metaphor?
18. What does syntagmatic syntax deal with?
19. What do figures of identity include?
20. What do figures of inequality comprise?

### **Recommended literature**

1. Знаменская Т.А. Стилистика английского языка. Основы курса: Учебное пособие. – М.: Едиториал УРСС, 2004. – 208с.
2. Скрбнев Ю.М. Основы стилистики английского языка: Учебник для ин-тов и фак. иностр. яз. – М.: ООО Издательство Астрель, 2003. – 221с.
3. Essays on Style and Language, ed. By Fowler R. Lnd, 1967.
4. Galperin I.R. Stylistics. – М., 1977. – 334p.
5. Kukharenko V.A. A Book of Practice in Stylistics: A manual. – Vinnytsia: Nova knyha, 2003. – 160p.

## Lecture 3 STYLISTIC CLASSIFICATION OF THE ENGLISH VOCABULARY

### Plan

1. General considerations.
2. Literary stratum of the word-stock.
3. Colloquial stratum of the word-stock.

### 1. General Considerations

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

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

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

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

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

### 2. Literary Stratum of the Word-stock

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

**Common literary words** are chiefly used in writing and in polished speech. Literary units stand in opposition to colloquial units. This is especially apparent when pairs of synonyms, literary and colloquial, can be formed which stand in contrasting relation.

<b>Colloquial</b>	<b>Neutral</b>	<b>Literary</b>
kid	child	infant
daddy	father	parent
chap	fellow	associate
get out	go away	retire

go on	continue	proceed
teenager	boy / girl	youth / maiden
go ahead, get going, make a move	begin, start	commence

**Terms** are words denoting objects, processes, humanities, technique. The domain of their usage is the scientific functional style. The denotative meanings of terms are clearly defined. A classical term is monosemantic and has no synonyms. Terms of general nature are interdisciplinary (*approbation, anomaly, interpretation, definition, monograph*, etc.). Semantically narrow terms belong to a definite branch of science (math.: *differential, vector, hypotemuse, equation, logarithm*). When used in other styles, terms produce different stylistic effects. They may sound humoristically or make speech “clever” and “scientific-like”.

The stylistic function of **poetic words** is to create poetic images and make speech elevated. Their nature is archaic. Many of poetic words have lost their original charm and become hackneyed conventional symbols due to their constant repetition in poetry (*steed* for *horse*; *quoth* for *said*; *woe* for *sorrow*).

**Archaisms** are words a) denoting historical phenomena which are no more in use (such as *yeoman, vassal, falconet*). These are **historical words**.

b) in the course of language history ousted by newer synonymic words (such as *whereof* = *of which*; *to deem* = *to think*; *repast* = *meal*; *nay* = *no*) or forms (*maketh* = *makes*; *thou wilt* = *you will*; *brethren* = *brothers*). These are called **archaic words / forms proper**.

The beginning of the aging process of a word is marked by decrease in its usage. Rarely used words are called **obsolescent**. To English obsolescent words belong the pronoun *thou* and its forms *thee, thy, thine*, the verbs with the ending *-est* (*thou makest*) and the ending *-th* (*he maketh*), and other historical survivals. **Obsolete words** have gone completely out of usage though they are still recognized by the native speakers (*methinks* = *it seems to me*; *nay* = *no*). **Archaic words** belong to Old English and are not recognized nowadays. The main function of old words is to create a realistic background to historical works of literature.

**Barbarisms** and **foreignisms** are borrowings from other languages. The greater part of barbarisms was borrowed into English from French and Latin (*protégé* – *протекже*; *a propos* – *до печи*; *beau monde* – *вищуї свим*; *alter ego* – *инше „я”*; *datum* – *відомості, інформація*). Barbarisms are assimilated borrowings. Being part of the English word-stock, they are fixed in dictionaries. Foreignisms are non-assimilated borrowings occasionally used in speech for stylistic reasons. They do not belong to the English vocabulary and are not registered by lexicographers. The main function of barbarisms and foreignisms is to create a realistic background to the stories about foreign habits, customs, traditions and conditions of life.

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

### 3. Colloquial Stratum of the Word-stock

Colloquial words mark the message as informal, non-official, conversational. The colloquial

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

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

There are some specific ways of forming colloquial words and grammatical fusions. The most typical of them are contraction (*demo* = *demonstration*, *comp* = *comprehensive school*, *disco* = *discotheque*, *pub* = *public house*, *ad* = *advertisement*), amalgamation of two words in a single one (*s'long* = *so long*, *c'mon* = *come on*, *gimme* = *give me*, *wanna* = *want to*, *gonna* = *going to*, *he's* = *he is / has*), affixation (*missy* = *miss*, *girlie* = *girl*, *Scotty* = *Scotchman*), compounding, composing and blending (*legman* = *reporter*, *hanky-panky* = *children's tricks*, *yellow belly* = *coward*, *motel* = *a hotel for people who are travelling by car*).

Many of colloquial words are extremely emotional and image-bearing. For example, the interjections *oops*, *oh*, *gee*, *wow*, *alas* are capable of rendering dozens of contextual subjective modal meanings, such as gladness, rapture, disappointment, resentment, admiration, etc.

**Slang** is sometimes described as the language of sub-cultures or the language of the streets. Linguistically, slang can be viewed as a sub-dialect. It is hardly used in writing – except for stylistic effect. Slang words, used by most speakers in very informal communication, are highly emotive and expressive and as such, lose their originality rather fast and are replaced by newer formations. This tendency to synonymic expansion results in long chains of synonyms of various degrees of expressiveness, denoting one and the same concept. So, the idea of a “pretty girl” is worded by more than one hundred ways in slang.

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

The substandard status of slang words and phrases, through universal usage, can be raised to the standard colloquial: *pal*, *chum*, *crony* for *friend*; *heavies*, *woollies* for *thick panties*; *booze* for *liquor*; *dough* for *money*; *how's tricks* for *how's life*; *beat it* for *go away* and many more – are examples of such a transition. The vast majority of slangy words and expressions are neither taboo, vulgar, derogatory, nor offensive in meaning, sound or image. Picturesque metaphor, metonymy, hyperbole and irony make slangy words spicy.

**Jargonisms** stand close to slang, also being substandard, expressive and emotive, but unlike slang they are used by limited groups of people, united either professionally (in this case we deal with **professionalisms**), or socially (here we deal with **jargonisms proper**). In distinction from slang, jargonisms of both types cover a narrow semantic field: in the first case it is that, connected with the technical side of some profession. So, in oil industry, e.g., for the terminological *driller* (буровик) there exist *borer*, *digger*, *wrencher*, *hogger*, *brake weight*; for *pipeliner* (трубопровідник) – *swabber*, *bender*, *cat*, *old cat*, *collar-pecker*, *hammerman*; for *geologist* – *smeller*, *pebble pup*, *rock hound*, *witcher*, etc. From all the examples at least two points are evident: professionalisms are formed according to the existing word-building patterns or present existing words in new meanings. Covering the field of special professional knowledge, which is semantically limited, they offer a vast variety of synonymic choices for naming one and the same professional item.

Jargonisms proper are characterized by similar linguistic features, but differ in function and sphere of application. They originated from the thieves' jargon (argot, cant) and served to conceal the actual significance of the utterance from the uninitiated. Their major function thus was to be cryptic, secretive. This is why among them there are cases of conscious deformation of the existing words. The so-called **back jargon** (or **back slang**) can serve as an example: in their effort to conceal the machinations of dishonest card-playing, gamblers used numerals in their reversed form: *ano* for *one*, *owt* for *two*, *erth* for *three*.

Anglo-American tradition, starting with Erik Partridge, a famous English lexicographer, does not differentiate between slang and jargonisms regarding these groups as one extensive stratum of words

divided into **general slang**, used by all, or most speakers and **special slang**, limited by the professional or social standing of the speaker. This debate appears to concentrate more on terminology than on essence. Indeed slang (general slang) and jargonisms (special slang) have much in common: are emotive, expressive, unstable, fluctuating, tending to expanded synonymy within certain lexico-semantic groups and limited to a highly informal, substandard communication. So it seems appropriate to use the indicated terms as synonyms.

**Vulgarisms** or **obscene words** are coarse words with a strong emotive meaning, mostly derogatory, normally avoided in polite conversation. They may be viewed as part of slang. The most popular images are food, money, sex and sexual attraction, people's appearances and characters. Because they are not standard, formal or acceptable under all conditions, these words are usually considered vulgar, impolite, or boorish. History of vulgarisms reflects the history of social ethics. So, in Shakespearian times people were much more linguistically frank and dysphemistic in their communication than in the age of Enlightenment or the Victorian era, famous for its prudish and reserved manners. Nowadays words which were labelled vulgar in the XVIII<sup>th</sup> and XIX<sup>th</sup> centuries are considered such no more. In fact, at present we are faced with the reverse of the problem: there are practically no words banned from use by the modern permissive society. Such intensifiers as *bloody*, *damned*, *cursed*, *hell of*, formerly deleted from literature and not allowed in conversation, are not only welcomed in both written and oral speech, but, due to constant repetition, have lost much of their emotive impact and substandard quality.

**Dialecticisms** are words used by people of a certain community living in a certain territory. They are normative and devoid of any stylistic meaning in regional dialects, but used outside of them, carry a strong flavour of the locality where they belong. In Great Britain four major dialects are distinguished: Lowland Scotch, Northern, Midland (Central) and Southern. In the USA three major dialectal varieties are distinguished: New England, Southern and Midwestern (Central, Midland). These classifications do not include many minor local variations. Dialects markedly differ on the phonemic level: one and the same phoneme is differently pronounced in each of them. They differ also on the lexical level, having their own names for locally existing phenomena and also supplying locally circulating synonyms for the words, accepted by the language in general. In US Southern dialect one might say: "*Cousin, y'all talk mighty fine*" which means "*Sir, you speak English well*". In ethnic-immigrant dialects the same sentence will sound as "*Paisano, you speak good the English*" or "*Landsman, your English is plenty all right already*". Some of them have entered the general vocabulary and lost their dialectal status (*lad, lass, pet, squash, plaid*).

### Check Yourself Test

1. What are the groups the word-stock of any given language can be divided into?
2. What strata of the word-stock belong to the standard English vocabulary?
3. What do we include in the literary vocabulary? Characterize each of the groups.
4. How can archaisms be subdivided?
5. What are the stages of a word's becoming archaic?
6. How do barbarisms differ from foreignisms?
7. What are nonce-words?
8. Is slang widespread or is it the means of communication of the few?
9. How does slang differ from jargonisms?
10. What is the difference between jargonisms and professional words?
11. What is E. Partridge's point of view as to the differentiation of slang and jargonisms? What classification does he suggest?
12. What was the difference in the use of vulgarisms in Shakespearian times and the Enlightenment? Are they often used nowadays?
13. What are the main dialects in the UK and the USA?

## Lecture 4

### PHONETIC AND GRAPHICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES

#### Plan

1. Phonetic expressive means and stylistic devices.
2. Graphical expressive means and stylistic devices.

#### I. Phonetic Expressive Means and Stylistic Devices

Stylistically marked phonemes do not exist. Consequently, there are no expressive means on the phonological level. Nevertheless, specific combinations of sounds may create different speech effects and devices. Dealing with various cases of phonemic and graphemic foregrounding we should not forget the unilateral nature of a phoneme: this language unit helps to differentiate meaningful lexemes but has no meaning of its own. Cf.: while unable to speak about the semantics of [ou], [ju:], we acknowledge their sense-differentiating significance in *sew* [sou] *шуми* and *sew* [sju:] *спускати воду*; or [au], [ou] in *bow бант, уклін*, etc.

Phonetic stylistic devices belong to **instrumentation** and **versification** types.

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

**Onomatopoeia is a combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc.), by things (machines or tools, etc.), by people (sighing, laughter, patter of feet, etc.) and by animals.** Combinations of speech sounds of this type will inevitably be associated with whatever produces the natural sound. It may be imitation of the sounds produced by animals: *buzz* (sounds of bees); *hiss* (snakes); *bow-wow* (dogs); *mew / miaow* and *purr* (cats); *hoink* (pigs); *baa-baa* (sheep); *cackle* (chickens); *quack* (ducks); *cuckoo*; *caw* (crows); *mo* (cows). It may also be imitation of other natural noises: *bubble* (булькати); *rustle* (шарудіти); *splash* (хлюпатися); *flop* (гепнутися); *whistle* (свистати); *giggle, chuckle* (хихикати, хмикати); *goat* (ревіти); *tinkle* (дзвякнути); *ding-dong, jingle* (= дзвеніти), *click* (клацати), *tick, tick-tuck* (цокати); *bang, slap, rap, tap* (звук удару), etc.

Words built on the basis of onomatopoeia make speech especially expressive when used in their figurative meanings: *Cars were whizzing past* (=moving very fast); *The pot was bubbling on the fire* (= boiling and making this sound); *The crowd buzzed with excitement* (= made a noise like that); *I'll just give him a buzz* (= phone call). Therefore the relation between onomatopoeia and the phenomenon it is supposed to represent is one of metonymy.

There are two varieties of onomatopoeia: direct and indirect. **Direct onomatopoeia is contained in words that imitate natural sounds**, as *ding-dong, buzz, bang, cuckoo, ping-pong, roar* and the like.

**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**. The repetition of the sound [w] actually produces the sound of the wind. Indirect onomatopoeia, unlike alliteration, demands some mention of what makes the sound, as *wind* in the following example:

*“Whenever the moon and stars are set,  
Whenever the wind is high,  
All night long in the dark and wet  
A man goes riding by.”* (R.S. Stevenson)

**Alliteration is a stylistically motivated repetition of consonants.** The repeated sound is often met at the beginning of words: *She sells sea shells on the sea shore. Peter Piper picked a peck of pickled pepper. blind as a bat; tit for tat* (=an eye for an eye); *tit-bit* (ласий умяточок); *(It is) neck or nothing* (нан або нонав); *bag and baggage; last but not least; waste not, want not; as good as gold; as*



*green as grass; willy-nilly (volence-nolence); hurly-burly (= noise); to shilly-shally / to dilly-dally (= to waste time without taking action).* Note also the use of alliteration in poetry:

Alliteration is often used in children's rhymes, because it emphasizes rhythm and makes memorizing easier. The same effect is employed in advertising, so that slogans will stick in people's minds. Alliteration is used much more in poetry than in prose. It is also used in proverbs and sayings.

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

Both alliteration and assonance may produce the effect of **euphony** (a sense of ease and comfort in pronouncing or hearing) or **cacophony** (a sense of strain and discomfort in pronouncing or hearing). As an example of the first may serve the famous lines of E. A. Poe:

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

An example of the second is provided by the unspeakable combination of sounds found in R. Browning:

*Nor soul helps flesh now  
More than flesh helps soul.*

**Versification is the art of writing verses.** It is the imaginative expression of emotion, thought, or narrative, mostly in metrical form and often using figurative language. Poetry is actually the earliest form of literature, and was created precisely to be spoken – in the days before many could read. Poetry has traditionally been distinguished from prose (ordinary written language) by rhyme or the rhythmical arrangement of words (metre).

**Rhyme is the repetition of identical or similar terminal sound combinations of words.**

Rhyming words are generally placed at a regular distance from each other. In verse they are usually placed at the end of the corresponding lines.

Identity and particularly similarity of sound combinations may be relative. For instance, we distinguish between **full rhymes** and **incomplete rhymes**. The full rhyme presupposes identity of the vowel sound and the following consonant sounds in a stressed syllable, as in *might, right; needless, heedless*. When there is identity of the stressed syllable, including the initial consonant of the second syllable (in polysyllabic words), we have exact or identical rhymes.

Incomplete rhymes present a greater variety. They can be divided into two main groups: **vowel rhymes** and **consonant rhymes**. In vowel rhymes the vowels of the syllables in corresponding words are identical, but the consonants may be different, as in *flesh – fresh – press*. Consonant rhymes, on the contrary, show concordance in consonants and disparity in vowels, as in *worth – forth; tale – tool – treble – trouble; flung – long*.

Combinations in rhyming sometimes go so far as to make one word rhyme with a combination of words; or two or even three words rhyme with a corresponding two or three words, as in *upon her honour – won her; bottom – forgot 'em – shot him*. Such rhymes are called compound or broken. The peculiarity of rhymes of this type is that the combination of words is made to sound like one word – a device which inevitably gives a colloquial and sometimes a humorous touch to the utterance.

Compound rhyme may be set against what is called **eye-rhyme**, where the letters and not the sounds are identical, as in *love – prove, flood – brood, have – grave*. It follows therefore that whereas compound rhyme is perceived in reading aloud, eye-rhyme can only be perceived in the written verse.

There is still another variety of rhyme which is called **internal rhyme**. The rhyming words are placed not at the ends of the lines but within the line, as in:

*"I bring fresh showers upon the thirsting flowers"* (Shelley)

According to the variants of stress in the words being rhymed, rhymes are classified into **male** (the last syllables of the rhymed words are stressed), **female** (the next syllables to the last are stressed) and **dactylic** (the third syllables from the end are stressed).

According to the way the rhymes are arranged within the stanza, certain models have crystallized, for instance:

1. **couplets** – when the last words of two successive lines are rhymed. This is commonly marked *aa*
2. **triple rhymes** – *aaa*
3. **cross (alternate) rhymes** – *abab*
4. **framing (ring, enclosing) rhymes** – *abba*
5. paired rhymes (*шарні, суміжні риму*), when the rhyming pattern is *aabb*:

*The seed ye sow, another reaps; (a)*  
*The wealth ye find, another keeps; (a)*  
*The robes ye weave, another wears; (b)*  
*The arms ye forge, another bears, (b) (Shelley)*

The most common stanza, one consisting of four lines, is called a quatrain (квартет, чотирьовір'я); the more seldom one, consisting of two, is called a couplet (двовір'я).

There is also a **ballad** stanza, typical of poetic folklore, especially that of the 14<sup>th</sup>–15<sup>th</sup> centuries. A ballad is a poem with a plot (*сюжет*), which tells some story. The ballad stanza usually has four lines, of which the first and third lines contain four feet, while the second and fourth – three or two.

*The first word that Sir Patrick read, (4 feet)*  
*Sae loud, loud laughed he; (3)*  
*The neist word that Sir Patrick read, (4)*  
*The tear blinded his ee. (3)*

A specific type of stanza is used in a **sonnet**. There we usually find twelve lines (three quatrains, i.e. three stanzas with four lines), followed by two final lines (a couplet), which contain a kind of summary of the whole verse:

*O, lest the world should ask you to recite  
 What merit lived in me, that you should love,  
 After my death, dear love, forget me quite,  
 For you in me can nothing worthy prove;  
 Unless you would devise some virtuous lie,  
 To do more for me than mine own desert,  
 And hang more praise upon deceased I  
 Than niggard truth would willingly impart:  
 O, lest your true love may seem false in this,  
 That you for love speak well of me untrue,  
 My name be buried where my body is,  
 And live no more to shame nor me nor you.  
 For I am ashamed by that which I bring forth,  
 And so should you, to love things nothing worth.*  
 (Shakespeare, Sonnet No. 72)

There may also be **blank verse** (*білий вірш*), in which there is no rhyming, but the rhythm and metre are to some extent preserved; such is, for instance, the verse of Shakespeare's tragedies:

*To be or not to be, – that is the question: –*

*Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles,  
And by opposing end them? – To die, – to sleep, –  
No more; and by a sleep to say we end  
The heart-ache and the thousand natural shocks  
That flesh is heir to, – 'tis a consummation  
Devoutly to be wished. To die, – to sleep; –  
To sleep! Perchance to dream: – ay, there's the rub;  
For in that sleep of death what dreams may come,  
When we have shuffled off this mortal coil... (Hamlet)*

**“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 or features”** [Webster’s New World Dictionary].

A division (*відрізок*) of the poetic line from stress to stress, which contains one stressed syllable and one or two unstressed syllables, is called a foot (*стона*). The foot is the main unit of rhythm in poetic speech. According to the correlation of stressed and unstressed syllables within the foot, we distinguish the following 5 types of feet:

1) trochee (*хореї*), or a trochaic foot (*хореїчна стона*), with two syllables, of which the first is stressed and the second unstressed:

*Peter, Peter, pumpkin-eater, ( ' ʊ | ' ʊ | ' ʊ | ' ʊ )  
Had a wife and couldn 't keep her*

2) iambus (*ямб*), or an iambic foot, with two syllables, of which the first is unstressed, the second stressed:

*And then my love and I shall pace, ( ʊ ' | ʊ ' | ʊ ' | ʊ ' )  
My jet black hair in pearly braids. (Coleridge)*

3) dactyl (*дактиль*), or a dactylic foot: three syllables, the first stressed, the other two unstressed:

*Why do you cry, Willie? ( ' ʊ ʊ | ' ʊ ʊ )*

4) amphibrach (*амфібрахій*), or an amphibrachic foot: three syllables with the stress on the second:

*A diller, a dollar, a ten o 'clock scholar... ( ʊ ' ʊ | ʊ ' ʊ | ʊ ' ʊ | ʊ ' ʊ )*

5) anapaest (*ананест*): three syllables, stress on the third:

*Said the flea, 'Let us fly', ( ʊ ʊ | ʊ ʊ ' )  
Said the fly, 'Let us flee',  
So they flew through a flaw in the flue.*

The type of foot and the number of feet in the line determine the **metre** of the verse (*віршований розмір*). Here we distinguish:

iambic trimetre (*трьохстопний ямб*): three iambic feet in a line:

*Who sets an apple tree ( ʊ ' | ʊ ' | ʊ ' )  
May live to see its end,*

*Who sets a pear tree  
May set it for a friend.*

iambic tetrametre (чотирьохстопний ямб): four iambic feet in a line:

*And then my love and I shall pace, (u' | u' | u' | u')*  
*My jet black hair in pearly braids. (Coleridge)*

iambic pentametre (п'ятистопний ямб)

*Her lovely looks a sprightly mind disclose (u' | u' | u' | u' | u')*  
*Quick as her eyes and as unfix'd as those. (A. Pope)*

trochaic trimeter (трьохстопний хорей)

*Ring -a - ring of roses, (' u | ' u | ' u ~)*  
*Pocket full of posies*

trochaic tetrametre (чотирьохстопний хорей)

*Peter, Peter, pumpkin-eater (' u | ' u | ' u | ' u)*

amphibrachic tetrameter (чотирьохстопний амфібрахій)

*A diller, a dollar, a ten o'clock scholar (u' u | u' u | u' u | u' u)*

A verse with four or more feet in a line usually has a **caesura** (цезура), i.e. a pause in the middle of the line:

*Praised be the Art || whose subtle power could stay*  
*Yon cloud, and fix it || in that glorious shape;*  
*Nor would permit || the thin smoke to escape,*  
*Nor those bright sunbeams || to forsake the day. (W. Wordsworth)*

English versification is often characterized by certain irregularities (нарушения) in the metre, e.g. a combination of one-syllable and two syllable feet

*Pease porridge hot (' | ' u | ' |')*  
*Pease porridge cold, (' | ' u | ' |')*  
*Pease porridge in the pot (' | ' u | ' u |')*  
*Nine days old. (' | ' | ' |')*

or a combination of one-syllable, two-syllable and three-syllable feet

*Humpty Dumpty sat on a wall. (' u | ' u | ' u u |')*  
*Humpty Dumpty had a great fall, (' u | ' u | ' u u |')*  
*All the King's horses and all the King's men (' u u | ' u u | ' u u |')*  
*Couldn't put Humpty Dumpty together again. (' ~ | ~ ~ | ~ ~ | ~ ~ |')*

Another kind of irregularity is represented by the so called **Pyrric foot (пирііі)**, in which the rhythm is broken due to the use of unstressed words in the place of the expected stressed syllables, or vice versa, as in

*Can death be sleep, when life is but a dream.* ( ˘ | ˘ | ˘ | ˘ ˘ ˘ ) (John Keats)

or as in the second line of the extract from A. Pope below:

*Quick as her eyes and as unfix'd as those.* (A. Pope) ( ' | ˘ ˘ | ˘ ˘ ˘ | ˘ )

Academician V.M. Žirmunsky suggests that the concept of rhythm should be distinguished from that of metre. **Metre is any form of periodicity in verse, its kind being determined by the character and number of syllables of which it consists. The metre is an ideal phenomenon characterized by its strict regularity, consistency and unchangeability** [Жирмунский 1925, 40]. Rhythm is flexible and sometimes an effort is required to perceive it. In classical verse it is perceived at the background of the metre. In accented verse – by the number of stresses in a line. In prose – by the alternation of similar syntactical patterns. He gives the following definition of verse rhythm. It is “the actual alternation of stress which appears as a result of interaction between the ideal metrical law and the natural phonetic properties of the given language material” [Жирмунский 1925, 44].

Professor I.R. Galperin considered that **rhythm in verse** as a SD is defined as “**a combination of the ideal metrical scheme and the variations of it, variations which are governed by the standard**” [Galperin 1977, 132].

Lines in verses are built with poetic feet. **A foot is a combination of one stressed and one or two unstressed syllables.** The most popular poetic feet are trochaic foot, iambus, dactyl, amphibrach and anapaest.

## 2. Graphical Expressive Means and Stylistic Devices

To create additional information in a prose discourse sound instrumenting is seldom used. In contemporary advertising, mass media, and above all, creative 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, advertisers, and a continuously widening scope of functions.

Graphon proved to be an extremely concise but effective means of supplying information about the speaker's origin, social and educational background, physical or emotional condition, etc. So, when the famous Thackeray's character – butler Yellowplush – impresses his listeners with the learned words pronouncing them as *sellybrated* (*celebrated*), *bennyviolent* (*benevolent*), *illygitmit* (*illegitimate*), *jewinile* (*juvenile*), or when the no less famous Babbit 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.

Graphon, thus individualizing the character's speech, adds to his plausibility, vividness, memorability. At the same time, graphon is very good at conveying the atmosphere of authentic live communication, of the informality of the speech act. Some amalgamated forms, which are the result of strong assimilation, became clichés 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 advertisers. Big and small eating places invite customers to attend their *Pik-kwick store*, or *The Donut (doughnut) Place*, or the *Rite Bread Shop*, or the *Wok-in Fast Food Restaurant*, etc. The same is true about newspaper,

poster and TV advertising: *Sooper Class Model* cars, *Knee-hi* socks, *Rite Aid* medicines. A book on Cockney was entitled by the authors *The Muvver Tongue*, on the back flaps of big freight-cars one can read *Follo 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 the changes of the type (italics, capitalization), spacing of graphemes (hyphenation, multiplication) and of lines.

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. Intensity of speech (often in commands) is transmitted through the **multiplication** of a grapheme or **capitalization** of the word, as in Babbit's shriek "*Alllll aboarrrrrd*", or in the desperate appeal in A. Huxley's *Brave New World* – "*Help. Help. HELP.*" Hyphenation of a word suggests the rhymed or clipped manner in which it is uttered as in the humiliating comment from O'Connor's story – "*grinning like a chim-pan-zee*".

In creating the rhythmic impression from looking at a poetic work of great importance are the division into stanzas, the general look of the page, the endings of the lines. One of the peculiarities of poetry is that its aesthetic impression depends on the combination of both realizations: graphics and sound. The graphical form reflects its structure and orients the reader to the emotional and expressive character of the utterance. All those means are stylistically necessary to inform the reader what in oral speech is rendered by prosodic elements, stress, pitch, pauses, lengthening and doubling of some sounds.

**Punctuation** plays a very important role among graphical expressive means and stylistic devices because besides partitioning a text into sentences and indicating its communicative purpose (question, exclamation, statement) it shows other emotionally and expressively important elements, like emotional pauses, irony, etc. Punctuation plays the leading role in communicating the author's attitude to the utterance, in hinting that there exists another – contextual meaning, in prompting the emotional reaction expected from the reader. Punctuation reflects the rhythmic-melodic structure of speech as well.

The stylistic load of punctuation marks is different. Of special interest are **the exclamatory and the question marks**. The function of the exclamatory mark in exclamatory sentences is well-known, but in a stylistic analysis it is necessary to take into account special cases where it is used after sentences, that according to their form are not exclamatory. In such cases it indicates a special, mostly ironical attitude to the content of the utterance, and sometimes indignation at the information received, e.g.:

"...*a truth, a faith, a generation of men goes – and is forgotten, and it does not matter!*" (J. Conrad)

An important role is played by emotional pauses, marked by **a dash** or **suspension marks**, e.g.:

"*Please – not that!*" (J. Conrad)

Suspension marks and the dash are mostly interchangeable. The latter is often used in aposiopesis:

*Olwen: Martin didn't shoot himself.*

*Freda: Martin didn't –*

*Olwen: Of course he didn't. I shot him.* (J.B. Priestley)

Suspension marks and the dash can indicate a long pause before some important word to attract the reader's attention to it. In this case they can combine with some time filler, like *er*, *ugh*, *well*, *so*, e.g.:

"*You come here after dark, and you go after dark. It's so – so ignoble*" (I. Greene)

The stylistic function of a **full stop** can vary. In describing one whole picture or a quick change of events a full stop divides the text into separate short sentences, creating at the same time its cohesion and dynamic character. In such a case full stops can precede conjunctions *and*, *but*, etc.

A different reverse device – a considerably long text without full stops – conveys a dynamic coherence of a large picture.

**Inverted commas** serve to mark direct speech. It can be the speech of personages, their non-uttered thoughts. Another case of foregrounding direct speech is the marking of words and phrases belonging not to the speaker, but to somebody else. By marking these words with inverted commas the speaker shows that he doesn't use them, thus indicating his ironic attitude to the phrase, notion, or the fact that the word / phrase is used in an unusual meaning, common to a small group.

According to the rules of grammar the following **words** are **capitalized**: the first word of the text, the first word after a full stop, semicolon, question mark and exclamatory mark, that finish a sentence, as well as proper nouns. Common nouns are capitalized in direct address and personification, that impart importance and elevated style.

*O Music! Sphere-descended maid,  
Friend of Pleasure, Wisdom's aid!* (W. Collins)

Separate words can be typed with capital letters and marked as they are pronounced with emphasis and loudly, e.g.:

*"WILL YOU BE QUIET!" he bawled.*

In poetry the first word of every line is capitalized, whether they begin a new sentence or not. Modern poets don't always keep this rule and do not capitalize the first word of every line unless required by the above-mentioned rules of punctuation. This breaking of tradition lends the poem a more intimate colloquial look.

Another important device of foregrounding by means of the type is italics. Italics are used in epigraphs, prosaic text, citations, foreign words, titles of the literary works mentioned (not obligatorily), in short, in everything that is alien to the given text and needs special emphasis (emphatic italics). It is of special importance if italics are used to a large extent in a particular text.

Many functional words, auxiliaries, link verbs, pronouns, etc., if typed in italics, acquire stress and become especially important as far as some opposition is meant. Italics can also be used in combination with the full form of an auxiliary verb, where it is usually contracted, e.g.:

*Olwen (smiling at him affectionately): You **are** a baby, Robert.* (J.B. Priestley)

Graphical imagery comprises the division of a text into paragraphs, of a poem into stanzas, some specific forms of poems. The poetry of modernists is becoming the poetry aimed mainly to impress the sight of the reader, not so the ears of the hearer. This unusual positioning of lines has its long history. Simmij of Rhodos is considered to be its inventor.

In Cummings' works the stylistic use of graphical means is over-eccentric, sometimes absurd, though the topics of his poems are traditional: the happiness brought by love, the beauty of nature, the tragedy of death. Cummings became famous for his trying to impress the readers by the complete non-use of punctuation marks, or their positioning in non-traditional places, like between the parts of words, by the rejection of capital letters and the denial of any syntactic norms.

### Check Yourself Test

1. What types of phonetic stylistic devices do you know?
2. Define instrumentation.
3. Give the definition of onomatopoeia.

4. What are the types of onomatopoeia?
5. How do alliteration and assonance correlate between each other?
6. What effects do phonetic stylistic devices produce?
7. Define versification.
8. What is rhyme?
9. What are the models of rhymes?
10. Define rhythm.
11. Give the definition of metre by academician V.M. Žirmunsky.
12. How does professor I.R. Galperin define rhythm?
13. What is graphon?
14. What graphical stylistic devices can be distinguished in the English language?
15. What stylistic function does punctuation perform?
16. What is the stylistic load of the exclamatory and the question marks?
17. What is the role of the dash and the suspension marks?
18. What is the stylistic function of a full stop?
19. When are inverted commas used and with what purpose?
20. What words are usually capitalized in a stylistically coloured context?

#### **Recommended literature**

1. Арнольд И.В. Стилистика. Современный английский язык: Учебник для вузов. – 6-е изд., испр. и доп. – М.: Флинта: Наука, 2004. – 384с.
2. Єфімов Л.П., Ясінецька О.А. Стилїстика англійської мови і дискурсивний аналіз. Учбово-методичний посібник. – Вінниця: Нова Книга, 2004. – 240с.
3. Жирмунский В.М. Теория литературы. Поэтика. Стилистика. – Л., 1971. – С. 44.
4. Galperin I.R. Stylistics. – М., 1977. – 334p.
5. Kukharensko V.A. A Book of Practice in Stylistics: A manual. – Vinnytsia: Nova knyha, 2003. – 160p.



**Lecture 5**  
**LEXICAL AND LEXICO-SYNTACTICAL**  
**EXPRESSIVE MEANS AND STYLISTIC DEVICES**

**Plan**

1. Figures of substitution.
2. Figures of combination.
3. Peculiar use of set expressions.

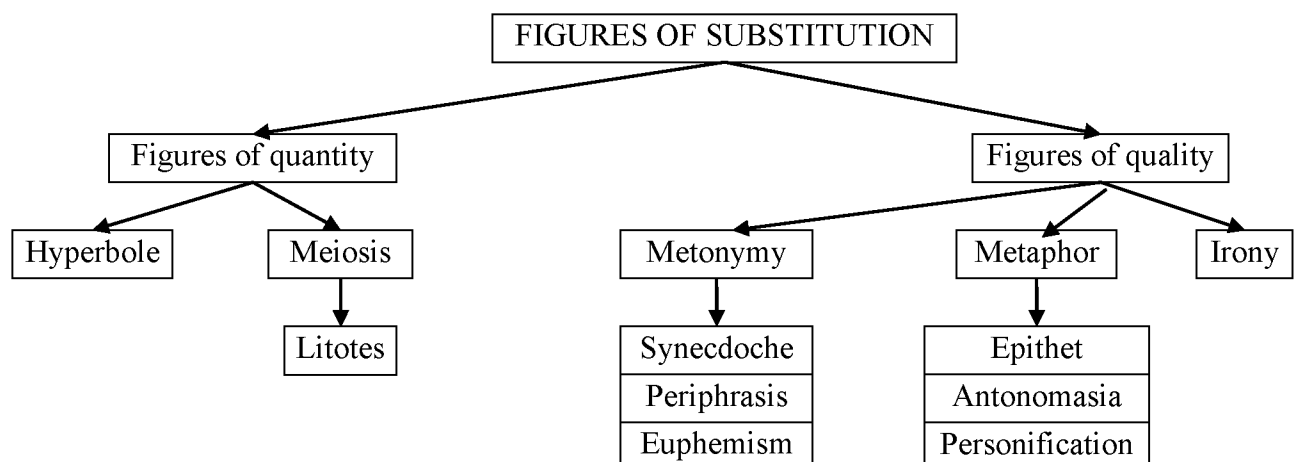
**1. Figures of Substitution**

It is well known that among multiple functions of the word the main one is to denote, denotational meaning thus being the major semantic characteristic of the word. In this lecture we shall deal with the foregrounding of this particular function, i.e. with such types of denoting phenomena that create additional expressive, evaluative, subjective connotations. We shall deal in fact with the substitution of the existing names approved by long usage and fixed in dictionaries by new, occasional, individual ones, prompted by the speaker's subjective original view and evaluation of things. This act of name-exchange, of substitution is traditionally referred to as **transference**, for, indeed, the name of one object is transferred onto another, proceeding from their similarity (of shape, colour, function, etc.), or closeness (of material existence, cause / effect, instrument / result, part / whole relations, etc.). Each type of intended substitution results in a stylistic device (trope).

L.P. Yefimov classifies lexical stylistic devices into figures of substitution and figures of combination. The first are further subdivided into figures of quantity and figures of quality. The former include: hyperbole, meiosis and litotes. The latter consist of metonymy, synecdoche, periphrasis, euphemism, metaphor, epithet, antonomasia, personification, irony [see Fig. 1]. Figures of combination comprise: figures of identity (simile, synonyms), figures of contrast (oxymoron, antithesis), figures of inequality (climax, anticlimax, zeugma, pun) [see Fig. 2].

It should be noted that there exist other classifications, viz. V.A. Kukharenko and partly I.R. Galperin consider antithesis, climax, anticlimax, simile, litotes and periphrases to be lexico-syntactical stylistic devices. In addition, I.R. Galperin distinguishes peculiar usages of set expressions, including the cliché, proverbs and sayings, epigrams, quotations, allusions, decomposition of set phrases. They all have expressive connotation and therefore are of great importance in the stylistic analysis of the text.

Fig. 1



**Hyperbole** – is a stylistic device, in which emphasis is achieved through deliberate exaggeration, relies on the foregrounding of the emotive meaning. The feelings and emotions of

the speaker are so ruffled that he resorts in his speech to intensifying the quantitative or the qualitative aspect of the mentioned object.

Hyperbole can be expressed by all notional parts of speech. The most typical cases of expression are: by pronouns (*all, ever, everybody, everything*); by numerical nouns (*a million, a thousand*); by adverbs of time (*ever, never*).

Hyperbole can be the final effect of another SD – metaphor, simile, irony, as we have in the cases:

*“He has the tread of a rhinoceros.”*  
*“The man was like the Rock of Gibraltar.”*  
*I beg a thousand pardons.*  
*Pete knows everybody in the town.*

When hyperbole is directed the opposite way, **when the size, shape, dimensions, characteristic features of the object are not overrated, but intentionally underrated, we deal with understatement (meiosis)**. The mechanism of its creation and functioning is identical with that of hyperbole, and it does not signify the actual state of affairs in reality, but presents the latter through the emotionally coloured perception and rendering of the speaker. It is not the actual diminishing or growing of the object that is conveyed by a hyperbole or understatement. It is a transient subjective impression that finds its realization in these stylistic devices. They differ only in the direction of the flow of roused emotions. English is well known for its preference for understatement in everyday speech – *“I am rather annoyed”* instead of *“I am infuriated”*, *“The wind is rather strong”* instead of *“There’s a gale outside”* are typical of British polite speech, but are less characteristic of American English.

Some hyperboles and understatements (both used individually and as the final effect of some other SD) have become fixed, as we have in *“Snow White”* or *“Liliput”*.

Trite hyperboles and understatements, reflecting their use in everyday speech, in creative writing are observed mainly in dialogue, while the author’s speech provides us with examples of original stylistic devices, often rather extended or demanding a considerable fragment of the text to be fully understood.

Some other examples of understatement are:

*There was a drop of water left in the bucket.*  
*Mary can do the job in a second.*  
*Cary and Jane’s house is in one minute from here.*  
*The guy is so disgusting! He is a real microbe.*

**Litotes** is a specific variant of meiosis. It has a peculiar syntactic structure. **Litotes is a combination of the negative particle “not” and a word with negative meaning or a negative prefix**. Such a combination makes positive sense: *“not bad”* means *“good”*, *“not unkind”* means *“kind”*, etc. This SD is used in all functional styles of English.

Litotes extenuates positive qualities of objects or phenomena. It makes statements and judgements sound delicate and diplomatic. It also expresses irony, e.g.:

*Martin is not without sense of humour.*  
*The venture was not impossible.*  
*The decision was not unreasonable.*

**Metonymy is based on contiguity (nearness) of objects or phenomena. Transference of names in metonymy proceeds from the fact that two objects (phenomena) have common grounds of existence in reality.** Such words as *cup* and *tea* have no linguistic semantic nearness, but the first one may serve the container of the second. The conversational cliché *“Will you have another cup?”*, which is a case of metonymy, was once original, but due to long use, is no more accepted as a fresh SD.

Many attempts have been made to pin-point the types of relation which metonymy is based on. Among them the following are most common:

1. A concrete thing used instead of an abstract notion. In this case the thing becomes a symbol of the notion as in:

*“The camp, the pulpit and the law  
For rich men’s sons are free.”* (Shelley)

2. The container instead of the thing contained:

*The hall applauded.*

3. The relation of proximity, as in:

*“The round game table was boisterous and happy.”* (Dickens)

4. The material instead of the thing made of it, as in:

*“The marble spoke.”*

5. The instrument which the doer uses in performing the action instead of the action or the doer himself, as in:

*“As the sword is the worst argument that can be used, so should it be the last.”* (Byron)

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

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

*This pair of whiskers is a convinced scoundrel.*

The communicative functions of stylistic metonymy consist in that it builds up imagery, points out this or another feature of the object described, and makes speech economical, e.g.:

*The other voice shook his head and went away.  
The messenger was followed by a pair of heavy boots.  
The fish swallowed her death and the float went down.  
Linda gave her heart to the grocer’s young man.*

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

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

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

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

**Periphrasis is a device which, according to Webster's dictionary, denotes the use of longer phrasing in place of a possible shorter and plainer form of expression.** It is also called **circumlocution** due to the round-about or indirect way used to name a familiar object or phenomenon. Viewed from the angle of its linguistic nature, periphrasis represents a metonymic renaming of an object. One and the same object may be identified in different ways and accordingly acquire different appellations.

As a SD, periphrasis aims at pointing to one of the seemingly insignificant or barely noticeable features or properties of the given object, and intensifies this property by naming the object by the property. Periphrasis makes the reader perceive the new appellation against the background of the one existing in the language code and the twofold simultaneous perception secures the stylistic effect. At the same time periphrasis, like simile, has a certain cognitive function inasmuch as it deepens our knowledge of the phenomenon described. The essence of the device is that it is decipherable only in context. If a periphrastic locution is understandable outside the context, it is not a stylistic device but merely a synonymous expression. Such easily decipherable periphrases are also called **traditional, logical, dictionary or language periphrases**. The others are **speech periphrases**. Here are some examples of well-known dictionary periphrases (periphrastic synonyms):

*The cap and gown* (student body); *a gentleman of the long robe* (a lawyer); *the fair sex* (women); *my better half* (my wife).

Periphrasis as a stylistic device is a new, genuine nomination of an object, a process which realizes the power of language to coin new names for objects by disclosing some quality of the object, even though it may be transitory, and making it alone represent the object. Here are some stylistic periphrases:

*"I understand you are poor, and wish to earn money by nursing the little boy, my son, who has been so prematurely deprived of **what can never be replaced.**"* (Dickens)

Stylistic periphrasis can also be divided into **logical** and **figurative**. Logical periphrasis is based on one of the inherent properties or perhaps a passing feature of the object described, as in *instruments of destruction* (Dickens) = "pistols"; *the most pardonable of human weaknesses* (Dickens) = "love"; *The object of his admiration* (Dickens); *that proportion of the population which ... is yet able to read words of more than one syllable, and read them without perceptible movement of the lips* = "half-literate".

Figurative periphrasis is based either on metaphor or on metonymy, the key-word of the collocation being the word used figuratively, as in *"the punctual servant of all work"* (Dickens) = "the sun"; *"in disgrace with fortune and men's eyes"* (Shakespeare) = "in misfortune"; *"to tie the knot"* = "to marry".

There is little difference between metaphor or metonymy, on the one hand, and figurative periphrasis, on the other. It is the structural aspect of the periphrasis, which presupposes a word-combination, that is the reason for division.

There is a variety of periphrasis, which is called euphemistic.

**Euphemism is a word or phrase used to replace an unpleasant word or expression by a conventionally more acceptable one**, e.g., the word *to die* has bred the following euphemisms: *to pass away, to expire, to be no more, to depart, to join the majority, to go West, to be gone*. So euphemisms are synonyms which aim at producing a deliberately mild effect. These euphemistic synonyms are part of the language-as-a-system. They have not been freshly invented. They are expressive means of the language and are to be found in all good dictionaries. They cannot be regarded as stylistic devices because they do not call to mind the key-word or dominant of the synonymic

group; in other words, they refer the mind to the concept directly, not through the medium of another word. Compare these euphemisms with the following from Dickens's "Pickwick Papers":

*"They think we **have come by this horse in some dishonest manner.**"*

The bold parts call forth the word *steal* (have stolen it).

Euphemisms may be divided into several groups according to their spheres of application. The most recognized are the following: 1) religious, 2) moral, 3) medical and 4) political (parliamentary).

The life of euphemisms is short. They very soon become closely associated with the referent (the object named) and give way to a newly coined word or combination of words, which, being the sign of a sign, throws another veil over an unpleasant or delicate concept. Here is an interesting excerpt from an article on this subject.

"The evolution over the years of a civilized mental health service has been marked by periodic changes in terminology. The *madhouse* became the *lunatic asylum*; the asylum made way for the *mental hospital* – even if the building remained the same. *Idiots, imbeciles* and *feeble-minded* became *low, medium* and *high-grade mental defectives*. All are now to be lumped together as *patients of severely subnormal personality*. The *insane* became *persons of unsound mind*, then *mentally-ill patients* and are now to be *mentally challenged / handicapped patients*. As each phrase develops the stigmata of popular prejudice, it is abandoned in favour of another, sometimes less precise than the old. Unimportant in themselves, these changes of name are the signposts of progress" [New Statesman and Nation].

Examples of the four groups of euphemisms are as follows: **religious euphemisms:** *devil = the dickens, the deuce, old Nick; God = Lord, Almighty, Heaven, goodness;* **moral euphemisms:** *dead = deceased, departed, late;* **an obscenity = a four-letter word;** **medical euphemisms:** *cripple = invalid, physically handicapped;* **political euphemisms:** *starvation = undernourishment; revolt, revolution = tension; poor people = less fortunate elements; absence of wages and salaries = delay in payment; profit = savings.*

Euphemisms have their antipodes which might be called **disphemisms**. **Disphemisms are conspicuously rough, rude and impolite words and word-combinations.** The speaker resorts to disphemisms to express his negative emotions, such as irritation, spite, hate, scorn, mockery, animosity. Here are some of them:

*to die = to kick the bucket;*

*a Negro = kinky-head;*

*to treat someone badly, unfairly = to give someone the finger.*

**Metaphor is the transference of names based on the associated likeness between two objects,** as in the *pancake, or ball, or volcano* for the *sun, silver dust, sequins* for *stars; vault, blanket, veil* for the *sky*.

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

Metaphor can be expressed by all notional parts of speech, and functions in the sentence as any of its members.

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

1. According to the pragmatic effect produced on the addressee metaphors are subdivided into **fresh, original, genuine** and **trite, hackneyed, stale**. In the latter case they gradually lose their

expressiveness becoming just another entry in the dictionary, thus serving a very important source of enriching the vocabulary of the language:

*the leg of a table or the sunrise, to prick up one's ears; to burn with desire; seeds of evil; a flight of imagination; floods of tears.*

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

*Some books are to be tasted, others swallowed, and some few to be chewed and digested.*  
We all want a little **patching** and **repairing** from time to time.

2. According to the degree of their stylistic potential metaphors are classified into **nominational**, **cognitive** and **imaginative** (or **figurative**). **Nominational metaphors** do not render any stylistic information. They are intended to name new objects or phenomena of the objective world. A nominational metaphor is a purely technical device of nomination, when a new notion is named by means of the old vocabulary:

*the arm of the chair, the foot of the hill.*

Nominational metaphor is a source of lexical homonymy.

When an object obtains a quality which is typical of another object, **cognitive metaphor** is formed:

*One more day has died.*  
*A witty idea has come to me.*  
*The sight took John's attention.*  
*The shore was drowning in the fog.*

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

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

*Patricia's eyes were pools of still water.*  
*Time was bleeding away.*  
*If there is enough rain, the land will shout with grass.*

3. Metaphors may be also classified according to their structure (or according to complexity of image created). There are such metaphors as **simple** (or **elementary**) and **prolonged** (or **sustained**). A **simple metaphor** consists of a single word or word-combination expressing indiscrete notion:

*The leaves were falling sorrowfully.*  
*A good book is the best of friends.*  
*The wind was a torrent of darkness.*

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

*The average New Yorker is caught in a Machine. He whirls along, he is dizzy, he is helpless. If he resists, the Machine will mangle him. If he does not resist, it will daze him first with its glittering reiterations, so that when the mangling comes he is past knowing.*

In fact, a sustained metaphor is a sequence of simple metaphors, most of which are cognitive. This chain of simple metaphors unfolds the meaning of the first, initial metaphor.

The communicative function of the metaphor is that it is one of the most powerful means of creating images. Its main function is aesthetic. Its natural sphere of usage is poetry and elevated prose.

Canonized metaphors tend to become **symbols**. A symbol is an object which stands for something else. It is a reference in speech or in writing which is made to stand for ideas, feelings, events, or conditions. A symbol is usually something tangible or concrete which evokes something abstract. The following are standard symbols in the context of English culture:

*the rose often stands for love; the dove stands for peace; the cross stands for Christianity; the red colour stands for passion; the ace spades stands for death.*

If a metaphor involves likeness between inanimate and animate objects, i.e. when the speaker ascribes human behaviour, thoughts and actions to inanimate objects, we deal with **personification**, as in *the face of London, the pain of the ocean*. Further examples are:

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

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

*The night was creeping towards the travellers.*

**Antonomasia**, as a variety of metaphor, is a lexical SD in which a proper name is used instead of a common noun or vice versa, i.e. a SD, in which the nominal meaning of a proper name is suppressed by its logical meaning or the logical meaning acquires the new – nominal – component. Logical meaning serves to denote concepts and thus to classify individual objects into groups (classes). Nominal meaning has no classifying power for it applies to one single individual object with the aim not of classifying it as just another of a number of objects 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. Indeed, the word *Mary* does not indicate whether the denoted object refers to the class of women, girls, boats, cats, etc., for it singles out without denotational classification. But in Th. Dreiser we read: “*He took little satisfaction in telling each Mary, shortly after she arrived, something...*” The attribute *each*, used with the name, turns it into a common noun denoting any female. Here we deal with a case of antonomasia of the first type.

Another type of antonomasia we meet when a common noun serves as an individualizing name, as in D. Cusack: “*There are three doctors in an illness like yours. I don’t mean only myself, my partner and the radiologist who does your X-rays, the three I’m referring to are Dr. Rest, Dr. Diet and Dr. Fresh Air.*”

Still another type of antonomasia is presented by the so-called “speaking names” – names whose origin from common nouns is still clearly perceived. So, in such popular English surnames as Smith or Brown the etymology can be restored but no speaker of English today has it in his mind that the first one used to mean occupation and the second one – colour. While such names from Sheridan’s “School for Scandal” as Lady Teazle or Surface immediately raise associations with certain human qualities due to the denotational meaning of the words *to tease* and *surface*. The double role of the speaking names, both to name and to qualify, is sometimes preserved in translation. Cf. the list of names from another of Sheridan’s plays “The Rivals”: Credulous – М-р Доверч; Snake – М-р Гад, etc. Or from F. Cooper: Lord Chatterino – Лорд Балаболо; John Jaw – Джон Брех.

Antonomasia is created mainly by nouns, more seldom by attributive combinations (as in *Dr. Fresh Air*) or phrases (as in *What’s-his name*). Common nouns used in the second type of antonomasia are in most cases abstract, though there are instances of concrete ones being used too.

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

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

*The scales of justice; It's time to beat your swords into ploughshares.*

It should be noted that allegory is not just a stylistic term, but also a term of art in general and can be found in other artistic forms: in painting, sculpture, dance, and architecture.

**The epithet is a stylistic device based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence used to characterize an object and pointing out to the reader, and frequently imposing on him, some of the properties or features of the object with the aim of giving an individual perception and evaluation of these features or properties.** The epithet is markedly subjective and evaluative. The logical attribute is purely objective, non-evaluative. It is descriptive and indicates an inherent or prominent feature of the thing or phenomenon in question.

Thus, in *green meadows, white snow, round table, blue skies, pale complexion, lofty mountains* and the like, the adjectives are logical attributes, not epithets. They indicate those qualities of the objects which may be regarded as generally recognized. But in *wild wind, loud ocean, remorseless dash of billows, formidable waves, heart-burning smile*, the adjectives do not point to inherent qualities of the objects described. They are subjectively evaluative.

Epithets may be classified from different standpoints: **semantic** and **structural**. Semantically, epithets may be divided into two groups: those **associated** with the noun following and those **unassociated** with it.

**Associated epithets** are those which point to a feature which is essential to the objects they describe: the idea expressed in the epithet is to a certain extent inherent in the concept of the object. The associated epithet immediately refers the mind to the concept in question due to some actual quality of the object it is attached to, for instance, *dark forest, dreary midnight, careful attention, unwearying research, indefatigable assiduity, fantastic terrors*, etc.

**Unassociated epithets** are attributes used to characterize the object by adding a feature not inherent in it, i.e. a feature which may be so unexpected as to strike the reader by its novelty, as, for instance, *heart-burning smile, bootless cries, voiceless sands*, etc. The adjectives here do not indicate any property inherent in the objects in question. They impose, as it were, a property on them which is fitting only in the given circumstances. It may seem strange, unusual, or even accidental.

Epithets are also divided into **language epithets** and **speech epithets**. To express the former the author does not create his own, new, unexpected epithets, he uses the ones that have become traditional, e.g.:

*bright face, valuable connections, sweet smile, unearthly beauty, thirsty deserts, deep feeling, classic example, powerful influence, sweet perfume.*

Examples of speech epithets are: *slavish knees, sleepless bay*, etc.

The process of strengthening the connection between the epithet and the noun may sometimes go so far as to build a specific unit which does not lose its poetic flavour. Such epithets are called **fixed** and are mostly used in ballads and folk songs, e.g.:

*true love, dark forest, sweet Sir, green wood, good ship, brave cavaliers.*

Structurally, epithets can be viewed from the angle of composition and distribution.

From the point of view of their **compositional** structure epithets may be divided into **simple, compound, phrase** and **sentence epithets**. **Simple epithets** are ordinary adjectives. Examples have been given above. **Compound epithets** are built like compound adjectives. Examples are:



*heart-burning sigh, sylph-like figures, cloud-shapen giant*

A phrase and even a whole sentence may become an epithet if the main formal requirement of the epithet is maintained, viz. its attributive use. But unlike simple and compound epithets, which may have pre- or postposition, **phrase epithets** are always placed before the nouns they refer to, e.g.:

*“It is this **do-it-yourself, go-it-alone** attitude that has thus far held back real development of the Middle East’s river resources.”* (New York Times Magazine)

**Sentence (clausal) epithets** are expressed by sentences:

*I-don’t-want-to-do-it feeling, I-did-it-myself statement*

*“There is a sort of ‘**Oh-what-a-wicked-world-this-is-and-how-I-wish-I-could-do-something-to-make-it-better-and-nobler**’ expression about Montmorency that has been known to bring the tears into the eyes of pious old ladies and gentleman”* (Jerome K. Jerome “Three Men in a Boat”)

An interesting structural detail of phrase and sentence epithets is that they are generally followed by the words *expression, air, attitude* and others which describe behaviour of facial expression. In other words, such epithets seem to transcribe into language symbols a communication usually conveyed by non-linguistic means.

Another structural feature of such phrase epithets is that after the nouns they refer to, there often comes a subordinate attributive clause beginning with *that*. This attributive clause, as it were, serves the purpose of decoding the effect of the communication. It must be noted that phrase epithets are always hyphenated, thus pointing to the temporary structure of the compound word.

Another structural variety of the epithet is the one which we shall term **reversed**. The reversed epithet is composed of two nouns linked in an *of*-phrase. The subjective, evaluating, emotional element is embodied not in the noun attribute but in the noun structurally described, e.g.:

*“the **shadow of a smile**”; “a **devil of a job**” (Maugham); “a **military abbreviation of a smile**” (I. Greene); “a **devil of a sea**” (Byron); “a **dog of a fellow**” (Dickens); “**brute of a brother**” (Galsworthy).*

It will be observed that such epithets are metaphorical. The noun to be assessed is contained in the *of*-phrase and the noun it qualifies is a metaphor (*shadow, devil, military abbreviation, dog, brute*). The grammatical aspect, viz. attributive relation between the members of the combination shows that the SD here is an epithet.

Some word-combinations, where we have predicative relations, convey so strongly the emotional assessment of the object spoken of, that in spite of their formal, structural design, the predicatives can be classed as epithets, e.g.:

*Fools that they are. Wicked as he is.*

From the point of view of the **distribution** of the epithets in the sentence, the first model to be pointed out is the **string of epithets**, e.g.:

*A **plump, rosy-cheeked, wholesome apple-faced young woman** (Dickens); a **well-matched, fairly-balanced give-and-take couple**. (Dickens)*

As in any enumeration, the string of epithets gives a many-sided depiction of the object. But in this many-sidedness there is always a suggestion of an ascending order of emotive elements.

Another distributional model is the **transferred epithet**. Transferred epithets are ordinary logical attributes generally describing the state of a human being, but made to refer to an inanimate object, e.g:

*Sick chamber, sleepless pillow, restless pace, breathless eagerness, unbreakfasted morning, merry hours, a disapproving finger, indifferent shoulder.*

In **irony** subjectivity lies in the evaluation of the phenomenon named. The essence of this SD consists in the foregrounding not of the logical but of the evaluative meaning. The context is arranged so that the qualifying word in irony reverses the direction of the evaluation, and the word positively charged is understood as a negative qualification and (much-much rarer) vice versa. Irony thus is a stylistic device in which the contextual evaluative meaning of a word is directly opposite to its dictionary meaning. So, irony rarely exists outside the context, which varies from the minimal – a word-combination, as in J. Steinbeck's "*She turned with the sweet smile of an alligator,*" – to the context of a whole book, as in Ch. Dickens, where one of the remarks of Micawber, known for his complex, highly bookish and elaborate style of speaking about the most trivial things, is introduced by the author's words "*...Micawber said in his usual plain manner*".

In both examples the words *sweet* and *plain* reverse their positive meaning into the negative one due to the context, micro- in the first, macro- in the second case.

The following words and word-combinations convey ironical meaning out of context:

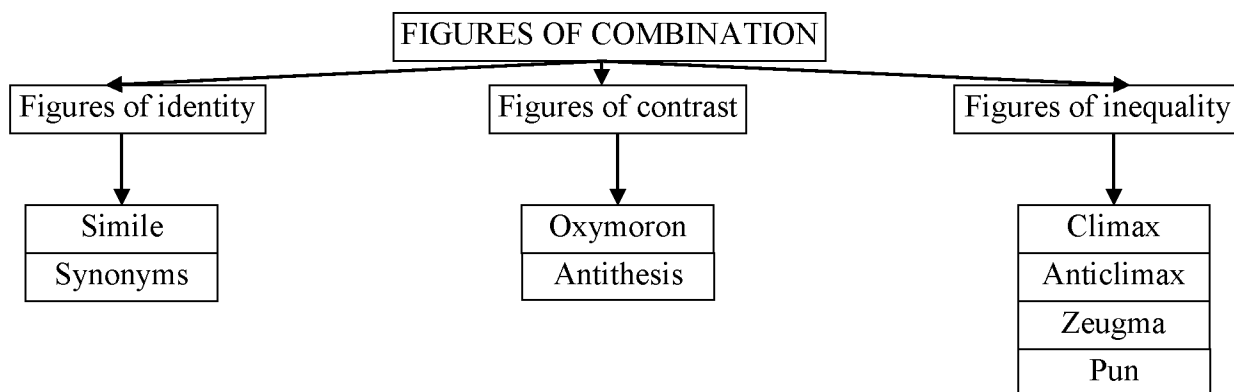
*too clever by half, head cook and bottle washer, to oratorize*

In the stylistic device of irony it is always possible to indicate the exact word whose contextual meaning diametrically opposes its dictionary meaning. This is why this type of irony is called **verbal irony**. There are very many cases, though, which we regard as irony, intuitively feeling the reversal of the evaluation, but unable to put our finger on the exact word in whose meaning we can trace the contradiction between the said and the implied. The effect of irony in such cases is created by a number of statements, by the whole of the text. This type of irony is called **sustained**, and it is formed by the contradiction of the speaker's (writer's) considerations and the generally accepted moral and ethical codes. Many examples of sustained irony are supplied by D. Defoe, J. Swift, E. Waugh and others.

## 2. Figures of Combination

Figures of combination, include figures of identity, figures of contrast and figures of inequality.

Fig. 2



The intensification of some one feature of the concept in question is realized in a figure of identity called **simile**. Ordinary comparison and simile must not be confused. They represent two diverse

processes. Comparison means weighing two objects belonging to one class of things with the purpose of establishing the degree of their sameness or difference. To use a simile is to characterize one object by bringing it into contact with another object belonging to an entirely different class of things. Comparison takes into consideration all the properties of the two objects, stressing the one that is compared. Simile excludes all the properties of the two objects except one which is made common to them. For example, *'The boy seems to be as clever as his mother'* is ordinary comparison. 'Boy' and 'mother' belong to the same class of objects – human beings – so this is not a simile but ordinary comparison.

Similes forcibly set one object against another regardless of the fact that they may be completely alien to each other. And without our being aware of it, the simile gives rise to a new understanding of the object characterizing as well as of the object characterized.

The properties of an object may be viewed from different angles, for example, its state, actions, manners, etc. Accordingly, similes may be based on adjective-attributes, adverb-modifiers, verb-predicates, etc.

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

1. Conjunctions **as** or **like**:

*Rosa is as beautiful as a flower. Paula is like a fairy.*

2. Adverbial clauses of comparison (conjunctions **as**, **as if**, **as though**):

*Robin looked at Sibil as a mouse might look at a cat.  
Viola behaves as if she were a child.*

3. Adjectives in the comparative degree:

*Roy behaved worse than a cut-throat.*

4. Adverbial word-combinations containing prepositional attributes:

*With the quickness of a cat, Samuel climbed up the tree.*

5. Simile may be implied, having no formal indications of comparison:

*Odette had a strange resemblance to a captive bird.*

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

#### **Communicative functions.**

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

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

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

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

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

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

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

**Oxymoron** is a figure of contrast the syntactic and semantic structures of which come to clashes. In Shakespearian definitions of love, much quoted from his *Romeo and Juliet*, perfectly correct syntactically, attributive combinations present a strong semantic discrepancy between their members, cf:

*O brawling love! O loving hate! O heavy lightness! Serious vanity! Feather of lead, bright smoke, cold fire, sick health!*

As is clearly seen from this string of oxymorons, each one of them is a combination of two semantically contradictory notions, that help to emphasize contradictory qualities simultaneously existing in the described phenomenon as a dialectal unity. As a rule, one of the two members of oxymoron illuminates the feature which is universally observed and acknowledged while the other one offers a purely subjective, individual perception of the object. Thus in an oxymoron we also deal with the foregrounding of emotive meaning. The most widely known structure of oxymoron is attributive, so it is easy to believe that the subjective part of the oxymoron is embodied in the attribute-epithet, especially because the latter also proceeds from the foregrounding of the emotive meaning. But there are also others, in which verbs are employed. Such verbal structures as “*to shout mutely*” or “*to cry silently*” seem to strengthen the idea, which leads to the conclusion that oxymoron is a specific type of epithet. But the peculiarity of an oxymoron lies in the fact that the speaker’s (writer’s) subjective view can be expressed through either of the members of the word combination.

Originality and specificity of oxymoron become especially evident in non-attributive structures which also, not infrequently, are used to express semantic contradiction, as in “*the street damaged by improvements*” or “*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 showing a high degree of the speaker’s emotional involvement in the situation, as in “*damn nice*”, “*awfully pretty*”.

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

*Cowards die many times before their death.  
Paradoxically speaking, language study can be fun.*

The communicative function of paradox is that it is used for emphasis or stylistic effect. Paradox was much used by the Metaphysical poets of the seventeenth century – of whom John Donne is perhaps the best known. The following example is taken from one of his religious sonnets in which he appeals to God to strengthen his beliefs. He packs three paradoxes into the last four lines:

*Divorce mee, untie, or breake that knot againe,  
Take mee to you, imprison mee, for I  
Except you enthrall mee, never shall be free,  
Nor ever chaste, except you ravish mee.*

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

*wise foolishness* is an oxymoron;  
 ...*the age of wisdom, the age of foolishness* is an antithesis.

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

*It was the season of **light**, it was the season of **darkness**.*

**Climax (gradation) as a figure of inequality consists in arranging the utterance so that each subsequent component of it increases significance, importance or emotional tension of narration.**

*There was **the boom**, then instantly **the shriek and burst**.*

**Logical climax** is based on the relative importance of the component parts looked at from the point of view of the concepts embodied in them. This relative importance may be evaluated both objectively and subjectively, the author's attitude towards the objects or phenomena in question being disclosed. Gradation which increases emotional tension of the utterance may be called **emotional**. Emotional gradation is created by synonymic words with emotive meanings:

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

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

*There were **hundreds** of houses, **thousands** of stairs, **innumerable** kitchens.*

**Anticlimax** consists in arranging the utterance so that each subsequent component of it **decreases significance, importance or emotional tension of narration**. It is a climax suddenly interrupted by an unexpected turn of the thought which defeats expectation of the reader (listener) and ends in complete semantic reversal of the emphasized idea. To stress the abruptness of the change emphatic punctuation (dash, most often) is used between the ascending and the descending parts of the anticlimax.

*If John's eyes fill with tears, you may have no doubt: he has been eating raw onions.*

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

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

Our next concern is a cluster of stylistic devices, which are united into a small group as they have much in common both in the mechanism of their formation and in their functioning. They are – **pun** (also referred to as **paronomasia** or **play on words**), **zeugma**, **violation of phraseological units**,

**semantically false chains**, and **nonsense of non-sequence**. In the stylistic tradition of the English-speaking countries only the first two are widely discussed. The latter two, indeed, may be viewed as slight variations of the first ones for, basically, the foursome perform the same stylistic function in speech, and operate on the same linguistic mechanism: namely, one word-form is deliberately used in two meanings. The effect of these SDs is humorous. Contextual conditions leading to the simultaneous realization of two meanings and to the formation of **pun** may vary: it can be misinterpretation of one speaker's utterance by the other, which results in his remark dealing with a different meaning of the misinterpreted word or its homonym, as in the famous case from the "Pickwick Papers":

When the fat boy, Wardle's servant, emerged from the corridor, very pale, he was asked by his master: "*Have you been seeing any spirits?*" "*Or taken any?*" – added Bob Allen. The first *spirits* refers to supernatural forces, the second one – to strong drinks.

Misinterpretation may be caused by the phonetic similarity of two homonyms, such as in the crucial case of O. Wilde's play "The Importance of Being Ernest".

In very many cases polysemantic verbs that have a practically unlimited lexical valency and 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 examples from Ch. Dickens:

*He took his hat and his leave*  
*She went home, I a flood of tears and a sedan chair*

These are cases of classical **zeugma**, highly characteristic of English prose. A zeugmatic construction consists of at least three constituents. The basic word of it stands in the same grammatical but different semantic relations to a couple of adjacent word forms a phraseological word-combination. The same word combined with the second adjacent word forms a free word-combination. For example:

*Freddy got out of bed and low spirits.*

When the number of homogeneous members, semantically disconnected, but attached to the same verb, increases, we deal with **semantically false chains**, which are thus a variation of zeugma. As a rule, it is the last member of the chain that falls out of the thematic group, defeating our expectancy and producing humorous effect. The following case from S. Leacock may serve an example:

*A Governess wanted. Must possess knowledge of Roumanian, Russian, Italian, Spanish, German, Music and Mining Engineering.*

As you have seen from the examples of classical zeugma, the ties between the verb on the one hand and each of the dependent members, on the other, are different intensity and stability. In most cases one of them, together with the verb, forms a phraseological unit or a cliché, in which the verb loses some of its semantic independence and strength (Cf.: *to take one's leave* and *to take one's hat*). Zeugma restores the literal original meaning of the word, which also occurs in **violation of phraseological units** of different syntactical patterns, as in J. Galsworthy's remark:

*Little John was born with a silver spoon in his mouth which was rather curly and large.*

The word *mouth*, with its content, is completely lost in the phraseological unit which means "to have luck, to be born lucky". Attaching to the unit the qualification of the mouth, the author revives the meaning of the word and offers a very fresh, original and expressive description.

Sometimes the speaker (writer) interferes into the structure of the word attributing homonymous meanings to individual morphemes as in these jocular definitions from Esar's dictionary: *professorship* – a ship full of professors; *relying* – telling the same story again; *beheld* – to have somebody hold you, etc.

### 3. Peculiar Use of Set Expressions

A cliché is generally defined as an expression that has become hackneyed and trite. As Random House Dictionary has it, “a cliché ... has lost originality, ingenuity, and impact by long over-use...”

This definition lacks one point that should be emphasized; that is, a cliché strives after originality, whereas it has lost the aesthetic generating power it once had. There is always a contradiction between what is aimed at and what is actually attained. Examples of real clichés are

*rosy dreams of youth, the patter of little feet, deceptively simple*

Definitions taken from various dictionaries show that cliché is a derogatory term and it is therefore necessary to avoid anything that may be called by that name. But the fact is that most of the widely recognized word-combinations which have been adopted by the language re unjustly classified as clichés.

Byron, being very sensitive to the aesthetic aspect of his native language, could not help observing the triteness of the phrases he comments on, but at the same time he accepts them as ready-made units. Language has its strength and its weaknesses. A linguistic scholar must be equipped with methods of stylistic analysis to ascertain the writer's aim, the situation in which the communication takes place and possibly the impact on the reader, to decide whether or not a phrase is a cliché or “the right word in the right place”. If he does not take into consideration all the properties of the given word or word-combination, the intricacies of language units may become a trap for him.

Men of letters, if they are real artists, use the stock of expressive phrases contained in the language naturally and easily, and well-known phrases never produce the impression of being clichés.

The most characteristic feature of a **proverb** or a **saying** lies not in its formal linguistic expression, but in the content-form of the utterance. As is known, a proverb or a saying is a peculiar mode of utterance which is mainly characterized by its brevity. The utterance itself, taken at its face value, presents a pattern which can be successfully used for other utterances. A proverb presupposes a simultaneous application of two meanings: the face-value or primary meaning, and an extended meaning drawn from the context, but bridled by the face-value meaning. In other words, the proverb itself becomes a vessel into which new content is poured. The actual wording of a proverb, its primary meaning, narrows the field of possible extensions of meaning, i.e. the filling up of the form. That is why we may regard the proverb as a pattern of thought.

Proverbs are brief statements showing in condensed form the accumulated life experience of the community and serving as conventional practical symbols for abstract ideas. They are usually didactic and image bearing. Many of them through frequency of repetition have become polished and wrought into verse-like shape, as in the following:

*to cut one's coat according to one's cloth.*

*Early to bed and early to rise, makes a man healthy, wealthy and wise.*

Brevity in proverbs manifests itself also in the omission of connectives, as in:

*First come, first served.*

*Out of sight, out of mind.*

But the main feature distinguishing proverbs and sayings from ordinary utterances remains their semantic aspect. Their literal meaning is suppressed by what may be termed their transferred meaning. In other words, one meaning (literal) is the form for another meaning (transferred) which contains the idea. Proverbs and sayings, if used appropriately, will never lose their freshness and vigour. The most noticeable thing about the functioning of sayings, proverbs and catch-phrases is that they may be handled not in their fixed form (the traditional model) but with modifications. The use of such a unit in

a modified form will always arrest our attention, causing a much closer examination of the wording of the utterance in order to get at the idea.

*“Come!” he said, “milk’s spilt.” (Galsworthy) (from ‘It is no use crying over spilt milk!’).*

*“We were dashed uncomfortable **in the frying pan**, but we should have been a damned sight worse off **in the fire**.” (Maugham) (from ‘Out of the frying-pan into the fire’).*

*“You know **which side the law’s buttered**.” (Galsworthy) (from ‘His bread is buttered on both sides’).*

This device is used not only in the belles-lettres style. Here are some instances from newspapers and magazines illustrating the stylistic use of proverbs, sayings and other word-combinations:

*“...and whether the Ministry of Economic Warfare is being allowed enough financial **rope** to do its worst.” (from ‘Give a thief rope enough and he’ll hang himself’).*

*“The waters will remain sufficiently **troubled** for somebody’s **fishing** to be **profitable**.” (Economist) (from ‘It is good fishing in troubled waters’).*

Here is a recast of a well-known proverb used by an advertising agency:

*“**Early to bed and early to rise** no use – unless you advertise”*

*(from ‘Early to bed and early to rise makes a man healthy, wealthy and wise’).*

**An epigram** is a stylistic device akin to a proverb, the only difference being that epigrams are coined by individuals whose names we know, while proverbs are the coinage of the people. In other words, we are always aware of the parentage of an epigram and therefore, when using one, we usually make a reference to its author.

Epigrams are terse, witty, pointed statements, showing the ingenious turn of mind of the originator. They always have a literary-bookish air about them that distinguishes them from proverbs. Epigrams possess a great degree of independence and therefore, if taken out of the context, will retain the wholeness of the idea they express. They have a generalizing function and are self-sufficient. The most characteristic feature of an epigram is that the sentence gets accepted as a word-combination and often becomes part of the language as a whole. Like proverbs, epigrams can be expanded to apply to abstract notions (thus embodying different spheres of application). Brevity is the essential quality of the epigram.

*...in the days of old men made manners;*

*Manners now make men (“Don Juan”)*

*He that bends shall be made straight.*

*Failure is the foundation of success and success is the lurking place of failure...*

*Mighty is he who conquers himself.*

**A quotation is a repetition of a phrase or statement from a book, speech and the like used by way of authority, illustration, proof or as a basis for further speculation on the matter in hand.**

By repeating a passage in a new environment, we attach to the utterance an importance it might not have had in the context whence it was taken. Moreover, we give it the status, temporary though it may be, of a stable language unit. What is quoted must be worth quoting, since a quotation will inevitably acquire some degree of generalization. If repeated frequently, it may be recognized as an epigram, if, of course, it has at least some of the linguistic properties of the latter.

Quotations are usually marked off in the text by inverted commas (“ ”), dashes (–), italics or other graphical means.



They are mostly used accompanied by a reference to the author of the quotation, unless he is well known to the reader or audience. The reference is made either in the text or in a foot-note and assumes various forms, as, for instance:

“as (so and so) has it”; “(So and so) once said that”...; “Here we quote (so and so)” or as in the epigraph.

A quotation is the exact reproduction of an actual utterance made by a certain author. The work containing the utterance quoted must have been published or at least spoken in public; for quotations are echoes of somebody else’s words.

Quotations, unlike epigrams, need not necessarily be short. A whole paragraph or a long passage may be quoted if it suits the purpose. It is to be noted, however, that sometimes in spite of the fact that the exact wording is used, a quotation in a new environment may assume a new shade of meaning, a shade necessary or sought by the quoter, but not intended by the writer of the original work.

Quotations are also used in epigraphs. The quotation in this case possesses great associative power and calls forth much connotative meaning.

**An allusion is an indirect reference, by word or phrase, to a historical, literary, mythological, biblical fact or to a fact of everyday life made in the course of speaking or writing.** The use of allusion presupposes knowledge of the fact, thing or person alluded to on the part of the reader or listener. As a rule no indication of the source is given. This is one of the notable differences between quotation and allusion. Another difference is of a structural nature: a quotation must repeat the exact wording of the original even though the meaning may be modified by the new context; an allusion is only a mention of a word or phrase which may be regarded as the key-word of the utterance. An allusion has certain important semantic peculiarities, in that the meaning of the word (the allusion) should be regarded as a form for the new meaning. In other words, the primary meaning of the word or phrase which is assumed to be known (i.e. the allusion) serves as a vessel into which new meaning is poured. So here there is also a kind of interplay between two meanings.

Allusions and quotations may be termed **nonce-set-expressions** because they are used only for the occasion. Allusions are used in different styles, but their function is everywhere the same. The deciphering of an allusion, however, is not always easy.

**Linguistic fusions are set phrases, the meaning of which is understood only from the combination as a whole,** as *to pull a person’s leg* or *to have something at one’s finger tips*. The meaning of the whole cannot be derived from the meanings of the component parts. The stylistic device of decomposition of fused set phrases consists in reviving the independent meanings which make up the component parts of the fusion. In other words, it makes each word of the combination acquire its literal meaning which, of course, in many cases leads to the realization of an absurdity.

Little in common with the meaning of the whole, the unit is re-established in its original form, the phrase acquires a fresh vigour and effect.

In the sentence “*It was raining cats and dogs, and two kittens and a puppy landed on my window-sill*” (Chesterton) the fusion ‘*to rain cats and dogs*’ is freshened by the introduction of “*kittens and a puppy,*” which changes the unmotivated combination into a metaphor which in its turn is sustained.

### Check Yourself Test

1. Define denotational meaning.
2. What is transference?
3. Enumerate, define and exemplify the figures of substitution and the figures of combination.
4. What are the types of relation which metonymy is based on?
5. Which of the types of metonymy: lexical or contextual is devoid of stylistic information?
6. Give the types of stylistic periphrasis and exemplify your answer.
7. How are metaphors classified?
8. How are epithets classified?
9. How does simile differ from ordinary comparison?
10. What are the structural variants of simile?

11. What are the communicative functions of synonymic nomination?
12. Enumerate and exemplify the types of climax (gradation).
13. How do proverbs and sayings differ from ordinary utterances?
14. What is the peculiarity of epigrams as compared with other types of set expressions?

#### **Recommended literature**

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## Lecture 6 SYNTACTIC EXPRESSIVE MEANS AND STYLISTIC DEVICES

### Plan

1. General considerations on the syntactical level of stylistic analysis.
2. SDs based on the reduction of the sentence model.
3. SDs based on the extension of the sentence model.
4. SDs based on the change of word-order.
5. SDs based on the transposition of sentence meaning.

### 1. General Considerations on the Syntactical Level of Stylistic Analysis

Stylistic syntax is aimed at finding out what sublanguage is involved and what expressive value a syntactical unit (sentence or other utterance) has, treated in abstraction from its environment.

It is known that the sentence, as distinct from units of lower levels, is a sequence of relatively independent lexical and phrasal units (words and word combinations). What differentiates a sentence from a word (we know that a word, too, may be used as a sentence) is the fact that the sentence structure is changeable: the sentence is not a unit of constant length possessing neither upper nor lower limitations – it can be shortened or extended; it can be complete or incomplete, simple, compound, or complex. Its constituents, length, word order, as well as communicative type (assertion, negation, interrogation, exhortation) are variable.

Every primary classification in stylistics (and in stylistic syntax just as in all the other branches) consists in differentiating neutral manifestations from specific ones. In terms of the sublanguage theory, we must decide first what should be in the central area formed by intersecting sublanguages and what in the peripheral areas.

In syntax, what is most popular and most current is the common two-member sentence, containing subject and predicate and perhaps a few secondary elements as well. The order of words should be normal; the function (the communicative purpose) of the sentence is expected to be consistent with its structure: thus a declarative sentence must express a statement, and not a question or a request. Nothing should be felt to be missing or superfluous.

Any kind of deviation from the said requirements is stylistically relevant. The problem of their classification may be dealt with as follows:

1. From the viewpoint of quantitative characteristics of the syntactic structure, it is self-evident that there are only two possible varieties of deviations – the absence of elements which are obligatory in a neutral construction (a); excess of non-essential elements (b).

2. While dealing with a chain of sentences, the sequence of sentences constituting a text, we search for stylistic functions in the sequence of sentence forms.

3. With regard to the distribution of the elements we should look for and classify the stylistic value of various types of inversion.

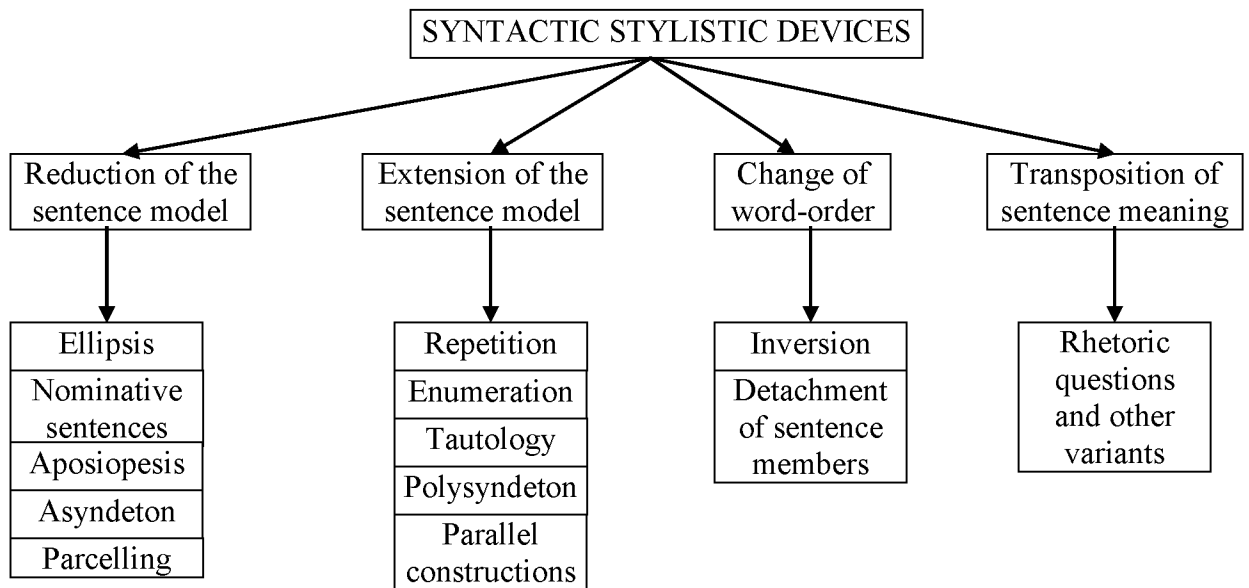
4. By analysing general syntactic meanings, communicative aims of sentences, stylistic effects of shifts in syntactic meaning, of changes in the use of syntactic forms are established.

According to the above-mentioned classification of the syntactic stylistic devices we shall subdivide them after L.P. Yefimov into four groups:

- 1) reduction of the sentence model;
- 2) extension of the sentence model;
- 3) change of word-order;
- 4) transposition of sentence meaning.

This classification is shared by most investigators of style of the English language, among them Yu.M. Skrebnev, L.P. Yefimov, T.A. Znamenskaya and others. Works of I.V. Arnold, I.R. Galperin and V.A. Kukharenko have been made wide use of in the following considerations and descriptions on style.

Fig. 3



## 2. Stylistic Devices Based on the Reduction of the Sentence Model

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

- *Where did you go?*
- *To the disco.*

In contemporary prose ellipsis is mainly used in dialogue where it is consciously employed by the author to reflect the natural omissions characterizing oral colloquial speech. Often ellipsis is met close to dialogue, in author's introductory remarks commenting the speech of the characters. Elliptical sentences cannot be viewed as stylistic devices in direct intercourse because they are devoid of suprasegmental information. Ellipsis becomes expressive when used in literature as a means of imitating real speech. Ellipsis makes speech dynamic, informative and unofficial. Elliptical remarks in prose resemble stage directions in drama. Both save only the most vital information letting out those bits of it which can be easily reassembled from the situation. It is the situational nature of our everyday speech which heavily relies on both speakers' awareness of the conditions and details of the communication act that promotes normative colloquial omissions. Imitation of these colloquial norms is created by the author through ellipsis, with the main function of achieving the authenticity and plausibility of fictitious dialogue. Elliptical sentences help create a sense of immediacy and local colour, they may add to the character's make up, and lead to a better understanding of a mood of a personage. For example:

*Wish I was young enough to wear that kind of thing. Older I get the more I like colour. We're both pretty long in the tooth, eh?* (Waugh)

Often elliptical sentences are used in represented speech because syntactically it resembles direct speech. The use of elliptical sentences in fiction is not limited to conversation. They are sometimes used in the author's narration and in the exposition (description which opens a chapter or a book):

*I remember now, that Sita's braid did not hurt. It was only soft and heavy, smelling of Castile*

*soap, but still I yelled as though something terrible was happening. Stop! Get off! Let go! Because I couldn't stand how strong she was.* (Erdrich)

From the communicative point of view, ellipsis saves the speaker from needless efforts, spares his time, reduces redundancy of speech. Elliptical structures may also reveal such speaker's emotions as excitement, impatience, delight, etc. As a stylistic device, ellipsis is an effective means of protagonist's portrayal.

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

Ellipsis is the basis of the so-called **telegraphic style**, in which connectives and redundant words are left out. For example, *For light articles only. Slow.*

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

There are such structural types of nominative sentences as:

1. **Unextended** nominative sentences consisting of a single element: *Morning. April. Problems.*
2. **Extended** nominative sentences consisting of the basic component and one or more words modifying it: *Nice morning. Late April. Horribly great problems.*
3. **Multicomponent** nominative sentences containing two or more basic elements: *Late April and horribly great problems.*

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

The communicative function of a nominative sentence is a mere statement of the existence of an object, a phenomenon:

*London. Fog everywhere. Implacable November weather.*

Though syntactically quite different from elliptical sentences, nominative sentences (which comprise only one principal part expressed by a noun or a noun equivalent) resemble the former because of their brevity. They arouse in the mind of the hearer (reader) a more or less isolated image of the object, leaving in the background its interrelations with other objects. Being of a lesser importance, the interrelations are shown in attributive word-groups:

*Nothing — nothing! Just the scent of camphor, and dustmotes in a sunbeam through the fanlight over the door. The little old house! A mausoleum!* (Galsworthy)

Nominative sentences are especially suitable for preliminary descriptions introducing the reader to the situation which the narrative is to treat (the 'exposition'): Thus, the initial lines of *An American Tragedy* by Theodore Dreiser run:

*Dusk — of a summer night.*

*And the tall walls of the commercial heart of an American city of perhaps 400,000 inhabitants — such walls as in time may linger as a mere fable.*

The stylistic effect produced by a nominative sentence or by a succession of nominative sentences is predetermined by the sense of the words of which they consist. The following sequence of laconic

nominative sentences presents a kaleidoscopic range of images in Clyde Griffiths' imagination ("An American Tragedy" by Theodore Dreiser):

*The horror! The flight! The exposure! The police! The first to desert him — these — all save Sondra perhaps. And even she, too. Yes, she, of course. The horror in her eyes.*

Nominative sentences are widely used in stage directions (especially in initial, opening remarks, serving the same purpose as expositions in novels or stories):

*The living room of the Langdon home, on the outskirts of a small town in the Deep South. (Gow and D'Usseau)*

*Lady Sneerwell's dressing-room. Lady Sneerwell discovered at her toilet; Snake drinking chocolate. (Sheridan)*

In **apokoinu constructions** the omission of the pronominal (adverbial) connective creates a blend of the main and the subordinate clauses so that the predicative or the object of the first one is simultaneously used as the subject of the second one. For example:

*There was a door led into the kitchen.  
He was the man killed that deer.*

The double syntactical function played by one word produces the general impression of clumsiness of speech and is used as a means of speech characteristics in dialogue, in reported speech and the type of narrative known as "entrusted" in which the author entrusts the telling of the story to an imaginary narrator who is either an observer or participant of the described events.

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

*If you go on like this...*

Break is used mainly in the dialogue or in other forms of narrative imitating spontaneous oral speech. It reflects the emotional or/and the psychological state of the speaker: a sentence may be broken because the speaker's emotions prevent him from finishing it. Another cause of the break is the desire to cut short the information with which the sentence began. In such cases there are usually special remarks by the author, indicating the intentional abruptness of the end. In many cases break is the result of the speaker's uncertainty as to what exactly he is to promise (threaten, beg, warn, doubt, excite, express indecision, etc.). I.V. Arnold distinguishes two kinds of emotional halts in speech: **suppression** and **aposiopesis**. Suppression leaves the sentence unfinished as a result of the speaker's deliberation to do so. The use of suppression can be accounted for by a desire not to mention something that could be reconstructed from the context or the situation. It is just the part that is not mentioned that attracts the reader's attention. It's a peculiar use of emphasis that lends the narration a certain psychological tension. For example:

*If everyone at twenty realized that half his life was to be lived after forty... (Waugh)*

Aposiopesis means an involuntary halt in speech because the speaker is too excited or overwhelmed to continue. For example:

*"But Meredith," Esther Silversleeves said at last, "these people are heathens!" Esther was the most religious of the family. "Surely you cannot wish..." her voice trailed off. (Rutherford)*

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

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

**Asyndeton is deliberate omission of structurally significant conjunctions and connectives:**

*We had heard planes coming, seen them pass overhead, watched them go far to the left, heard them bombing...*

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

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

*Oswald hates Rolf. Very much.*

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

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

When used in writing, parcelling performs the following functions:

1. It reflects the atmosphere of unofficial communication and spontaneous character of speech.
2. It reflects the speaker’s inner state of mind, his emotions, such as nervousness, irritation, excitement, confusion, perplexity, etc.
3. It may serve as a means of making information more concrete and more detailed.

### 3. Stylistic Devices Based on the Extension of the Sentence Model

**Stylistic repetition of language units in speech (separate words, word-combinations or sentences) is one of the most frequent and potent stylistic devices.**

There are such structural types of repetition as:

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

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

2. **Anaphora:** the beginning of two or more successive sentences (clauses) is repeated – *a... a... a...*. The main stylistic function of anaphora is not so much to emphasize the repeated unit as to create the background for the non-repeated unit, which, through its novelty, becomes foregrounded. The background-forming function of anaphora is also evident from the kind of words which are repeated anaphorically. For example:

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

3. **Epiphora:** the end of successive sentences (clauses) is repeated – *...a, ...a, ...a*. The main function of epiphora is to add stress to the final words of the sentence. For example:

*It is natural to be scared in a case like that. You are sure to be petrified in a case like that.*

4. **Framing:** the back of the sentence is repeated in the end, thus forming the “frame” for the non-repeated part of the sentence (utterance) – *a...a*. The function of framing is to elucidate the notion mentioned in the beginning of the sentence. Between two appearances of the repeated unit there comes

the developing middle part of the sentence which explains and clarifies what was introduced in the beginning, so that by the time it is used for the second time its semantics is concretized and specified. For example:

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

5. **Catch repetition (anadiplosis, linking, reduplication)**: the end of one clause (sentence) is repeated in the beginning of the following one – ...*a, a*.... Specification of the semantics occurs here too, but on a more modest level. For example:

*It was because of that dreadful occurrence. That dreadful occurrence had changed it all.*

6. **Chain repetition** presents several successive anadiploses – ...*a, a...b, b...c, c*.... The effect is that of the smoothly developing logical reasoning.

7. **Synonymic repetition**: the same idea is repeated by using synonymous words and phrases which by adding a slightly different nuance of meaning intensify the impact of the utterance:

*...are there not capital punishments sufficient in your statutes? Is there not blood enough upon your penal code?* (Byron)

8. **Ordinary repetition** has no definite place in the sentence and the repeated unit occurs in various positions – ...*a, ...a*..., *a*.... Ordinary repetition emphasizes both the logical and the emotional meanings of the reiterated word (phrase).

9. **Chiasmus (reversed parallelism)** presents a device, where the second part of the chiasmus is, in fact, inversion of the first construction. Thus, if the first sentence (clause) has a direct word order – SPO, the second one will have it inverted – OPS. For example:

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

This device is effective in that it helps to lay stress on the second part of the utterance, which is opposite in structure. This is due to the sudden change in the structure which by its very unexpectedness linguistically requires a slight pause before it.

The device of repetition aims at emphasizing a certain component of the utterance. Being repeated, a language unit obtains additional stylistic information. Consecutive contact repetition is capable of rendering scores of modal meanings and human emotions: certainty, doubt, delight, impatience, worry, request, invitation, gratefulness, horror, irritation, disgust, hate, fury, indignation, and others. Such varieties of repetition as anaphora, epiphora, framing, linking are text-forming devices or compositional means.

**Enumeration** is a stylistic device by which separate things, objects, phenomena, properties, actions are named one by one so that they produce a chain, the links of which, being syntactically in the same position (homogeneous parts of speech), are forced to display some kind of semantic homogeneity, remote though it may seem.

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

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

**Tautology**: unintentional and involuntary repetition or enumeration.

Tautological repetition may be caused by the following reasons:



1. The speaker's excitement, fright, scare, petrification, grief and other deep emotions:  
*Darling, darling Bundle. Oh, darling Bundle. She's dead; I know she's dead. Oh, my darling, Bundle darling, darling Bundle. I do love you so. Bundle – darling – darling...*

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

*I ain't got **no** cigarettes from **nobody**.  
 The name of my informant... the name of my informant... the name of... the name. The name escapes me.*

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

*"It was too late... Give me something, Doc... Give me something, quickly... Got to hold out... get us down... She's on autopilot but... got to get down... Must tell Control... must tell..." His mouth moved silently. With a desperate effort he tried to speak. Then his eyes rolled up and he collapsed.*

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

**Polysyndeton** is the stylistic device of connecting sentences, or phrases, or syntagms, or words by using connectives (mostly conjunctions and prepositions) before each component part, as in:

*The heaviest rain, **and** snow, **and** hail, **and** sleet, could boast of the advantage over him in only one respect (Dickens)*

The repetition of conjunctions and other means of connection makes an utterance more rhythmical; so much so that prose may even seem like verse. The conjunctions and other connectives, being generally unstressed elements, when placed before each meaningful member, will cause the alternation of stressed and unstressed syllables – the essential requirement of rhythm in verse.

In addition to this, polysyndeton has a disintegrating function. It generally combines homogeneous elements of thought into one whole resembling enumeration. But, unlike enumeration, which integrates both homogeneous and heterogeneous elements into one whole, polysyndeton causes each member of a string of facts to stand out conspicuously.

**Parallelism is a stylistic device of producing two or more syntactic structures according to the same syntactic pattern.** For example:

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

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

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

Parallel constructions are often backed up by repetition of words (lexical repetition) and conjunctions and prepositions (polysyndeton). Pure parallel construction, however, does not depend on any other kind of repetition but the repetition of the syntactical design of the sentence. Parallel constructions may be partial or complete. Partial parallel arrangement is the repetition of some parts of successive sentences or clauses, as in:

*It is the mob that labour in your fields and serve in your houses – that man your navy and recruit your army, – that have enabled you to defy all the world, and can also defy you when neglect and calamity have driven them to despair.* (Byron)

The attributive clauses here all begin with the subordinate conjunction *that* which is followed by a verb in the same form, except the last (*have enabled*). The verbs, however, are followed either by adverbial modifiers of place (*in your fields, in your houses*) or by direct objects (*your navy, your army*). The third attributive clause is not built on the pattern of the first two, although it preserves the parallel structure in general (that + verb-predicate + object), while the fourth has broken away entirely.

Complete parallel arrangement, also called **balance**, maintains the principle of identical structures throughout the corresponding sentences, as in:

*The seeds ye sow – another reaps, The robes ye weave – another wears, The arms ye forge – another bears.* (P. B. Shelley)

Parallel construction is most frequently used in enumeration, antithesis and in climax, thus consolidating the general effect achieved by these stylistic devices.

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

#### 4. Stylistic Devices Based on the Change of Word-Order

**Inversion is the syntactic phenomenon of intentional changing of the word-order of the initial sentence model.**

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

Stylistic inversion in Modern English should not be regarded as a violation of the norms of standard English. It is only the practical realization of what is potential in the language itself.

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

1. The object is placed at the beginning of the sentence. For example:

***Talent** Micawber has; **capital** Micawber has not.* (Dickens)

2. The attribute is placed after the word it modifies (postposition of the attribute). This model is often used when there is more than one attribute, e.g.:

*With **fingers weary and worn...*** (Thomas Hood)

*Once upon a midnight **dreary...*** (E. A. Poe)

3. a) The predicative is placed before the subject, as in:

***A good generous prayer** it was.* (Mark Twain)

- or b) the predicative stands before the link-verb and both are placed before the subject, as in:

***Rude am I** in my speech...* (Shakespeare)

4. The adverbial modifier is placed at the beginning of the sentence, as in:

**Eagerly** I wished the morrow. (Poe)

My dearest daughter, **at your feet** I fall" (Dryden)

**A tone of most extraordinary comparison** Miss Tox said it in. (Dickens)

5. Both modifier and predicate stand before the subject, as in:

**In** went *Pickwick*. (Dickens)

**Down** dropped *the breeze*... (Coleridge)

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

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

Detachment means that a secondary member a) becomes phonetically separated, b) obtains emphatic stress, c) sometimes, though not necessarily, changes its habitual position. Any secondary part of the sentence may become detached: attribute, apposition, direct and indirect object, adverbial modifier. For example:

*Gordon was stubbornly crawling to the place of his destination inch by inch – **like a caterpillar**.*

Detachment results in logical emphasis of the components of sentence structure.

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.

A variant of detached construction is **parenthesis**. "Parenthesis is a qualifying, explanatory or appositive phrase, clause, sentence, or other sequence which interrupts a construction without otherwise affecting it, having often a characteristic intonation and indicated in writing by commas, brackets or dashes" [Random House Dictionary of the English Language, N.Y., 1967].

Parenthesis may perform the following stylistic functions:

- to reproduce two parallel lines of thought, two different planes of narration (in the author's speech), e.g.:

*"... he was struck by the thought (what devil's whisper?– what evil hint of an evil spirit?) – supposing that he and Roberta – no, say he and Sondra – (no, Sondra could swim so well and so could he) – he and Roberta were in a small boat somewhere..." (Dreiser);*

- to make the sentence or clause more conspicuous, more emphatic, e.g.:

*"The main entrance (he had never ventured to look beyond that) was a splendid combination of a glass and iron awning..." (Dreiser);*

- to strengthen the emotional force by making part of the utterance interrogative or exclamatory, e.g.:

*“Here is a long passage – what an enormous prospective I make of it! – leading from Peggoty’s kitchen to the front door” (Dickens);*

- to avoid monotonous repetition of similar constructions;
- to impart colloquial character to the author's narration.

### 5. Stylistic Devices Based on the Transposition of Sentence Meaning

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

*Why should I do it?* means *I shouldn’t do it.*

*Why doesn’t he shut up?* Means *He must shut up.*

A rhetoric question enhances the expressiveness of speech. Used in oratory style, rhetoric questions aim at catching the attention of the audience, making the sequential sentences sound persuasive and significant. There is always an additional shade of meaning implied in them: sometimes doubt, sometimes assertion, sometimes suggestion. In other words, they are full of emotive meaning and modality.

In various circumstances, affirmative, negative, interrogative and imperative sentences may replace one another, fulfilling the same (or nearly the same) communicative intention. It goes without saying that all such functional ‘deviations’ are stylistically relevant.

**Quasi-affirmative sentences.** This provisional term denotes a certain variety of rhetorical question, namely those with a negative predicate. The implication of such a negative question is an affirmative statement:

*Isn’t that too bad?* = *That is too bad.*

**Quasi-negative sentences.** Most of them are rhetorical questions with affirmative predicates:

*Did I say a word about the money?* (Shaw) The implication is: *I did not say...*

Negative implication is typical not only of general questions, but of special questions as well:

*What’s the good of a man behind a bit of glass?... What use is he there and what’s the good of their banks?* (Jerome)

Affective negation is also expressed in colloquial speech by a clause of unreal comparison beginning with *as if* and containing a predicate in the affirmative form:

*As if I ever stop thinking about the girl and her confounded vowels and consonants. I’m worn out thinking about her, and watching her lips and her teeth and her tongue...* (Shaw)

A very effective way (often resorted to in colloquial speech) of expressing negation without using any negative particles or negative pronouns is ironical repetition of the interlocutor’s utterance (or of its part):

LADY BRITTMART (*pouting*): *Then go away.*

UNDERSHAFT (*deprecatory*): *Go away!*

LADY BRITTMART: *Yes, go away.* (Shaw)

*“Shall you be back to dinner, sir?” — “Dinner!” muttered Soames and was gone. (Galsworthy)*

Quasi-negative are also certain set expressions.

PICKERING (*slowly*): *I think I know what you mean, Mrs. Higgins.*

HIGGINS: *Well, dash me if I do! (Shaw)*

*“I’ve been expecting that from you,” he said.*

*“The deuce you have!” thought Soames. (Galsworthy)*

ALICE: *I know Brett is innocent.*

LANGDON: *Innocent, like hell! (Gow and D’Usseau)*

*You take us for dirt under your feet, don’t you? Catch you taking liberties with a gentleman! (Shaw)*

**Quasi-imperative sentences** are those which express inducement (order or request) without the imperative form of the verb. Some of them do not name the required action, but only mention the object or a qualification of a self-evident action:

*Tea. For two. Out here. (Shaw)*

*Here! Quick!*

Sometimes we observe sentences in which the adverb replaces the verb:

*Off with you !*

**Quasi-interrogative sentences** are either imperative or declarative. Instead of asking *How old are you? Where were you born!* One may either command *Fill in your age and birthplace* or explain: *Here you are to write down your age and birthplace.*

There are three ways of reproducing actual speech: a) repetition of the exact utterance as it was spoken (**direct speech**), b) conversion of the exact utterance into the relater’s mode of expression (**indirect speech**), and c) representation of the actual utterance by a second person, usually the author, as if it had been spoken, whereas it has not really been spoken but is only represented in the author’s words (**represented speech**).

There is also a device which conveys to the reader the unuttered or inner speech of the character, thus presenting his thoughts and feelings. This device is also termed represented speech. To distinguish between the two varieties of represented speech we call the representation of the actual utterance through the author’s language **uttered represented speech**, and the representation of the thoughts and feelings of the character— *unuttered* or **inner represented speech**.

### Check-yourself Test

1. What is stylistic syntax aimed at?
2. Classify the stylistically relevant deviations.
3. How are stylistic devices subdivided?
4. Enumerate the stylistic devices based on the reduction of the sentence model.
5. What is the communicative function of ellipsis?
6. What are the structural types of nominative sentences?
7. Explain what is meant by apokoinu constructions.
8. Name the stylistic devices based on the extension of the sentence model.
9. What are the structural types of repetition?
10. How does ordinary repetition differ from other structural types?
11. What is the cause of tautology?
12. What are the types of inversion?

13. What are the most frequent patterns of stylistic inversion?
14. Enumerate the stylistic devices based on the transposition of sentence meaning.
15. Enumerate the types of quasi sentences.
16. What is represented speech?

### **Recommended literature**

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8. Random House Dictionary of the English Language, N.Y., 1967.

## Lecture 7 FUNCTIONAL STYLES OF THE ENGLISH LANGUAGE

### Plan

1. The notion of style in functional stylistics.
2. Correlation of style, norm and function in the language.
3. Language varieties: regional, social, occupational.
4. An overview of functional style systems.
5. Distinctive linguistic features of the major functional styles of English.

### 1. The Notion of Style in Functional Stylistics

The notion of style has to do with how we use the language under specific circumstances for a specific purpose. The notion of using English, for instance, involves much more than using our knowledge of its linguistic structure. It also involves awareness of the numerous situations in which English can be used as a special medium of communication with its own set of distinctive and recognizable features. The various branches of linguistics that investigate the topic, such as sociolinguistics, psycholinguistics, pragmatics, discourse analysis, textlinguistics, and stylistics present a remarkable range of methodologies and emphases. We'll be interested in how stylistic research treats the subject.

Linguistic literature gives various definitions of the notion 'style' that generally boil down to the following three meanings of this term:

1. A variety of the national language traditionally used in one of the socially identifiable spheres of life that is characterised by a particular set of linguistic features, including vocabulary, grammar and pronunciation. These are chiefly associated with the social and regional varieties, such as educated, colloquial, low colloquial, dialectal, uneducated, etc. From this point of view the most broad and well known subdivision in many national languages today usually describes these varieties as *neutral*, *literary (high)* and *colloquial (low)*: e.g. Cockney, upper-class, educated English.

2. Generally accepted linguistic identity of oral and written units of discourse, such as public speech, a lecture, a friendly letter, a newspaper article, etc. Such units demonstrate style not only in a special choice of linguistic means but in their very arrangement, i.e. composition of a speech act, that creates a category of text marked by oratory, scientific, familiar or publicist style.

3. Individual manner of expression determined by personal factors, such as educational background, professional experience, sense of humour, etc.: e.g. personal style of communication, the style of Shevchenko's early poetry.

Style is our knowledge of how language is used to create and interpret texts and conversational interactions. It involves being aware of the range of situations in which a language can be used in a distinctive and predictable way and of the possibilities available to us when we want to produce or respond to creative uses of the language.

Stylistic features relate to constraints on language use that may be only temporary features of our spoken or written language. We often adopt different group uses of language as we go through our day; we may use a different style speaking with our children in the family, reporting to our boss at work or practicing sports. We change our speaking or writing style to make a particular effect: imitating somebody's accent when telling a story, giving a humorous account of events in an informal letter and so on. Style is first and foremost the result of our choice of content of our message and the appropriate range of language means to deliver the message effectively.

Uses of English in numerous situations that require definite stylistic features are studied by the theory of functional styles. This theory involves consideration of such notions as norm and function in their relation to style.

### 2. Correlation of Style, Norm and Function in the Language

Any national language uses the notion of 'correct language' which involves conformity to the grammatical,

lexical and phonetic standards accepted as normative in this society. The favoured variety is usually a version of the standard written language, especially as encountered in literature or in the formal spoken language that most closely reflects literary style. It is presented in dictionaries, grammars and other official manuals. Those who speak and write in this way are said to be using language ‘correctly’, those who do not are said to be using it ‘incorrectly’. Correct usage is associated with the notion of the linguistic norm. The norm is closely related to the system of the language as an abstract ideal system. The system provides and determines the general rules of usage of its elements, the norm is the actual use of these provisions by individual speakers under specific conditions of communication.

Individual use of the language implies a personal selection of linguistic means on all levels. When this use conforms to the general laws of the language this use will coincide with what is called the literary norm of the national language.

However the literary norm is not a homogeneous and unchangeable entity. It varies due to a number of factors, such as regional, social, situational, personal, etc.

The norm will be dictated by the social roles of the participants of communication, their age and family or other relations. An important role in the selection of this or that variety of the norm belongs to the purpose of the utterance, or its function. Informal language on a formal occasion is as inappropriate as formal language on an informal occasion. To say that a usage is appropriate is only to say that it is performing its function satisfactorily. We shall use different ‘norms’ speaking with elderly people and our peers, teachers and students, giving an interview or testimony in court. This brings us to the notion of the norm variation.

The norm of the language implies various realisations of the language structure that are sometimes called its subsystems, registers or varieties.

I.V. Arnold presents these relations as a system of oppositions:

Structure :: norm :: individual use

National norm :: dialect

Neutral style :: colloquial style :: bookish style

Literary correct speech :: common colloquial

**A functional style is a patterned variety of literary text characterized by the greater or lesser typification of its constituents, supra-phrasal units, in which the choice and arrangement of interdependent and interwoven language media are calculated to secure the purport of the communication.**

Functional styles are subsystems of the language and represent varieties of the norm of the national language. Their evolution and development has been determined by the specific factors of communication in various spheres of human activity. Each of them is characterised by its own parameters in vocabulary usage, syntactical expression, phraseology, etc.

The term ‘functional style’ reflects peculiar functions of the language in this or that type of communicative interaction. Proceeding from the generally acknowledged language functions Prof. I.V. Arnold suggested a description of functional styles based on the combination of the linguistic functions they fulfil.

Table 4

Function Style	intellectual communicative	pragmatic	emotive	phatic	aesthetic
oratorical	+	+	+	+	+
colloquial	+	+	+	+	—
poetic	+	—	+	—	+
publicist and newspaper	+	+	+	—	—
official	+	+	—	—	—
scientific	+	—	—	—	—

The table presents functional styles as a kind of hierarchy according to the number of functions fulfilled by



each style, oratorical and scientific being almost complete opposites.

However not all texts have boundaries that are easy to identify in their use of distinctive language. For example, the oratorical style has a lot of common features with the publicist one, which in its turn is often comparable with the style of humanities, such as political science, history or philosophy.

The point of departure for discerning functional styles is the so-called neutral style that is stylistically non-marked and reflects the norms of the language. It serves as a kind of universal background for the expression of stylistically marked elements in texts of any functional type. It can be rarely observed in the individual use of the language and as Skrebnev remarked, perhaps, only handbooks for foreigners and beginners could be qualified as stylistically neutral [Скребнев 2003:22].

### 3. Language Varieties: Regional, Social, Occupational

The particular set of features, which identifies a language variety, does not represent the features of the language as a whole. Variety features depend on the presence of certain factors in a social situation. Classifications of these factors vary, but we may group them into two types according to most general dimensions: sociolinguistic and stylistic factors.

Sociolinguistic factors are connected with very broad situational constraints on language use. They chiefly identify the regional and social varieties of the language. They are relatively permanent features of the spoken and written language, over which we have comparatively little conscious control. We tend not to change our regional or social group way of speaking in every-day communication and usually we are not aware of using it.

Stylistic factors relate to restrictions on language use that are much more narrowly constrained, and identify individual preferences in usage (phraseology, special vocabulary, language of literature) or the varieties that are associated with occupational groups (lawyers, journalists, scholars). These are features, over which we are able to exercise some degree of conscious control.

As David Crystal, a famous British linguist puts it, regional language variation of English provides a geographical answer to the question 'Where are you from, in the English-speaking world?'

Social language variation provides an answer to a somewhat different question 'Who are you?' or 'What are you in the eyes of the English-speaking society to which you belong?' [Crystal 2000:393]. Actually social variation provides several possible answers, because people may acquire several identities as they participate in the social structure. One and the same person may belong to different social groups and perform different social roles. A person may at the same time be described as 'a parent', 'a wife', 'an architect', 'a feminist', 'a senior citizen', 'a member of Parliament', 'an amateur sculptor', 'a theatre-goer'; the possibilities may be endless.

Any of these identities can have consequences for the kind of language we use. Language more than anything else will testify to our permanent and temporary roles in social life.

Some features of social variation lead to particular linguistic consequences. In many ways our pronunciation, choice of words and constructions, general strategy of communication are defined by the age, sex and socio-economic aspects. Choice of occupation has a less predictable influence, though in some contexts, e. g. medicine or law it can be highly distinctive.

Adopting a specific social role, such as making a congratulatory speech or conducting a panel talk, invariably entails a choice of appropriate linguistic forms.

Across the world attitudes to social variation differ a lot. All countries display social stratification, though some have more clearly defined boundaries than others and therefore more distinct features of class dialect. Britain is usually said to be linguistically more class-conscious than other English-speaking countries.

For example, in England one accent has traditionally dominated over all others and the notion of respectable social standing is usually associated with Received Pronunciation (RP), which is considered to be the 'prestige accent'.

However today with the breakdown of rigid divisions between social classes and the development of mass media RP is no longer the prerogative of social elite. Today it is best described as an 'educated' accent which actually has several varieties. Most educated people have developed an accent, which is a mixture of RP and various regional features that sometimes is called 'modified RP'.

This is one example that shows a general trend in modern English-regionally modified speech is no longer stigmatised as 'low', it can even be an advantage, expressing such social values as solidarity and democracy. A pure RP accent, by contrast can even evoke hostility, especially in those parts of Britain that have their own regional norms, e.g. Scotland and Wales. Occupational varieties of the national language are normally associated with a particular way of earning a living. They belong to the group of stylistically determined varieties and differ from both regional and social sublanguages.

Features of language that identify people's geographical or social origins, once established can hardly change over a short period of time. It would be very difficult to change your accent if you move from one part of the country to another with a different regional norm; it is equally difficult to transform the linguistic indicators of our social background (vocabulary and structural expression).

Occupational varieties are not like that. Their linguistic features may be just as distinctive as regional or social features, but they are only in temporary use. They are adopted as we begin work and given up as we finish it. People who cannot stop 'talking shop' even when they are not at work are rather an exception to the rule.

Any professional field could serve as an illustration of occupational linguistic identity. There are no class distinctions here. Factory workers have to master a special glossary of technical terms and administrative vocabulary (*seniority labels, term of service, severance pay, fringe benefits, safety regulation*) in order to carry out professional communication. To fulfil their tasks they develop jargon and professional slang, which set them apart from outsiders. The more specialised the occupation and the more senior or professional the position the more technical the language. Also, if an occupation has a long-lasting and firmly established tradition it is likely to have its own linguistic rituals which its members accept as a criterion of proficiency. The highly distinctive languages of law, government and religion provide the clearest cases, with their unique grammar, vocabulary, and patterns of discourse. Of course, all occupations are linguistically distinctive to a certain degree. In some cases it involves only special terms; in others it may be a combination of linguistic features on different levels.

#### 4. An Overview of Functional Style Systems

There are a great many classifications of language varieties that are called sublanguages, substyles, registers and functional styles that use various criteria for their definition and categorisation. The term generally accepted by most scholars is functional styles. A few classifications of the functional styles in modern English will be considered here.

Books by **I. R. Galperin** on English Stylistics (1958, 1971, 1977) are among most acknowledged sources of stylistic research in this country.

Galperin distinguishes 5 functional styles and suggests their subdivision into substyles in modern English according to the following scheme:

**1. The Belles-Lettres Style:**

a) poetry; b) emotive prose; c) the language of the drama.

**2. Publicist Style:**

a) oratory and speeches; b) the essay; c) articles.

**3. Newspaper Style:**

a) brief news items; b) headlines; c) advertisements and announcements; d) the editorial.

**4. Scientific Prose Style.**

**5. The Style of Official documents:**

a) business documents; b) legal documents; c) the language of diplomacy; d) military documents.

Let us deal with the Belles-Lettres style in detail. The belles-lettres style rests on certain indispensable linguistic features which are:

1. Genuine, not trite, imagery, achieved by purely linguistic devices.

2. The use of words in contextual and very often in more than one dictionary meaning, or at least greatly influenced by the lexical environment.

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

4. A peculiar individual selection of vocabulary and syntax, a kind of lexical and syntactical idiosyncrasy.

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

The first substyle we shall consider is **verse**. Its first differentiating property is its orderly form, which is based mainly on the rhythmic and phonetic arrangement of the utterances. The rhythmic aspect calls forth syntactical and semantic peculiarities which also fall into a more or less strict orderly arrangement. Both the syntactical and semantic aspects of the poetic substyle may be defined as compact, for they are held in check by rhythmic patterns. Both syntax and semantics comply with the restrictions imposed by the rhythmic pattern, and the result is brevity of expression, epigram-like utterances, and fresh, unexpected imagery. Syntactically this brevity is shown in elliptical and fragmentary sentences, in detached constructions, in inversion, asyndeton and other syntactical peculiarities.

Rhythm and rhyme are immediately distinguishable properties of the poetic substyle provided they are wrought into compositional patterns. They can be called the external differentiating features of the substyle, typical only of this one variety of the belles-lettres style. The various compositional forms of rhyme and rhythm are generally studied under the terms **versification** or **prosody**.

In the substyle of emotive prose the imagery is not so rich as it is in poetry; the percentage of words with contextual meaning is not so high as in poetry; the idiosyncrasy of the author is not so clearly discernible. Apart from metre and rhyme, what most of all distinguishes emotive prose from the poetic style is the combination of the literary variant of the language, both in words and syntax, with the colloquial variant. It would perhaps be more exact to define this as a combination of the spoken and written varieties of the language, inasmuch as 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. Thus we find elements of the newspaper style, the official style, the style of scientific prose.

But all these styles under the influence of emotive prose undergo a kind of transformation. A style of language that is made use of in prose is diluted by the general features of the belles-lettres style which subjects it to its own purposes. Passages written in other styles may be viewed only as interpolations and not as constituents of the style.

The third subdivision of the belles-lettres style is the **language of plays**. The first thing to be said about the parameters of this variety of belles-lettres is that, unlike poetry, which, except for ballads, in essence excludes direct speech and therefore dialogue, and unlike emotive prose, which is a combination of monologue (the author's speech) and dialogue (the speech of the characters), the language of plays is entirely dialogue. The author's speech is almost entirely excluded except for the playwright's remarks and stage directions, significant though they may be.

It follows then that the language of plays is always stylized, that is, it strives to retain the modus of literary English, unless the playwright has a particular aim which requires the use of non-literary forms and expressions. However, even in this case a good playwright will use such forms sparingly.

Prof. Galperin differs from many other scholars in his views on functional styles because he includes in his classification only the written variety of the language. In his opinion style is the result of creative activity of the writer who consciously and deliberately selects language means that create style. Colloquial speech, according to him, by its very nature will not lend itself to careful selection of linguistic features and there is no stylistic intention expressed on the part of the speaker. At the same time his classification contains such varieties of publicist style as oratory and speeches. What he actually means is probably not so much the spoken variety of the language but spontaneous colloquial speech, a viewpoint which nevertheless seems to give ground for debate. Individual speech, oral variety included, is always marked by stylistic features that show the speaker's educational, social and professional background. Moreover we always assume some socially determined role and consciously choose appropriate language means to perform it and achieve the aim of communication.

Scholars' views vary on some other items of this classification. There is no unanimity about the belles-lettres style. In fact Galperin's position is not shared by the majority. This notion comes under criticism

because it seems rather artificial especially in reference to modern prose. It is certainly true that many works of fiction may contain emotionally coloured passages of emotive writing that are marked by special image-creating devices, such as tropes and figures of speech. These are typically found in the author's narrative, lyrical digressions, expositions, descriptions of nature or reflections on the characters' emotional or mental state.

At the same time many writers give an account of external events, social life and reproduce their characters' direct speech. Sometimes they quote extracts from legal documents, newspapers items, advertisements, slogans, headlines, e. g. K. Vonnegut, J. Dos Passos, etc. which do not belong to belles-lettres style in its traditional meaning.

As a matter of fact, in modern works of fiction we may encounter practically any functional speech type imaginable. So most other classifications do not distinguish the language of fiction as a separate style.

In 1960 the book "Stylistics of the English Language" by M.D. Kuznetz and Y.M. Skrebnev appeared. The book was a kind of brief outline of stylistic problems. The styles and their varieties distinguished by these authors included:

**1. Literary or Bookish Style:**

a) publicist style; b) scientific (technological) style; c) official documents.

**2. Free ("Colloquial") Style:**

a) literary colloquial style; b) familiar colloquial style.

As can be seen from this classification, both poetry and imaginative prose have not been included (as non-homogeneous objects) although the book is supplied with a chapter on versification.

Next comes the well-known work by I.V. Arnold "Stylistics of Modern English" (decoding stylistics) published in 1973 and revised in 1981, 2002. Speaking of functional styles, Arnold starts with the a kind of abstract notion termed 'neutral style'. It has no distinctive features and its function is to provide a standard background for the other styles. The other 'real' styles can be broadly divided into two groups according to the scholar's approach: different varieties of colloquial styles and several types of literary bookish styles.

**1. Colloquial Styles:**

a) literary colloquial; b) familiar colloquial; c) common colloquial.

**2. Literary Bookish Styles:**

a) scientific; b) official documents; c) publicist (newspaper); d) oratorical; e) poetic.

This system presents an accurate description of the many social and extralinguistic factors that influence the choice of specific language for a definite communicative purpose. At the same time the inclusion of neutral style in this classification seems rather odd since unlike the others it's non-existent in individual use and should probably be associated only with the structure of the language.

One type of sublanguages suggested by Arnold in her classification – publicist or newspaper – fell under the criticism of Skrebnev who argues that the diversity of genres in newspapers is evident to any layman: along with the "leader" (or editorial) the newspaper page gives a column to political observers, some space is taken by sensational reports; newspapers are often full of lengthy essays on economics, law, morals, art, etc. Much space is also given to miscellaneous news items, local events; some papers publish sequences of stories or novels; and most papers sell their pages to advertising firms. This enumeration of newspaper genres could go on and on. Therefore, Skrebnev maintains, we can hardly speak of such functional style at all.

Of course Arnold is quite aware of the diversity of newspaper writings. However what she really means is the newspaper material specific of the newspaper only: political news, police reports, press reviews, editorials.

In a word, newspaper style should be spoken of only when the materials that serve to inform the reader are meant. Then we can speak of distinctive style-forming features including a special choice of words, abundance of international words, newspaper clichés and nonce words, etc.

It should be noted however that many scholars consider the language of the press as a separate style and some researchers even single out newspaper headlines as a functional style.

One of the relatively recent books on stylistics is the handbook by A.N. Morokhovskiy and his co-authors O.P. Vorobyova, N.I. Likhoshester and Z.V. Timoshenko "Stylistics of the English language" published in Kyiv in 1984. In the final chapter of the book "Stylistic Differentiation of Modern English" a concise but exhaustive review of factors that should be taken into account in treating the problem of functional styles is presented. The book suggests the following style classes:

1. Official business style.

2. Scientific-professional style.
3. Publicist style.
4. Literary colloquial style.
5. Familiar colloquial style.

Each style, according to Morokhovsky has a combination of distinctive features. Among them we find oppositions like 'artistic – non-artistic', 'presence – absence of personality', 'formal – informal situation', 'equal – unequal social status' (of the participants of communication), 'written or oral form'. Morokhovsky emphasizes that these five classes of what he calls “speech activity” are abstractions rather than realities, they can seldom be observed in their pure forms: mixing styles is the common practice.

On the whole Morokhovsky's concept is one of the few that attempt to differentiate and arrange the taxonomy of cardinal linguistic notions. According to Morokhovsky's approach language as a system includes types of thinking differentiating poetic and straightforward language, oral and written speech, and ultimately, bookish and colloquial functional types of language. The next problem is stylistics of 'speech activity' connected with social stereotypes of speech behaviour. Morokhovsky defines this in the following way: “Stereotypes of speech behaviour or functional styles of speech activity are norms for wide classes of texts or utterances, in which general social roles are embodied – poet, journalist, manager, politician, scholar, teacher, father, mother, etc.” [Мороховский и др. 1984: 234].

The number of stereotypes (functional styles) is not unlimited but great enough. For example, texts in official business style may be administrative, juridical, military, commercial, diplomatic, etc. Still further differentiation deals with a division of texts into genres. Thus military texts (official style) comprise 'commands, reports, regulations, manuals, instructions'; diplomatic documents include 'notes, declarations, agreements, treaties', etc. In addition to all this we may speak of 'the individual style' with regard to any kind of text.

In the same year (1984) V.A. Maltzev published a smaller book on stylistics entitled “Essays on English Stylistics” in Minsk.

His theory is based on the broad division of lingual material into “informal” and “formal” varieties and adherence to Skrebnev's system of functional styles.

Prof. Skrebnev uses the term sublanguages in the meaning that is usually attributed to functional styles. The major difference in his use of this term is that he considers innumerable situational communicative products as sublanguages, including each speaker's idiolect. Each act of speech is a sublanguage. This makes the notion of functional style somewhat vague and difficult to define. At the same time Skrebnev recognizes the major opposition of 'formal' and 'informal' sphere of language use and suggests “a very rough and approximate gradation of subspheres and their respective sublanguages” [Скребнев 2002: 200].

The formal sublanguages in Skrebnev's opinion belong exclusively to the written variety of lingual intercourse. He avoids the claim of inconsistency for including certain types of speeches into this sphere by arguing that texts of some of the types can be read aloud in public.

His rough subdivision of formal styles includes:

- a) private correspondence with a stranger;
- b) business correspondence between representatives of commercial or other establishments;
- c) diplomatic correspondence, international treaties;
- d) legal documents (civil law – testaments, settlements; criminal law – verdicts, sentences);
- e) personal documents (certificates, diplomas, etc.).

The informal colloquial sphere includes all types of colloquial language – literary, non-literary, vulgar, ungrammatical, social dialects, the vernacular of the underworld, etc. This cannot be inventoried because of its unlimited varieties.

Of course formal and informal spheres do not exist in severely separated worlds.

The user of the first speech type is fully aware of his social responsibility. He knows the requirements he has to meet and the conventions he must observe. But the same person may change his lingual behaviour with the change of the environment or situation. Sometimes he is forced to abide by laws that are very different from those he regularly uses: speaking with children, making a speech before parliament or during an electoral campaign.

The first type of speech – 'formal' – comprises the varieties that are used in spheres of official

communication, science, technology, poetry and fiction, newspaper texts, oratory, etc. It's obvious that many of these varieties can be further subdivided into smaller classes or sublanguages. For example, in the sphere of science and technology almost each science has a metalanguage of its own. The language of computer technology, e.g., is not so limited to the technological sphere as at the time of its beginnings – 'to be computer-friendly' has given rise to many other coinages like 'media-friendly', 'market-friendly', 'environmentally friendly', etc.

In the informal type of speech we shan't find so many varieties as in the formal one, but it is used by a much greater number of people. The first and most important informal variety is colloquial style. This is the language used by educated people in informal situations. These people may resort to jargon or slang or even vulgar language to express their negative attitude to somebody or something. For example, the universal grammatical form *ain't* is a simplified substitute for *am (is, are) not, was (were) not, have (has, had) not, shall (will) not, there is (are, was, were) not*:

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

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

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

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

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

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

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

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

Uneducated people speak "popular" or ungrammatical language, be it English or Ukrainian.

Quite similar to Yu.M. Skrebnev, L.P. Yefimov classifies functional styles into bookish and colloquial. The group of bookish styles embraces the style of official documents, the style of scientific prose, the newspaper style, the publicistic style and the belletristic style. The group of colloquial styles includes the literary colloquial style, the informal colloquial style and substandard speech style.

There is also a problem of dialects that would require special consideration that cannot be done within this course. Dialects are not really "ungrammatical" types of a national language, some scholars hold, but a different language with its own laws. However it may have been true in the last century but not now.

In his classification of functional styles of modern English that he calls language varieties the famous British linguist D. Crystal suggests the following subdivision of these styles: regional, social, occupational, restricted and individual (Crystal 1990, 2000).

**Regional varieties** of English reflect the geographical origin of the language used by the speaker: Lancashire variety, Canadian English, Cockney, etc.

**Social variations** testify to the speaker's family, education, social status background: upper class and non-upper class, a political activist, a member of the proletariat, a *Times* reader, etc.

**Occupational styles** present quite a big group that includes the following types:

1) religious English; 2) scientific English; 3) legal English; 4) plain (official) English; 5) political English; 6) news media English further subdivided into:

a) newsreporting; b) journalistics; c) broadcasting; d) sportscommentary; e) advertising.

**Restricted English** includes very tightly constrained uses of language when little or no linguistic variation is permitted. In these cases special rules are created by man to be consciously learned and used. These rules control everything that can be said. According to Crystal restricted varieties appear both in domestic and

occupational spheres and include the following types:

1) knitwrite in books on knitting; 2) cookwrite in recipe books; 3) congratulatory messages; 4) newspaper announcements; 5) newspaper headlines; 6) sportscasting scores; 7) airspeak, the language of air traffic control; 8) emergencyspeak, the language for the emergency services; 9) e-mail variety, etc.

**Individual variation** involves types of speech that arise from the speaker's personal differences meaning such features as physique, interests, personality, experience and so on. A particular blend of social and geographical backgrounds may produce a distinctive accent or dialect. Educational history, occupational experience, personal skills and tastes, hobbies or literary preferences will foster the use of habitual words and turns of phrase, or certain kinds of grammatical construction.

Also noticeable will be favourite discourse practices—a tendency to develop points in an argument in a certain way, or an inclination for certain kinds of metaphor. Some people are 'good conversationalists', 'good story-tellers', 'good letter-writers', 'good speech-makers'. What actually makes them so is the subject of stylistic research.

There are also a number of cases where individuality in the use of English – a personal style – is considered to be a matter of particular importance and worthy of study in its own right. Such is the study of the individual style of a writer or poet: Shakespeare's style, Faulkner's style, and the like.

## 5. Distinctive Linguistic Features of the Major Functional Styles of English

A description of five major functional styles given by T.A. Znamenskaya is based on their most distinctive features on each level of the language structure: phonetical (where possible), morphological, syntactical, lexical and compositional. A peculiar combination of these features and special emphasis on some of them creates the paradigm of what is called a scientific or publicist text, a legal or other official document, colloquial or formal speech.

### Literary colloquial style

#### Phonetic features

Standard pronunciation in compliance with the national norm, enunciation.

Phonetic compression of frequently used forms, e.g. *it's*, *don't*, *I've*.

Omission of unaccented elements due to the quick tempo, e. g. *you know him ?*

#### Morphological features

Use of regular morphological features, with interception of evaluative suffixes e.g. *deary*, *doggie*, *duckie*.

In grammar there may be: a) the use of shortened variants of word-forms, e.g. *isn't*, *can't*; *there's*; *I'd say*; *he'd 've done* (= *would have done*); *Yaa* (= *Yes*); b) the use of elliptical (incomplete) sentences – *I did*; (*Where's he?*) – *At home*; *Like it?* (= *Do you/Did you like it?*) – *Not too much* (= *I don't like it too much*); (*Shall I open it?*) – *Don't !*; *May I?* (= *May I ask a question/do this?*).

#### Syntactical features

Use of simple sentences with a number of participial and infinitive constructions and numerous parentheses.

Syntactically correct utterances compliant with the literary norm.

Use of various types of syntactical compression, simplicity of syntactical connection.

Prevalence of active and finite verb forms.

Use of grammar forms for emphatic purposes, e.g. progressive verb forms to express emotions of irritation, anger etc.

Decomposition and ellipsis of sentences in a dialogue (easily reconstructed from the context).

Use of special colloquial phrases, e.g. *that friend of yours*.

The syntax of colloquial speech is also characterized by the preferable use of simple sentences or by asyndetic connection (= absence of conjunctions, *безсполучниковий зв'язок*) between the parts of composite sentences or between separate sentences. Complex constructions with non-finite forms are rarely used. Note the neutral style in the following extract:

*When I saw him there, I asked him, 'Where are you going?', but he started running away from me. I followed him. When he turned round the corner, I also turned round it after him, but then noticed that he was not there. I could not imagine where he was...*

and the possible more colloquial version of the same:

*I saw him there, I say 'Where'ye going?' He runs off, I run after him. He turns the corner, me too. He isn't there. Where's he now? I can't think....* (note also the rather frequent change from the Past tense to the Present, in addition to the absence of conjunctions or other syntactic means of connection).

### **Lexical features**

Wide range of vocabulary strata in accordance with the register of communication and participants' roles: formal and informal, neutral and bookish, terms and foreign words.

Basic stock of communicative vocabulary – stylistically neutral.

Use of socially accepted contracted forms and abbreviations, e. g. *fridge for refrigerator, ice for ice-cream, TV for television, CD for compact disk*, etc.

Use of etiquette language and conversational formulas, such as *nice to see you, my pleasure, on behalf of*, etc.

Extensive use of intensifiers and gap-fillers, e.g. *absolutely, definitely, awfully, kind of so to speak, I mean, if I may say so*.

Use of interjections and exclamations, e. g. *Dear me, My God, Goodness, well, why, now, oh*.

Extensive use of phrasal verbs *let somebody down, put up with, stand somebody up*.

Use of words of indefinite meaning like *thing, stuff*.

Avoidance of slang, vulgarisms, dialect words, jargon.

Use of phraseological expressions, idioms and figures of speech.

Colloquial speech is characterized by the frequent use of words with a **broad meaning** (широкозначні слова): speakers tend to use a small group of words in quite different meanings, whereas in a formal style (official, business, scientific) every word is to be used in a specific and clear meaning. Compare the different uses of the verb "get", which frequently replaces in oral colloquial speech its more specific synonyms:

*I got (= received) a letter today; Where did you get (= buy) those shoes?, We don't get (= have) much rain here in summer, I got (= caught) flu' last month; We got (= took) the six-o'clock train from London; I got into (=entered) the house easily; Where has my pen got to (= disappeared) ?; We got (= arrived) home late; Get (=put) your hat on.<sup>1</sup>; I can't get (=fit) into my old jeans; Get (= throw) the cat out of the house!; I'll get (=punish) you, just you wait!; We got (=passed) through the customs without any checking; I've got up to (=reached) the last chapter of the book; I'll get(=fetch) the children from school; It's getting (= becoming) dark; He got (=was) robbed in the street at night; I got (= caused) him to help me with the work; I got the radio working at last{ = brought it to the state of working); Will you get (=give, bring) the children their supper tonight?; I didn't get( = hear) what you said; You got (= understood) my answer wrong; I wanted to speak to the director, but only got ( = managed to speak) to his secretary; Will you get ( = answer) the phone?; Can you get (= tune in) to London on your radio ?*

There are phrases and constructions typical of colloquial type: *What's up? {=What has happened); so-so (= not especially good); nothing much/nothing to write home about (= nothing of importance); How are you doing ? (= How are things with you ?); Sorry ? Pardon ?{ = Please, repeat, I didn't hear you); Not to worry! (= there is nothing to worry about); No problem! (=This can easily be done); See you (= Good-bye); Me too/neither (= So / neither do I), etc.*

### **Compositional features**

Can be used in written and spoken varieties: dialogue, monologue, personal letters, diaries, essays, articles, etc.

Prepared types of texts may have thought out and logical composition, to a certain extent determined by conventional forms (letters, presentations, articles, interviews).

Spontaneous types have a loose structure, relative coherence and uniformity of form and content.



## Familiar colloquial style

It is represented in spoken variety.

### Phonetic features

Casual and often careless pronunciation, use of deviant forms, e. g. *gonna* instead of *going to*, *whatcha* instead of *what do you*, *dunno* instead of *don't know*.

Use of reduced and contracted forms, e. g. *you're*, *they've*, *I'd*.

Omission of unaccented elements due to quick tempo, e. g. *you hear me?*

Emphasis on intonation as a powerful semantic and stylistic instrument capable to render subtle nuances of thought and feeling.

Use of onomatopoeic words, e.g. *whoosh*, *hush*, *stop yodelling*, *yum*, *yak*.

### Morphological features

Use of evaluative suffixes, nonce words formed on morphological and phonetic analogy with other nominal words: e. g. *baldish*, *mawkish*, *moody*, *hanky-panky*, *helter-skelter*, *plates of meet (feet)*, *okeydoke*.

Extensive use of collocations and phrasal verbs instead of neutral and literary equivalents: e. g. *to turn in* instead of *to go to bed*.

### Syntactical features

Use of simple short sentences.

Dialogues are usually of the question-answer type.

Use of echo questions, parallel structures, repetitions of various kinds.

In complex sentences asyndetic coordination is the norm.

Coordination is used more often than subordination, repeated use of conjunction *and* is a sign of spontaneity rather than an expressive device.

Extensive use of ellipsis, including the subject of the sentence e. g. *Can't say anything*.

Extensive use of syntactic tautology, e. g. *That girl, she was something else!*

Abundance of gap-fillers and parenthetical elements, such as *sure*, *indeed*, *to be more exact*, *okay*, *well*.

### Lexical features

Combination of neutral, familiar and low colloquial vocabulary, including slang, vulgar and taboo words.

*Rot / trash / stuff* (=something bad); *the cat's pyjamas* (=just the right/suitable thing); *bread-basket* (= stomach); *grass / pot* (= marijuana, narcotic drugs); *tipsy/under the influence* (affluence)/ *under the table/has had a drop* (=drunk); *cute / great! (Am)* (=very good); *wet blanket* (uninteresting person); *hot stuff!* (something extremely good); *You're damn right!* (= quite right); *Where are those darned/damned socks? What the hell do you want?*

The term **slang** is used in a very broad and vague sense. Besides denoting low-colloquial (familiar-colloquial) words, it is also used to denote special social **jargons/cants**, i.e. words typically used by particular social groups to show that the speaker belongs to this group, as different from other people. Originally jargons were used to preserve secrecy within the social group, to make speech incomprehensible to others — such is the thieves' jargon/cant. There is also teenagers' slang/jargon, school slang, army slang, prison slang, etc. See examples of American army slang: *to take felt* (= to retire from the army, literally — put on a felt hat); *fly boy* (–pilot); *coffin* (= unreliable aeroplane); *Molotov cocktail* (= bottles with explosive materials);

But often words from a particular jargon spread outside its social group and become general slang. See examples of general British slang: *crackers* (= crazy), *the year dot* (= long ago), *drip* (= uninteresting person without a character), *get the hump* (=get angry), *mac* (= Scotsman), *mug* (fool), *nipper* (=young child), *ratted* (= drunk), *snout* (= tobacco).

Some examples of general American slang: *buddy* (–fellow), *buck* (= dollar), *cabbage* (= money), *John* (= lavatory) *Jerk* (= stupid person) *Juice* (=wine); *joker* (=man); *glued* (= arrested); *give somebody wings* (= teach to use drugs); *stag party* (= napyбoчyиi вeчep); *top dog* (= boss); *like a million dollars* (= very good); *to nip* (–steal), *smash* (–a drink).

There is also **professional slang/jargon**, i.e. words which are used by people in their professional activity: *tin-fish* (= submarine); *block-buster* (= a bomb- in military use, or a very successful film – in

*show business*); *piper* (= a specialist decorating cakes with cream and using a pipe); see also some professional slang words for a 'blow' in boxing: *an outer* (= a knock-out blow), *a right-hander* (=one made with the right hand); *an uppercut* (анеркот); *a clinch* (position of boxing very close, with body pressed to body).

Extensive use of words of general meaning, specified in meaning by the situation *guy, job, get, do, fix, affair*.

Limited vocabulary resources, use of the same word in different meanings it may not possess, e. g. 'some' meaning good: *some guy! some game!* 'nice' meaning impressive, fascinating, high quality: *nice music*.

Abundance of specific colloquial interjections: *boy, wow, hey, there, ahoy*.

Use of hyperbole, epithets, evaluative vocabulary, trite metaphors and simile, e.g. *if you say it once more I'll kill you, as old as the hills, horrid, awesome*, etc.

Tautological substitution of personal pronouns and names by other nouns, e. g. *you-baby, Johnny-boy*.

Mixture of curse words and euphemisms, e. g. *damn, dash, darned, shoot*.

### **Compositional features**

Use of deviant language on all levels.

Strong emotional colouring.

Loose syntactical organisation of an utterance.

Frequently little coherence or adherence to the topic. No special compositional patterns.

## **Publicist (media, oratory) style**

This is a style used in public speeches and printed publicist works, which are addressed to a broad audience and devoted to important social or political events, public problems of cultural or moral character. Such communication requires clarity in the presentation of ideas, its aim is to convince the readers/listeners of the truth of the ideas expressed, and at the same time to produce an emotional impact (impression) on the audience. Thus the main features of this style are clear logical argumentation and emotional appeal to the audience. In this way the publicist style has features in common not only with the style of official or scientific works, on the one hand, but also with some elements of emotionally coloured colloquial style, on the other hand. Indeed, in this case the author has no

### **Phonetic features (in oratory)**

Standard pronunciation, wide use of prosody as a means of conveying the subtle shades of meaning, overtones and emotions.

Phonetic compression.

### **Morphological features**

Frequent use of non-finite verb forms, such as gerund, participle, infinitive.

Use of non-perfect verb forms.

Omission of articles, link verbs, auxiliaries, pronouns, especially in headlines and news items.

### **Syntactical features**

Frequent use of rhetorical questions and interrogatives in oratory speech.

In headlines: use of impersonal sentences, elliptical constructions, interrogative sentences, infinitive complexes and attributive groups.

In news items and articles: news items comprise one or two, rarely three, sentences.

Absence of complex coordination with chain of subordinate clauses and a number of conjunctions.

Prepositional phrases are used much more than synonymous gerundial phrases.

Absence of exclamatory sentences, break-in-the narrative, other expressively charged constructions.

Articles demonstrate more syntactical organisation and logical arrangement of sentences.

### **Lexical features**

Newspaper clichés and set phrases.

Terminological variety: scientific, sports, political, technical, etc,

Abbreviations and acronyms.

Numerous proper names, *toponyms*, anthroponyms, names of enterprises, institutions, international words, dates and figures.

Abstract notion words, elevated and bookish words.

In headlines: frequent use of pun, violated phraseology, vivid stylistic devices.

In oratory speech: words of elevated and bookish character, colloquial words and phrases, frequent use of such stylistic devices as metaphor, alliteration, allusion, irony, etc.

Use of conventional forms of address and trite phrases.

### **Compositional features**

Text arrangement is marked by precision, logic and expressive power.

Carefully selected vocabulary.

Variety of topics.

Wide use of quotations, direct speech and represented speech.

Use of parallel constructions throughout the text.

In oratory: simplicity of structural expression, clarity of message, argumentative power.

In headlines: use of devices to arrest attention: rhyme, pun, puzzle, high degree of compression, graphical means.

In news items and articles: strict arrangement of titles and subtitles, emphasis on the headline.

Careful subdivision into paragraphs, clearly defined position of the sections of an article: the most important information is carried in the opening paragraph; often in the first sentence.

The oral variant of publicist style – the oratory style proper (which is used in speeches and mass media commentaries), is especially close to spoken language in its emotional aspect. It is aimed at logical and emotional persuasion of the audience. As there is direct contact with the audience, it allows the speaker to combine effects of written and spoken varieties of language. For example, the author can use direct address (the pronoun of the second person "You"), and often begins his speech with special formulas of address to the audience: *Ladies and Gentlemen! My Lords!* (in the House of Lords); *Mr. Chairman; Highly esteemed members of the conference!*; or, in a less formal situation – *Dear Friends*; or, with a more passionate colouring – *My friends!*

As the speaker / author attempts to reach closer contact with the audience, he may use such devices as asking the audience questions:

*Sometimes it is said that man cannot be trusted with the government of himself. Can he, then, be trusted with the government of others? Or have we found angels in the forms of kings to govern him?* (Th. Jefferson)

or making an appeal to the audience:

*Let us then, with courage and confidence, pursue our own federal and republican principles!* (ibid.).

On the other hand, as different from colloquial style, the vocabulary of speeches and printed publicist works is usually very elaborately chosen and remains mainly in the sphere of lofty (high-flown) style. See examples below:

#### a) *Friends and Fellow Citizens:*

*Called upon to undertake the duties of the first executive office of our country, I avail myself of the presence of that portion of my fellow citizens which is here assembled, to express my grateful thanks for the favor with which they have been pleased to look toward me, to declare a sincere consciousness that the task is above my talents, and that I approach it with those anxious and awful presentiments which the greatness of the charge and the weakness of my powers so justly inspire.* (Th. Jefferson. First Inaugural Speech)

- b) *The method which Mr. Burke takes to prove that the people of England had no such rights, and that such rights do not now exist in the nation ... is of the same marvellous and monstrous kind with what he has already said; for his arguments are, that the persons, or the generations of persons, in whom they did exist, are dead, and with them the right is dead also.*  
(Th. Paine. Rights of Man)

Like colloquial style, the publicist style is usually characterized by emotional colouring and connotations, but there is a difference. The emotional colouring of publicist style is lofty: it may be solemn (as in example a) above), or it may be ironic/sarcastic (as in example b)), but it cannot have the "lower" connotations (jocular, endearing, rude or vulgar, slangy) found in colloquial/familiar colloquial speech.

The syntax of publicist style is often characterised by repetition of structures (syntactic parallelism) – a device used to rouse the audience emotionally:

*It is high time this people had recovered from the passions of war. It is high time that the people of the North and the South understood each other and adopted means to inspire confidence in each other* (from a public speech made at the end of the Civil War in the USA).

*What do we see on the horizon? What forces are at work? Wither are we drifting? Under what mist of clouds does the future stand obscured?* (from Lord Byron's speech in Parliament)

Syntactic repetition may be combined with lexical repetition (periphrasis):

*Robert Burns exalted our race and the Scottish tongue. Before his time we had for a long period been scarcely recognised; we had been falling out of the recollection of the world ... Scotland had lapsed into obscurity ... Her existence was almost forgotten* (all those different phrases simply repeat the idea "nobody knew us, Scots, before").

Essay in English literature dates from the 16<sup>th</sup> century, and its name is taken from the short "Essays" (= experiments, attempts) by the French writer Montaigne, which contained his thoughts on various subjects. An essay is a literary composition of moderate length on philosophical, social or literary subjects, which preserves a clearly personal character and has no pretence to deep or strictly scientific treatment of the subject. It is rather a number of comments, without any definite conclusions.

Nowadays an essay is usually a kind of feature article (*тематична стаття*) in a magazine or newspaper. It is characterized by clarity and brevity of expression, by the use of the first person singular, by expanded use of connecting words (to express clearly all the logical relations in the development of thought), and abundant use of emotionally coloured words, of metaphors and other figures of speech.

English newspaper writing dates from the 17<sup>th</sup> century. First newspapers carried only news, without comments, as commenting was considered to be against the principles of journalism. By the 19<sup>th</sup> century newspaper language was recognised as a particular variety of style, characterized by a specific communicative purpose and its own system of language means.

The content of newspaper material is fairly diverse, it comprises news and commentary on the news, press reports and articles, advertisements and official announcements, as well as short stories and poems, crossword puzzles and other such like material for entertainment of the reader. Newspaper style includes a system of interrelated lexical, phraseological and grammatical means serving the purpose of informing, instructing and, in addition, of entertaining the reader. As a result of this diversity of purposes, newspapers contain not only strictly informational, but also evaluative material — comments and views of the news-writer (especially characteristic of editorials and feature articles).

As the newspaper seeks to influence public opinion on various social, political or moral matters, its language frequently contains vocabulary with evaluative connotation, such as *to allege* {*the person who allegedly committed the crime*), or *to claim* {*the defendant claims to know nothing about it*), which cast some doubt on what is stated further and make it clear to the reader that those are not yet affirmed facts. A similar idea is expressed by special grammar structures, e.g. *The man is said to have*

*taken part in the affair, or The chief of the police is quoted as saying...* Evaluation can be included in the headlines of news items (*Government going back on its own promises*) and in the commentary on the news, in feature articles, in leading articles (editorials), where emotionally coloured vocabulary is widely employed. The characteristics mentioned are common to different genres of publicist style. Nevertheless, the informative content generally prevails in newspaper material as compared with purely publicist or oratory works.

On the whole we may single out the following **features typical of newspaper style:**

**in vocabulary** — the use of special political or economic terminology (*constitutional, election, General Assembly of the UN, gross output, per capita production*):

the use of lofty, bookish vocabulary, including certain clichés (*population, public opinion, a nation-wide crisis, crucial/pressing problems, representative voting*), which may be based on metaphors and thus emotionally coloured: *war hysteria, escalation of war, overwhelming majority, stormy applause/a storm of applause, captains of industry, pillars of society* (*основа*), *the bulwark of civilization* (*твердия; буйкв, басмию*). frequent use of abbreviations – names of organizations, political movements, etc.: *UN (United Nations Organization), NATO (North Atlantic Treaty Organization), EEC (European Economic Community), UK (The United Kingdom of Great Britain and Northern Ireland), FO (Foreign Office), PM (Prime-minister), MP (member of Parliament)*, etc.

the use of neologisms, since newspapers quickly react to any new trends in the development of society, technology, science and so on: *sputnik, a teach-in (the form of campaigning through heated political discussions), black Americans/Afro-Americans (= Negroes), Latin Americans (emigrants from South America), front-lash (a vigorous anti-racist movement), stop-go politics (= indecisive policies), a shock announcement, to work flat out (= to work very hard), a frosty reception*.

**in grammar** — the use of complete simple sentences, of complex and compound sentences, often extended by a number of clauses:

*The Secretary to the Treasury said he had been asked what was meant by the statement in the Speech that the position of war pensioners would be kept under close review.*

On the other hand, in newspaper headlines we find elliptical sentences, with the finite verb omitted or replaced by a non-finite form, and the grammatical articles also often omitted:

*Price rise expected (-A rise in prices is expected); Witnesses silent in court (= The witnesses are silent during the court trial); Prime Minister on new tax (= What the Prime Minister said about the new tax).*

Since the primary function of the newspaper style is to impart information the four basic newspaper features are:

1. Brief news items and communiqués;
2. Advertisements and announcement;
3. The headline;
4. The editorial.

#### **Brief News Items**

The function of a brief news is to inform the reader. It states only facts without giving comments. This accounts for the total absence of any individuality of expression and the almost complete lack of emotional coloring. It is essentially matter-of-fact, and Stereotyped forms of expression prevail.

The newspaper style has its specific features and is characterized by an extensive use of:

1. Special political and economic terms.
2. Non-term political vocabulary.
3. Newspapers dishes.
4. Abbreviations.
5. Neologisms.

Besides, some grammatical peculiarities may characterize the style:

1. Complex sentences with a developed system of clauses.
2. Verbal constructions.
3. Syntactical complexes.
4. Attributive noun groups.
5. Specific word order.

### **The Headline**

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. Sometimes headlines contain elements of appraisal, i. e. they show the reporter's or paper's attitude to the facts reported.

The basic language peculiarities of headlines lie in their structure. Syntactically headlines are very short sentences or phrases of a variety of patterns:

1. Full declarative sentences.
2. Interrogative sentences.
3. Nominative sentences.
4. Elliptical sentences.
5. Sentences with articles omitted.
6. Phrases with verbals.
7. Questions in the form of statements.
8. Complex sentences.
9. Headlines including direct speech.

### **Advertisements and Announcements**

The function of advertisements and announcements, like that of brief news, is to inform the reader. There are two basic types of advertisements and announcements in the modern English newspaper: classified and non-classified.

In classified advertisements and announcements various kinds of information are arranged according to subject-matter into sections, each bearing an appropriate name.

As for non-classified advertisements and announcements, the variety of language form and subject-matter is so great that hardly any essential features common to all may be pointed out. The reader's attention is attracted by every possible means: typographical, graphical and stylistic, both lexical and syntactical. Here there is no call for brevity, as the advertiser may buy as much space as he chooses.

### **The Editorial**

Editorials are intermediate phenomenon bearing the stamp of both the newspaper style and the publicistic style.

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

## **The style of official documents**

### **Morphological features**

Adherence to the norm, sometimes outdated or even archaic, e. g. in legal documents.

### **Syntactical features**

Use of long complex sentences with several types of coordination and subordination (up to 70 % of the text).

Use of passive constructions, numerous connectives.

Use of objects, attributes and all sorts of modifiers in the identifying and explanatory function.

Extensive use of detached constructions and parenthesis.

the frequent use of non-finite forms – gerund, participle, infinitive (*Considering that...; in order to achieve cooperation in solving the problems*), and complex structures with them, such as the Complex Object (*We expect this to take place*), Complex Subject (*This is expected to take place*), the Absolute Participial Construction (*The conditions being violated, it appears necessary to state that...*).

A general syntactical mode of combining several pronouncements into one sentence.

Information texts are based on standard normative syntax reasonably simplified.

### **Lexical features**

Prevalence of stylistically neutral and bookish vocabulary:

*plausible* (= possible); *to inform* (= to tell); *to assist* (to help), *to cooperate* (= to work together), *to be determined / resolved* (= to wish); *the succeeding clauses of the agreement* (= наведені нижче статті угоди), *to reaffirm faith in fundamental principles*; *to establish the required conditions*; *the obligations arising from treaties and other sources of international law*; *to promote* (= to develop) and *secure* (= to make stable) *social progress*; *with the following objectives/ends* (=for these purposes).

Use of legal and commercial terminology, e.g.: *acquittal, testimony, aggravated larceny; advance payment, insurance, wholesale, (memorandum; pact; the high contracting parties; to ratify an agreement; extra-territorial status; plenipotential representative; proceedings, protocol, the principles laid down in the document, etc.)*

Use of proper names (names of enterprises, companies, etc.) and titles.

Abstraction of persons, e. g. use of *party* instead of the name.

Offices vocabulary: clichés, opening and conclusive phrases:

*I beg to inform you; I beg to move; I second the motion; the items on the agenda, the above-mentioned, hereinafter named; on behalf of; Dear Sir; We remain respectfully yours, etc.*

Conventional and archaic forms and words: *kinsman, hereof, thereto, thereby, ilk.*

Foreign words, especially Latin and French: *status quo, force majeure, persona non grata.*

Abbreviations, contractions, conventional symbols: *M. P. (member of Parliament), Ltd (limited), \$, etc.*

Use of words in their primary denotative meaning.

Absence of tropes, no evaluative and emotive colouring of vocabulary.

Seldom use of substitute words: *it, one, that.*

### **Compositional features**

Special compositional design: coded graphical layout, clear-cut subdivision of texts into units of information; logical arrangement of these units, order-of-priority organisation of content and information.

Conventional composition of treaties, agreements, protocols, etc.: division into two parts, a preamble and a main part. See the structure of a business letter below:

Domby and Co.  
24 South Street  
Manchester  
7<sup>th</sup> February, 1985  
(the address of the sender)

Mr. John Smith  
19 Green Street  
London  
(the address of the party addressed)

Dear Sir,

We beg to inform you of a plausible opportunity of concluding an agreement on the issue on the following terms ... Respectfully yours, Domby and Co.

Use of stereotyped, official phraseology.

Accurate use of punctuation.

Generally objective, concrete, unemotional and impersonal style of narration.

### **Scientific/academic style**

The genre of scientific works exists for the most part within the bounds of the written form of language (scientific articles, monographs or textbooks), but it may also manifest itself in its oral form (in scientific reports, lectures, discussions at conferences, etc.); in the latter case this style already has some features of colloquial speech.

#### **Morphological features**

Terminological word building and word-derivation: neologism formation by affixation and conversion.

Restricted use of finite verb forms.

Use of 'the author's we' instead of I.

Frequent use of impersonal constructions.

### Syntactical features

Complete and standard syntactical mode of expression.

Syntactical precision to ensure the logical sequence of thought and argumentation.

Direct word order.

Use of lengthy sentences with subordinate clauses.

Extensive use of participial, gerundial and infinitive complexes.

Extensive use of adverbial and prepositional phrases.

Frequent use of parenthesis introduced by a dash.

the use of extended attributive phrases, often with a number of nouns used as attributes to the following head-noun (Noun + Noun construction). See some examples of grammar structures typical of scientific language:

#### Noun + Noun constructions:

*the sea level; the time and space relativity theory; the World peace conference; a high level consensus; the greenhouse effect (парниковий); carbon dioxide emissions (емісія двоокису вуглецю); fossil fuel burning (спалювання горючих копалин); deforestation problems (-problems related to the disappearance of forests on the earth).*

Preferential use of prepositional attributive groups instead of the descriptive *of* phrase.

Avoidance of ellipsis, even usually omitted conjunctions like 'that' and 'which'.

Prevalence of nominal constructions over the verbal ones to avoid time reference for the sake of generalisation.

Frequent use of passive and non-finite verb forms to achieve objectivity and impersonality.

Use of impersonal forms and sentences such as *mention should be made, it can be inferred, assuming that, etc.*

### Lexical features

Extensive use of bookish words e. g. *presume, infer, preconception, cognitive.*

Abundance of scientific terminology and phraseology.

Use of words in their primary dictionary meaning, restricted use of connotative contextual meanings.

Use of numerous neologisms.

Abundance of proper names.

Restricted use of emotive colouring, interjections, expressive phraseology, phrasal verbs, colloquial vocabulary.

Seldom use of tropes, such as metaphor, hyperbole, simile, etc.

### Compositional features

Types of texts compositionally depend on the scientific genre: monograph, article, presentation, thesis, dissertation, etc.

In scientific proper and technical texts e.g. mathematics: highly formalized text with the prevalence of formulae, tables, diagrams supplied with concise commentary phrases.

In humanitarian texts (history, philosophy): descriptive narration, supplied with argumentation and interpretation.

Logical and consistent narration, sequential presentation of material and facts.

Extensive use of citation, references and foot-notes.

Restricted use of expressive means and stylistic devices.

Extensive use of conventional set phrases at certain points to emphasise the logical character of the narration, e. g. *as we have seen, in conclusion, finally, as mentioned above.*

Use of digressions to debate or support a certain point.

Definite structural arrangement in a hierarchical order: introduction, chapters, paragraphs, conclusion.

Special set of connective phrases and words to sustain coherence and logic, such as *consequently, on the contrary, likewise.*

Extensive use of double conjunctions like *as... as, either... or, both... and, etc.*

Compositionally arranged sentence patterns: postulatory (at the beginning), argumentative (in the central part), formulative (in the conclusion).

Distinctive features described above by no means present an exhaustive nomenclature for each type. A careful



study of each functional style requires investigation of the numerous types of texts of various genres that represent each style. That obviously cannot be done in the framework of this course. It is also one of the reasons why the style of literature has not been included in this description. It is hardly worthwhile trying to make any generalizations about the sphere of belles-lettres style, which includes such an array of genres whether in prose, or poetry, or drama, let alone the peculiar styles of separate authors.

### Check Yourself Test

1. Define style.
2. What do stylistic features relate to?
3. What is “correct language”?
4. What does individual use of language imply?
5. What does the norm of the language imply?
6. How does I.V. Arnold present norm?
7. Define functional style.
8. Give I.V. Arnold’s description of functional styles.
9. What are the types of language varieties?
10. Is RP the prerogative of social elite nowadays?
11. What is modified RP?
12. Give I.R. Galperin’s classification of functional styles.
13. What are the linguistic features of Belles-Lettres style?
14. Characterize each of the substyles of the Belles-Lettres style.
15. How does I.R. Galperin’s classification of functional styles differ from the other classifications?
16. Give other classifications of functional styles and characterize each of them.
17. What features comprise each of the styles? Give examples.

### Recommended literature

1. Арнольд И.В. Стилистика. Современный английский язык: Учебник для вузов. – 6-е изд., испр. и доп. – М.: Флинта: Наука, 2004. – 384с.
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7. Скребнев Ю.М. Основы стилистики английского языка: Учебник для ин-тов и фак. иностр. яз. – М.: ООО Издательство Астрель, 2003. – 221с.
8. Galperin I.R. Stylistics. – М., 1977. – 334р.
9. Kukharenko V.A. A Book of Practice in Stylistics: A manual. – Vinnytsia: Nova knyha, 2003. – 160p.
10. Maltzev V.A. Essays on English Stylistics. – Minsk, 1984.
11. Crystal D. The English Language. London: Penguin Books, 1990.
12. Crystal D. The Cambridge Encyclopaedia of the English Language. CUP, 2000

## OUTLINES FOR SEMINARS AND PRACTICAL TASKS

### Scheme of the Complex Stylistic Analysis

The complex stylistic analysis of a literary text should cover the following issues:

1. The main events in the author's life that influenced his artistic career, his way of thinking and his style.
2. The content of the text being analyzed.
3. The main idea of the text, i.e. the author's «message» to the readership.
4. Stylistic devices which help to express the main idea (i.e., to characterize the personages, to depict precisely the setting for the events, to express the author's attitude towards the narrated events and the characters, etc.).
5. Other stylistic devices (those which do not obligatory help to render the author's message, but build up the style of the narration).

### *Seminar 1*

### GENERALITIES OF STYLISTICS

#### Outline

1. General notes on style and stylistics.
2. Expressive means and stylistic devices.
3. Functional styles of the English language.
4. Varieties of language.
5. Meaning from a stylistic point of view.

#### Recommended Literature

1. Арнольд И.В. Стилистика. Современный английский язык: Учебник для вузов. – 6-е изд., испр. и доп. – М.: Флинта: Наука, 2004. – 384с.
2. Будагов Р.А. Литературные языки и языковые стили. – М., 1967.
3. Выготский Л.С. Мышление и речь. – М.: Лабиринт, 1996. – 415с.
4. Резников Л. Гносеологические вопросы семиотики. Л., 1965. – С. 9.
5. Єфімов Л.П., Ясінецька О.А. Стилїстика англійської мови і дискурсивний аналіз. Учбово-методичний посібник. – Вінниця: Нова Книга, 2004. – 240с.
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7. Crystal David, Davy Derek Investigating English Style. – Lnd., 1969. – P. 21.
8. Enkwist Nils Erik Linguistic Stylistics. The Hague-Paris, 1973, § 6.
9. Galperin I.R. Stylistics. – M., 1977. – 334p.
10. Halliday, M.A.K. Linguistic Function and Literary Style. – In: “Literary Style: A Symposium.” – Lnd., 1971. – P. 314.
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12. Middleton Murry J. The Problem of Style. – Lnd., 1961. – P. 14-15.
13. Riffaterre Michael The Stylistic Function. Proceedings of the 9<sup>th</sup> International Congress of Linguists. –The Hague, 1964. – P. 316-317.
14. Stankievicz E. Problems of Emotive Language. – In: “Approaches to Semiotics”. – The Hague, 1964. – P. 246.
15. Ullmann Stephen Words and their Use. Frederick Muller. – Lnd., 1951. – P. 28.
16. Winter, Werner Styles as Dialects. Proceedings of the Ninth International Congress of Linguists. – P. 324.

#### Exercises

## 1. Read the text carefully

### MARY GILMORE "FLORA"

My father could make himself understood in several native dialects and spoke one well, and I remember him once standing between two men, one a local native and one a stranger, neither of whom could understand the other, and interpreting for them. He also spoke the Gaelic as his mother tongue. Sitting at evening in talk at home, he used to explain to us the differences between the native idiom, the Gaelic, and the English. I recollect him saying what I have never heard from anyone else; and that is that, in the rapidity of slaughter before interest could be awakened, the natural richness and poetry of Aboriginal tongues as created by customs and usage was lost, and that only the bare scaffolding of the structure and narrowed vocabularies remained. That is to say, there is more or less a dictionary collection of Aboriginal words and phrases, but not the living thing born of the daily uses of life, and of centuries of culling and shaping. To this one can add that in killing-off the elder men and women who were the direct inheritors of the past, not only with its lore but with the language of its lore, the result has been that only the less educated (using the word in its best sense) were left to carry on what had been received from the ages. Further, it is certain that instead of intellectual men being in a position to develop thought and explain it even to the white man, the perceptive energy of the tribal mind had to be given to the problem of escape from death and to the immediate needs of survival. The natives were in the same position, relatively, as Sydney would be if her university, libraries, colleges and schools were destroyed. For it is obvious that where there is no script – no literature in symbol – and decimation is so intense that tribal oral continuity is reduced to practically nothing, everything but the mere skeleton of language, together with its untranslatable freight of living meaning giving by occasion, must be lost. Having gone, there is no one left alive to pick it up and carry it in again. The Aboriginals had no Posetta stone and no monuments to tell us their story or give us its full interpretation. We may rebuild physical form and shape from a fossil, but no matter how painstaking we are, all but the most limited relics of native «literature» are lost beyond recovery. Only that section of the language connected with objects, and used in an objective way, can with any certainty be regained. In other words, and to give another illustration of parallel from that already used, if the whole of Sydney save Camperdown were obliterated, practically nothing of all that this city means and contains even of religious lore, to say nothing about poetry and legend, would be preserved for the scientist, the philosopher and the critic of the future. We write in books, in steel, and in stone. The Aboriginals wrote and worked in perishables; and when we burned him and his in forest fires, we burned his knowledge and his centuries with him.

In regard to the tribal speech father always said that while there was no similarity in structure, there was a closer likeness of the Gaelic than to the English in that it was figurative, and that words and phrases (as of course with us) had a narrow or a wide application according as one intended. For instance, description was given vividly in analogies, while the language was in its own way poetical. Indeed, «poetical» was the word he used; and as he talked he would translate and give illustrations of what he meant. The names of women and girls, for instance, were nearly always related to that which was beautiful, delicate, or womanly; while men's names referred to the strong, the brave, the swift, the good hunter, and so on. In confirmation of this, Basedow I think it is, mentions in his book that beautiful and fine names were given to children with the idea of the child growing like the name. This in itself shows a natural idealism and a form of native suggestion, as appellations were to be a help and not a hindrance to the characters of those who bore them. My own child-name given me by the natives meant "The delicate little white flower". My nurse's name (my mother, not being able to compass the tongue, called her Chloe) was "She has the brightness of a star"; or, as my father varied it, "She is bright like a star or starlike." Our word "Stella," he said, was a parallel. Of the three women we had for the house one was Flora. Her native name meant, "She is like, or has, the sweetness of a bunch of flowers;" so my mother called her Flora.

Flora was regarded as an unusually handsome woman; her features were well marked, and she had beautiful eyes; as indeed all the young women had. She was tall, somewhere about five feet ten, for starvation had not yet stunted Aboriginal growth. Her manner was as bright as her glossy skin, she had the vitality of a tribal stripling, an ear for music, a fine voice for singing, and she could draw unusually

well. All this without contact with the whites, of course, for I was the first white child she had ever seen, and my mother the only white woman.

My father himself never visited, and never allowed the men under him to visit a native camp unless permission were asked of the chief or the head of the group, a permission only given then to exceptionally trusted people; and my father's name among the blacks was "The man who is just," "The man who never breaks his word," and, in other phrasing, "The man who is a friend and can be trusted." Actually he had been made a brother of the Waradgery tribe. Flora being regarded as more than unusually clever, he asked if he might one day take my mother to the camp to see her drawings and hear her sing. Leave being given, the chief took all the other men and the youths away hunting for the day, as they must not know that a "brother" had spoken to his "sisters" – father having to act as interpreter for my mother. When we came to the camp he did not go near the women, but from a distance stood and spoke. The eldest woman came forward to hear what he had to say. My mother, he said, wishing to see Flora draw and to hear her sing, we had come to ask her permission to hear and see what she could do.

After some parley Flora was persuaded to come forward, all the other young women remaining seated and partly turned away from us so that eyes might not trespass, but with the ear turned so that they could hear. My mother, having heard her sing several songs, regarded Flora's singing as untuneful, and unfortunately said so, while the expression of her face showed it. So father explained that the scale was not ours, and that only a violin or harp could reproduce it. To show what *real* singing was, my mother, who had a beautiful voice, sang "The Bonnie Hills of Scotland." The audience rejected it; they said there was no bird sound in it; that it was too loud; that it was noise and not song.

She had sung a civilized song and they thought less of it than their own! My mother was very much offended.

After the singing the drawing began. Standing on one foot Flora swept a clear space on the ground with the other foot. When it was smooth she caught a twig between her toes, broke it to length, and still with the foot began to draw in outline whatever we asked for. She did a kangaroo sitting, an old-man kangaroo in full speed followed by a female and two joeys, one of the latter half-grown; and after these she showed a possum, perfectly done, crouched on the limb of a tree. For this there was part of the tree-trunk, some leafage, and a melon-shaped moon at the back. Continuing she did the wiggle-waggle line that means a snake, and followed that with a kookaburra, a peewee, a crow, and a spiky thing which I had not seen before but which was an echidna. Last of all she made a man and a woman, the man straight down both sides, the woman widened at the hips. The work was done with the utmost rapidity, and without the alteration of a single line.

My mother criticized the man and woman as drawn, and showed how it should be done in our way. The blacks said contemptuously of the figures that those were not men and women, adding that they were only clothes, and clothes were not people.

After that, for my benefit, the women imitated birds. They brought the kookaburras, crows, magpies, and the peewees all round the trees, and had some of the smaller birds fluttering about us from the bushes. One they caught by hand as it darted past, giving it to me to hold, but my hands were inefficient and it got away. There was hardly a local bird that was not imitated. We could not have done it; our vocal cords were trained on a different scale, our ears untrained to a bird-note and its strange intervals.

I never saw Flora again, for soon after this the secret unofficial leave for «extermination» came from Sydney. From that time on, the blacks were fugitives.

## **2. Give the English equivalents for:**

Рідна мова; згадувати; пробуджувати; щоденне використання; знання; отримувати; схильний; відносно; руйнувати; спустошення; спадкоємність; неперекладний; окаменілість; які не підлягають відновленню; стирати (знищувати); не говорячи про; вузьке або широке застосування; яскраво; витончений; розуміти; надзвичайно гарна жінка; голод; чудовий; музичний слух; вождь; дозвіл; переговори; арфа; відтворювати; відкидати; гладкий; гілка;

контурний (малюнок); кенгуру; маля; стовбур дерева; листя; той, що звивається; презирливо; пурхати; голосові зв'язки; втікач.

### **3. Translate into English:**

1) Вечорами, сидючи вдома і розмовляючи з нами, він пояснював різницю між місцевим діалектом, гальською та англійською мовами.

2) Місцеве населення було б у такій самій ситуації, що й Сідней, якщо б усі його університети, бібліотеки, коледжі та школи були знищені.

3) Стосовно мови племен батько завжди казав, що хоча за структурою вона відрізнялася, проте вона більше схожа на гальську, ніж на англійську мову тим, що вона метафорична, що слова й вирази (як, звичайно, і в нашій мові) мають вузьке й широке застосування відповідно до намірів мовця.

4) Моє власне дитяче ім'я, яке мені дали місцеві жителі, позначало "ніжна маленька біла квітка".

5) Оскільки Флору вважали надзвичайно розумною, він спитав чи можна йому привести у табір його мати, щоб вона подивилася, як Флора малює, і послухати, як вона співає.

6) Чорні презирливо говорили про фігурки і казали, що це не чоловік і жінка, а тільки одяг, а одяк – це не люди.

### **4. What role do the following stylistic devices play in the story?**

1) In the rapidity of slaughter before interest could be awakened.

2) The bare scaffolding of the structure.

3) Centuries of culling and shaping.

4) The perceptive energy of the tribal mind.

5) The mere skeleton of language.

6) She had the vitality of a tribal stripling.

7) So that eyes might not trespass.

## **Seminar 2**

### **STYLISTIC THEORY. CLASSIFICATIONS OF EXPRESSIVE MEANS AND STYLISTIC DEVICES**

#### **Outline**

1. G.N. Leech's classification.
2. I.R. Galperin's classification.
3. Yu.M. Skrebnev's classification.

#### **Recommended Literature**

1. Знаменская Т.А. Стилистика английского языка. Основы курса: Учебное пособие. – М.: Едиториал УРСС, 2004. – 208с.
2. Скребнев Ю.М. Основы стилистики английского языка: Учебник для ин-тов и фак. иностр. яз. – М.: ООО Издательство Астрель, 2003. – 221с.
3. Essays on Style and Language, ed. By Fowler R. Lnd, 1967.
4. Galperin I.R. Stylistics. – М., 1977. – 334p.
5. Kukharenko V.A. A Book of Practice in Stylistics: A manual. – Vinnytsia: Nova knyha, 2003. – 160p.

#### **Exercises**

##### **1. Read the text carefully**

##### **MARGARET TRIST "THE COURTING"**

Susan Sheridan looked back towards the house. It had the appearance of dozing in the summer afternoon sunshine. An old, old house, mellow, comfortable and, for the first time she realized it, beloved. The forty-seven years of her life had been spent there. It seemed incredible that she should ever live anywhere else. Panic swept over her that she should ever dare to think of leaving it. "I can't," she thought, "not at my age. If he'd asked me ten years ago –" Colour surged in her face. Her face was so clean that the skin shone. Her forehead and cheeks were tautened by her tightly drawn back hair. A mauve print frock, a miracle of laundering, hung loosely on her tall, gaunt figure. Round the middle of the frock a belt hung more loosely still. The frog denied emphatically that Susan had a body. There were a head, a pair of large, work-roughened hands, a small portion cotton-clad legs and a pair of large, low-heeled shoes.

Abruptly she turned away from the house and stooped to clamber through the three-wire boundary fence. Walking quickly across the clearing Susan took a little path, more a sheep pad than a path, that wound among the trees. She had never taken much notice of the trees. They were as much part of her life as her narrow, well-scrubbed bedroom and the kitchen that she scrubbed and polished each morning. They were trees growing in close proximity to her home. They provided a pleasant walk of a hot afternoon. At times they looked pretty but mostly they did not – straggly, untidy twisty sticks which didn't appeal to her at all. Today for the first time she looked at them minutely, noting how the sunshine softened and warmed the ruddy, brown trunks, and the way the branches flung themselves outward like human limbs. She ran her fingers over patches of creamy smoothness and rough bark. For a long time she loitered, fingering, examining, sniffing even, then she suddenly she shook herself and hurried on. She came to a fallen log that was well out of sight of the house. She prodded at it to satisfy herself that there were no snakes. Then she sat down. The colour in her face had faded to a dull red. She bit at the tips of her fingers.

"If he'd asked me ten years ago," she thought again, knowing while she thought it that if he had asked her ten years ago she would have been in the same panic as she was now. She couldn't blame it on to Jim that they had not been married ten years ago – twenty for that matter. The blame lay with herself. There had always seemed to be some reason why she could not go to her mother and say, "Mother, Jim and I want to be married." Once she had felt that she was too young and that her mother would sneer at her. Now, inexplicably, she had grown too old and the expected taunt could not be borne. Her mother, that tyrannical, utterly charming woman, who by a mere matter of scarcely noticing her existence had given Susan forty-seven years of fear-ridden life. At times Susan wondered if she had even dared to cry as a baby. "Wouldn't she talk now!" thought Susan and flushed deeply as in imagination she heard her mother's light tones delightedly broaching the subject of Susan's forthcoming nuptials. "There never lived a goose so grey, that some day soon or late" – Susan winced. No. It was too late. She couldn't get married at forty-seven. Jim who had waited so patiently for twenty years must go to the farm he had bought in New South Wales alone. That, of course, as far as she was concerned, would be the end of Jim. She would never see him again. If Jim could wait around for twenty years he wasn't going to come chasing her from the remoteness of New South Wales. If only Jim had had a bit more go in him. If only ten years ago he had challenged her mother – if only – but it was too late now. Susan sighed and got up. There was desolation in the afternoon peace among the trees. The sunshine was fading across the wastes of still grass.

Suddenly, in the quietness, footsteps rang out. Heavy footsteps, solid, slow but very sure. It seemed to Susan that her heart turned completely over. Jim came towards her through the trees. A big man, sun-tanned, awkwardly dressed in a suit of good cloth. A good man, too, as Susan knew. There was a certain pathos in that very goodness.

"Well?" asked Jim. He stood facing her, towering above her. It gave Susan a small, precious feeling. Susan looked at him but didn't speak. "I went to the house," Jim said. "None knew where you'd be. I guessed though." He looked at her, then burst out indignantly. "How is it they never know where you are up there?" He jerked his thumb back towards the house. "You'd think were a blooming lump of wood the way they talk. How is it they know where to look for you when they want something done and not other times?"

Susan looked at him dumbly.

There was a silence.

“Well,” queried Jim again, “have you thought?”

“I’ve thought,” answered Susan, “but –”

Jim turned away from her. “I guess that’s all there is to it,” he said. “You’ve been butting me for twenty year and more. I guess you love your mother more than you love me, that’s all.”

“Oh, Jim” – protested Susan, “don’t make it harder for me. It’s just – well I couldn’t leave mother now – she depends on me for everything.”

“Why should she? She’s got Maudie and Henry, and that kid of your brother’s. She hasn’t got eyes for anyone else but Annette. Cheeky little swipe she is too.”

The thought of Annette filled Susan with sudden bitterness. It was true. Her mother had no thought for anyone else but Annette. She was a perfect fool about the child. And Annette had come to shooting looks of triumph out of those still, dark eyes of hers at Susan. Cheek Susan could have stood, but not those long cool looks. And she, Susan, a woman forty-seven years of age was not allowed to raise a finger to protect herself or even dare correct her. No, that was too much. Jim had turned back towards her and was looking at her intently. He grasped her hands. “You’d only have to tell your mother, and we could go,” he said.

It occurred to Susan how monotonous her life had been; what greater monotony would lie a head. If only she dare. A warmth crept into her veins and sent the blood circulating fiercely in her body. A hammer began to beat in her head. Why not? Why ever not? For the first time in her life she longed for adventure, change, a new road to travel, a new life to live. Her mother’s autocratic tones came to her and Maudie’s constant, ridiculous laugh. She could see Henry, silent as the grave, dense as a block of wood; the triumph gleaming in Annette’s still, dark eyes. Jim was looking at her, showing her things with the steadiness in his own eyes.

“What would I say to mother?” she whispered.

“Say we’re going to be married – tomorrow.”

“Tomorrow?” she faltered.

“Tomorrow,” he said firmly.

There was a long silence. Then in the stillness among the timber Susan Sheridan laughed, a pleasing sound that floated away on the quiet afternoon air.

“I’ll have to be going,” said Jim. “I’ve to show the man who’s taken over a few things. You’ll go and tell her now.”

“Yes,” replied Susan.

They smiled at each other. They walked soberly to the fence where his horse was tethered. Susan stood listening while the hoofbeats died away.

Then with firm steps she started retracing her way homeward.

She had been down the reserve a long time and the sun had set by the time she reached the boundary fence. Even the flame had faded from the west, leaving the sky pale and opaquely clear.

Her mother was gardening, prodding ineffectually with a small fork. Annette was beside her, watering just as ineffectually with a very small can. They were both very happy.

“I would fain go back to the old grey river,” recited her mother as she dug, and each time she finished, Annette stopped watering to say, “Say it again, Grandmother.”

Susan let herself in the garden gate and walked towards them. The flowers were pale in the evening light. There was a smell of crushed mint and wet earth. The house was dark behind them. To the right of them a yellow light shone from the kitchen. The clatter of tea things filled the air.

“I am going to be married,” said Susan. She stood squarely in front of her mother and looked down at her where she knelt among the phlox. “She’s getting old,” thought Susan. “Funny I never noticed it before.” She stood there, waiting and looking down. Her mother loosened the soil with her fork and got up slowly. For once it was her mother who was taken aback.

“What did you say?” she queried to gain time.

“I am going to be married,” repeated Susan, “tomorrow.”

“Well!” gasped her mother, “you are a close one.”

They stood staring at each other.

“God bless you, my child,” said her mother, suddenly remembering something from out of the past. It pleased her that she had remembered what was the right thing to say. Triumphant, she called, “Come, Annette,” and together the old woman and the little girl went round the corner of the house.

It had all been so easy after all. Was it the fear of this that had kept her from happiness for twenty years? Susan, her self-control deserting her, stood and cried in the darkening garden.

### **2. Give the English for:**

Охопити; чоло; звисати; забезпечувати; колода; штовхати; звинувачувати; наскільки вона знала; вказати пальцем; повторювати; тугий; червонуватий; глузування; терпіти; здригатися; зморщуватися; пильно; безглуздий; сяяти (про обличчя); слабнути; знижуватися; свадьба; уривок; непрозорий, темний; дертися; безладний; прозорий; розпочати розмову про; незрозуміло; із захопленням; палко бажати.

### **3. Translate into English:**

1. Її охопила паніка від того, що вона навіть подумати про те, що піде з дому.
2. Вони були такою ж частиною її життя як і вузькі, вимиті до блиску спальня й кухня, які вона прибирала кожен ранок.
3. “Якби ж він попросив мене про це десять років тому,” – міркувала вона знову, чудово усвідомлюючи, що якби він запропонував це їй десять років тому, вона відчувала б той самий жах, що й зараз.
4. Сьюзан відчула раптовий біль від думки про Анет.
5. І вона, Сьюзан, жінка сорока семи років, не могла навіть виправдати себе або наважитись виправити її.
6. “Благослови тебе, Господь, дитина моя,” – сказала мати, раптово згадавши щось із далекого минулого.
7. Багряне сонце пішло на захід, залишивши за собою бліде прозоре небо.
8. Перший раз у житті вона прагнула пригод і палко бажала якихось змін, нових доріг, нового життя.
9. І цього вона боялася напротязі двадцяти років, позбавляючи себе щастя?
10. Самовладання залишило Сьюзан. Вона стояла і плакала у саду, де ставало все темніше.

### **4. Give synonyms for the words and use them in sentences of your own.**

Suddenly, marvel, sweet, tender, to poke, to push, to mock at somebody, clumsy, silently, to hold somebody's hands, to hesitate, tin, jar, to gaze.

**5. What role do the following stylistic devices play in the story (metaphor, epithet, simile, inversion, etc.)? Give examples.**

## **Seminar 3**

### **STYLISTIC CLASSIFICATION OF THE ENGLISH VOCABULARY**

#### **Outline**

1. General considerations.
2. Literary stratum of the word-stock.
3. Colloquial stratum of the word-stock.

#### **Recommended Literature**

1. Арнольд И.В. Стилистика. Современный английский язык: Учебник для вузов. – 6-е изд., испр. и доп. – М.: Флинта: Наука, 2004. – 384с.
2. Єфімов Л.П., Ясінецька О.А. Стилїстика англійської мови і дискурсивний аналіз.



- Учбово-методичний посібник. – Вінниця: Нова Книга, 2004. – 240с.
3. Galperin I.R. Stylistics. – М., 1977. – 334р.
  4. Kukharenko V.A. A Book of Practice in Stylistics: A manual. – Vinnytsia: Nova knyha, 2003. – 160р.
  5. Partridge E. Slang Today and Yesterday. Lnd., 1935. – P. 36.
  6. Ullmann Stephen Words and their Use. Frederick Muller. – Lnd., 1951. – P. 107.

### Exercises

#### 1. *Read the text carefully*

#### O'HENRY "THE COP AND THE ANTHEM"

On his bench in Madison Square Soapy moved uneasily. When wild geese honk high at nights, and when women without sealskin coats grow kind to their husbands, and when Soapy moves uneasily on his bench in the park, you may know that winter is near at hand.

A dead leaf fell in Soapy's lap. That was Jack Frost's card. Jack is kind to the regular denizens of Madison Square, and gives fair warning of his annual call. At the corners of four streets he hands his pasteboard to the North Wind, footman of the mansion of All Outdoors, so that the inhabitants thereof may make ready.

Soapy's mind became cognizant 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 rigor. And therefore he moved uneasily on his bench.

The hibernatorial ambitions of Soapy were not of the highest. In them were no considerations of Mediterranean cruises, of soporific Southern skies or drifting in the Yesuvian 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.

Soapy, having decided to go to the Island, at once set about accomplishing his desire. There were many easy ways of doing this. The pleasantest was to dine luxuriously at some expensive restaurant; and then, after declaring insolvency, be handed over quietly and without uproar to a policeman. An accommodating magistrate would do the rest.

Soapy left his bench and strolled out of the square and across the level sea of asphalt, where Broadway and Fifth Avenue flow together. Up Broadway he turned, and halted at a glittering cafe, where are gathered together nightly the choicest products of the grape, the silkworm, and the protoplasm.

Soapy had confidence in himself from the lowest button of his vest upward. He was shaven, and his coat was decent and his neat black, ready-tied four-in-hand had been presented to him by a lady missionary on Thanksgiving Day. If he could reach a table in the restaurant unsuspected success would be his. The portion of him that would show above the table would raise no doubt in the waiter's mind. A roasted mallard duck, thought Soapy, would be about the thing— with a bottle of Chablis, and then Camembert, a demi-tasse and a cigar. One dollar for the cigar would be enough. The total

would not be so high as to call forth any supreme manifestation of revenge from cafe management; and yet the meat would leave him filled and happy for the journey to his winter refuge.

But as Soapy set foot inside the restaurant door the head waiter's eye fell upon his frayed trousers and decadent shoes. Strong and ready hands turned him about and conveyed him in silence and haste to the sidewalk and averted the ignoble fate of the menaced mallard.

Soapy turned off Broadway. It seemed that his route to the coveted Island was not to be an epicurean one. Some other way of entering limbo must be thought of.

At a corner of Sixth Avenue electric lights and cunningly displayed wares behind plate-glass made a shop window conspicuous. Soapy took a cobblestone and dashed it through the glass. People came running around the corner, a policeman in the lead. Soapy stood still, with his hands in his pockets, and smiled at the sight of brass buttons.

"Where's the man that done that?" inquired the officer, excitedly.

"Don't you figure out that I might have had something to do with it?" said Soapy, not without sarcasm, but friendly, as one greets good fortune.

The policeman's mind refused to accept Soapy even as a clue. Men who smash windows do not remain to parley with the law's minions. They take to their heels. The policeman saw a man halfway down the block running to catch a car. With drawn club he joined to the pursuit. Soapy, with disgust in his heart, loafed along, twice unsuccessful.

On the opposite side of the street was a restaurant of no great pretensions. It catered to large appetites and modest purses. Its crockery and atmosphere were thick; its soup and napery thin. Into this place Soapy took his accusive shoes and telltale trousers without challenge. At a table he sat and consumed beefsteak, flapjacks, doughnuts and pie. And then to the waiter he betrayed the fact that the minutest coin and himself were strangers.

"Now, get busy and call a cop," said Soapy. "And don't keep a gentleman waiting."

"No cop for youse," said the waiter, with a voice like butter cakes and an eye like the cherry in a Manhattan cocktail. "Hey, Con!"

Neatly upon his left ear on the callous pavement two waiters pitched Soapy. He arose joint by joint, as a carpenter's rule opens, and beat the dust from his clothes. Arrest seemed but a rosy dream. The Island seemed very far away. A policeman who stood before a drug store two doors away laughed and walked down the street.

Five blocks Soapy traveled before his courage permitted him to woo capture again. This time the opportunity presented what he fatuously termed to himself a «cinch». A young woman of a modest and pleasing guise was standing before a show window gazing with sprightly interest at its display of shaving mugs and inkstands, and two yards from the window a large policeman of severe demeanor leaned against a water plug.

It was Soapy's design to assume the role of the despicable and execrated "masher". The refined and elegant appearance of his victim and the contiguity of the conscientious cop encouraged him to believe that he would soon feel the pleasant official clutch upon his arm that would insure his winter quarters on the right little, tight little isle.

Soapy straightened the lady missionary's ready-made tie, dragged his shrinking cuffs into the open, set his hat at a killing cant and sidled toward the young woman. He made eyes at her, was taken with sudden coughs and «hems», smiled, smirked and went brazenly through the impudent and contemptible litany of the "masher". With half an eye Soapy saw that the policeman was watching him fixedly. The young woman moved away a few steps, and again bestowed her absorbed attention upon the shaving mugs. Soapy followed, boldly stepping to her side, raised his hat and said:

"Ah there, Bedelia! Don't you want to come and play in my yard?"

The policeman was still looking. The persecuted young woman had but to beckon a finger and Soapy would be practically en route for his insular haven. Already he imagined he could feel the cozy warmth of the station-house. The young woman faced him and, stretching out a hand, caught Soapy's coat sleeve.

"Sure, Mike," she said, joyfully, "if you'll blow me to a pail of suds. I'd have spoke to you sooner, but the cop was watching."

With the young woman playing the clinging ivy to his oak Soapy walked past the policeman overcome with gloom. He seemed doomed to liberty.

At the next corner he shook off his companion and ran. He halted in the district where by night are found the lightest streets, hearts, vows and librettos. Women in furs and men in greatcoats moved gaily in the wintry air. A sudden fear seized Soapy that some dreadful enchantment had rendered him immune to arrest. The thought brought a little of panic upon it, and when he came upon another policeman lounging grandly in front of a transplendent theatre he caught at the immediate straw of «disorderly conduct.»

On the sidewalk Soapy began to yell drunken gibberish at the top of his harsh voice. He danced, howled, raved, and otherwise disturbed the welkin.

The policeman twirled his club, turned his back to Soapy and remarked to a citizen.

“’Tis one of them Yale lads celebratin' the goose egg they give to the Hartford College. Noisy; but no harm. We've instructions to lave them be.”

Disconsolate, Soapy ceased his unavailing racket, Would never a policeman lay hands on him? In his fancy the Island seemed an unattainable Arcadia. He buttoned his thin coat against the chilling wind.

In a cigar store he saw a well-dressed man lighting a cigar at a swinging light. His silk umbrella he had set by the door on entering. Soapy stepped inside, secured the umbrella and sauntered off with it slowly. The man at the cigar light followed hastily.

“My umbrella,” he said, sternly.

“Oh, is it?” sneered Soapy, adding insult to petit larceny. “Well, why don't you call a policeman? I took it. Your umbrella! Why don't you call a cop? There stands one on the corner.”

The umbrella owner slowed his steps. Soapy did likewise, with a presentiment that luck would again run against him. The policeman looked at the two curiously.

“Of course,” said the umbrella man, “that is – well, you know how these mistakes occur – I – if it's your umbrella I hope you'll excuse me – I picked it up this morning in a restaurant – If you recognize it as yours, why – I hope you'll –”

“Of course it's mine,” said Soapy, viciously.

The ex-umbrella man retreated. The policeman hurried to assist a tall blonde in an opera cloak across the street in front of a street car that was approaching two blocks away.

Soapy walked eastward through a street damaged by improvements. He hurled the umbrella wrathfully into an excavation. He muttered against the men who wear helmets and carry clubs. Because he wanted to fall into their clutches, they seemed to regard him as a king who could do no wrong. At length Soapy reached one of the avenues to the east where the glitter and turmoil was but faint. He set his face down this toward Madison Square, for the homing instinct survives even when the home is a park bench.

But on an unusually quiet corner Soapy came to a standstill. Here was an old church, quaint and rambling and gabled. Through one violet-stained window a soft light glowed, where, no doubt, the organist loitered over the keys, making sure of his mastery of the coming Sabbath anthem. For there drifted out to Soapy's ears sweet music that caught and held him transfixed against the convolutions of the iron fence.

The moon was above, lustrous and serene; vehicles and pedestrians were few; sparrows twittered sleepily in the eaves – for a little while the scene might have been a country churchyard. And the anthem that the organist played cemented Soapy to the iron fence, for he had known it well in the days when his life contained such things as mothers and roses and ambitions and friends and immaculate thoughts and collars.

The conjunction of Soapy's receptive state of mind and the influences about the old church wrought a sudden and wonderful change in his soul. He viewed with swift horror the pit into which he had tumbled, the degraded days, unworthy desires, dead hopes, wrecked faculties and base motives that made up his existence.

And also in a moment his heart responded thrillingly to this novel mood. An instantaneous and strong impulse moved

him to battle with his desperate fate. He would pull himself out of the mire; he would make a man of himself again; he would conquer the evil that had taken possession of him. There was time; he was comparatively young yet: he would resurrect his old eager ambitions and pursue them without faltering. Those solemn but sweet organ notes had set up a revolution in him. To-morrow he would go into the roaring downtown district and find work. A fur importer had once offered him a place as driver. He would find him to-morrow and ask for the position. He would be somebody in the world. He would –

Soapy felt a hand laid on his arm. He looked quickly around into the broad face of a policeman.

“What are you doin' here?” asked the officer.

“Nothin’,” said Soapy. “Then come along,” said the policeman.

“Three months on the Island,” said the Magistrate in the Police Court the next morning.

### **2. Give the English for:**

Втеча; повідомивши про свою неплатоспроможність; півчашки; потерті штани; балакати з фаворитами закону; тікати; непретензійний ресторан; чорнильниці; порушення громадського порядку; додавши ще й звинувачення у мілкій крадіжці; чудовий.

### **3. Translate into English.**

- 1) Соупі з відразою поплентався далі, двічі зазнавши невдачу.
- 2) І потім він сказав офіціанту, що й гадки не має про те, що таке гроші.
- 3) Арешт здавався нездійсненною мрією.
- 4) “Звичайно, Майк, якщо пригостиш мене чаркою пива!”
- 5) Раптовий і сильний імпульс змусив його боротися з шаленою долею.
- 6) Поліцейський навіть не подумав підозрювати Соупі.
- 7) На пронизливому вітрі він міцно застібнув комірець пальто.
- 8) Соупі відчув, що хтось поклав руку йому на плече.
- 9) Соупі був упевнений у собі від нижніх до верхніх гудзиків пальто.

### **4. Give synonyms to the verb “to want”. Find them in the text and think of your own.**

### **5. What role do these stylistic devices play?**

1. When wild geese honk high at nights, and when women without sealskin coats grow kind to their husbands, and when Soapy moves uneasily on his bench in the park, you may know that winter is near at hand.
2. Soapy had confidence in himself from the lowest button of his vest upward.
3. Strong and ready hands turned him about and conveyed him in silence and haste to the sidewalk and averted the ignoble fate of the menaced mallard.
4. It seemed that his route to the coveted Island was not to be an epicurean one.
5. “Where’s the man that done it?” inquired the officer, excitedly.
6. Men who smash windows do not remain to parley with law’s minions.
7. They take to their heels.
8. “I’d have spoken to you sooner but the cop was watching.”
9. “’Tis one of them Yale lads celebratin’ the goose egg they give to the Hartford College.”
10. “Noisy, but no harm. We’ve instructions to lave them be.”
11. He halted in the district where by right are found the lightest streets, hearts, vows and librettos.

## **Seminar 4**

### **PHONETIC AND GRAPHICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES**

#### **Outline**

1. Phonetic expressive means and stylistic devices.
2. Graphical expressive means and stylistic devices.

### Recommended literature

1. Арнольд И.В. Стилистика. Современный английский язык: Учебник для вузов. – 6-е изд., испр. и доп. – М.: Флинта: Наука, 2004. – 384с.
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3. Жирмунский В.М. Теория литературы. Поэтика. Стилистика. – Л., 1971. – С. 44.
4. Galperin I.R. Stylistics. – М., 1977. – 334p.
5. Kukhareno V.A. A Book of Practice in Stylistics: A manual. – Vinnytsia: Nova knyha, 2003. – 160p.

### Exercises

#### 1. *Read the text carefully*

#### HAL PORTER “FIRST LOVE”

My paternal grandfather was English, military and long-nosed. He married twice, and had seven sons and four daughters. My maternal grandfather, Swiss, agricultural and long-nosed, married once but had six sons and six daughters. As a child, therefore, I was well-provided not only with ancestral aunts and uncles but also with the uncle-husbands and wife-aunts they had married. Since each of these couples were abundantly productive, long-nosed cousins of all ages, from braggart striplings and chatterbox young women to india-rubber babies like tempestuous Queen Victorias with bonnets awry congested my boyhood. It seems to me now that what my grandparents imported to Australia along with fecundity and long noses was largely noise. Noise, in their case, can be enlarged to cover vivacity bordering on uproar, devil-may-care wildness, a febrile intensity about issues of great unimportance. From the most feckless uncle to the most social aunt, from bread-line-treading aunts to rich uncles, all were afflicted by this rowdy insouciance. My mother, essentially provincial, was nevertheless giddy as a porpoise, and lived like a windmill rotating to alternate gusts of temper and charm.

In this uproarious tribal whirlpool I was odd boy out. A throwback inheritance of some less mettlesome blood braked me. I had the same passion for decorous behaviour as they had for fits-and-starts behaviour, for conversations at full pitch, for gambling and gipsying about. This perversity of self-restraint caused me to lag behind, to be a some-time observer rather than a full-time participant. Yet, oddly enough, I also had maximum esprit de corps. Nor was I niminy-piminy and stand-offish. Japan-shaped scabs blotched my fruit-stealer's country boy knees; my bare soles were as ring-like as fire-walkers'. I could swim like a toad, swear like a cow-cocky and smoke like a debutante. These abilities and simulated ferocities were, however, strictly conventional. In their execution I went just so far. I drew a line. Other members of the family always went farther and further. I would not, for example, kill snakes as Uncle Foster and cousins and brothers did by cracking them like whips. Sticks did me. As well as affecting protective discretions such as this, and making withdrawals from hereditary bravura, I often broke the wrong rules. My brothers and country cousins each had a dog, usually a bossy fox-terrier or a smart-alec mong with lots of heeler in it. I had a cat. I found its relative muteness and disdainful independence preferable to the ostentatious servility and noisily neurasthenic demands of dogs. Need I say that I wore spectacles and spoke in polysyllables?

Not only did I violate the clan code by visible nonconformity but I was mentally and invisibly rebellious. This was harder to swear at. I believed, as all we youngsters did, that broken-backed snakes could not die until the sunset, that warts grew where dogs licked one, that to gash the skin linking thumb with forefinger caused lockjaw which we translated as instant and eternal dumbness. Along with the mob I circumspectly believed in ghosts, the end of the world and Spring-heel Jack. Then I ran off the rails. As logic's advocate I believed, for longer than was deemed orthodox or manly, in Father Christmas: his leavings were evidence. I did not believe in God who had let me down in the matter of prayers for a Meccano set. To the terror of the others, I said so piercingly enough for the vast ear in the sky to take in the blasphemy. I became the tree for believers not to stand by when lightning flashed.

More disconcerting and shaming than even blasphemy was my most eccentric trait. I cherished the family caprices and florid behaviour so much that I came out of my comparative silence to exult – in public – over what my kith and kin accepted as one does a birthmark better hidden. I let out, to the dirt-rimmed and contemptuous sons of the washerwoman, that Swiss grandfather's daughters, in order of birth, were named Rosa Bona, Adelina, Sophia, Maria, Meta and Ida. I explained that each name, besides ending in A, had, sequentially, one letter less. My brothers, failing to shut me up or divert interest from my humiliating treason, looked bleakly down their noses. I continued to rattle on, chattily revealing my disappointment that there had not been two more aunts born – a final aunt, a fabulous creature called Aunt A, would have exhilarated me more than my favourite Sago Plum Pudding. The family, boorishly I thought, instead of these cunningly graduated names, used Bon, Addie, Sophie, Ria, Min Min and Doll. It irked my senses of order as much as my sense of possession to hear my mother called not Aunt Ida but Auntie Dolly. As a gesture, although Aunt Rosa Bona and Aunt Adelina were mouthfuls, I prissily insisted on using the full names. I was inflexible in not saying Uncle Whit, Uncle Gat and Uncle Tini to my paternal uncles who had been christened Whitworth, Gatling and Martini-Henry after firearms. My military grandfather's other sons were Lancaster, Enfield, Snider and Mauser.

Though pointing an attitude, my delight in these absurdities of baptism was a little only of the magnetism my flamboyant relatives had for me. Even a porcupine regards its own as soft and sleek. I overdid it: my bloodporcupines were powder-puffs and satin to me.

Each aunt and uncle had at least one dashing foible which still, now, years later, enchants my nostalgic middle age as much as it then enchanted me. I know now, alas, that behind the screen of levity and animal spirits lay concealed human imperfections, guile, improvidence, stupidity, mendacity, anguishes of every variety and even downright tragedy. In those days, however, I gaped at everything I heard or overheard of their vivid and forthright doings. These legends, which they dramatically recounted of themselves and of each other, so magnified them that they swaggered and swept by, heroes and Amazons, along the rim of my mind's horizon, casting miles-long shadows as blinding as searchlight rays. When these nobilities appeared before me in the flesh I could still gape, for I was not yet ready for disillusion. Reality matched imagination. About the family, anyway, I was the Three Wise Monkeys. I was stimulated by Uncle Martini-Henry's waxed moustache, and malacca, and watch-chain with its sharktooth breloque as much as by the saga of his earlier bush-whacking adventures, by Uncle Whitworth's plush-lined pipe-cases, by Aunt Rosa Bona's garden gorged with flowers so large and crisp as to appear edible. I was captivated by their houses which smelt variously of strawberry jam cooking, or furniture polish and Brasso, or cut lemons, or Eau de Cologne, or boiled-over milk, or cats and cigars. Because, indeed, the mind and its shadow senses do preserve a detailed past, I still recall the smell of Uncle Mauser's Turkish cigarettes or Aunt Sophia's glycerine soap, the exact disposition of Mazzawattee tea-canisters and gilt-handled vases long destroyed, still feel the Greek key pattern embossing the rim of Aunt Adelina's fruit-plates, still hear Melba hooting Home, Sweet Home through the toffee-coloured, convolvulus-shaped horn of Aunt Meta's gramophone.

I seized every opportunity to stock a granary of impressions. I picked up whole and wonderful sentences thrown carelessly down among cake-crumbs and tea-slopped saucers; tucked away luminous smiles released in happy-go-lucky flights at picnics; carried off, as it were, armloads of cuttings from virile and showy plants in a garden where summer seemed perfect and unending. How cruelly endless now seems a deadlier season. As children in a spread-out but gregariously inclined sept, my cousins and brothers and sisters and I, during school holidays, were always anywhere but in our own rowdy nests. We were interchanged like home-made tokens of affection. Those of us who were suburban were bundled off to country aunts and uncles; those who were country bumpkins went citywards. Children are pickers-up. Each child returned home bearing objects that, almost valueless otherwise, were sacred mementoes, and doubly sacred as being something for nothing. I remember my sisters bringing back shoe-buckles, wildernesses of embroidery silks, bone crochet needles, Fiver's powder boxes, raped-looking dolls, and fans still releasing from their broken wings shadows of a scent long out of fashion and the name of which nobody knew. At one time or another, my brothers brought back

wilting lizards in jars of spirits, cigar-boxes of cigar-bands, a carved emu's egg, tortoise-shell penknives with broken blades, a rectangular tennis-racquet and, *on* a notable occasion, Uncle Snider's elderly banjo. These things were rubbish but, like tourist souvenirs, retained enough glamour just long enough to garnish the short interval before, coach into pumpkin, holiday turned back to workaday.

As the one child in this riotous shuffling to and fro who was family-obsessed and a born archivist, I was a magpie of a different colour. I wanted more of Uncle Snider's past than an unplayable banjo. I wanted facts, dates, the how and why and where, all possible information about the pasts of the living gods and goddesses I paid homage to. My eyes must have glittered as much as my spectacles when I was given dated menu cards of P. and O. dinners, Masonic dinners, mayoral dinners, or old theatre programmes, ball programmes, invitations to exhibitions and weddings. It steadied the spinning world to fix an eye on the fact that Aunt Adelina had gone to a wedding on June 24, 1911. It added depth and richness to my knowledge that she was still going to weddings. Postcards were special grist to my enthusiastic mill. Since my aunts and uncles had been young in the late nineteenth century and early twentieth century, that era of postcard-sending and postcard-collecting, I had many reefs to mine. It was a fascinating find, say, that, in Victoria Street, North Williamstown, on February 13, 1913, Uncle Gatline received a certain message on a postcard which showed a ragged negro Topsy, her head spiked like a battle-mace with plaits, submerging her face in a monster semi-lune of watermelon under the words AH'S UP TO MAH EARS IN IT. Below her toes which were splayed out like pianist's fingers, the sentence finished AT ST KILDA. Written on the back in violet ink was: Dear Gat,

Take a gander at the coon on the other side WI Just a line to say all the Jokers will be foregathering at the White Hart next Sat. about 3. Expecting a hot time!! Don't wear that bokker!!!! Harry.

I begged postcards of all sorts: Sunset on the Nile, Miss Billie Burke, Miss Zena Dare, cards of padded velvet roses, cards garishly illustrating boarding-house and mother-in-law jokes. I was, nevertheless, really hunting photographs -footballer uncles striped like barbers' poles; Aunt Sophia under a cartwheel hat of ostrich feathers, and horse-collared by a boa; Uncle Enfield, whom I knew as a well-tailored sphere with an eye-glass, as a cock-eyed skinamalink in Little Lord Fauntleroy velvet; Aunt Meta, with unpainted lips, bare shoulders and a cumulus of hair, emerging glass-eyed as a hairdresser's wax model from a nest of chiffon.

So feverish did I become, repeating my overtures as monotonously as creation, that I exhausted family teasing info recognition of my fervour, I was understood to be some sort of notary. Spring-cleaning aunts sent me packets of photographs; uncles put aside for me dim, henna-coloured snapshots (Me at Leongatha Woodchop, 1920) or postcards of magenta-nosed drunks with crayfish semaphoring from their hip-pockets which they had dug out of drawers holding the treasures of a lifetime ... sovereign-cases, insurance policies, opal tie-pins, wives\* first love-letters, and the halves of pairs of cuff-links. Proff became my nickname, and my bottom was pinched affectionately. On my behalf, archaeology into their own racy and cluttered pasts became an accepted pastime of my aunts and uncles.

Alas!

At the height of ray miniature fame, at the unornamental age of ten, a bee-keeper stung by his own bee, I fell in love with a photograph, I fell deeply, unfalteringly and hauntedly in love.

The photograph came in a packet of postcards from Aunt Meta. Had I not been alone in the house, with nobody peering over my shoulder, I could have been saved a long ecstasy and a savage destruction. Alone I was, however, when the postman came; alone I unwrapped my gift and, among postcards of Gaiety Girls, and snapshots of bowler-hatted uncles in jinkers, and ant-waisted aunts leaning on or being leaned on by bicycles, alone I came upon my fate. Nothing can undo what was done that instant, that day.

I saw the photograph. The door of the one addled world I had known closed softly behind me. I was in the anteroom to Paradise. Its bejewelled throne was mine. I perceived that all loves experienced in the back room past were imaginary, were delusions, were nothing. I had been wastefully librating above shadows -however spirited; visions - however cock-a-hoop; hollow beings; deceptive shapes; creatures of gauze; dresses empty of women; names without men to them. I had had merely a bowing acquaintance with love.

The photograph was of a girl about my own age. She was dressed in Dolly Vardenish costume. Since she held a shepherd's crook feminized by a large bow I gathered she was being Bo Peep for a fancy dress party. Or was she Bo Peep herself? There was nothing on the photograph to tell. The tilted oval of the hat with its rosebuds and ribbons, the black hatching of the elbow-length mittens, the criss-cross-laced bodice, all excited me romantically. What flooded into my being, however, to reveal inner depths and expanses never revealed before, was the illumination from the smile and the eyes. It did not occur to me that what really confronted the smile and the eyes were a camera like half-a-concertina on a tripod which was concealed with a nameless human under a black cloth. No! That faintly scented smile was for me. Those eyes, bottomless, and yet of dark sharpness, were looking into me. A gale of voices whirled through the galleries of my consciousness, aromatizing them, purging them of all former presences, and calling out deliciously "Thou!" "Thou!"

I was eavesdropping on eternity. Eternity is time's victim.

Eternity had scarcely begun when I heard my mother at the front door. With the unflurried movements of a master criminal I put the photograph in an inside pocket. I was aware that the pocket was on the left, and the divine face deliberately turned inwards. The eyes looked directly into my heart which I imagined crimson as a playing-card heart, plump as an artichoke, and composed of a material with the texture of magnolia petals. I extinguished the lights in my face, swept up the other photographs with a gambler's gesture and, as my mother entered, cried out ... oh, perfect imitation of a frank and guileless boy ... "Look what Aunt Meta sent!" Not a word about the divinity staring into my heart, not a word. I said nothing then. I kept the photograph and my love hidden for seven years. I said nothing ever.

Because my pockets and chest-of-drawers were subject to maternal investigation it was necessary to be on guard against discovery. I cannot remember, now, all my love's hiding-places when I could not carry her with me. When I had to desert her under the paper lining a boot-box of silkworms, behind a loose skirting-board or in the never-read bible, heavy as a foundation-stone, I believed the subtle smile to dissolve away and those unflinching eyes to be in sleep.

That my idolatry persisted and became more intense was – still is – astounding for, too violently soon, I was, in years, older than she. In all else but my worship I changed. She did not change, although her beauty took on other meanings; her eyes displayed truths that, at one and the same time, vacillated like the opalescence on black oil, and remained steady and mystifying as infinity.

I changed. The family changed. Their lusthood, animation, over-large gesturings and vitality, if one took a quick look, were unabated. Closer examination showed the gilt flaking off, or a hair-fine crackle of flaws. Like plates left too long in the oven some older aunts and uncles illustrated that they had been long enough in the oven of life. As wrinkles darned themselves more closely around eyes, as hair wore away or became margined with white, as figures broadened or became juiceless, curving downwards towards the earth that was their destination, perhaps what I noticed most was an increase of braggadocio and hullabaloo. High spirits were larded with slangy defiance; hilarity was so constant that cause and effect were lost sight of, and no longer had value. No one seemed to dare to ask, «Why are we laughing?» but went on defiantly laughing. All those epic suns that had warmed my earlier boyhood were declining in a sky flushed with stubborn anger.

Most gaudy of these declines was Aunt Maria's. For years the family had called her the Merry Widow: singular title to hold among so many married couples. Maria's husband had been, I endlessly kept on overhearing and was endlessly told, handsome, rich, gifted, charming, and so on. I concluded that the dead were inevitably possessed of all the attributes the living have few or none of. Luxuriance of graces seemed a necessary qualification for death. It was a tragedy, they all said, that he should have died two months after marriage. He and dear Ria, they all said, had been a perfectly matched couple, madly in love. At first, I gathered, Maria had sought consolation in travel; later, in travel and port wine; ultimately, in less travel, more port wine, and — they lowered their voices so that I listened harder and heard more – and young men.

I saw her rarely. She was sensationally made-up. Her sardonicisms were hoarsely outrageous. Scent breezed from her furs wherein glittered the mean eyes of foxy faces chiselling snouts into their own expensive bodies; rings bulged her kid gloves; she smoked baby-blue, primrose and lilac cigarettes



tipped with gold. She was the clan scandal. She belonged to the family, but she belonged in the manner of some elaborate pet with unusual vices. These were understood to age her. Virtues, nevertheless, aged the virtuous others as inexorably: simplicities aged to idiosyncrasies, habits to affectations, lovable quiddities to boring eccentricities.

As for myself, I reached the stage of rubbing vaseline on a breath of moustache. I started brilliantine which my parents regarded in much the same light as opium-smoking. I whined for adult caste-marks such as cuff-links and a wristlet watch. I was, evanescently, of that self-loving, self-pitying, unbearable race which invents loneliness and boredom, and in which all the major evils of humanity are in powerful bud. I was an adolescent of sour seventeen.

From the arrogant, dirty-minded, unaesthetic and altogether unworthy side of my nature, I found absolution only in my photograph. Since I was insufferably older and in my first long trousers, mother no longer, without fair warning, rifled my pockets with cries of "How long have you been using this revolting handkerchief?" The photograph, therefore, was able to stand constantly at my heart in a morocco wallet Uncle Lancaster had given me. The eyes I had looked into so often during seven years still offered me, from the midst of their dark moonlight, a prophetic truth; the smile seemed still that of one whispering "Thou!" and promising all affirmations, all peace, all wisdom, all love.

At this stage, my moustache still unawakened, brilliantine still anathema to my mother, my wrist still watchless, and the days a passion of ennui, Aunt Maria came to the country town we lived in.

One night, while we were at dinner, the telephone rang. Mother left the table and the room to answer it. We heard her squeal ecstatically in the distance. She returned looking younger, and had gone rosy under the eyes. That rosiness said to us children, « Rattled! Father was away. Mother was at our mercy. The six of us stared at her in a certain manner. Mother stared bravely back.

"Aunt Ria's here," she said at last, over-nonchalantly and not sitting down again. "And stop that. Immediately. I'll tell your father. Take that smug expression off your smug faces."

"Sit down, mother dear," we said. "Reiiguez-vous. Collect your thoughts. Don't be shy. Speak out. Give us the dirt, mama. Or we'll tell papa."

She remained standing, and said, "Stop that. Immediately. Or I'll scream the house down." She looked at the clock with a pretence of vagueness. "She's travelling through to Sydney. She staying overnight at the Terminus."

"Ah, ha!" It was my twelve-year-old sister. "Is she dee-ah-you-en-key? Is she coming to see her poor relations?"

"No." said mother, and "How dare you, miss?" and sat down as if there were nothing else to do. "She says she's too tired."

"She is dee-ah-you \_ "

"Stop that," cried mother. "How dare you suggest that Ria ... how dare you, miss? She's had a very tragic life." Her eyes hinted tears, but she finger-tipped her just-marcelled shingle with gratification. Her inward eye was riffling through her wardrobe.

"What's the time? Is that clock fast or slow or right? I have to go down and see her."

Have meant, we knew, am so excited I can hardly wait.

As eldest son and deputy man-of-the-house, I went with mother.

The Terminus Hotel was a hive of inactivity. The Guests' Drawing-room, to which several palms gave the atmosphere of a down-at-heel Winter Garden, contained only Aunt Maria and a young man. They sat, deep in moquette armchairs, with the air of people who have been sitting for a long time. Between them a Benares-brass-tray table held their drinks, and a whisky-advertising ash-tray fuming like a rubbish-tip with butts bloodstained by lipstick.

"My loves!" cried Aunt Maria huskily, hoisting herself upright. Scarcely less loudly, out of the corner of her mouth, she also said, "Get up, you lout, when a lady enters the room." From under the horizontal single eyebrow which served both eyes the young man spat a glance at her which I recognized for I had ejected just such a glance at my mother when she had publicly revealed that I wrote poetry or bit my fingernails. The young man, handsome in an unlit fashion, brutally stood. Most of what happened after does not matter. Aunt Maria was fairly drunk. For a woman of fifty she had kept enough of her figure. Her dress and shoes were in the safely faultless taste that costs money. Her

hair, of dead black, was astrakhan-crinkled, and had obviously also cost, colour and design, much money.

We were an unmatched quartette but, whatever lay under the surface of the evening, Aunt Maria and my mother gave no apparent thought to it. My aunt's one rebuke to the young man had vibrated instantly to silence. She introduced him as Ivan Something but, with a kind of marital mockery, addressed him as Ee-fahn. She disregarded him but not pointedly. One felt she might, later in the evening, as she walked much too carefully bedwards, have to stop and say, "My God! My Ee-fahn! I nearly forgot him!" as of an umbrella. She had, so to speak, already walked away leaving a number of umbrellas.

The conversation was overlapping gabble between the two sisters, and was family, family, family. They giggled, they shrieked. Diagonally across their chit-chat Ee-fahn reconnoitred me with monosyllabic information about weight-lifting. It was Urdu to me. I sat egg-faced wishing his eyebrow on my lip. He lowered this eyebrow like a perambulator-hood, and withdrew under it to drink brandies. Aunt Maria drank port after port. Saying "No, no, Rial Not one more drink. I'll be featherstitching!" mother had two, three and then four Drambuie's. I was permitted two beer-shandies.

My adoration of family personalities and goings-on having subsided with puberty, I was not merely uninterested in Aunt Maria, but bored, shamed and revolted. Before me, I thought, were the classic lineaments of immorality. Its surface moved as though lined with decayed elastic, it grimaced, it winked, it pleated itself to laugh, and yet was dead. Its lips, from which the lipstick had worn centrally off to reveal a naked mauve, writhed about. The eyes seemed to flash darkly but that was an illusion fostered by restlessness. They dared not tarry moveless under their glistening blue lids.

So, utterly fed-up, attempting to buy escape by startling mother into awareness of me and the late hour, I took out my wallet and opened it in a manly way. This gesture stopped mother in her tracks.

"I should like to buy..." I could not think of the word for a number of drinks "...to buy some drinks."

"The naughty love!" cried Aunt Maria. "You know, Doll, he's going to be quite a good-looker, even with the gig-lamps. Dear boy, you mustn't waste your substance on filthy-rich aunts."

She reached and took the wallet from me, took it between forefinger and thumb by one corner, and held it up, and waggled it. This was no more than old-fashioned, ex-girlish playfulness, Lily Langtry skittishness, but was earthquake and annihilation to me. From the wallet on to the brass table fell my secret, my silence, my peace, my dreams, my seven years of devotion, the photograph with its undefiled gaze and smile, the smile of my first love.

I was too stricken to snatch, to save, to conceal.

"A dark horse, Doll," said Aunt Maria, taking up the photograph. "A Casanova. The girl friend!" Focusing, she held the photograph at arms's length.

"Who? Who is that? Who?" said mother, hand outstretched.

There is a moment when, for the first time, Life is no longer seen in exquisite profile.

Life turns full-face to one, swiftly and savagely, and unshutters her eyes. There is nothing to be seen in their recesses but the evidence of destruction, of negation, perspectives of nullity. Peace, one sees, is perjury. The gods are down-and-out. The jewelled throne one slumbered on is no more than a rock in wasteland. The flowers one thought to have been thrown at one's feet are seen to be not flowers but the rotting wings of shapes that flew ecstatically into emptiness, and circled in emptiness, and starved there, and fell. One is, for the first time, aware of mortality, and learns in a flash that death is the one sure possession.

"Who?" said Aunt Maria, horribly smiling and smiling at the photograph. "Look, Doll. Look at the sweet, quaint little sobersides."

"Where did you get this?" said my mother.

"Found it. I found it," I said, my voice thick with lies and hate. "I found it in the drawer. Where the old photographs used to be. This afternoon."

"Remember, Doll?" said Aunt Maria, knocking over her wine. "Lolly Edward's party? My God, I shouldn't care to shout from the rooftop how long ago that was. You were Miss Muffet. Remember, Doll? Show Ee-fahn what a serious duck of a Bo Peep I was."

And the drunken woman with wine-scummed eyes agitated the dying muscles of her loose and painted mouth, and began to laugh hoarsely, and I heard what I heard, and saw what I saw, and my heart broke.

**2. Give the English equivalents for:**

Дідусь зі сторони батька; базіка; поведінка; бунтар; у кращому випадку; гарячкова напруга; безтурботність; блюзнірство; уїдливі вітання; прямокутний; особлива цінність; невагомий; створіння; вічність; багато говорити про; палке кохання; насправді; твердження; незначність.

**3. Translate into English:**

1. З дитинства він відрізнявся своєю поведінкою від решти дітей.
2. Кажуть, що безтурботність проходить разом з дитинством, однак у її випадку це зовсім не так, навіть у свої 35 вона залишилась життєрадісною базікою.
3. Багато філософів, міркуючи про вічність, часто навіть не усвідомлюють, яке серйозне питання вони зачіпають.
4. Насправді, лиса не така вже й хитра, як багатьом здається.
5. Найстрашніше для віруючої людини – це блюзнірство.
6. Однак, особливою цінністю є пам'ятки давньогрецької архітектури.
7. Прямокутний корт для гри у теніс був повний постійних гравців.
8. Свою незначність людина усвідомлює лише тоді, коли опиняється один на один із силами природи.

**4. What role do the following stylistic devices play in the story?**

1. Niminy-piminy and stand-offish. Japan-shaped scabs blotched my fruit stealer's country boy knees; my bare soles were as ring-like as fire-walkers.
2. I could swim like a toad, swear like a cow-cocky and smoke like a debutante.
3. Since she held a shepherd's crook feminized by large bow I gathered she was being Bo Peep for a fancy dress party.
4. This was no more than old-fashioned, example-girlish playfulness, Lily Langtry skittishness, but was earthquake and annihilation to me.

**Seminar 5**

**LEXICAL AND LEXICO-SYNTACTICAL EXPRESSIVE MEANS  
AND STYLISTIC DEVICES**

**Outline**

1. Figures of substitution.

**Recommended literature**

1. Арнольд И.В. Стилистика. Современный английский язык: Учебник для вузов. – 6-е изд., испр. и доп. – М.: Флинта: Наука, 2004. – 384с.
2. Єфімов Л.П., Ясінецька О.А. Стилистика англійської мови і дискурсивний аналіз. Учебно-методичний посібник. – Вінниця: Нова Книга, 2004. – 240с.
3. Знаменская Т.А. Стилистика английского языка. Основы курса: Учебное пособие. – М.: Едиториал УРСС, 2004. – 208с.
4. Скребнев Ю.М. Основы стилистики английского языка: Учебник для ин-тов и фак. иностр. яз. – М.: ООО Издательство Астрель, 2003. – 221с.
5. Galperin I.R. Stylistics. – М., 1977. – 334p.
6. Kukhareno V.A. A Book of Practice in Stylistics: A manual. – Vinnytsia: Nova knyha, 2003. – 160p.

## Exercises

### 1. *Read the text carefully*

#### DON EDWARDS "CLEAR PROFIT"

The interior of the store was cool and dark against the glare of the summer's day that shone against the doors and windows and sent shafts of steady light across the boxes, shelves, and showcases.

Enid leant against the counter, with stocks of clothing heaped about her. She moved them idly, putting a hat on a pile that stood near her, a roll of cloth on a shelf. Across the room she could see Lucy, the hired girl, serving Mrs. Roberts with groceries.

Impatiently she pushed the goods aside and sat down on the counter. There was a sound of footsteps outside and hastily she sprang down to stand expectantly. It was only Harry Ridley with a note from his mother; wanting some groceries on credit again. If she had her way she would give the Rid-leys what they wanted. For a moment she thought of telling Lucy to give Harry anything that the note asked for, but the knowledge of what her husband and father-in-law would say made her remain quiet.

She couldn't understand their attitude. They had plenty; people like the Ridley s had nothing, yet they refused to help the Ridleys in any way.

Her husband would say, "It's a matter of business, Enid. You can't run a business that way," and the old man would snort, "We Days have built up this business by hard work and we mean to keep it. Other people want something for nothing." It wasn't as if they didn't have plenty. They were rich. They could retire tomorrow, if they liked, and leave Delford and live in the city. But there was no chance of that.

When she had first arrived here and had heard a local resident say, with a mirthless laugh, "All Days are the same in Delford, anyhow," she thought it just cheap humour. It might have been true of Mr. Day, but it wasn't true of his son. Gordon was different. But now she was discovering the truth. In the last couple of years he had altered, become more like his father, so that she often found herself wishing she hadn't married him. If it were not for the holiday that was so near she felt that she would tell Gordon all the anger that was pent up within her and try to shake him out of his complacency. But the holiday would make things all right again. After a couple of weeks in the city she would be ready to come back to the village and the store. If only she could persuade Gordon to have a holiday now and then, she wouldn't mind the place so much, for she would have something, to look forward to, something to break the monotony. Perhaps he would enjoy the holiday so much that he would be willing and ready to take other holidays.

She knew what his father said, "Look at me. Haven't had a holiday for twenty years, and look at me," and she felt like replying, "You're a good argument for my case," but she said nothing, for even though she accused Gordon of being scared of his father, afraid to stand up for his rights, she was rather frightened of the old man herself, and life was miserable enough here without her having rows with Gordon's people. She always felt an outcast as it was, a foreigner who had been taken into the household, but not the family, merely because Gordon had married her, and because she was useful.

Even now, after all this time she had not grown accustomed to those rites that were called meals, with Mrs. Day, Gordon, Leila and Mavis all staring deferentially towards the old man, who sat at the head of the table waiting to begin grace. The solemn progress of the meal, with old Day's steady champing on his food, Mrs. Day's fluttering attentiveness to him, and the venturesome laughter of the girls that broke in now and then as irrelevantly as a hearty shout in church, strained against her nerves set for the cracking of the tension that she always expected but that never occurred.

It wouldn't be so bad if she had her own home, to the privacy of which she could retreat. Then Gordon might be hers, too. Those early days when the house was new had been tolerable. She should never have consented to selling the place to that boarding-house proprietress, and living with the Days. But it wasn't easy to stand out against them all pestering her all the time and talking about the good offer she was turning down, the clear profit she was throwing away. It was no good worrying herself about these things now, with the holiday so close. She walked through the shop to the front door.

Standing in the doorway she looked out at the township, and her mood of depression returned as she saw the ugliness of the place. The main street stretched out, dusty and hot, from the scarred gully that was called «the Creek» to near the hill where it dived into a clump of gums as if pleased to be free of the village. The cottages, drab and untidy as the people, straggled along the road, here clustering like groups of gossipers, there spreading apart like folk who had just quarrelled. A few people moved about, and now and then a car passed.

Nearly opposite was the large house that Gordon had built for her. It was the best in the town, and she remembered how proud she had been of it and how she had planned the furnishing of it so that everything was quiet, tasteful, a contrast to the crude vulgar reality of the village.

Gordon had said to her, "I'll build you the finest home in the district if you marry me, Enid," and he had meant what he said. She had found it difficult to restrain him and keep his ideas from running to mere cheap ornateness and over-decoration. But at least he had been sincere and anxious to please her and she had been optimistic of the future, confident of happiness.

When she had first come from the city to work in Delford she had enjoyed the quiet and peace of the place after the noise and hurry of the metropolis. The open spaces, the hot sun, the sense of freedom, had been a pleasing contrast to her in the city. She had been eager to accept the new life and willing to make a success of things, yet she had been defeated. Now, every thing seemed different; the store, the village, the people, her husband. The only one who had remained the same was her father-in-law and as she thought of him her mind repeated those words, "All Days are the same in Delford," and she looked across at her house which bore a large sign telling people that it was a "First-Class Boarding House."

A woman passed and spoke to her, saying, "It's very hot, Mrs. Day." She nodded thinking to herself, "Of course it's hot. It's always hot here, hot and dusty and lonely."

What she needed was holiday, a change in the city. Well, tomorrow she and Gordon would be off for the seaside, and away from the village and old Day and his store.

She felt someone pulling at her arm, and turned to see Lucy. The girl whispered to her, "He's been watching you, Mrs. Day, for quite a time."

She swung round quickly and saw her father-in-law standing in the gloom at the back of the shop, looking at her. At first she felt guilty, then angry, as she realized that in Lucy's eyes she was no better than a hired girl. And that was how all the people regarded her, and how the Days regarded her, and unless she was careful Gordon would think of her only in that way. The old man just stood there, his whole attitude expressing disapproval because he thought she was wasting time, because he wanted to see everyone working all the while. He wouldn't say anything to her, it wasn't necessary – his manner said enough. She wished he would say something, so that she could have it out with him. Thank goodness she was going on a holiday tomorrow. She knew how that worried him. "A useless waste of money. Haven't had a holiday for twenty years," she had heard him say to Mrs. Day last night.

She walked down the store towards him, challenging him to say something; but he turned and left the building.

As the afternoon drew on towards the time when Gordon was due back, she became more restless, pacing up and down the shop in her excitement, serving the few customers in an absent-minded way. She had finished packing the suitcases before breakfast and now she had nothing to do but wait for Gordon. He would rush in late as usual and make a great bustle and show of the few jobs he had still to do, and say he didn't know how the shop would get on while they were away. "Nonsense," she would say, "your father and sisters can run the place easily; besides, Lucy knows more about the business than any of us." It always annoyed him to think that anyone else could manage the store.

Old Day kept looking into the store, and each time he said to Lucy, "As soon as my son comes in, tell him I'd like to see him."

Probably it was just an excuse to see that she wasn't neglecting her work.

She went into the office at the back of the store and sat down for a few minutes to think about the city and her life here in the village. Flies buzzed about her, and whenever a car passed, the red dust from the street floated in the window. The heat must have made her doze, for the next thing she knew Lucy was saying, "Your husband is back, Mrs. Day. He's outside talking to his father."

She hurried to the door and saw Gordon and the old man standing on the footpath, talking earnestly. She waited, for although she was anxious to see her husband and talk about the trip, she was afraid to interrupt the old man. Presently her husband came towards her.

“You are earlier than I expected, Gordon,” she said. «We could leave here before dark, and have tea on the way down.»

He didn't answer, so she went on speaking quickly, as if to kill by her eagerness and enthusiasm any protests he might be about to make. “We could have a meal at that little hotel overlooking the sea. You know the place where we stayed when we were returning from our honeymoon.”

His voice broke in on her abruptly, «We can't go just yet. Some important business has cropped up at Hillside.»

She did not give him time to explain. He was captured by the place like the other inhabitants, like his father, who dominated him. She would be the same if she lived here much longer, narrow, unimaginative, complacent, ignorant. She turned away and walked towards the house. Gordon made no attempt to follow her.

Inside the house she went to her room and shut the door. She could hear Mrs. Day and the two girls talking in the kitchen. Even in her own room she had no privacy. It wasn't her room really; they were likely to burst in at any moment without knocking. The sight of her suitcases, ready packed on the bed, drove away her desire to cry and increased her feeling of revolt. She looked at the clock on her dressing table. The service car would be through the village in about twenty minutes. Quickly she scribbled a note to Gordon, then picked up her cases and walked out stealthily on to the veranda.

She caught the car at the hotel. The only other passenger was a farmer, so she sat alone in the back seat. At first she felt only anger at her husband, and hatred of the village and the shop, but as night closed in, the purr of the car, and the invigorating coolness of the highland air soothed her till she was surprised and rather afraid at what she had done. Still, it might bring Gordon to his senses and show him and his family that she wasn't to be treated as a hired girl, a servant.

Even if he seldom gave any indications of it now, Gordon must still love her. If only he would forget the business for a while, and throw off the influence of his father – things wouldn't be so intolerable. She wondered whether he had seen her letter yet and what he would do after he had read it.

At the station, before she had time to leave the car, the stationmaster came out and spoke to her. “You must be Mrs. Day,” he said. “Mr. Day phoned me and asked me to tell you not to catch the train, but to wait for him at the Royal Hotel. He is on his way here now.”

She returned to the hotel in the service car, and on the way she heard the train leave. She wondered whether Gordon would want to stay the night at the hotel or whether he would go straight on to the city. It was a beautiful night, clear and cool, and it would be delightful to drive down the pass to the coastal plain and then along the edge of the ocean towards the city. She hoped Gordon wouldn't be angry with her. Now she felt a little ashamed of herself. No doubt she had done Gordon an injustice. Things weren't as bad as she had imagined them to be back in the village. Already she was seeing things differently. She would walk down the street to a restaurant and have some supper and by then it would be almost time for her husband to arrive.

At the hotel she must have slept, for she was startled by a knocking at the door. Eagerly she ran to the door and opened it, to see old Mr. Day standing outside. Her sudden feeling of confused disappointment turned to quick anger at the sight of the old man with his bent and almost cringing attitude. At once she seemed to be back in the shop, hating the village, and old Day, and even her husband. Surely Gordon could have left his father at home this time.

“Where is he?” she asked. “Where is Gordon?”

The old man put his hand on her arm, so that despite herself she moved away slightly.

“Gordon had to go over to Hillside on that business,” he said. “He will be away for a few days, so after he read your note he asked me to phone you and then come and get you.” He looked at her for a few seconds, then he added with a smile that was intended to be placatory, “We can't get along in the store without you, Enid, while Gordon is away. And this business will mean about £ 20 clear profit to him.”

**2. Give the English equivalents for:**

Через яке видно море; ставитись до кого-небудь; марнувати час; гордитися чимось; намагатись; сідати у потяг; неуважний; дрімати; залишатися таким як і раніше; змінити одноманітність; подумати про себе; захищати, відстоювати що-небудь; набридати кому-небудь.

**3. Translate into English:**

- 1) Неможливо так керувати справами.
- 2) Після двохтижневої відпустки вона була готова повернутись і знову зайнятися справами.
- 3) Завтра вона поїде на морське узбережжя разом із Гордоном і буде далеко від тої метушні: старого Дея та його крамниці.
- 4) Тепер вона зрозуміла, що для Люсі вона не більше, ніж наймичка.
- 5) Він хотів бачити кожного за роботою.
- 6) І навіть у своїй власній кімнаті вона не могла залишатися на самоті.
- 7) Вона взяла свої валізи й пішла на веранду.
- 8) Їй було дуже цікаво. Чи побачив Гордон її лист і що зробив після цього.
- 9) Тепер їй було трохи соромно за себе.
- 10) Усе змінилось. Лише її свекор був усе таким самим, що й раніше.

**4. Give synonyms for the words and use them in sentences of your own:**

to defend, to drowse, to change, to turn round, servant, to convince, to get rid of, to take pride in, to pant, to scrawl.

**5. What role do the following stylistic devices play in the story.**

1. He would rush in late as usual and make a great bustle and show of the few jobs he had still to do, and say he didn't know how the shop would get on while they were away.
2. He didn't answer, so she went on speaking quickly, as if to kill by her eagerness and enthusiasm any protest he might be about to make.
3. It as a beautiful night, clear and cool...

**Seminar 6**

**LEXICAL AND LEXICO-SYNTACTICAL EXPRESSIVE MEANS  
AND STYLISTIC DEVICES**

**Outline**

1. Figures of combination.
2. Peculiar use of set expressions.

**Recommended literature**

1. Арнольд И.В. Стилистика. Современный английский язык: Учебник для вузов. – 6-е изд., испр. и доп. – М.: Флинта: Наука, 2004. – 384с.
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5. Galperin I.R. Stylistics. – М., 1977. – 334р.
6. Kukhareno V.A. A Book of Practice in Stylistics: A manual. – Vinnytsia: Nova knyha, 2003. – 160р.

**Exercises**

**1. Read the text carefully**

**WILLIAM SAROYAN "PIANO"**

I get excited every time I see a piano, Ben said. Is that so? Emma said. Why? I don't know, Ben said. Do you mind if we go into this store and try the little one in the corner? Can you play? Emma said. If you call what I do playing, Ben said.

What do you do?

You'll see, Ben said.

They went into the store, to the small piano in the corner. Emma noticed him smiling and wondered if she'd ever know anything about him. She'd go along for a while thinking she knew him and then all of a sudden she'd know she didn't. He stood over the piano, looking down at it. What she imagined was that he had probably heard good piano playing and loved that kind of music and every time he saw a keyboard and the shape of a piano he remembered the music and imagined he had something to do with it.

Can you play? she said.

Ben looked around. The clerks seemed to be busy.

I can't play, Ben said.

She saw his hands go quietly to the white and black keys, like a real pianist's, and it seemed very unusual because of what she felt when that happened. She felt that he was someone who would be a long time finding out about himself, and someone somebody else would be much longer finding out about. He should be somebody who could play a piano.

Ben made a few quiet chords. Nobody came over to try to sell him anything, so, still standing, he began to do what he'd told her wasn't playing.

Well, all she knew was that it was wonderful.

He played half a minute only. Then he looked at her and said, It sounds good.

I think it's wonderful, Emma said.

I don't mean what I did, Ben said. I mean the piano. I mean the piano itself. It has a fine tone, especially for a little piano.

A middle-aged clerk came over and said, How do you do?

Hello, Ben said. This is a swell one.

It's a very popular instrument, the clerk said. Especially fine for apartments. We sell a good many of them.

How much is it? Ben said.

Two hundred forty-nine fifty, the clerk said. You can have terms, of course.

Where do they make them? Ben said.

I'm not sure, the clerk said. In Philadelphia, I think. I can find out.

Don't bother, Ben said. Do you play?

No, I don't, the clerk said.

He noticed Ben wanting to try it out some more.

Go ahead, he said. Try it some more.

I don't play, Ben said.

I heard you, the clerk said.

That's not playing, Ben said. I can't read a note.

Sounded good to me, the clerk said.

Me, too, Emma said. How much is the first payment.

Oh, the clerk said. Forty or fifty dollars. Go ahead, he said, I'd like to hear you play some more.

If this was the right kind of room, Ben said, I could sit down at the piano for hours.

Play some more, the clerk said. Nobody'll mind.

The clerk pushed up the bench and Ben sat down and began to do what he said wasn't playing. He fooled around fifteen or twenty seconds and then found something like a melody and stayed with it two minutes. Before he was through the music became quiet and sorrowful and Ben himself became more and more pleased with the piano. While he was letting the melody grow, he talked to the clerk about the piano. Then he stopped playing and stood up.



Thanks, he said. Wish I could buy it.

Don't mention it, the clerk said.

Ben and Emma walked out of the store. In the street Emma said, I didn't know about that, Ben.

About what? Ben said.

About you.

What about me?

Being that way, Emma said.

This is my lunch hour, Ben said. In the evening is when I like to think of having a piano.

They went into a little restaurant and sat at the counter and ordered sandwiches and coffee.

Where did you learn to play? Emma said.

I've never learned, Ben said. Any place I find a piano, I try it out. I've been doing that ever since I was a kid. Not having money does that.

He looked at her and smiled. He smiled the way he did when he stood over the piano looking down at the keyboard. Emma felt very flattered.

Never having money, Ben said, keeps a man away from lots of things he figures he ought to have by rights.

I guess it does, Emma said.

In a way, Ben said, it's a good thing, and then again it's not so good. In fact, it's terrible.

He looked at her again, the same way, and she smiled back at him the way he was smiling at her.

She understood. It was like the piano. He could stay near it for hours. She felt very flattered.

They left the restaurant and walked two blocks to The Emporium where she worked.

Well, so long, he said.

So long, Ben, Emma said.

He went on down the street and she went on into the store. Somehow or other she knew he'd get a piano some day, and everything else, too.

## ***2. Give the English equivalents for:***

Квартира; універмаг; тихий; бажати; вулиця; замовляти.

## ***3. Translate into English:***

1. Добре звучить!
2. Як би я хотів купити його.
3. “Де ти так навчився грати?” – спитала Емма.
4. “Зіграйте ще трохи,” – сказав службовець. – “Ніхто не буде проти.”
5. “Ти вмієш грати?” – спитала Емма. “Якщо те, що я роблю, ти називаєш грою, ” – відповів Бен.

## ***4. Comment on the role of stylistic devices used in the following sentences:***

1. He fooled around fifteen or twenty seconds and **then found something like a melody** and stayed with it two minutes.
2. He smiled **the way he did when he stood over** the piano looking down at the keyboard.
3. In fact, **it's terrible**.
4. She saw his hands go quietly to the white and black keys, **like a real pianist's**, and it seemed very unusual because of what she felt when that happened.

## ***Seminar 7***

### **SYNTACTIC EXPRESSIVE MEANS AND STYLISTIC DEVICES**

#### **Outline**

1. General considerations on the syntactical level of stylistic analysis.
2. SDs based on the reduction of the sentence model.

3. SDs based on the extension of the sentence model.
4. SDs based on the change of word-order.
5. SDs based on the transposition of sentence meaning.

### Recommended literature

1. Арнольд И.В. Стилистика. Современный английский язык: Учебник для вузов. – 6-е изд., испр. и доп. – М.: Флинта: Наука, 2004. – 384с.
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3. Знаменская Т.А. Стилистика английского языка. Основы курса: Учебное пособие. – М.: Едиториал УРСС, 2004. – 208с.
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5. Galperin I.R. Stylistics. – М., 1977. – 334p.
6. Kukharensko V.A. A Book of Practice in Stylistics: A manual. – Vinnytsia: Nova knyha, 2003. – 160p.
7. Random House Dictionary of the English Language, N.Y., 1967.

### Exercises

#### 1. *Read the text carefully*

#### JOHN O'HARA "NOW WE KNOW"

Where Mary Spellacy worked, in the office of a fairly big theatrical manager, the office rules were elastic. Nobody ever got there before Mary, and Mary never got there before ten-thirty. The boss, of course, had a key, and if he wanted to go to work before Mary opened up, there was nothing to stop him. The permanent staff was small: the boss, the press agent, the bookkeeper, the boss's secretary, and Mary, who called herself a receptionist, as indeed she was, along with her other duties of typing, running the tiny switchboard, and anything else she felt like doing. There were a lot of things she liked about her job: the pay was good and there were generous, unexpected bonuses when the boss had a hit or was drunk; Mary saw a lot of celebrities and knew precisely their relationships with the boss; she went to all of the boss's first nights and, through an understanding with other girls similarly placed in other offices, she got to quite a few first nights of other producers. The boss never bothered her and the press agent had not made a pass in three years. But the best, or certainly not the least attractive, feature of the job was the starting time in the morning. She had been hired to start at ten, but in three and a half years she had inched the starting time closer to eleven with only a few ineffectual cracks from the bookkeeper, who gave up after she saw that Mary was in solid with the boss.

It wasn't that Mary was a lazy girl. But she liked a good time, and when you live a four-dollar taxi haul from Times Square you are likely to miss out on your sleep if you have dates in town. Mary liked her eight hours.

Because she lived in the far reaches of Queens, at the end of the bus line, Mary frequently was the first passenger on the bus which took her to the subway. Over a period of years she had known by sight, or to say hello to, dozens of bus-drivers, but Herbert was the only one with whom she got on more intimate terms.

One day Herbert was sitting in the bus waiting for time to start a new trip. Mary had been a passenger of his often enough so that they would nod and smile and say good morning, but this morning something seemed to have got into Herbert. Ordinarily he was a rather sad-eyed Jew with what Mary called a little muzzy that made him look somewhat like an ugly Ronald Colman. He had a beautiful smile, with that lingering sadness in it. But he was full of the devil this particular morning, and when Mary arrived at the bus he pretended not to have seen her. She tapped lightly on the glass door, and instead of touching the pneumatic door-opener, he looked down at his fingernails and pretended to polish them on his trousers and held up his hands as though he were seriously contemplating the effect of the polishing. Mary tapped again, but this time Herbert looked at his

watch, frowned, then put the bus in gear and raced the engine, but he didn't release the clutch. Mary banged harder on the door, and now, pretending to notice her for the first time, Herbert slipped the bus out of gear and pulled the door-opener.

"You!" said Mary, studying him.

He smiled and said, "Good morning."

He spoke so affably, so politely, that Mary could not be sure of her suspicions. But Herbert did the same thing the next morning and Mary said, "Some people are blind in one eye and can't *see* out of the other. I wonder how they get jobs driving a bus."

"Do you mean me, for instance?"

"If the shoe fits, and also some people must be so hard of hearing they ought to wear a hearing device."

"I don't possibly see what you mean."

The third morning Mary simply walked to the door of the bus and did not tap on the door. This time Herbert made her wait a minute or so, then, looking to his left and up in the sky at an imaginary airplane, he distracted Mary's attention so that she too looked up to the sky, and at that moment Herbert touched the door-opener. He turned and burst out laughing.

"J-o-x – jokes," said Mary, dropping her money in the box.

The next morning Mary decided to fool him. Instead of going to the door of the bus, she walked straight to a spot just in front of the windshield and leaned against the bus, reading her paper. He let her read undisturbed for a full two minutes, then blasted away on the horn, and she jumped.

"Damn you!" she yelled. She wanted to get inside and crown him, but he sat there laughing and wouldn't open the door.

When her anger subsided, she made up her mind not to ride with Herbert that day. She sat down on the wooden bench at the bus stop and resumed the appearance of reading her paper. Herbert opened the door, but Mary did not take her eyes off the paper. Herbert began to worry; not only was she really angry and obviously determined not to ride with him but he was a minute over his starting time. He got out.

"I apologize," he said.

"I refuse to accept your apology. I'll take the next bus, and I have a good notion to report you. The nerve."

"You wouldn't do that, would you? You know it was only kidding."

"Yes, and you take advantage of that. Just because you know I'm sap enough that I wouldn't report you."

"If I thought you were the kind that would turn me in, I never would of started the gag in the first place. I mean, it was a compliment."

"It wasn't any compliment blowing that horn. That terrorized me."

"I'm sincerely sorry and offer my humble apologies. Please get in."

She hesitated, then said, "Oh, all right, but cut the comedy. I have a job the same as you have."

They got in. She fished in her bag for the money.

"No, the ride's on me this morning. Every morning, I'd like it to be."

"A nickel won't break me," said Mary. "And anyway, I don't know you."

"I know. What's your name? I don't even know your name."

"Why do you want to know my name?"

"My name is Lewis. Herbert Lewis. If you wanted to turn me in any time, that's my name."

"Are you inferring that you're gonna pull the same kind of tricks again, because my patience is just about exhausted."

"A-a-a-ah, it was just to relieve the monotony and I thought you looked like a good sport that could take it. Maybe I was fresh."

"Maybe!" She paid her fare and chose a seat toward the back of the bus to discourage any further conversation. She could tell by the fact he did not greet the other passengers that he was pretty darn miserable. At the subway station, instead of taking the center door, which would have been more convenient, she walked to the front of the bus, and just as she was leaving she turned to him and gave

him her best smile and said, "Goo' bye." As she crossed the street and went into the station, she felt his eyes on her all the way, and she knew how he was looking.

For the next few days there were no more tricks, but warm smiles passed between them, and Mary guessed that he was beginning to look forward to their morning encounters just as much as she was, which was a lot. She got so now she sat near the front, near him. In that way they eventually found out the facts about each other: that he was married, two kids, 3-A, lived in Jackson Heights, had a Chevie. He also told her that he had wanted to study medicine, took piano lessons for two years when he was a kid, gave up smoking for six months but put on so much weight his clothes would hardly fit him, had a brother in the Coast Guard, thought the movies were a waste of time, and had not seen a Broadway show since *Meet the People*, to which he had gone with his wife's sister and her husband. Mary supplied such information as the fact that she had been to Cuba on a cruise, put ammonia in a coke for a hangover, had more friends Jews than she did Irish, had taken piano lessons for two years when she was a kid, liked steak well done on the outside but rare on the inside, had wanted to become a nun when she was twelve, and lived with her mother and three sisters in the fourth house in that row of houses that you could see from the end of the bus line. In a few weeks they knew all they had to know about each other to fall in love, and after the period of unconscious caution it became a case of who would make the first move.

One morning Mary said to him, "I can get you two tickets for a show Tuesday night if you want to go."

"You mean passes?"

"Yes. My boss, we have a new show opening Friday and the way we do it, they like to show it to an audience before the critics see it, so Tuesday the employees of the Brooklyn Edison, I think it is, or maybe it's Bond Bread, anyway this kind of an employees' club gets tickets for nothing. It's the same seat and everything as the opening night but of course no critics are allowed in. We just want to get the audience reaction. Sort of a dress rehearsal with people out front so they can tell where the laughs are and what to cut, et cetera. Would you like to go and take your wife?"

"Listen, Mary, I hate my wife."

"Oh. Well, I just thought, you know."

"Don't think I don't appreciate your offer, because I do. Sincerely. But you go to a show, you're supposed to go to have a good time, take somebody you're fond of that you can have an enjoyable evening. My wife just don't fit in that category. I'm not saying anything behind her back. Everybody knows it, and it was her idea in the first place. I mean she took to disliking me before I took to disliking her. It's only the kids – A-a-a-a-h! You make a kind gesture and what do I do, I shoot off my mouth, but I might as well, Mary, because I love you, Mary. I'm gettin' changed over to another run. I might as well tell you that while I'm blabber-mouthing. You don't have to say anything. You don't have to take any responsibility or get the idea because I love you you have any – responsibility. But it's doing me no good torturing myself and now getting drunk, so I asked them to change me to another run."

"You did? When do you change?"

"Monday night I change with a fellow over at Forest Hills. He lives nearer, where it'll be more convenient for him. That's a week from Monday night. Christ, I think of you all day. She's all right, my wife, but a lot of people in this world. Phooey. You're not saying anything. Well, I guess I know what you're thinking."

"Not by the way you say that you don't. I have to think."

"No you don't. I told you you didn't have any responsibility. I only told you for my own satisfaction."

"You're wrong there, Herbert. I have the responsibility that I let you be the first to say anything. If you hadn't said anything, I would have said something. Or showed it somehow, and prob'ly did. Well, at least we got it out in the open."

"Yes, I guess so. Anyway, now we know."

## **2. Give the English for:**

Наймати; засуджувати; хмуритися; високо цінувати; мучити.

### 3. Translate into English:

1. Початок робочого дня припадав на ранок, що було не останньою перевагою її роботи.
2. Це не позначало, що Мері була лінивою дівчиною.
3. Він говорив так ласкаво й ввічливо, що Мері вже могла бути впевненою у своїх підозрах.
4. Наступного ранку Мері вирішила обдурити його.
5. Але мені неприємно мучити себе, і зараз я п'яний, тому я попросив їх змінити мене на іншого водія.

### 4. Define the stylistic device and its function in the story.

1. I'm not saying anything behind her back.
2. I'm blabber-mouthing.

## Seminar 8

### FUNCTIONAL STYLES OF THE ENGLISH LANGUAGE

#### Outline

1. The notion of style in functional stylistics.
2. Correlation of style, norm and function in the language.
3. Language varieties: regional, social, occupational.
4. An overview of functional style systems.
5. Distinctive linguistic features of the major functional styles of English.

#### Recommended literature

1. Арнольд И.В. Стилистика. Современный английский язык: Учебник для вузов. – 6-е изд., испр. и доп. – М.: Флинта: Наука, 2004. – 384с.
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#### Exercises

##### 1. Read the text carefully

#### MIKE QUIN “SURVIVAL OF THE FINKIEST”

Jonathan Bones was not in business for his health. If you asked him he would tell you so frankly. His object was to make money, and to do that you had to be just a little smarter than the next fellow.

Take that fellow across the street. He'd never get anywhere in the business world. Too much of a dreamer. An easy mark for anyone.

Bones had no use for dreamers. He had fired many of them. They'd never get any place in this world.

Dark spots on the pavement told him it was beginning to rain. He took the iron rod from under the counter, went outside and cranked down the awning. The words "JONATHAN BONES, MERCHANDISE," extended out over the sidewalk on a canvas flap.

A bit of paper caught his eye. He picked it up, walked to the curb and carefully dropped it in the gutter.

Across the street his competitor had come out and was also cranking down the awning. The words, "ELLSWORTH SPOTTS, MERCHANDISE," moved slowly downward, like a cannon maneuvering into position.

Damn that man! For two years now the bitter contest had gone on. There was no room for two merchandise stores. One was all the neighborhood could support. Which would prove himself the better business man of the two? Which one would succeed in bankrupting the other?

Jonathan Bones was the first to cut his staff down to three clerks and make up the difference by increasing their hours. That enabled him to run special sales every week.

Ellsworth Spotts was quick to imitate the special sales and even went one better by running ads in the neighborhood paper. It was a bold answer to the challenge, but costly. The heavier overhead was a drag on competition. Within three months, he too had to cut his staff down to three.

Stout, good natured and inclined to pal with his employees, Ellsworth Spotts took this hard. Bones was right. He wasn't much of a business man – too emotional. It took him three days to screw up courage for the firing and then he went out and got drunk.

Bones was not long in finding this out, and he knew he had his competitor on the run. It was time for another push.

Young men and women who live at home need little money. Anxious to get a start in the world, they are glad for a chance to learn some business. An ad in the paper brought twenty smiling and pleading for a chance.

Soon the three old clerks were gone and their places filled by youngsters at very trivial pay. Two of them took it all right, if a little sadly. But the third stood in front of the door and called him every dirty name in the book.

"It only goes to show," Bones remarked later, «how easily you can be fooled on a man's character and how careful you have to be. That man was with me for a year and a half and in all that while I never suspected he was such a bad actor."

The youngsters caught on very rapidly. They were very intelligent. He showed them which was the good merchandise and which were worthless items he had been stuck with. The good merchandise they didn't have to bother about. That would sell itself in due time. It was the bad items they must get rid of. Greet the customers with a smile, win their confidence by your pleasing personality, make them feel you are a friend whom they can trust, then lead them to the rotten merchandise. Tell them it is very good value and try to take their money away from them in exchange for it. That was the gist of Bones' training.

Ellsworth Spotts was soon taking the bumps. Every time he looked across the street his competitor's store was blazing with sale banners. One after another he was forced to fire his clerks and replace them with young girls. He got used to firing people and soon thought nothing of it. He was obliged to extend the closing hour to 9 o'clock at night and stay open Saturday until midnight.

For two long years the battle raged until both men were hanging by a thread over the pit of bankruptcy. Ellsworth had lost weight and much of his good nature vanished with it. His face had a tired, haggard look and a trace of meanness was beginning to appear on it.

As he finished cranking down his awning, he turned and looked across the street at where Jonathan Bones was still standing. The sky had clouded, the street was gloomy and the rain was coming down now in full volume.

There they stood; each under his own awning, gazing across the melancholy street in mutual hatred – and both of them doomed and damned. For little did they realize that the lot on the corner had been

purchased that morning by Jones and Hardbottom, Inc., the largest chain store, cut-rate merchandise firm in the country.

**2. Give English equivalents for:**

До біса того чоловіка; зіпсовані товари; заслінка; подивився на; смілива відповідь.

**3. Translate into English**

1. Потрібно зустрічати клієнтів із посмішкою, завоювати їхню довіру своєю бездоганною поведінкою, змусити відчувати, що ти їхній друг, якому вони можуть довіритися, а потім невимушено підвести їх до зіпсованого товару.
2. Він подивився на аркуш паперу.
3. Він дуже швидко зрозумів суть цієї торгівлі, він давав об'яви у газети, тим самим випередивши всіх на крок.
4. Це була дуже смілива відповідь на кинутий йому виклик, проте коштувала вона дорого.

**4. Comment on the role of stylistic devices used in the following sentences.**

1. It took him three days to screw up courage for the firing and then he went out and got drunk.
2. Anxious to get a start in the world, they are glad for a chance to learn some business.
3. But the third stood in front of the door and called him every dirty name in the book.
4. His face had a tired, haggard look and a trace of meanness was beginning to appear on it.
5. The sky had clouded, the street was gloomy and the rain was coming down in full volume.

**Врабель Томаш**

**В-81** Лекції зі стилістики англійської мови та методичні вказівки для семінарів. - Ужгород: ПоліПрінт, 2010, 140 с. (англійською мовою). ISBN 978-966-2595-03-1

Цей курс лекцій містить основні положення, явища та поняття стилістики як однієї з найважливіших теоретичних дисциплін філологічної науки. Подаються основні концепції провідних лінгвістів у цій галузі з належним обґрунтуванням кожної з них. За основу було взято розуміння стилістичних прийомів і експресивних засобів проф. Гальперіна І.Р., яке було доповнене особливостями інтерпретації тропів проф. Арнольд І.В., Єфімова Л.П., Знаменської Т.А., проф. Скребнєва Ю.М., проф. Кухаренко В.А. та ін.

Плани семінарів із літературою, практичними завданнями й текстами для стилістичного аналізу покращать засвоєння студентами теоретичного матеріалу.

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**Врабель Томаш Томашович**

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