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ЛЕКЦИИ ПО СТИЛИСТИКЕ
(английский язык)

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Пособие состоит из 11 лекций, словаря необходимой лексики к лекциям, списка литературы. В лекциях представлен основной материал курса «Стилистика», который охватывает такие темы как функциональные стили английского языка, стилистическая классификация английского вокабуляра, стилистические приёмы и выразительные средства на всех уровнях английского языка, текст, основные приемы и элементы интерпретации текста.

Работа с теоретическим материалом закладывает основу для дальнейшего практического применения в рамках семинарских занятий по стилистике. Кроме того, данный материал может быть использован студентами в качестве дополнительного в рамках спецсеминара, при подготовке к итоговой аттестации и в написании выпускной квалификационной работы.

Предназначено для студентов, обучающихся по специальности 031202 «Перевод и переводоведение».

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1.1. The Concept of *Style*

The terms "*style*" originated from the Latin *stylos*, which meant *"a stick for writing on wax tablets"*. Later *stylos* came to denote metonymically also a manner of writing and speaking, in other words, the manner of using language.

The subject of stylistics has not so far been definitely outlined. This is due to a number of reasons.

First of all, there is confusion between the terms *"style"* and *"stylistics"*. The first concept is so broad that it is hardly possible to regard it as a term. We speak of style in architecture, literature, behaviour, linguistics, dress and other fields of human activity.

Even in linguistics the word *"style"* is used so widely that it needs interpretation. The majority of linguists who deal with the subject of style agree that **the term** applies to the following fields of investigation:
- the interrelation between language and thought;
- the aesthetic function of language;
- expressive means in language;
- emotional colouring of language;
- a system of special devices called stylistic devices;
- the splitting of the literary language into separate subsystems (genres, registers, etc.);
- synonymous ways of rendering one and the same idea;
- the individual manner of an author in making use of language.

Let's look into the different interpretations of *"style"* precisely:

1. There is a widely held view that *style is the correspondence between thought and expression*. Language is said to have two functions: it serves as a means of communication and also as a means of shaping one's thoughts. The first function is called *communicative*, the second – *expressive*. There is an assumption that of the two functions of language, the latter finds its proper

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materialization in strings of sentences specially arranged to convey the ideas and also to get the desired response. Indeed, every sentence uttered may be characterized from two sides: whether or not the string of language forms is something well-known and therefore easily understood and to some extent predictable; whether or not the string of language forms is built anew; is an innovation made on the part of the listener to get at the meaning of the utterance and is therefore unpredictable.

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

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

This notion presupposes the use of bare language forms deprived of any stylistic devices, of any expressive means deliberately employed. Perhaps it is due to this notion that the word "*style*" itself still bears a somewhat derogatory meaning. It is associated with the idea of something pompous, showy, artificial, something that is set against simplicity, truthfulness, the natural. Shakespeare was a determined enemy of all kinds of embellishments of language.

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

4. The term "*style*" also signifies a literary genre. Thus we speak of classical style or the style of classicism; realistic style; the style of romanti-

cism and so on.

On the other hand, the term is widely used in literature, being applied to the various kinds of literary work: the fable, the novel, the ballad, the story, etc. Thus we speak of a story being written in the style of the fable or we speak of the characteristic features of the epistolary style or the essay and so on.

5. Finally there is one more important application of the term *"style"*. We speak of the different styles of language. A style of language is a system of interrelated language means which serves a definite aim in communication. The peculiar choice of language means is primarily dependent on the aim of communication. Thus we may distinguish the following styles within the English literary language:
- the belles- letters style;
- the publicist style;
- the newspaper style;
- the scientific prose style;
- the style of official documents
and presumably some others.

The classification presented here is not arbitrary; the work is still in the observational stage. The classification is not proof against criticism, though no one will deny that the five groups of styles exist in the English literary language.

The most frequent definition of *"style"* is one expressed by Seymour Chatman: "**Style** is a product of individual choices and patterns of choices among linguistic possibilities."

1.2. Style Study and its Subdivisions

Style Study or Stylistics started to develop in the 19th century. Main works in stylistics were written in the 50-s of the 20th century. Most prominent scholars involved in the style study are Charles Bally, I. Galperin, I. Arnold, D. Crystal and others.

Style Study is a branch of general linguistics which investigates the principles and the effect of the choice and usage of various language means (lexical, grammatical, phonetic) to convey thoughts and emotions in different communication conditions.

I. Galperin defines **Style Study** is a branch of general linguistics, which deals with the following two interdependent tasks:

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

expressive means) which secure the desirable effect of the utterance;

b) it studies certain types of texts "discourse" which due to the choice and arrangement of the language are distinguished by the pragmatic aspect of communication (*functional styles*).

Thus **the subject matter** of Style Study is emotional expression of the language, the totality of the expressive means.

The **main aims** of Stylistics are:

1) to analyze the choice of a definite language means in a row of synonymous forms expressing the thought to convey the information most fully and effectively;

2) to analyze different expressive means in the language hierarchy;

3) to define the stylistic function performed by any linguistic means.

There are two aspects –

1. **Language stylistics** investigates the specific character of language subsystems which obtain particular vocabulary, phraseology and syntax; studies the text characteristic features – expressive, emotional and evaluative.

2. **Speech stylistics** deals with texts within different sciences and professions, but studies mainly deviations from the norm not typical features.

Depending on the approach and the final aim there can be observed several trends in style study. Common to all of them is the necessity to learn what the language can offer to serve the innumerable communicative tasks and purposes of language users; how various elements of the language participate in storing and transferring information; which of them carries which type of information, etc. The divisions in stylistics are the following:

1. Stylistics of resources is a descriptive stylistics. It studies stylistically coloured language means, expressive abilities and semantic nuances of words, forms and constructions.

2. Comparative stylistics analyses the stylistic resources not inherent in a separate language but at the crossroads of two languages, or two literatures and is obviously linked to the theory of translation.

3. Linguo-stylistics compares National Language Standard or Norm with particular, typical to different spheres of communication subsystems (called *functional styles*) and dialects and studies language means with relation to their ability to express and evoke different feelings, additional associations and evaluation. The language means may be studied at different levels: vocabulary, grammar and phonetics, thus distinguishing **lexical, grammatical and phonetic stylistics**

However any kind of stylistic research is based on the level-forming branches that include:

4. Stylistic lexicology

It studies the semantic structure of the word and the interrelation of the denotative and connotative meaning of the word, as well as the interrelation of the stylistic connotations of the word and the context.

5. Stylistic Phonetics (Phonostylistics)

It is engaged in the study of style-forming phonetic features of the text. It describes the prosodic features of prose and poetry and variants of pronunciation in different types of speech.

6. Stylistic grammar

Here we distinguish

6.1. Stylistic Morphology, which is interested in the stylistic potentials of specific grammatical forms and categories, such as the number of the noun, or the peculiar use of tense forms of the verbs, etc.

6.2. Stylistic Syntax

It deals with the expressive order of words, types of syntactic links, figures of speech, etc.

7. Literary stylistics studies the totality of expressive means characteristic to a work of art, a writer, a literary school or the whole epoch, and studies factors determining artistic expressiveness.

8. Functional stylistics deals in fact with all the subdivisions of the language and all their possible usages, is the most all-embracing, "global" trend in style study

9-10. In terms of information theory the author's stylistics may be named the **stylistics of the encoder***:* the language being viewed as the code to shape the information into the message, and the supplier of the information, respectively, as the encoder. The addressee in this case plays the part of the decoder of the information contained in the message; and the problems connected with adequate reception of the message without any informational losses or deformations, i.e., with adequate decoding, are the concern of **decoding stylistics**.

11. And, finally, the stylistics, proceeding from the norms of language usage at a given period and teaching these norms to language speakers, especially the ones, dealing with the language professionally (editors, publishers, writers, journalists, teachers, etc.) is called **practical stylistics**.

Lecture 2: Functional Styles

2.1. Functional Styles of the English Language

Functional stylistics, which has become and remains an international, very important trend in style study, deals with sets, "paradigms" of language units of all levels of language hierarchy serving to accommodate the needs of certain typified communicative situations. This theory of style study involves consideration of such notions as *NORM* and *FUNCTION* in their relation to *STYLE*.

There are a great many classifications of language varieties that are called **sublanguages, sub-styles, registers and functional styles** that use various criteria for their definition and categorization. The term generally accepted by most Russian scholars is **functional styles.**

According to I. R. Galperin **functional style** is defined as *"a system of coordinated, interrelated and interconditioned language means intended to fulfill a specific function of communication and aiming at a definite effect."* It is the coordination of the language means and stylistic devices which shapes the distinctive features of each style and not the language means or stylistic devices themselves. Each style, however, can be recognized by one or more leading features which are especially conspicuous.

Language means which we choose for communication depend on several factors, the most important among them being the situation of the communication act. Indeed, depending on the situation (which includes the purpose of the communication and its participants) we adhere either to informal, or to formal manner. The former is observed in everyday non-official communication which is known as *colloquial speech.* Colloquial speech occupies a prominent place in our lives, and is viewed by some linguists as a system of language means so strongly differing from those presented in the formal (lit-

erary) communication that it can be classified as an independent entity with its own peculiar units and rules of their structuring. (See the works of O. Lapteva, O. Sirotinina, L. Zemskaya.)

The literary communication, most often (but not always) materialized in the written form, is not homogeneous, and proceeding from its function (purpose) we speak *of different functional styles.* As the whole of the language itself, functional styles are also changeable. Their quantity and quality change in the course of their development.

2.2. The classifications of functional styles

The problem of *functional styles* classification is also very complicated. It is due to several reasons:
1)   functional styles intertwine,
2)   functional styles are historically inconstant,
3)   functional styles are connected with genres.
A functional style may comprise several genres, e.g. the belles-lettres is manifested in a novel, short story, poem, etc.

Styles are not isolated, but what should be kept in mind is that they have there own peculiarities.

The two **main subdivisions** of functional styles recognized by the majority of linguists are
1)   literary (bookish) styles, characterized by preliminary reflection and analysis, deliberate selection of language means,
2)   colloquial (free) styles characterized by spontaneity and dialogues.

I. R. Galperin distinguishes 5 functional styles:
1)   scientific,
2)   official,
3)   publicist,
4)   newspaper,
5)   belles-lettres.
In his view on functional styles he differs from many other scholars 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.

I.R. Galperin excludes conversational style from the inventory of functional styles. 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. This viewpoint nevertheless gives grounds for debate, since individual oral speech shows the speaker's educational, social and professional background.

Yuri Skrebnev distinguishes the following styles and their varieties:

1) Literary or Bookish Style	2) Free or Colloquial Style
a) publicist style	a) literary colloquial style
b) scientific (technological) style	b) familiar colloquial style
c) official documents style	

It is obvious from the classification that poetry and imaginative prose are not included as they are not homogeneous in their structure. 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. Thus, it is quite difficult to define the notion of the functional style. At the same time he recognizes the major opposition of 'formal' and 'informal' sphere of language use.

Irina Arnold singles out such a notion as a *"neutral style"*, which does not have any distinctive features. Its function is to provide a standard background for the other styles, which are divided into 2 groups, describing many social and extralinguistic factors that influence the choice of specific language for a definite communicative purpose.

1) Literary Bookish Styles:	2) Colloquial Styles:
a) scientific	a) literary colloquial style
b) official documents	b) familiar colloquial style
c) publicist (newspaper)	c) common colloquial
d) oratorical	
e) poetic	

The publicist style, distinguished by Arnold, fell under the criticism of Skrebnev who argues that the diversity of genres in newspapers is evident. Political observers, essays on economics, law, moral, art, various stories and advertisements may be met on the pages of the newspapers. Thus, we can not speak of such FS at all, to the mind of Skrebnev. At that, Arnold means that the newspaper material is specific of the newspaper only and it has forming features including a special choice of words, abundance of international words, newspaper clichés, nonce-words, etc. Many scholars consider the language of the press as a separate style.

The status of some of these styles seems refutable. There is no unanim-

ity about **the belles-letters style** since in modern works of fiction we may encounter practically any functional speech type imaginable. It is certainly true that many works of fiction contain emotionally colored passages of emotive writing marked by expressive means and stylistic devices. But at the same time many writers reproduce their character's direct speech, quote extracts from legal documents, newspaper items, headlines, etc, which do not belong to belles-letters style in its traditional meaning. We assume that the poetic language, the language of fiction does not constitute a functional style comparable with other functional styles but it constitutes a **functional type of language**. Literary texts are objects of art which have their own specific structures whose functions differ in many respects from those of practical texts and utterances.

The status of **the newspaper style** is also doubtful. Some scholars consider that the existence of this style is conditioned by the specific aims of mass media and by the peculiarities of the linguistic means used in newspapers. But these peculiarities are confined to very limited newspaper units - headlines, brief news items and editorials Thus, it is more reasonable to speak about the **newspaper language** rather than about the newspaper style.

Finishing this brief outline of functional styles observed in modern English, it is necessary to stress, again, two points. The first one concerns the dichotomy **"written // oral"**, which is **not synonymous** to the dichotomy **"literary // colloquial"**, the former opposition meaning the form of presentation, the latter - the choice of language means. There are colloquial messages in the written form (such as personal letters, informal notes, diaries and journals) and vice versa: we have examples of literary discourses in the oral form (as in a recital, lecture, report, paper read at a conference etc.).

The second point deals with the flexibility of style boundaries: the borders within which a style presumably functions are not rigid and allow various degrees of overlapping and melting into each other. It is not accidental that rather often we speak of intermediate cases such as the *popular scientific style* which combines the features of scientific and belles-lettres styles, or the *style of new journalism* which is a combination of publicist, newspaper and belles-lettres styles, etc.

It should be mentioned that all the classifications have their right to exist. In this course of lectures we mainly deal with the classification of I.R. Galperin, though the overview of Colloquial styles will be given too.

2.3. Literary Styles

2.3.1. The Style of Official Documents

Official style, or the style of official documents, is the most conservative one. It preserves cast-iron forms of structuring and clichés and uses syntactical constructions and words long known as archaic and not observed anywhere else. Addressing documents and official letters, signing them, expressing the reasons and considerations leading to the subject of the document/ letter – all this is strictly regulated both lexically and syntactically. As any document should provide complete clarity of the subject matter all emotiveness and subjective modality are completely banned out of this style. It is used in formal situations with the social roles of the communicants being equal or non-equal.

The aim:
1) to reach agreement between two contracting parties;
2) to state the conditions binding two parties in an understanding.

The **sub-styles** are:
1) style of business letters,
2) style of legal documents,
3) style of diplomacy,
4) style of military documents.

Vocabulary peculiarities:
1. Each of sub-styles of official documents makes use of special terms and bookish words.
2. The documents use set expressions inherited from early Victorian period. This vocabulary is conservative.
3. Legal documents contain a large proportion of formal and archaic words used in their dictionary meaning.
4. In diplomatic and legal documents many words have Latin and French origin.
5. There are a lot of abbreviations and conventional symbols.

Grammar peculiarities:
1. The most noticeable feature of grammar is the compositional pattern. Every document has its own stereotyped form. The form itself is informative and tells you with what kind of letter we deal with. Business letters contain: heading, addressing, salutation, the opening, the body, the closing, complimentary clause, the signature.

2. Syntactical features are – the predominance of extended simple and complex sentences, wide use of participial constructions, homogeneous members.

3. Morphological peculiarities are passive constructions, they make the letters impersonal. There is a tendency to avoid pronoun reference.

2.3.2. The Scientific Prose Style

Scientific style is employed in professional communication. It's a variant of the national literary language, the **main aim** of which is creating new concepts, disclosing the international laws of existence and grounding some scientific research, which predetermines the choice of vocabulary and grammar.

The style of scientific prose has 3 subdivisions:
1) the style of humanitarian sciences,
2) the style of exact sciences,
3) the style of popular scientific prose.

General peculiarities:
1. The only function is intellectual communicative.
2. The necessity to state the complicated material in an intelligible, consistent and precise manner.
3. Every passage begins with the key sentence rendering the core idea.
4. Meets the requirements of logical coherence and objectivity in stating the ideas.
5. Reflects the intellectual processes and is addressed to intellect.
6. Lack or limitation of contact with an addressee.
7. Use of quotations and references.
8. Use of foot-notes helps to preserve the logical coherence of ideas.

Vocabulary peculiarities:
1. The most conspicuous peculiarity is the abundance of special terms denoting objects, phenomena and processes characteristic of some particular field of science and technique. The scientific prose style consists mostly of ordinary words which tend to be used in their primary logical meaning or terminological meaning. Emotiveness depends on the subject of investigation but mostly scientific prose style is unemotional.

2. Special set phrases and adverbs: *to sum up, as we have seen, so far we have been considering; finally, again, thus*

3. The use of bookish words: *automata, perform, comprise, susceptible, approximate, calculation, heterogeneous, maximum, minimum, phenomenon - phenomena, simultaneous*

4.   The logical emphasis may be expressed lexically: *note that..., I wish to emphasise..., another point of considerable interest is ..., an interesting problem is that of ..., one of the most remarkable of...*

5.   Quantitative expressiveness exceeds qualitative one: *very far from conservative, much less limited, almost all of which, much the same, most essential*

Grammar peculiarities:
Morphology:

1.   The author's speech is presented in the 1st person plural "**we**", which is conditioned, first, by the assumption that science is created by a great number of scientists, and second, by the aim to involve the reader in the process of reasoning and argumentation: *we are coming to realise, the tube has shown us, we are beginning to see, we deal with,*

2.   Impersonal sentences with "it" and constructions with "one" are widely used: *It should be borne in mind, it may be seen; one may write, one may show, one may assume, one can readily see*

3.   The preference is given to the passive voice and non-personal forms of the verb: *The notation is the same as previously used I use the same notation as previously*

4.   The use of noun phrases instead of verbal constructions gives more possibilities of generalization : *at the time of our arrival* will be used instead of *when we arrived*

5.   Present Continuous and Future tenses are used more often than Present Simple tense: *To-day we are coming to realize that ... . We are beginning to see that ... . Finally, as long as the automaton is running, ...*

Syntax:

1.   Syntactic structure: complete and stereotypic. The sentences used are mainly complex and if simple, rather extended.

2.   The word order is mainly direct.

3.   The wide use of attributes, almost each noun has a post- or prepositional attribute, prepositional, participial, gerundial or infinitive construction: *To cover this aspect of communication engineering we had to develop a statistical theory of the amount of information, in which the unit of the amount of information was that transmitted as a single decision between equally probable alternatives.*

4.   The use of specific prepositional groups: *anti-aircraft fire-control systems, automatically-controlled oil-cracking stills, ultra rapid computer machines*

5.   The abundance of conjunctions and connectives : *that, and that,*

than, if, as, or, nor; not merely ... but also, whether ... or, both ... and, as ... as ...; thereby, therewith, hereby

Documents written in Humanities in comparison with exact sciences employ more emotionally coloured words, fewer passive constructions. Scientific popular style has the following peculiarities: emotive words, elements of colloquial style

2.3.3. The Publicist Style

Publicist style is a perfect example of the historical changeability of stylistic differentiation of discourses. In ancient Greece, e.g., it was practiced mainly in its oral form and was best known as *oratorical style,* within which views and sentiments of the addresser (orator) found their expression. Nowadays political, ideological, ethical, social beliefs and statements of the addresser are prevailingly expressed in the written form, which was labelled *publicist* in accordance with the name of the corresponding genre and its practitioners.

Publicist style is famous for its explicit **pragmatic function** of persuasion directed at influencing the reader and shaping his views, in accordance with the argumentation of the author. Correspondingly, we find in publicist style a blend of the rigorous logical reasoning, reflecting the objective state of things, and a strong subjectivity reflecting the author's personal feelings and emotions towards the discussed subject. The Publicist Style treats certain political, social, economic, cultural problems.

The general **aim** is to exert a constant and deep influence on public opinion, to convince the reader or the listener that the interpretation given by the writer or the speaker is the only correct one and to cause him to accept the point of view … not merely by logical argumentation, but by emotional appeal as well *(brain-washing function).* It is widely used for propaganda,

Features of publicist style:
1) combination of logical argumentation and emotional appeal – features, common with the style of scientific prose and emotive prose;
2) coherent and logical syntactical structure, expanded system of connectives and careful paragraphing;
3) use of words with emotive meaning, the use of other stylistic devices (SDs) as in emotive prose, but the SDs are not fresh or genuine;
4) individual element is little in evidence here, generally toned down and limited;
5) **leading feature** – brevity of expression (sometimes epigrammatic).

Sub-styles of the Publicist Style:
Oral form:
1) the oratory/ public speeches;
2) radio and TV commentary.
Written form:
3) essays (*moral, philosophical, literary; reviews in journals and magazines, pamphlets*);
4) journalistic articles (*political, social, economic*).

Oratory – is an oral prepared speech aimed at informing the listener, elucidating and affecting him/ her. Due to the direct contact with the audience the oratory vastly employs syntactic, lexical and phonetic expressive means. The oratory vocabulary comprises neutral and literary words, terms and colloquial expressions, but the slang should not be used. It is characterized by modality of expression. It makes use of a great number of expressive means to arouse and keep the public's interest: repetition, gradation, antithesis, rhetorical questions, inversion, and emotive words. (e.g. *We meet under the shadow of a global crisis, small and medium enterprises may be starved of credit. Countries and their governments must be in a driving seat. What is it we have observed? What might countries look for in such a development framework? How can this be scaled up to cover the country?*) It should also be noted that logical and clear conclusions are necessary.

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

The essay is a small piece of prose on abstract philosophical, literary critical or ethical topic. An essayist may not go deep into the problem, he gives his appraisal. It is very subjective and emotional and the most colloquial of the all sub-styles of the publicist style. It makes use of expressive means and tropes (sustained metaphors, epithets). The range of vocabulary is rather wide; both used literary words and colloquial expressions. The syntax is rather complicated. The authors use imperative sentences and an appeal to the reader. (e.g. *Today is such a time, when the project of interpretation is largely reactionary, stifling. Like the fumes of the automobile effusion of interpretations of art today poisons our sensibilities. In a culture whose already classical dilemma is sensual capability, interpretation is the revenge of the intellect upon art. Even more. It is the revenge of the intellect upon the world. It is to turn the world into this world.*)

The journalistic articles are more impersonal. The main aim is to

transfer the information. Irrespective of the character of the magazine and the divergence of subject matter – whether it is political, literary, popular-scientific or satirical – all the already mentioned features of the publicist style are to be found in any article. The character of the magazine as well as the subject chosen affects the choice and use of stylistic devices. Words of emotive meaning, for example, are few, if any, in popular scientific articles. Their exposition is more consistent and the system of connectives more expanded than, say, in a satirical style.

The language of political magazines articles differs little from that of newspaper articles. But such elements of the publicist style as rare and bookish words, neologisms (which sometimes require explanation in the text), traditional words combinations and parenthesis are more frequent here than in newspaper articles. **Literary reviews** stand closer to essays both by their content and by their linguistic form. More abstract words of logical meaning are used in them; they more often resort to emotional language and less frequently to traditional set expressions.

(e.g. *And the list of unwelcome Russians goes on. The country's movers and shakers were stunned last month when former Kremlin property manager Pavel Borodin was arrested in New York. U.S. law-enforcement authorities were honoring a request by their Swiss counterparts, who want to put Borodin on trial for money laundering. (Russian prosecutors dropped their own charges against Borodin in the same case last December.) The Borodin imbroglio has prompted an outcry in the Russian media.* etc.)

2.3.4. The Newspaper Functional Styles

Newspaper style, as it is evident from its name, is found in newspapers. You should not conclude though that everything published in a newspaper should be referred to the newspaper style. The paper contains vastly varying materials, some of them being publicist essays, some – feature articles, some – scientific reviews, some – official stock-exchange accounts, etc., so that a daily (weekly) newspaper also offers a variety of styles. When we mention "*newspaper style*", we mean informative materials, characteristic of newspaper only and not found in other publications.

The main **aim** is to inform and instruct the reader, to transfer the information objectively in oral and written form without introducing any subjective or emotional evaluation.

The Sub-styles of Newspaper Functional Style
1) brief news items and communiqués;

2) advertisements and announcements;
3) headlines;
4) the editorial.

Lexical peculiarities:

1. Proper names: toponymy, anthroponomy, names of institutions and organizations,
2. A lot of numerals and dates
3. Abundance of internationalisms
4. Tendency to produce neologisms which then become clichés (e.g. *vital issue, pillar of society)*
5. A great number of special political and economic terms, non-term political vocabulary, abstract words, newspaper clichés, abbreviations
6. The abundance of not so much emotional rather than evaluative and expressive vocabulary (*e.g. When the last Labour Government was kicked out)*

Grammar peculiarities:

1) syntactic constructions, indicating a lack of assurance of the reporter as to the correctness of the facts reported or his desire to avoid responsibility;
2) complex sentences with a developed system of clauses;
3) syntactical complexes: verbal constructions (infinitive, participial, gerundial) and verbal noun constructions;
4) specific word order – *five-w-and-h-pattern* rule: *(who-what-why-how-where-when)*;
5) attributive noun groups (*e.g. leap into space age, the national income and expenditure figures*);
6) a lot of quotations and direct speech, a developed system of direct speech rendering;
7) a simple verb is often substituted by a set expression: *e.g. make contact with, be subjected to, have the effect of, exhibit a tendency to, serve the purpose of; greatly to be desired, a development to be expected.*

Brief news items: their function is to inform the reader. They state only facts without giving comments. This accounts for the total absence of any individuality of expression and the almost complete lack of emotional coloring. A brief news item is essentially matter-of-fact, and stereotyped forms of expression prevail. The vocabulary used is neutral and common literary. The basic peculiarity of the brief news items lies in their syntactical structure. As the reporter is obliged to be brief, he naturally tries to cram all the facts into

the space allotted. All the stated above peculiarities of newspaper style are inherent to brief news items.

Headline is a dependent form of newspaper writing because its specific functional and linguistic traits provide sufficient ground for isolating and analyzing it as a specific "genre" of journalism. The main function is to inform the reader briefly of what the news to follow is about. Sometimes headlines contain elements of appraisal, i.e. they show the reporter's or paper's attitude to the facts reported. Nowadays sensational headlines are quite common, especially in "yellow" press *(e.g. BRITAIN ALMOST "CUT IN HALF")*

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

BIRTHS

CULHANE.-On November 1st, at St. Bartholomew's Hospital, to BARBARA and JOHN CULHANE- a son.

Specific peculiarities:

1. Elliptical pattern: all elements that can be done without tend to be eliminated from the sentence.
2. Brevity of expression: the absence of articles and some punctuation marks, which makes the statement telegram-like.
3. On the whole essentially neutral vocabulary with a sprinkling of emotionally coloured words or phrases used to attract the reader's attention, especially in the PERSONAL section, for example

PERSONAL

ROBUST, *friendly* student, *not entirely unintelligent,* seeks Christmas vacation job. No wife, will travel, walk, ride or drive and undertake any do-

mestic, agricultural or industrial activity. Will bidders for this *curiously normal* chap, please write Box C. 552, (*The Times,* E.G. 4.)

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.

WHAT WE WANT

A bank's business is with other people's money, so we want people whose integrity is beyond quest ion. money is a very personal business, so we want people who like people. Banking is work that calls for accuracy, so we want people who can work accurately. Our staff has to have integrity, personality, accuracy. We want them to have imagination too.

The Editorial

Editorials are intermediate phenomenon bearing the stamp of both the newspaper style and the publicist style.

The function of the editorial is to influence the reader by giving an interpretation of certain facts. Editorials comment on the political and other events of the day. Their purpose is to give the editor's opinion and interpretation of news published, and suggest to the reader that it is the correct one. Like any evaluative writing, editorials appeal not only to the reader's mind but to his feelings as well. Along with common peculiarities stated above such specific features can be mentioned:

1.   Emotionally coloured vocabulary (colloquial words and expressions, slang and professionalisms).

2.   Stylistic devices, both lexical and syntactical, the use of which is largely traditional. Editorials abound in trite stylistic means, especially metaphors and epithets, e.g. a *price spiral,* a *spectacular sight, an outrageous act, brutal rule, an astounding statement, crazy policies.*

3.   But genuine stylistic means are also sometimes used, which helps the writer of the editorial to bring his idea home to the reader. Two types of **allusions** can be distinguished in newspaper article writing:

- Allusions to political and other facts of the day which are indispensable.
- Historical, literary and biblical allusions which are often used to create a specific stylistic effect, largely satirical.

2.3.5. The Belles-lettres Style

Belles-lettres style, or the style of imaginative literature, may be called the richest register of communication: besides its own language means which are not used in any other sphere of communication, belles-lettres style makes ample use of other styles too, for in numerous works of literary art we find elements of scientific, official and other functional types of speech. We may call this style eclectic. Besides **informative and persuasive functions**, also found in other functional styles, the belles-lettres style has a unique task to impress the reader aesthetically.

So the **main function** of belles-lettres style is cognitive-aesthetic.

The Sub-styles of Belles-lettres Functional Style
1. Poetry
2. Emotive Prose
3. The Drama

Each of these sub-styles has certain common features, typical of the general belles-lettres style.

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.

Poetry
The first differentiating property of poetry 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 more or less strict orderly arrangement. Both the syntactical and semantic aspects of the poetic sub style 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 distinguishable properties of the poetic sub-style

provided they are wrought into compositional patterns. They are typical only of this one variety of the belles-lettres style.

Emotive Prose

Emotive prose has the same features as have been pointed out for the belles-lettres style in general; but all these features are correlated differently in 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.

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

The Drama

The third subdivision of the belles-lettres style is the language of plays. Unlike poetry, which, except for ballads, in essence excludes direct speech and therefore dialogue, and unlike emotive prose, which is a combination of monologue and dialogue, 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. The language of a play has the following peculiarities:
- It is stylized (retains the modus of literary English).
- It presents the variety of spoken language.
- It has redundancy of information caused by necessity to amplify the utterance.
- Monologue is never interrupted.
- Character's utterances are much longer than in ordinary conversation.

2.4. Colloquial Styles

Colloquial style is the type of speech which is used in situation that allows certain deviations from the rigid pattern of literary speech used not only in a private conversation, but also in private correspondence. So the style is applicable both to the written and oral varieties of the speech. The terms "colloquial" and "bookish" do not exactly correspond to the oral and written

forms of speech. Maltzev suggests terms "formal" and "informal" and states that colloquial style is the part of informal variety of English which is used orally in conversation.

The **main functions** of this style: communicative, contacting and emotive.

Following Arnold and Skrebnev we distinguish **Literary and Familiar colloquial styles.**

E.g. They are *holding a meeting to discuss the issue*. (Standard) They are *getting together to talk it over*. (Literary colloquial) They are *sitting down to wrap about it*. (Familiar colloquial)

2.4.1. Literary colloquial style

Phonetic features:
1. Standard pronunciation in compliance with the national norm, good enunciation.
2. Phonetic compression of frequently used forms: *e.g. it's, don't, I've*
3. Omission of unaccented elements due to the quick tempo: *e.g. you know him?*

Morphological features:
1. Use of regular morphological features, with interception of evaluative suffixes: *e.g. deary, doggie*

Syntactical features:
1. Use of simple sentences with a number of participial and infinitive constructions and numerous parentheses.
2. Syntactically correct utterances compliant with the literary norm.
3. Use of various types of syntactical compression, simplicity of syntactical connection.
4. Prevalence of active and finite verb forms.
5. Use of grammar forms for emphatic purposes, *e.g. progressive verb forms to express emotions of irritation, anger, etc. e.g. You are always loosing your keys.*
6. Decomposition and ellipsis of sentences in a dialogue.
7. Use of special colloquial phrases, *e.g. that friend of yours.*

Lexical features:
1. 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.
2. Basic stock of communicative vocabulary is stylistically neutral.

3. Use of socially accepted contracted forms and abbreviations: *e.g. fridge for refrigerator, ice for ice-cream, TV for television, CD for compact disk.*
4. Use of etiquette language and conversational formulas: e.*g. nice to see you, my pleasure, on behalf of*
5. Extensive use of intensifiers and gap-fillers: *e.g. absolutely, definitely, awfully, kind of, so to speak, I mean, if I may say so.*
6. Use of interjections and exclamations: e.*g. Dear me, My God, Goodness, well, why, now, oh.*
7. Extensive use of phrasal verbs: *e.g. let smb down - подвести, put up with – терпеть, мириться; stand smb up – казаться правдоподобным.*
8. Use of words of indefinite meaning: *e.g. thing, stuff.*
9. Devoid of slang, vulgarisms, dialect words, jargon.
10. Use of phraseological expressions, idioms and figures of speech.

Compositional features:
1. Can be used in written and spoken varieties: dialogue, monologue, personal letters, diaries, essays, articles, etc.
2. Prepared types of texts, such as letters, presentations, articles, interviews may have thought out and logical composition, to a certain extent determined by conventional forms.
3. Spontaneous types have a loose structure, relative coherence and uniformity of form and content.

2.4.2. Familiar Colloquial Style (represented in spoken variety)

Phonetic features:
1. 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.*
2. Use of reduced and contracted forms: *e.g. you're, they've, I'd.*
3. Omission of unaccented elements due to quick tempo: *e.g. you hear me?*
4. Emphasis on intonation as a powerful semantic and stylistic instrument capable to render subtle nuances of thought and feeling.
5. Use of onomatopoeic words e.g. *whoosh* (свист*), hush* (ш-ш! Тс!), *yum* (ням-ням).

Morphological features
1. Use of evaluative suffixes, nonce words formed on morphological and phonetic analogy with other nominal words e.g. *mawkish* – 1) вызы-

вающий тошноту, противный на вкус; приторный; 2) сентиментальный, слащавый, слезливый, *moody*: *1*) легко поддающийся переменам настроения 2) унылый, угрюмый; в дурном настроении, *hanky-panky* – мошенничество, обман, надувательство, проделки, *helter-skelter* – беспорядок, суматоха, *hugger-mugger* – секрет, тайна.

2. 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
1. Use of simple short sentences.
2. Dialogues are usually of the question-answer type.
3. Use of echo questions, parallel structures. Repetitions of various kinds
4. In complex sentences asyndetic coordination is the norm
5. Coordination is used more often than subordination, repeated use of conjunction *and* is a sing of spontaneity rather than an expressive device.
6. Extensive use of ellipsis, including the subject of the sentence: e.*g. Can't say anything.*
7. Extensive use of syntactic tautology: *e.g. That girl, she was something else!*
8. Abundance of gap-fillers and parenthetical elements, such as *sure, indeed, okay, well.*

Lexical features
1. Combination of neutral, familiar and low colloquial vocabulary, including slang, vulgar and taboo words.
2. Extensive use of words of general meaning, specified in meaning by the situation: *e.g. guy, job, get, do, fix, affair.*
3. Limited vocabulary resources, use of the same word in different meaning it may not possess e.g. '*some*' in the meaning '*good*' – *Some guy! Some game!*, '*nice*' in the meaning '*impressive, fascinating, high quality*' – *Nice music!*
4. Abundance of specific colloquial interjections *e.g. boy, wow, hey, there, ahoy.*
5. 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.*
6. Tautological substitution of personal pronouns and names by other nouns: *e.g. you-baby, Johnny-boy.*

7. Mixture of curse words and euphemisms: *e.g. damn, dash, darned - Dashed if I know. – Будь я проклят, если я знаю.*

<u>Compositional features</u>
1. Use of deviant language on all levels.
2. Strong emotional coloring.
3. Loose syntactical organization of an utterance.
4. Frequently little coherence and adherence to the topic.
5. No special compositional patterns.

Lecture 3: Stylistic Classification of English Vocabulary

3.1. The problem of the Norm.
3.2. Stylistic Classification of the English Vocabulary. Stylistically neutral vocabulary.
3.3. Formal vocabulary.
3.4. Informal vocabulary.

3.1. The problem of the *Norm*

Selection, or deliberate choice of language, and the ways the chosen elements are treated are the main distinctive features of style. It 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.

There is no universally accepted norm or the standard literary language, there are different norms and there exist special kinds of norm, which are called stylistic norms. Indeed, it has long been acknowledged that the norms 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.

But the fact that there are different norms for various types and styles of language does not exclude the possibility and even the necessity of arriving at some abstract notion of norm as **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 and written 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. The development of any literary language shows that the variants will always center around axis of the invariant forms. The variants, as the term itself suggests, will never detach themselves from the invariant to such a degree as to claim entire independence.
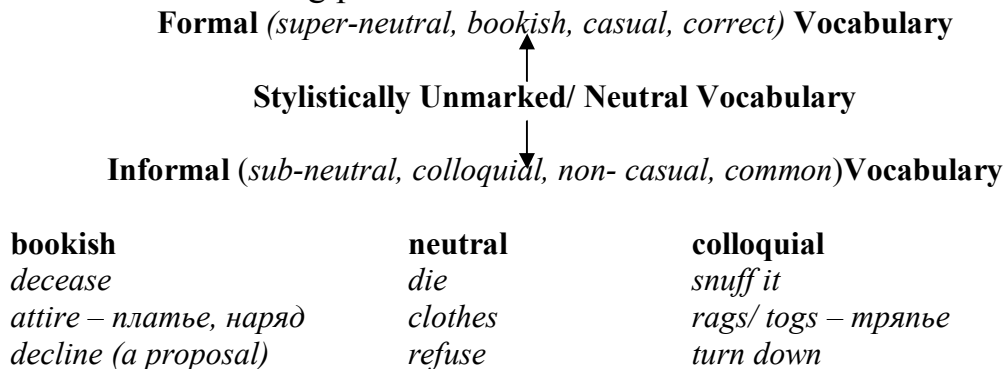
The branch of stylistics dealing with norms of "correct speech" is **normative stylistics** or **orthology**.

3.2. Stylistic Classification of the English Vocabulary.

It is known that words are not used in speech to the same extent. Since certain words occur less frequently than others, it is natural to presume that the difference between them is reflected upon the character of the words themselves. Those words that are indispensable in every act of communication have nothing particular about them – cause no definite associations. On the contrary, words used only in special spheres of linguistic intercourse have something attached to their meaning, a certain stylistic colouring.

Indispensable words are stylistically neutral. Words of special spheres are stylistically coloured. This is the main division of words from the stylistic viewpoint. Stylistically coloured words are not homogeneous. It is evident that certain groups of stylistically coloured words must be placed, figuratively speaking, above the neutral words. These groups are formed by words with a tinge of officiality or refinement about them, poetic words, high-flown words in general. Other groups are to be placed below the neutral words. Their sphere of use is socially lower than the neutral sphere. These two groups form *literary* and *colloquial* strata respectively

Different scholars may employ different terms in **their classification,** main difference still being preserved:

Formal *(super-neutral, bookish, casual, correct)* **Vocabulary**

Stylistically Unmarked/ Neutral Vocabulary

Informal (*sub-neutral, colloquial, non- casual, common*)**Vocabulary**

bookish	neutral	colloquial
decease	*die*	*snuff it*
attire – платье, наряд	*clothes*	*rags/ togs – тряпье*
decline (a proposal)	*refuse*	*turn down*

But this differentiation does not remain stable. The stylistic value undergoes changes in the course of history, with the lapse of time. Therefore, stylistic classifications must be confined to synchronic aspect.

The literary and the colloquial layers contain a number of subgroups each of which has a property it shares with all the subgroups within the layer. This common property, which unites the different groups of words within the layer, may be called its **aspect**. **The aspect of the neutral layer** is its universal character. That means it is unrestricted in its use. It can be employed in all styles of language and in all spheres of human activity.

The aspect of the formal layer is its markedly bookish character. It is this that makes the layer more or less stable. The literary layer of words consists of groups accepted as legitimate members of the English vocabulary.

They have no local or dialectal character.

The aspect of the informal layer of words is its lively spoken character. It is this that makes it unstable, fleeting. The colloquial layer of words as qualified in most English or American dictionaries is not infrequently limited to a definite language community or confine to a special locality where it circulates.

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.

The classification of English vocabulary suggested by I. Galperin
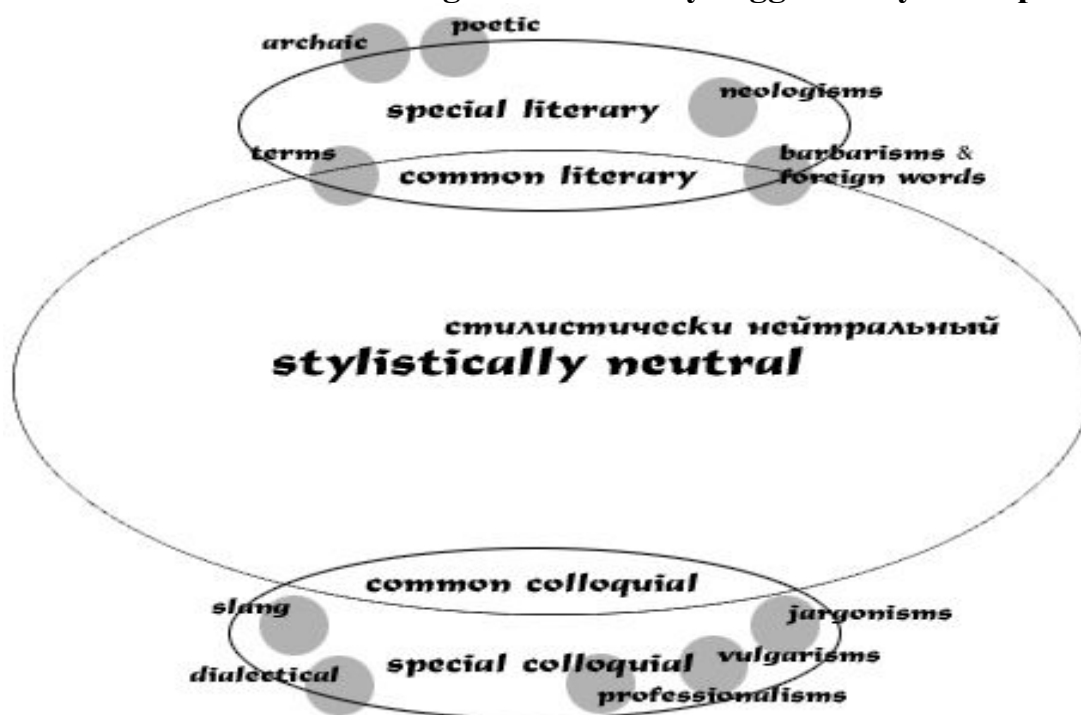
Neither of the two named groups of words, possessing a stylistic meaning, is homogeneous as to the quality of the meaning, frequency of use, sphere of application, or the number and character of potential users. This is why each one is further divided into the **general,** i.e. known to and used by most native speakers in generalized literary (formal) or colloquial (informal)

communication, and **special** bulks. The latter ones, in their turn, are subdivided into subgroups, each one serving a rather narrow; specified communicative purpose.

3.3. Formal (bookish, literary) words

Literary (bookish) words belong to that stratum of the vocabulary which is used in cultivated speech only – in books, official papers and documents, in scientific communication, in high poetry, in authorial speech of creative prose or in such special types of oral communication as public speeches, official negotiations, etc. They contribute to the message, the tone of solemnity, sophistication, seriousness, gravity, learnedness. Bookish words are mostly loan-words, Latin and Greek. They are either high-flown synonyms of neutral words, or popular terms of science. Consider the following example:

A great crowd came to see. – A vast concourse was assembled to witness.
He began his answer. – He commenced his rejoinder.

Words of literary stylistic layer are divided into **literary-colloquial** *(common literary)* and **literary-bookish** *(special literary)*. Literary-colloquial are words denoting everyday concepts, they constitute the core of the word-stock (see, come, home, right).

Among **special literary** words such subgroups are mentioned:

- **Terms***, i.e. words denoting objects, processes, phenomena of science, humanities, technique. They may be subdivided into:
  - ➤ <u>Popular terms</u> of some special spheres of human knowledge known to the public at large *(typhoid, pneumonia);*
  - ➤ <u>Terms used</u> exclusively <u>within a profession</u> *(phoneme, micro-linguistics).*

In the works of fiction the use of terminology serves to characterize the speech of a character thus pointing out his job or occupation. The terms may also be used to describe a certain location – a plant, a laboratory, a bank this providing the reader with the realistic scenery. Sometimes a humorous note may be seen in the terms usage when they are employed in the speech of uneducated or showing off people.

- **Archaisms –** words which are practically out of use in present-day language and are felt as obsolete. Archaisms may be subdivided into two groups:
  - ➤ denoting historical phenomena which are no more in use (such as *"yeoman", "vassal", "falconet")* These are <u>historical words</u>.

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

In the works of fiction the use of archaic words serves to characterize the speech of the bygone epoch, to reproduce its atmosphere. It should be noted that archaization does not mean complete reproduction of the speech of past epochs; it is effected by the use of separate archaic words.

Occurring in the speech of a person, archaic words show his attachment to antiquity. In official form of speech the function of archaisms is to rise above the ordinary matters of everyday life, with the colouring of solemnity.

They are also still used in juridical documentation (Сим удостоверяю – *Hereby I promise*. К этому – *Hereto*. При сем – *Herewith*. Из этого – *Thereof*. В дальнейшем именуемый – *Hereinafter named*)

• **Poeticisms**, words used exclusively in poetry and the like. They are used to create romantic atmosphere, the general colouring of elevation. The colouring may be described as poetic and solemn at the same time. Many of these words are archaic or obsolete: e.g. *foe* (enemy), *realm* (kingdom), *billow* (wave, surge), *spouse* (husband or wife), *woe* (sorrow), *childe* (a nobleman's son); *whilom* (sometimes), *aught* (anything), *naught* (nothing), *tie* (no, not), *haply* (may be), *for ay* (for ever), I *wee* (I suppose), *he kens* (he knows).

Others are morphological variants of neutral words: *oft* (often), *list* (listen), *morn* (morning).

• **Foreign words** *(bon mot, neglige, au revoir, adabsurdum, Bundeswehr)* are words and phrases loaned from other languages. These words haven't undergone grammatical or phonetic assimilation. Fr.: *bonjour, tout le monde (всякий, каждый встречный и поперечный), peu de chose (*малость, пустяк, ерунда). Ital.: *dolce far niente* (pleasing inactivity*)*. Lat.: *alter ego, mirabile dictu*. In literature foreign words are generally used to lend local colouring: *pied-a-terre* (a small flat), *croissants* (breakfast, bread), or point at the character's nationality *"Mme Lamote found him and said...trés amical, trés gentel"*.

• **Barbarisms** are foreign words which have exact equivalents in the language thus being superfluous, unnecessary: *e.g. chagrin (vexation); chic (stylish); bon mot (a clever or witty saying)*. Nevertheless they are considered to be part of the vocabulary of the given language constituting its peripheral layer. They are usually registered in dictionaries (*apropos, vis-a-vis,* etc.) while foreign words are, as a rule, not found in dictionaries. In the

belles-lettres they are often used to deride the character. e.g. *"...what a distingué girl she was…"*

But it would also be true to say that no straight line of demarcation can be drawn between the two groups.

- **Neologisms** are new words or expressions. These words have the connotation of novelty. The following classification of neologisms can be observed:

  ➢ neologisms proper: both new form and new meaning, such words soon enter common literary group of vocabulary mainly as terms: e.g. *audio typing; computer-buyer; to telecommute* – осуществлять связь с работодателем через компьютер; *electronic cottage* автоматизированное домашнее хозяйство

  ➢ transnomination: new form but the meaning already exist in another form. Such words shift to common colloquial group of vocabulary and enlarge synonymous rows. *e.g. big C - cancer; sudser (suds – мыльная пена) - soap opera; I'm burned out – tired/exhausted*

  ➢ semantic innovations: using existing words in a new meaning, thus developing polysemy: *e.g. mafia* – any closed society; *sophisticated* – earlier*: "умудренный опытом"* now *"sophisticated computer" – прогрессивный компьютер; bread – money.*

  ➢ occasionalisms/ nonce-words: words which appear only for special situations. They are not usually registered by dictionaries and never claim to enter the language; they are valid for one occasion only. They usually have the author and are called individual formations, we usually quote them. Occasionalisms are very expressive, humorous; usually follow already existing word-formation patterns: e.g. *sexaphonist* – о Клинтоне. *Clinton's sexcapades (escapade – wild, exciting adventure); balconyful* – балкон, полный людей.

Due to this classification we cannot refer neologisms to the stratum of literary vocabulary only, as new words tend to shift to both stylistically marked groups of vocabulary.

3.4. Informal (colloquial, common) vocabulary

This layer also includes several subgroups:
- **General colloquial words**. They are words with a tinge of famili-

arity or inofficiality about them. There is nothing ethically improper in their stylistic coloring, except that they cannot be used in official forms of speech. Colloquial words mark the message as informal, non-official, conversational.

To colloquialisms may be referred:

- ➢ colloquial words proper (colloquial substitutes of neutral words), e. g., *chap;*
- ➢ phonetic variants of neutral words: *baccy* (tobacco), *fella* (fellow);
- ➢ diminutives of neutral words: *daddy, piggy,* as well as diminutives of proper names – *Bobby, Becky, Johny;*
- ➢ words the primary meaning of which refer them to neutral sphere while the figurative meaning places them outside the neutral sphere, making them lightly colloquial. E. g., *spoon* as a colloquial word means "a man with a low mentality".
- ➢ most interjections belong to the colloquial sphere: *gee! Er? Well, etc*

- **Slang words** are highly emotive and expressive and as such, lose their originality rather fast and are replaced by newer formations: *e.g. go crackers* (go mad); *guru* (god); *belt up* (keep silence); *big-head* (a boaster).

This tendency to synonymic expansion results in long chains of synonyms of various degrees of expressiveness, denoting one and the same concept. So, the idea of a "pretty girl" is worded by more than one hundred ways in slang. In only one novel by S. Lewis there are close to a dozen synonyms used by Babbitt, the central character, in reference to a girl: *"cookie", "tomato", "Jane", "sugar", "bird", "cutie",* etc.

The substandard status of slang words and phrases, through universal usage, can be raised to the standard colloquial: *cowboy, girlfriend, boyfriend, movie, make-up.*

The main functions of the slang words used in fiction are:

- ➢ the reproduction of the character's individual traits in the dialogues;
- ➢ the description of a definite social environment;
- ➢ the hero's speech characterization;
- ➢ the creation of comic effect.

- **Jargonisms** replace those words which already exist in the language and 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 professional jargonisms, or *professionalisms),* or socially (here we deal with *jargonisms proper).*

- ➢ The group of professional jargonisms, or professionalisms consists of denominations of things, phenomena and proc-

ess characteristic of the given profession opposed to the official terms of this professional sphere. Thus, professional jargonisms are unofficial substitutes of professional terms. They are used by representatives of the profession to facilitate the communication. *e.g. bull* (one who buys shares at the stock-exchange); *bear* (one who sells shares); *sparks* (a radio-operator); *tin-hat* (helmet), etc.

So, in oil industry*, e.g., for the terminological "driller" (буровщик) there exist "borer", "digger", "wrencher", "hogger", "brake weight"; for "pipeliner" (трубопроводчик)- "swabber", "bender", "cat", "old cat", "collarpecker", "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, and, covering the field of special professional knowledge, which is semantically limited, they offer a vast variety of synonymic choices for naming one and the same professional item.

➢ The group of <u>social jargonisms</u> is made up of words used to denote non-professional thing relevant for representatives of the given social group with common interests (e.g. music fans, drug-addicts and the like). Such words are used by representatives of the given group to show that the speaker also belongs to it (*I-also-belong-to-the-group* function). Very often they are used for the purpose of making speech incoherent to outsiders. When used outside the group in which they were created, such words impart expressiveness to speech. In literary works jargonisms indicate to the fact that the speaker belongs to a certain professional or social group.

e.g. *Was you never on the mill? – Сидел когда-нибудь в тюрьме?, Greenland – тюрьма, darkies – фонарики воров, to be on a plant – пойти на дело.*

Chair-warmer – хорошенькая актриса в роли без слов. Tear-bucket – пожилая женщина, роль несчастной матери. Turkey – провал. Ham – плохой актер. To sit on one's hands – не хлопать. To milk – выжимать аплодисменты.

• **Vulgarisms** are coarse words with a strong emotive meaning,

mostly derogatory, normally avoided in polite conversation. e.g. *There is so much bad **shit** between the two gangs that I bet there will be more killings this year*.

The border-line between colloquialisms, **slangisms** and **vulgarisms** is often hard to draw for there are hardly any linguistic criteria of discrimination. This explains why one finds so many discrepancies in how these stylistic subgroups are labelled in various dictionaries.

- **Dialectal words** are normative and devoid of any stylistic meaning in regional dialects, but used outside of them, carry a strong flavour of the locality where they belong. *e.g. baccy* (tobacco), *unbeknown* (unknown), *winder* (window), etc

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. Some of them have entered the general vocabulary and lost their dialectal status ("*lad", "pet", "squash", "plaid"*).

Interaction of Stylistically Coloured Words and the Context

The following general rules of stylistic interaction may be stated:

- An elevated word placed in a stylistically neutral context imparts the latter a general colouring of elevation, i. e. makes the whole utterance solemn or poetic, provided the subject of speech is consistent with the stylistic colouring of elevation.

- An elevated word in a neutral context produces an effect of comicality if the subject of speech or the situation is inconsistent with elevated colouring.

- Sub-neutral words in a neutral context lower the stylistic value of the whole.

- Sub-neutral words in a super-neutral context (or vice versa) produce a comic effect.

Lecture 4: Word and its semantic structure

4.1. Word and its semantic structure. The notion of the meaning

The most essential feature of a word is that it expresses the concept of a thing, process, phenomenon, naming (denoting) them. 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. Stylistics is a domain where meaning assumes paramount importance, as the term *"meaning"* is applied not only to words, word-combinations, sentences but also to the manner of expression into which the meaning is cast.

The problem of meaning in general linguistics deals mainly with such aspects of the term as the interrelation between meaning and concept, meaning and sign, meaning and referent. The general tendency is to regard meaning as something stable at a given period of time. This is reasonable; otherwise **no** dictionary would be able to cope with the problem of defining the meaning of words. Moreover, no communication would be possible.

In stylistics the category of "meaning" includes also those meaning of the words imposed by the context. Such meanings are called *contextual.* 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 atomise the meaning, the component parts of which are now called the *semes,* i.e. the smallest units which the meaning of a word consists of.

It is now common knowledge that lexical meaning differs from grammatical meaning in more than one way. *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". But each of the meanings, being closely interwoven and interdependent, can none the less be regarded as relatively autonomous and therefore be analysed separately. It is significant that words acquire

different status when analysed in isolation or in the sentence. This double aspect causes in the long run the growth of the semantic structure of a word.

4.2. Lexical meaning of a word, its components.
Connotative meaning of a word.

An entity of extreme complexity, the meaning of a word is liable to historical changes, which are responsible for the formation of an expanded semantic structure of a word. This structure is constituted of various types of lexical meanings, the major one being denotative, which informs of the subject of communication. The property of the word enabling it to denote a concrete thing as well as a generalized concept of a thing is an objective feature which has been worked out in the course of a people's history. The knowledge of the word-denotation is shared by all those who speak in the given language and this is what makes communication possible. Denotative meaning is thus the loading task of any notional word.

Lexical meaning also includes connotative meaning, which informs about the participants and conditions of communication. The list and specifications of connotative meanings vary with different linguistic schools and individual scholars and include such entries as **pragmatic** (directed at the perlocutionary effect of 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**, **emotive**, **expressive**, **stylistic**.

A word is always characterized by its denotative meaning, but not necessarily by connotation. The connotative components may all be present at once (but rarely), or in different combinations or they may not be found in the word at all.

Emotive connotations, revealing the emotional layer of cognition and perception, express the speaker's emotional attitude to the denotatum, various feelings or emotions. Emotions are more short-lived (*joy, disappointment*). Feelings imply a more stable state or attitude (*love, respect, pride*). The emotive component of the meaning may be usual or occasional, i.e. **inherent and adherent**.

e.g. chi-chi – сногсшибательный, модный, вычурный (inherent emotional connotation supposing admiration or sometimes despise).

puppet – марионетка (adherent emotional connotation supposing despise, disapproval).

It is important to distinguish words with emotive connotations from words, describing or naming emotions and feelings like anger or fear, be-

cause the latter are a special vocabulary subgroup whose denotative meanings are emotions.

e.g. You should be able to control feelings of *anger, impatience* and *disappointment* dealing with a child. (stylistically neutral).

He is a *BIG* boy already! (mother's proud description).

The evaluative component, stating the value of the indicated notion, charges the word with negative, positive, ironic or other types of connotation conveying the speaker's attitude in relation to the object of speech. Very often this component is a part of the denotative meaning, which comes to the fore in a specific context.

e.g. out-of-date method (negative evaluation) – *time-tested method* (positive evaluation)

firm (positive evaluation) – *obstinate* (negative evaluation) – *pig-headed* (negative and sarcastic evaluation)

The verb *to sneak* means "to move silently and secretly, usually for a bad purpose". This dictionary definition makes the evaluative component *bad* quite explicit. Two derivatives **a sneak** and **sneaky** have both preserved a derogatory evaluative connotation. But the negative component disappears in another derivative: **sneakers** (*shoes with a soft sole*). Thus, even words of the same root may either have or lack an evaluative component in their inner form.

Expressive connotation, aiming at creating the image of the object in question either increases or decreases the expressiveness of the message. There are words which are expressive inherently, e.g. emotive adjectives and intensifiers: *marvelous, extraordinary, absolutely;* or e.g. poeticisms or slang words – *woe* (grief), *go crackers* (go mad). They are originally different from their neutral synonyms, and being used create a brighter image. A lot of words, originally neutral, attain their expressive connotation in a definite context (see part 3 of this lecture).

The above-mentioned meanings are classified as connotative not only because they supply additional (and not the logical/ denotative) information, but also because, for the most part, they are observed not all at once and not in all words either. Some of them are more important for the act of communication than the others. Very often they overlap.

So, all words possessing an emotive meaning are also evaluative (*e.g. rascal, ducky*), though this rule is not reversed, as we can find non-emotive, intellectual evaluation (*e.g. good, bad*). Again, practically all emotive words are also expressive, while there are hundreds of expressive words which cannot be treated as emotive (take, for example the so-called expressive verbs,

which not only denote some action or process but also create their image, as in *"to gulp"* = to swallow in big lumps, in a hurry; or *"to sprint"* = to run fast).

Stylistic connotation indicates "the register", or the situation of the communication, it is usually immediately recognizable. A word possess stylistic connotation if it belongs to a certain **functional style** or a specific **layer of vocabulary** (such as *barbarisms, slang*).

e.g.   *Foe, slumber* immediately connote poetic or elevated writing.
I wouldn't wish such a lot even to *an implacable foe*.
He *slumbers* underneath this tomb.

4.3. The Role of the Context in the Actualization of Meaning

However, we cannot assert that the units commonly called neutral denote without connoting. Occasionally, in a certain context, in a specific distribution one of many implicit meanings of a word which we normally consider neutral may prevail. Specific distribution may also create unexpected additional coloring of a generally neutral word.

Connotations may be inherent and adherent. Stylistically colored words possess inherent connotation. Stylistically neutral words will have only adherent (occasional) connotations acquired in a certain context.

e.g. *A **luxury** hotel for dogs is to be opened at Lima, Peru a city of 30.000 dogs. The furry guests will have separate hygienic kennels, top medical care and high standard **cuisine,** including the best **bones**. (Mailer)*

This passage demonstrates how both stylistically marked and neutral words may change their coloring due to the context. The inherently formal/ bookish words *luxury* and *cuisine* acquire adherent – **lowered/ humorous** – connotation in the context. The word stylistically neutral *bones* acquires adherent – **elevated/ humorous** – connotation in the context.

The number, importance and the overlapping character of connotative meanings incorporated into the semantic structure of a word, are brought forth by the context, i.e. a concrete speech act that identifies and actualizes each one. In the semantic actualization of a word the context plays a dual role: on one hand, it cuts off all meanings irrelevant for the given communicative situation. On the other, it foregrounds one of the meaningful options of a word, focusing the communicators' attention on one of the denotative or connotative components of its semantic structure.

More than that: each context does not only specify the existing semantic (both denotative and connotative) possibilities of a word, but also is capable of adding new ones, or deviating rather considerably from what is registered in the dictionary. Due to this contextual meanings of a word can never be exhausted or comprehensively enumerated.

Lecture 5: Stylistic Semasiology

5.1. Stylistic semasiology of the English language. The notions of a "trope".
5.2. Expressive Means and Stylistic Devices.
5.3. Classification of Stylistic Devices and Expressive Means by I. Galperin.

5.1. Stylistic semasiology of the English language.
The notions of a "*trope*"

Semasiology is a branch of linguistics, which studies the meaning of the language units.

As distinct from stylistic lexicology or stylistic syntax which deal with words and sentences, **stylistic semasiology** makes *meaning* the object of its investigation, particularly the rules and laws of shifts of meanings; the patterns according to which meanings are shifted or either various combinations thus producing a certain stylistic effect, create an additional/ connotative meaning. Stylistic semasiology also studies stylistic functions of shifts of meanings and of certain combinations of meanings.

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 ***n e u - t r a l***.

The additional meanings of language units may be created in two ways:
- the unusual denotative reference of words, word combination, utterances, etc.;
- the unusual distribution of meanings of these units.

The unusual denotative reference of words, word combinations, etc. means different ways of secondary nomination. Secondary nomination is based on the usage of existing words or word combinations to give a new name to the already known objects.

Every trope demonstrates a combination, a coincidence of two semantic planes (actually two different meanings) in one unit of form (one word, one phrase, one sentence). A **trope**, then is a linguistic unit (word, phrase, sentence, paragraph, text) with two senses, both felt by language users.

Hence, the psychological essence of a trope is just the prominence given to two units of sense in one unit of form. Only the double meaning creates what is called the image: we observe a trope only if we see both meanings.

The use of tropes is, properly speaking, a false, erroneous qualification of an object. It is a device inconsistent with the primary reason for being of language, whose purpose and motto is "calling a spade a spade".

Tropes serve to create images that combine notions and as a result express something different from them both. An image, as a psychic phenomenon, arises before and outside its verbalisation: imaginative perception of analogies, connections, contrasts of reality, overestimation or undervaluation of its properties – all these acts of cognition can take place without language. Thus tropes are not only language properties.

5.2. Expressive Means and Stylistic Devices

The category of expressiveness has long been the subject of discussion among linguists. In its etymological sense expressiveness may be understood as a kind of intensification of an utterance or a part of it depending on the position in the utterance of the means that manifest this category and what these means do.

But lately the notion of expressiveness has been confused with another notion – emotiveness. Emotiveness, and correspondingly the emotive elements of language, are what reveal the emotions of writer or speaker. Expressiveness is a broader notion than emotiveness. Emotiveness is an integral part of expressiveness and occupies a predominant position in the category of expressiveness. But there are media in language, which aim simply at logical emphasis of a certain part of utterance. They do not evoke any intellectual representation of feeling but serve the purpose of verbal actualization of the utterance. It is not always possible to draw a distinction between logical and emotional emphasis.

Thus, for example, when we say *"It was in July 1975 that they met"* we make the utterance logically emphatic by an inversion but it's only expressiveness that can be traced. **Compare:** "This *goddam* window won't open!" (emotiveness is observed)

The Expressive Means of a language are those **phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in language-as-a-system for the purpose of logical and/or emotional intensification of the utterance.** These intensifying forms are singled out in different grammar, phonetic courses and dictionaries. All these forms have neutral synonyms. *e.g. Isn't she cute? = She is nice, isn't she?*

- The most powerful expressive means of any language are <u>Phonetic Expressive Means</u>. They are: *pitch, melody, stress, whispering, sing-song manner of speaking, pauses*, etc. Seymour Chatman introduced such a term as "phonostylistics", which studies the ways in which an author elects to con-

strain the phonology of the language beyond the normal requirements of the phonetic system.

- <u>Morphological Expressive Means.</u> Sometimes an ordinary grammatical function displays a kind of emphasis and thereby is promoted to expressive means. For instance, the use of "shall" in the second and the 3rd person *e.g. He shall do it. = I shall make him do it.*

- <u>Word-building Expressive Means</u>: many forms serve to make the utterance more expressive by intensifying some of semantic or grammatical properties. For instance, the use of diminutive suffixes: -ie, -y, -let: *e.g. sonny, piglet, auntie;* or forming of neologism and nonce-words with non-productive suffixes *e.g. He glasnosted his love affaire with this movie star (People)*

- <u>Lexical Expressive Means</u>: There are many words, which due to their inner expressiveness constitute a special layer. There are words with emotive meaning only (interjections: *Oh, Ah, Oops*; intensifiers – *awfully, terribly*, etc.), words which have both referential and emotive meaning (epithets), words which still retain a twofold meaning: denotative and connotative (love, hate), slang, vulgar, poetic and archaic words. All kinds of set-phrases and phraseological units generally possess the property of expressiveness.

- <u>Syntactical Expressive Means:</u> There are many constructions, which set against synonymous neutrality. They reveal a certain degree of logical and emotional emphasis. *e.g. I **do** know you. I'm really angry **with that dog of yours! If only** I could help you.*

To distinguish between expressive means and stylistic devices, it is necessary to understand that expressive means are particular facts of language. Stylistics studies them taking into account the modifications of meanings which various expressive means undergo when they are used in different functional styles. Expressive means color the whole of the utterance no matter whether they are logical or emotional.

Stylistic Device is a **conscious and intentional intensification of some typical structure and/or semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model.** Stylistic devices function in texts as marked units. They always carry some kind of additional information. The motivated use of stylistic devices in a work of emotive literature is not easily discernible. Most stylistic devices display an application of 2 meanings: the ordinary one, which has already been established in the language-as-a-system, and a special meaning which is superimposed on the unit by text, i.e. a meaning which ap-

pears in the language-in-action.

Thus in "The night has *swallowed* him up" the word '*swallow*' has two meanings:

A <u>referential</u> (*to pass food, drink, etc. through the mouth to the stomach*) and B <u>contextual</u> (*to make disappear, to make vanish*). The meaning B takes precedence over the referential A.

The birth of stylistic devices is a natural process in the development of language media. The difference between the expressive means and stylistic devices is that expressive means have a greater degree of predictability than stylistic devices. Stylistic devices carry a greater amount of information and require a certain effort to decode their meaning. The system of stylistic devices has not been fully recognized as a legitimate member of the general system of language.

5.3. Classification of Stylistic Devices and Expressive Means by I. Galperin

Stylistic semasiology analyses and classifies tropes from the point of view of the mechanism of different semantic changes and their stylistic functions.

Prof. Galperin suggested a very detailed classification which includes the following subdivision of expressive means and stylistic devices based on the level-oriented approach:

- Phonetic expressive means and stylistic devices.
- Lexical expressive means and stylistic devices.
- Syntactical expressive means and stylistic devices.

- <u>Phonetic EM and SD</u>:
  - ➢ onomatopoeia (direct and indirect): *ding-dong; silver bells... tinkle, tinkle;*
  - ➢ alliteration (initial rhyme): *to rob Peter to pay Paul;*
  - ➢ rhyme (full, incomplete, compound or broken, eye rhyme, internal rhyme. Also, stanza rhymes: couplets, triple, cross, framing/ring);
  - ➢ rhythm.

- <u>Lexical EM and SD</u>:
There are three big subdivisions in this class of 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.

➢   the interaction of different types of a word's meanings
   ▪   the interplay of dictionary and contextual meanings of a word *(metaphor, metonymy, irony);*
   ▪   the interplay of logical and emotive meanings of a word *(interjections and exclamatory words, epithet, oxymoron);*
   ▪   the interplay of primary and derivative meanings of a word *(polysemy, zeugma and pun);*
   ▪   the interplay of logical and nominal meanings of a word (*antonomasia*)
➢   the interaction between two lexical meanings simultaneously materialised in the context; this kind of interaction helps to call special attention to a certain feature of the object described: s*imile, periphrasis, euphemism, hyperbole.*
➢   the interaction of stable word combinations with the context: *clichés, proverbs and sayings, epigrams, quotations, allusions, decomposition of set phrases.*

- <u>Syntactical EM and SD</u>

Syntactical EM and SD 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 *(inversion, detached constructions, parallel constructions, chiasmus, repetition, enumeration, suspense, climax, antithesis);*
➢   the type of connection of the parts *(asyndeton, polysyndeton, gap-sentence link);*
➢   the peculiar use of colloquial constructions *(ellipsis, aposiopesis, question in the narrative, represented speech);*
➢   the transference of structural meaning *(rhetorical questions, litotes).*

Lecture 6: Phonetic and Graphical Expressive Means and Stylistic Devices

6.1. Phonetic Expressive Means and Stylistic Devices.
6.2. Graphical Means.

6.1. Phonetic Expressive Means and Stylistic Devices

Still, devoid of denotational or connotational meaning, a phoneme, according to recent studies, has a strong associative and sound-instrumenting power.

- Well-known are numerous cases **of onomatopoeia** - the use of words whose sounds imitate those of the signified object or action, such as *"hiss", "bowwow", "murmur", "bump", "grumble", "sizzle"* and many more.

Imitating the sounds of nature, man, inanimate objects, the acoustic form of the word foregrounds the latter, inevitably emphasizing its meaning too. Thus the phonemic structure of the word proves to be important for the creation of expressive and emotive connotations. A message, containing an onomatopoeic word is not limited to transmitting the logical information only, but also supplies the vivid portrayal of the situation described.

There are two varieties of onomatopoeia: direct and indirect.

> **Direct onomatopoeia** is contained in words that imitate natural sounds, as *ding-dong, burr, bang, cuckoo.*
>
> Onomatopoetic words can be used in a transferred meaning, as for instance, **ding - dong**, which represents the sound of bells rung continuously, may mean: *1) noisy, 2) strenuously contested.*

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

- Poetry abounds in some specific types of sound-instrumenting, the leading role belonging to **alliteration** - the repetition of consonants, usually in the beginning of words.

Alliteration is widely used in English folklore, in proverbs sayings and set expressions: *e.g. Praise is not pudding. Seldom seen, soon forgotten. Muck and money go together. Safe and sound.*

Nowadays alliteration can be also found in book titles: *e.g. Man and*

Mice (J.Steinbeck); *Silver Spoon, Swan Song* (J. Galsworthy).

It is most frequent in modern poetry where it creates a certain melodic and emotional effect while enhancing the expressiveness of the utterance.

- **Assonance** - the repetition of similar vowels, usually in stressed syllables. *e.g. Dreadful young creatures – squealing and squawking.* (D. Carter)

They both 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.*

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

Identity and similarity of sound combinations may be relative. 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 *e.g. rat – bat.*

> **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 (согласие, гармония) in consonants and disparity (несоответствие) in vowels, as in *worth – forth, tale – tool, treble – trouble; flung – long.*

> Modifications in rhyming sometimes go so far as to make one word rhyme with a combination of words; or two or even three words rhyme with a corresponding two or three words, as in "*upon her honour – won her*", "*bottom – forgot them- shot him*". Such rhymes are called **compound or broken**. The peculiarity of rhymes of this type is that the combination of words is made to sound like one word - a

device which inevitably gives a colloquial and sometimes a humorous touch to the utterance.

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

• **Rhythm** is the pattern of interchange of strong and weak segments. 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, amphibrach, anapaest, etc.*).

Rhythm exists in all spheres of human activity and assumes multifarious forms. It is a mighty weapon in stirring up emotions. It contributes to the general sense.

6.2. Graphical Means

To create additional information in a prose discourse sound-instrumenting is seldom used. In contemporary advertising, mass media and, above all, imaginative prose sound is foregrounded mainly through the change of its accepted graphical representation. This intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation is called **graphon.**

Graphons, indicating irregularities or carelessness of pronunciation were occasionally introduced into English novels and journalism as early as the beginning of the eighteenth century and since then have acquired an ever growing frequency of usage, popularity among writers, journalists, advertizers, 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.

It is also the means of

• expressing the author's attitude to the characters:

e.g. 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 the no less famous Mr. Babbitt uses "*peerading*" (parading), "*Eytalians*" (Italians), "*peepul*" (people), so 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.

• showing the physical defects of the speakers:

e.g. "*The b-b-b-b-bas-tud - he seen me c--c-c-c-coming*" in R. P. Warren's Sugar Boy's speech or "*You don't mean to thay that thith ith your firth time*" (B.C.) – the stuttering of one and the lisping of the other.

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.

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

The latter was widely exercised in Russian poetry by V. Mayakovsky, famous for his "steps" in verse lines, or A. Voznesensky. In English the most often referred to "graphical imagist" was E. E. Cummings.

• 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 (which is highly characteristic of D. Salinger or T. Capote).

• Intensity of speech (often in commands) is transmitted through the *multiplication* of a grapheme or *capitalization* of the word, as in Babbitt'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 Fl. O'Connor's story - "grinning like a chim-pan-zee".

Summing up the informational options of the graphical arrangement of a word (a line, a discourse), one sees their varied application for recreating the individual and social peculiarities of the speaker, the atmosphere of the communication act – all aimed at revealing and emphasizing the author's viewpoint.

Lecture 7: Lexical Expressive Means and Stylistic Devices

7.1. The interaction of different types of a lexical meanings.
7.2. The interaction between two lexical meanings simultaneously materialised in the context.
7.3. The interaction of stable word combinations with the context.

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

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

7.1. The Interaction of Different Types of Lexical Meaning

✓ **Interaction of dictionary and contextual logical meaning** *(metaphor, personification, allusion, allegory; metonymy, synecdoche; irony)*

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

1. Metaphor is a relation between the dictionary and contextual logical meanings based on the affinity or similarity of certain properties or features of the two corresponding concepts. Metaphor can be embodied in all the meaningful parts of speech, in nouns, adjectives, verbs, adverbs and sometimes even in the auxiliary parts of speech, as in prepositions. Metaphor as any stylistic devices can be classified according to their degree of unexpectedness. Thus metaphors which are absolutely unexpected, are quite unpredictable, are called **genuine metaphors**. The wider the gap between the asso-

ciated objects the more striking and unexpected and expressive is the metaphor.

e.g. Through the open window the *dust danced and was golden.*

His words were coming so fast; *they were leap-frogging themselves.* (R. Chandler)

Those which are commonly used in speech and are sometimes fixed in the dictionaries as expressive means of language are **trite metaphors** or dead metaphors

e. g. a flight of fancy, floods of tears. to fly into a passion, to jump to conclusion, to fall in love.

Trite metaphors are sometimes injected with new vigour, their primary meaning is re-established alongside the new derivative meaning. This is done by supplying the central image created by the metaphor with additional words bearing some reference to the main word.

e. g. Mr. Pickwick *bottled up his vengeance and corked it down.* (Ch. Dickens)

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

Functions and stylistic effects:
- to carry out the aesthetic function (it appeals to imagination rather than gives information);
- to create imagery;
- to make the author's idea more exact, definite and transparent;
- to reveal the author's emotional attitude towards what he describes.

There are several **structural varieties of metaphors** – *personification, allusion, allegory, metaphorical epithet.*

2. Personification is a transfer of features and characteristics of a person to a thing (very often nature); prescribing to a phenomenon qualities, feelings and thoughts of a human being.

e.g. She had been asleep, always, and now *life was thundering imperatively at all her doors.* (J. London)

Slowly, silently, now the moon walks the night in her silvery shoon (shoes) (de la Mare)

If you can meet with Triumph and Disaster.

It is realised only within a certain context and is used only in emotive

prose/fiction.

Functions and stylistic effects:
- to give vivid characteristics to a phenomenon;
- to create the imagery;
- to enhance the expressiveness of the text.

3. Allusion – is a brief reference to some literary or historical event or character commonly known. The speaker (writer) is not explicit about what he means: he merely mentions some detail of what he thinks analogous in fiction or history to the topic discussed

e.g. "'Pie in the sky' for Railmen" means nothing but promises (a line from the well-known workers' song: "You'll get pie in the sky when you die").

e.g. No little Grandgrind had ever associated *a cow in a field with that famous cow with the crumpled horn that tossed the dog that worried the cat that killed the rat that ate the malt, or with that yet more famous cow swallowed Tom Thumb;* it had never heard of those celebrities (Dickens, Hard Times). The meaning that can be derived from the two allusions, one to the nursery rhyme "The House that Jack build" and the other to the old tale "The history of Tom Thumb".

4. Allegory is the expression of an abstract idea through some exact image or object. It is realised within the frames of the whole text.

It may be presented by:
- a proverb/saying: *e.g. It's time to turn ploughs into swords. All is not gold that glitters. Still waters run deep.*
- fable
- literary fiction

Some genres of literature are fully based on allegory: fables, fairy tales.

Functions and stylistic effects:
- to stress the logical meaning of speech by adding to it some emotive colouring;
- to enhance the poetic expressiveness of the text.

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

Proximity may be revealed:

- between the symbol and the thing it denotes; *The crown* (the royal family);
- in the relations between the instrument and the action performed with this instrument; *e.g.* His *pen* is rather sharp.
- in the relation between the container and the thing it contains; *e.g.* He drank one more *cup.*
- the specific is put for the abstract; *e. g.* It was a *representative gathering (science, politics).*
- a part is put for the whole; *e.g. the crown* - king*, a hand* - worker.

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

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

There are **two kinds** of metonymy:
- **Lexical/etymological** (belongs to everyday stock of words and expressions)

The way new words and meanings are coined thanks to the transfer of the name of one object on to the other (usually a proper name): *Mackintosh, academy, volt.*

Names of countries and places are used to mean objects connected with them: *china = porcelain; Madeira = wine, astrakhan = fur (каракуль).* They are part of language; we cannot say they are used to impart any special force to linguistic expression.

- **Stylistic/ expressive**

It suggests a substitution of one word for another based on an unexpected association between two objects on the ground of some strong impression produced by a chance feature of the object described.

Mess-jacket looked at me with his silent sleek smile. *(R. Chandler)*

Functions and stylistic effects:
  - ➢ to suggest a new unexpected association between two objects;
  - ➢ to create and build up imagery.

6. Synecdoche is the transfer of the meaning on the basis of association between a part and the whole, the singular and the plural.

e.g. the peasant (all the peasants), the blue-coat (a policeman).

England beat Australia at cricket.

In synecdoche a part is named but the whole is understood.

e.g. To be a comrade with the wolf and owl. (W. Shakespeare)

He made his way through the perfume and conversation. (I. Show) = *the*

perfumed and conversing crowd of people.

Functions and stylistic effects:
> ➢ to specify the description, to make it more specific;
> ➢ to draw the reader's attention to a small, seemingly insignificant detail to make him visualise the object.

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

e.g. This naturally led to some pleasant chat about... fevers, chills, lung diseases ... and bronchitis. (J.K.Jerome)

e.g. The house itself was not so much. It was smaller than Buckingham Palace, rather grey for California, and probably had fewer windows then the Chrysler Building. (R. Chandler)

Usually taking the form of sarcasm or ridicule in which laudatory expressions are used to imply condemnation or contempt. It foregrounds not the logical, but the evaluative meaning.

e.g. What a noble illustration of the tender laws of this favoured country! – They let the pauper go to sleep! (Ch. Dickens)

How early you've come!

In contrast with metaphor and metonymy, irony does not employ any particular syntactical structure or lexical units. In context, there are usually some formal markers of irony pointing out to the meaning implied.

In oral speech, a word used ironically is strongly marked by intonation and other paralinguistic means. In written speech, such markers are not easily found.

Functions and stylistic effects:
> ➢ to show the author's attitude to something;
> ➢ evaluation of the object/phenomenon;
> ➢ to convey a negative meaning;
> ➢ to express feelings of regret, irritation, displeasure;
> ➢ to produce a humorous effect.

✓ **Interaction of Logical and Emotive Meaning** *(interjections, epithet, oxymoron)*

1. Interjections are words we use when we express our feelings strongly and which may be said to exist in language as conventional symbols

of human emotions.

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

The interjection **oh,** by itself may express various feelings such as regret, despair, disappointment, sorrow, surprise and many others.

Heavens! Good gracious! God knows! Bless me! are **exclamatory words** generally used as interjections. It must be noted that some adjectives and adverbs can also take on the function of interjections - such as *terrible! awfully! great! wonderful! splendid!* These adjectives acquire strong emotional colouring and are equal in force to interjections.

2. The epithet is based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence, used to characterize an object and pointing out to the reader some of the properties or features of the object with the aim of giving an individual perception and evaluation of these features or properties. It gives not logical but expressive characteristics (both real and imaginary) of a thing or person.

e.g. The *iron* hate in Soul pushed him on again. (M. Wilson)

Classification of Epithets

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

- **simple** (adjectives, nouns, participles): *e.g.* He looked at them in *animal* panic. An *angry* sky;
  - ➢ **Pairs** are represented by two epithets joined by a conjunction or asyndetically as in *"wonderful and incomparable* beauty*"* (O. W.) or *"a tired old* town*"* (H.L.).
  - ➢ **Chains** (also called **strings**) of epithets present a group of homogeneous attributes varying in number from three up to sometimes twenty and even more. *e.g.* "You're a *scolding, unjust, abusive, aggravating, bad old* creature." (D.)
- **compound,** *e.g. apple - faced* man; a *cloud-shaped* giant
  Two-step epithets are so called because the process of qualifying seemingly passes two stages, the qualification of the object and the qualification of the qualification itself, as in "an *unnaturally mild* day" (Hut.), or "a *pompously majestic* female". (D.) As you see from the examples, two-step epithets have a fixed structure of **Adv + Adj model**.
- **sentence and phrase epithets:** *e.g.* It is his *do - it - yourself* attitude, a *don't-care* attitude, *six-o'clock-in-the-evening-enthusiastic-determined-and-well-intentioned-studier-until-midnight* type.
- **reversed epithets** - composed of 2 nouns linked by an of-phrase: *e.g. a shadow of a smile*; *a toy of a girl.*

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Semantically there are:

- **affective/emotive** epithets: they convey the emotional evaluation of the object (*gorgeous, atrocious*);
- **figurative***:* based on metaphors, metonymies and similes: a *ghost-like* face; the *frowning* cloud; the *sleepless* pillow; the *tobacco-stained* smile. It was a *sad old* bathrobe (J.Salinger);
- **fixed/conventional/standing** epithets: *true* love, *Merry* Christmas, *fair* lady.

Functions and stylistic effects:
> ➢ to stress the peculiar features of the object described;
> ➢ to give an individual evaluation;
> ➢ to give an emotional assessment;
> ➢ to convey the subjective attitude of the writer.

3. Oxymoron is a combination of two words with opposite meanings which exclude each other:

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

The two semantically contrasting ideas are expressed by syntactically interdependent words (in predicative, attributive or adverbial phrases):

e.g. He was certain the whites could easily detect his *adoring hatred* to them (R.Wright).

Oxymoron reveals the contradictory sides of one and the same phenomenon. One of its elements discloses some objectively existing feature while the other serves to convey the author's personal attitude towards this quality *(pleasantly ugly, crowded loneliness, unanswerable reply)*. Such semantic incompatibility does not only create unexpected combinations of words, violating the existing norms of compatibility, but reveals some unexpected qualities of the denotatum as well.

As soon as an oxymoron gets into circulation, it loses its stylistic value, becoming **trite:** *pretty bad, awfully nice, terribly good.*

Original oxymorons are created by the authors to make the utterance emotionally charged, vivid, and fresh, *e.g. Oh, brawling love! Oh, loving hate! Oh ,heavy lightness! Serious vanity! Feather of lead, bright smoke, cold fire, sick health!* (W.Shakespeare).

Originality and specificity of oxymoron becomes especially evident in non-attributive structures which also, not infrequently, are used to express semantic contradiction, as in

e.g. "the street damaged by improvements" (O. H.) *or "silence was louder than thunder"* (U.).

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

Functions and stylistic effects:
- ➤ to reveal the contradictory sides of one and the same phenomenon;
- ➤ to reveal some unexpected qualities of the denotatum;
- ➤ to create an original, emotionally charged utterance.

✓ **Interaction of Primary and Derivative Logical Meanings** *(zuegma, pun)*

1. Zeugma – from Greek means *to join/ to combine.* It is a simultaneous realisation of two meanings of a polysemantic unit.

It is the use of a word in the same grammatical but different semantic relations to the adjacent word in the context, the semantic relations being on the one hand literal, and on the other, transferred. The primary and derivative meanings clash. By making the two meanings conspicuous in this particular way, each of them stands out clearly.

e.g. If the country *doesn't go to the dogs or the Radicals,* we shall have you Prime Minister some day (O.Wilde). The verb **"to go"** here realises two meanings: *to go to the dogs* (to perish) and to *go to the Radicals* (to become politically radical).

e. g. Dora *plunged at once into privileged intimacy and into the middle of the room.* (Ch. Dickens)

e.g. Everything was *short* including *tobacco and people's tempers.* (E. Hemingway)

e.g. It was my older brother - her darling - who was to inherit her *resoluteness, her stubbornness, her table silver and some of her eccentricities.* (J. Cheever)

Polysemantic verbs that have a practically unlimited lexical valency can be combined with nouns of most varying semantic groups, homogeneous members that are not connected semantically. Thus it combines syntactical and lexical characteristics. Syntactically it is based on the similar structures; semantically it comprises different meanings, which leads to logical and semantic incompatibility.

Functions and stylistic effects:
- ➤ to create a humorous effect.

2. Pun/ paronomasia/ play on words is a device based on polysemy, homonymy or phonetic similarity used to achieve a humorous effect.

The use of a word in such a way as to suggest two or more meanings, or the use of two or more words of the same or nearly the same sound with different meanings, so as to produce a humorous effect.

Many jokes and funny stories are based on pun.

e.g. – I wonder if I can see your mother, little boy. Is she *engaged?*
 - *Engaged?! She's married.*

There are several kinds of pun:
- **pun based on polysemy:**
e.g. - What is the meaning of the word "matrimony"?
- Father says it isn't a word, it's a *sentence*
"*Sentence*": 1) предложение,
                    2) приговор.
e.g. The quickest way to *break a bad habit* is to drop it.
"*Break*":   1) разбивать,
                    2) бросать (привычку),
"*Drop*":   ронять, бросать.
e.g. They had the appearance of men to whom life had appeared as a reversible coat - *seamy* on both sides. (O.Henry)
"seamy" –   1) изнанка,
                    2) тёмная, неприглядная сторона.

- **pun based on complete or partial homonymy:**
e.g. **Professor:** What kept you out of class yesterday - *acute* indigestion
    (*острое расстройство*)?
    Student: No**,** *a cute* engineer (*симпатичный инженер*).

- **pun based on phonetic similarity:**
e.g. A cynic was standing in front of an exhibition of modern picture labelled "Art Objects".
"Well", he announced to the attendant in charge, "I should think *Art would object***,** and I can't say that I blame it."
e.g. -I've spent last summer in a very pretty city of Switzerland.
-*Bernel*
-No, I almost *froze.*

Functions and stylistic effects:
  ➢   to achieve a humorous effect;
  ➢   to add originality to the nomination of the object.

It is difficult to draw a hard and fast distinction between **zeugma** and **pun**. The only reliable distinguishing feature is a structural one: zeugma is the realization of two meanings with the help of a verb which is made to refer to different subjects or objects (direct and indirect). The pun is more independent. It is not obligatory to have one word in the sentence to which the pun-word refers. It is more dependent on the context.

e.g. - Did you *miss* my lecture?
- Not at all.

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

✓ **Interaction of Logical and Nominal Meanings** *(antonomasia)*

Antonomasia is a lexical stylistic device in which a proper name is used instead of a common noun or vice versa, i.e. It is renaming for giving an additional information about the bearer of the name. There are two types:

- When the proper name of a person, who is famous for some reasons, is put for a person having the same features.

  e.g. Her husband is an *Othello*. He is the *Napoleon* of crime (C. Doyle).

- A common noun is used instead of a proper name (speaking/token/telling names):

  e. g. I agree with you *Mr. Logic. My Dear Simplicity. Lady Teazle or Mr. Surface.*

  "There are three doctors in an illness like yours. I don't mean only inyself, 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."* (D. Cusack).

  Such names immediately raise associations with certain human qualities due to the denotational meaning of a common noun.

7.2. The interaction between two lexical meanings simultaneously materialised in the context *(simile, hyperbole, understatement/ meiosis, periphrasis, euphemism)*

1. Simile is a stylistic device based on comparison of two objects or notions belonging to different spheres of life. This is an explicit statement of partial identity of two objects. The objects compared are not identical, though they have some resemblance, some common features. Emphasising their partial identity gives new characteristics to the referent.

e.g. Unhappiness was *like a hungry animal waiting beside the track for any victim (G. Greene).*

As a stylistic device, **simile** shouldn't be mixed with a **grammatical comparison**. Simile is based on a certain image while in grammatical comparison two objects belonging to the same class are likened.

e.g. She was *as tall as her father* (gr. comp.) She was *as tall as an elm***.** (simile)

Simile may be **trite and original.** Original similes are created by the writers. A fresh simile, especially an elaborate one, discovering unexpected and striking similarities, is one of the best image-creating devices.

e.g. Drunk as a lord (trite). Her eyes were no warmer *than an iceberg* (original).

Structurally, simile may be **simple and sustained** (in which the author finds it necessary to explain the image introduced by the simile)

e.g. The soldier cried *like a child***.** He cried *like a boy. . . but a boy suddenly overwhelmed by middle age...*

Formally, the simile is manifested:

- grammatically, with the help of conjunctions (as if; as thought, like, than, as. . .as): *e.g.* She looked at him *as uncomprehendingly as a mouse might look as a gravestone.*
- lexically, by means of the words expressing likeness (*remind, resemble, seem, appear*). It is called **disguised simile**. *e.g.* He *reminded me of a hungry cat*.

Similes shouldn't be mixed with **metaphors**, which are implicit/ hidden comparison. However, the difference between the two is not only structural but semantic as well. Simile and metaphor are different in their linguistic nature:

- metaphor aims at identifying the objects; simile aims at finding some point of resemblance by keeping the objects apart;
- metaphor only implies the feature which serves as the ground for comparison, simile, more often than not, indicates this feature, so it is semantically more definite.

Functions and stylistic effects:
> to emphasise a partial identity of two objects;
> to give new characteristics to the referent;
> to deepen our knowledge of the object described;
> to create imagery.

2. Hyperbole is created in case one common quantitative feature characterises an object in a greater degree. It is a deliberate overstatement, exaggeration that is used to intensify one of the features of the object. It is an expression of emotional evaluation of reality by a speaker who is either unrestrained by ethical conventions or knows that exaggeration would be welcome.

e.g. The coffee shop smell was *strong enough to build a garage on. (R. Chandler)*

e.g. His grey face was *so long that he could wind it twice round his neck (R. Chandler)*

e.g. One after another those people lay down on the ground to laugh – *and two of them died.*

Hyperbole is mainly used to intensify physical qualities of objects or people: size, colour, quantity, age etc.,

e.g. Her family is one aunt *about a thousand years old (F.Sc. Fitzgerald).*

The use of hyperbole may show the overflow of emotions,

e.g. I loved Ophelia; forty thousand brothers could not, with all their quantity of love, make up my sum (W. Shakespeare).

Hyperbole differs from mere exaggeration in that it is intended to be understood as an exaggeration. It is intended to sharpen the reader's ability to make a logical assessment of the utterance.

Hyperbole, as any other semasiological expressive means, may become trite through frequent repetition: *e.g. for ages, scared to death, I beg thousand pardons, etc.*

Genuine hyperbole is original and fresh.

e.g. He was one of those guys that think they 're being pansy if they don't break around 40 of your fingers when they shake hands with you. (J.Salinger)

Functions and stylistic effects:
 ➢ to express the intensity of strong feelings;
 ➢ to show an overflow of emotions;
 ➢ to intensify one of the features of an object;
 ➢ to suggest the presence of the opposite quality;
 ➢ to create a humorous effect.

3. Understatement/ Meiosis is lessening, weakening, underrating, reducing the real characteristics of the object of speech. It serves to underline the insignificance of what we speak about,

e.g. She wore a pink hat, *the size of a button.* (J. Reed). I was *half-afraid* that you have forgotten me. It will cost you *a pretty penny*.

English is well known for its preference for understatement in everyday speech: *e.g. "I am rather annoyed"* instead of "I'm infuriated", *"The wind is rather strong"* instead of "There's a gale blowing outside" are typical of British polite speech, but are less characteristic of American English.

4. Periphrasis is a word combination which is used instead of one word, designating an object. Periphrasis indicates the feature of the notion which impresses the writer most of all, and it conveys a purely individual perception. Its stylistic effect varies from evaluation to humor.

e.g. alterations and improvements of truth – lies.
two hundred pages of blood-curdling narrative - thriller.
Under his arm he bore the instruments of destruction – guns/revolver.

The hospital was crowded with the *surgically interesting products* (the wounded) of the fighting in Africa (I. Shaw).

As a result of frequent repetition, periphrasis can become well-established as a synonymous expression for the word generally used to designate the object. It is called traditional, dictionary or language periphrasis,

e.g. gentlemen of the long robe (lawyers), *the better (fair, gentle) sex* (women), *my better half* (my spouse), *the minions of the law* (police).

Functions and stylistic effects
> to convey an individual perception of an object;
> to foreground a feature the writer wants to stress;
> to intensify the noticeable property of an object by naming the object by the property.

5. Euphemism - a variant of periphrasis which is used to replace an unpleasant, hush or blunt word or expression by a conventionally more acceptable, mild or vague one.

e.g. Он находился *в местах не столь отдалённых* (в тюрьме).

Euphemisms may be divided into several groups according to the spheres of usage:
- **religious euphemisms: God** may be replaced by *Goodness, Lord, Jove, Heaven* etc.; **Devil** -by *the deuce, the dickens, old Nick, old Harry;*
- **euphemisms connected with death:** *to join the majority, to pass away, to go the way of all flesh, to go west, to breathe one's last, to expire, to depart etc;*

- **political euphemisms**, widely used in mass media: *undernourishment* for **starvation**, *less fortunate elements* for the **poor**, *economic runnel* for the **crisis** etc.

The euphemistic transfer of a name is often based on metaphor or metonymy. In fiction, euphemisms are used to give more positive characteristics to the denotatum,

e.g. Jean nodded without turning and slid between two vermilion-coloured buses so that two drivers simultaneously used the same *qualitative word* (J.Galsworthy).

In colloquial speech euphemisms are typical of more cultured and educated people.

Euphemism is sometimes figuratively called **"a whitewashing device"** as it offers a more polite qualification instead of a coarser one.

e.g. They think we have come by this horse in some dishonest manner = we stole the horse. (Ch. Dickens)

In Modern English euphemisms are widely known as **politically correct language.**

person with an alternative body image – fat,
hair disadvantaged – bald,
incomplete success – failure,
person of differing sobriety – drunk,
vertically challenged – short.

Functions and stylistic effects:
  ➢ to give a more positive characterisation of the object described;
  ➢ to soften the reader's perception of events;
  ➢ to cover up what the real situation is.

7.3. The interaction of stable word combinations with the context (decomposition of set phrases, clichés, proverbs, epigrams, quotations)

For greater emphasis expressive means based on peculiarities of idiomatic English are widely used by the writers.

1. Decomposition (violation) of set phrases is a means widely used in literature. A very effective stylistic device often used by writers consists in intentionally violating the traditional norms of the use of set phrases. The writer discloses the inner form of the phrase; he either pretends to understand the phrase literally (every word in its primary sense), or reminds the reader of

the additional meanings of the words, of which the idiom is made, or else inserts additional components, thus making the phrase more concrete and vivid. The ways a set phrase may be decomposed are various:

- **the author's intrusion** - an insertion of a word into a set phrase, *e.g.* She *took* a ***desperate ungovernable*** *hold* of him.
- **prolongation** *e.g.* Little John *was born with a silver spoon in his mouth,* ***which was rather curly and large.***
- **fusion of two phrases into one** *e.g.* Fluer *had the pick of youth at the beck of her smile*, (**"the pick** of the basket" – самое отборное, сливки общества; "to be **at someone's beck** and call" – быть всецело в чьём-либо распоряжении
- **changes of proverbs and sayings** *e.g.* She *was born with* a **golden** *spoon. The silver spoon in his mouth stayed without spoiling it.* Southerners were born with ***guns at their hands.***

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

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

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

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

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

e.g. Out of sight, out of mind.

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

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

Lecture 8: Syntactical Stylistic Devices and Expressive Means

8.1. Syntactical stylistic devices based on the juxtaposition of the parts of an utterance.
8.2. Syntactical stylistic devices based on the type of connection of the parts.
8.3. Syntactical stylistic devices based on the peculiar use of colloquial constructions.
8.4. Syntactical stylistic devices based on the transference of structural meaning.

8.1. Syntactical stylistic devices based on the juxtaposition of the parts of an utterance *(inversion, detached constructions, parallel constructions, chiasmus, repetition,enumeration, suspense, climax, anticlimax, antithesis)*

1. Inversion is the violation of the fixed word order within an English sentence. There are **two major kinds** of inversion:

- that one which results in the change of the grammatical meaning of a syntactic structure, i.e. **grammatical inversion** (exclamatory and interrogative sentences), and
- that one which results in adding to a sentence an emotive and emphatic colouring or logical stress, i.e. **stylistic inversion,** *e.g. And the palm-trees I like them not* (A. Christie).

Inversion may be of **two types**:

- **complete**, i.e. comprising the principal parts of the sentence, *e.g. From behind me came Andrew's voice* (S. Chaplin);
- **partial,** i.e. influencing the secondary parts of the sentence, *e.g. Straight into the arms of the police they mil go* (A. Christie).

2. Detached constructions are to be regarded as a special kind of inversion, when some parts of the sentence are syntactically separated from its other members with which they are grammatically and logically connected.

e.g. Formidable and ponderous, counsel for the defense arose (A. Christie). She was gone. *For good.*

The word-order here is not violated, but secondary members obtain their own stress and intonation because they are detached from the rest of the sentence by commas, dashes or even a full stop as in the following cases:

e.g. "He had been nearly killed, *ingloriously***,** in a jeep accident." (I.Sh.) "I have to beg you for money. *Daily***.**" (S.L.) Both "*ingloriously*" and "*daily*" due to detachment and the ensuing additional pause and stress – are foregrounded into the focus of the reader's attention.

3. Parallel constructions as a figure of speech are based upon a recurrence of syntactically identical sequences which lexically are completely or partially different.

e. g. "She was a good servant, she walked softly, she was a determined woman, she walked precisely." (G. Greene)

e.g. "They were all three from Milan, and one of them was to be a lawyer, and one was to be a painter, and one had intended to be a soldier..." (E. Hemingway)

Parallel constructions almost always include some type **of lexical repetition** too, and such a convergence produces a very strong effect, foregrounding at one go logical, rhythmic, emotive and expressive aspects of the utterance, so it is imminent in oratory art as well as in impassioned poetry:

You've hit no traitor on the hip.
You 've dashed no cup from perjured lip,
You 've never turned the wrong to right,
You've been a coward in the fight. (Ch. Mackay)

Like inversion, parallelism may be complete and partial:

- **Complete parallelism** is observed when the syntactical pattern of the sentence that follows is completely similar to the proceeding one, e.g. *His door-bell didn't ring. His telephone bell didn't ring* (D. Hammett).
- **Parallelism** is considered to be **partial** when either the beginning or the end of several neighbouring sentences are structurally similar, e.g. *I want to see the Gorgensens together at home, I want to see Macawlay, and I want to see Studsy Burke* (D.Hammett).

4. Chiasmus (reversed parallel construction) is based on the repetition of a syntactical pattern, but it has an inverted order of words and phrases.

e.g. Down dropped the breeze, The sails dropped down. (Coleridge)

e.g. His jokes were sermons, and his sermons jokes. (Byron)

e.g. He sat and watched me, I sat and watched him. (D.Hammett)

The main stylistic function of chiasmus is to emphasise this or that part of the utterance, to break the rhythm and monotony of parallelism,

e.g. Guild waited for me to say something, 1 waited for him (D. Hammett).

5. Repetition is recurrence of the same word, word combination, or phrase for two and more times.

e.g. You cannot, sir, take from me anything I will more willingly part with all except my life, except my life, except my life. (W. Shakespeare)

e.g. I wouldn't mind him if he wasn't so conceited and didn't bore me, and bore me, and bore me." (E. Hemingway)

According to the place which the repeated unit occupies in a sentence (utterance), repetition is classified into several types:

- **Anaphora** – repetition of the first word or word-group in several successive sentences, clauses or phrases. Anaphora contributes greatly to creating a certain rhythm of the narrative.

  e.g. I love your hills, and 1 love your dales. And I love your flocks a-bleating. (J. Keats)

- **Epiphora** – repetition of the final word or word-group.

  e.g. I wake up and I'm alone, and I walk round Warlley and I'm alone, and I talk with people and I'm alone. (J. Braine)

  The **main function** of epiphora is to add stress to the final words of the sentence.

- **Anadiplosis** (catch repetition) – repetition at the beginning of the ensuing phrase, clause or sentence of a word or a word-group that has occurred in initial, the middle or the final position of the preceding word-sequence.

  e.g. With Benwick on my knee, I was then happy: happy at least in my own way.

- **Framing, or ring repetition** – repetition of the same unit at the beginning and at the end of the same sentence, stanza, or paragraph.

  e.g. I cooled off where Frank was concerned; he didn't notice, but I cooled off (V. Pritchett);

  How beautiful is the rain!
  After the dust and heat,
  In the broad and fiery street
  In the narrow lane
  How beautiful is the rain!
  (H. W. Longfellow)

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

  e.g. A smile would come into Mr. Pickwick's face. The smile extended into laugh; the laugh into roar, the roar became general. (Ch. Dickens)

- **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).

  e.g. She talked, in fact, and talked, and talked. (A. Berkley)

- **Successive repetition** is a string of closely following each other reiterated units - ...*a, a, a...* This is the most emphatic type of repetition which signifies the peak of emotions of the speaker.

6. Enumeration is a stylistic device by which separate things, objects, phenomena, actions are named one by one so that they produce a chain, the links of which are forced to display some kind of semantic homogeneity, remote though it may seem.

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

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

7. Suspense (retardation) is arranging the matter of a communication in such a way that the less important, subordinate parts are amassed at the beginning, the main idea being withheld till the end of the sentence. Thus the reader's attention is held and his interest is kept up.

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

Sometimes the conclusion of the suspended utterance goes contrary to the aroused expectations, a device often practised for humorous effects:

e.g. The little boy, whose heart was too full for utterance, chewing a piece of 'licorice stick he had bought with a cent stolen from his good and pious aunt, with sobs plainly audible and with great globules of water running down his cheeks**,** *glided silently down the marble steps of the bank".* (M. Twain)

8. Climax (**gradation**) is an arrangement of sentences (or homogeneous parts of one sentence) which secures a gradual increase in significance, importance, or emotional tension in the utterance.

e.g. Like a well, like a vault, like a *tomb,* the prison had no knowledge of the brightness outside.

e.g. Janet Spence's parlour-maid was... *ugly on purpose ... malignantly, criminally ugly.* (A. Huxley)

In climax we deal with strings of synonyms or at least semantically related words belonging to the same thematic group.

e.g. I am firm, thou art obstinate, he is pig-headed. (B.Ch.)

The negative form of the structures participating in the formation of climax reverses the order in which climax components are used, as in the following example:

e.g. No tree, no shrub, no blade of grass that was not owned. (G.)

A gradual increase in significance may be maintained in three ways:
- **logical** – from the point of view of the concepts embodied; there is a logical widening of notions. *e.g. Not only brute creatures, but men; nor they only, but likewise gods, yield to the violence of love.*

- **emotional and emphatic** – gradation of emotional and emphatic tension. *e.g. The first canvas caused a faint titter, the second a decided ripple of amusement, and by the time the final canvas was exhibited the crowd was laughing heartily.* (A.J. Cronin)

- **quantitative** – a numerical increase (day by day, year by year). *e.g. They looked at hundreds of houses; they climbed thousands of stairs; they inspected innumerable kitchens.* (W.S. Maugham)

Functions and stylistic effects:
- ➢ to intensify of the utterance emotionally and logically;
- ➢ the actualise of the emotional intensity of the utterance;
- ➢ to create an imagery characteristics of the personage;
- ➢ to give a subjective evaluation of and the author's attitude to the object described;
- ➢ to depict a phenomena dynamically.

9. Anticlimax is the reverse of climax. It may be of two types:

- first, it's an arrangement of ideas in ascending order of significance, so we speak about **gradual drop in intensity**: *e.g. They walked upstairs ~ 5 flights. At the first landing they stopped and kissed; she was careful on the next landing; on the third more careful still. On the next she stopped halfway and kissed him fleetingly good-by. Finally it was good by with their hands and then the fingers slipping apart.* (S. Fitzgerald)

- second, they may be poetical or elevated, but the final one, which the reader expects to be the culminating one, as in climax, is trifling or farcical. There is a sudden drop from the lofty or serious to the ridiculous. It's **sudden break in emotive power.** *e.g.* "This war-like speech, received with

many a cheer, Had *filled them with desire of flame, and beer."* (Byron) *e.g. He was inconsolable, for an afternoon.*

Functions and stylistic effects:
- ➢ to convey a humorous effect;
- ➢ to create a paradox.

10. Antithesis is based on relative opposition which arises out of the context through the expansion of objectively contrasting pairs.
e.g. A saint abroad, and a devil at home. (Bunyan)
e.g. Better *to reign in hell* than *serve in heaven.* (Milton)
e.g. They speak like *saints* and act like *devils.*

Antithesis emerges as a result of a contraposition of two or more words, the contraposed words being either antonyms, as in: *brief – long,* or contrastive in some of their meaning-components as in: *wrath – friendship.* Sometimes words generally not contrastive in meaning acquire this quality due to their contraposition as, for instance, *Some people have much to **live on**, and little to **live for",*** (O.Wilde)

Antithesis often goes along with other stylistic figures**: anaphora, epiphora, alliteration, parallelism, chiasmus, in particular.**
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. (Ch. Dickens)

Antithesis is often observed on lower levels of language hierarchy, especially on the morphemic level where two antonymous affixes create a powerful effect of contrast:
e.g. Their pre-money wives did not go together with their post-money daughters. They were underpaid and overworked.

Functions and stylistic effects:
- ➢ to stress the contrast, the heterogeneity of the described phenomenon;
- ➢ to rhythmically organise the utterance;
- ➢ to emphasise the heterogeneous nature of the objects described.

8.2. Syntactical stylistic devices based on the type of connection of the parts (*asyndeton, polysyndeton, gap-sentence link*).

The arrangement of sentence members, the completeness of sentence structure necessarily involve various *types of connection* used within the sentence or between sentences.

1. Asyndeton is a deliberate avoidance of conjunctions in constructions in which they would normally be used.
e.g. He couldn't go abroad alone, the sea upset his liver, he hated hotels.
As far as its **stylistic** role is concerned, asyndeton creates a certain rhythmical arrangement, usually making the narrative measured, energetic, and tense,
e.g. That's all I'm to do, all I want to do (D.Hammett);
e.g. Tree and hall rose peaceful under the night sky and clear full orb; pearly paleness gilded the building; mellow brown gloom bosomed it round: shadows of deep green brooded above its oak-wreathed roof (Ch. Bronte).

2. Polysyndeton - is an identical repetition of conjunctions: used to emphasize simultaneousness of described actions, to disclose the author's subjective attitude towards the characters, to create the rhythmical effect.
e. g. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. She had herself a rich ruby look, for what with eating and drinking, and shouting and laughing and singing her face was crimson and almost steaming. (J. Priestley)
These two types of connection are more characteristic of the author's speech.

3. Gap-sentence link – the second part of the utterance is separated from the first one by a full stop though their semantic and grammatical ties remain very strong. The second part appears as an afterthought and is often connected with the beginning of the utterance with the help of a conjunction, which brings the latter into the foregrounded opening position.
e.g. It wasn't his fault. It was yours. And mine. I now humbly beg you to give me the money with which to buy meals for you to eat. And hereafter do remember it: the next time I shan't beg. I shall simply starve. (S.L.)
Prison is where she belongs. And my husband agrees one thousand per cent. (T. C.)
This type of the connection is mainly to be found in various representations of the voice of the personage - dialogue, reported speech, entrusted narrative.

8.3. Syntactical stylistic devices based on the peculiar use of colloquial constructions (*ellipsis, aposiopesis, nominative sentences*)

1. Ellipsis - is the omission of a word necessary for the complete syntactical construction of a sentence, but not necessary for understanding.

In contemporary prose ellipsis is mainly used in dialogue to reflect the natural omissions characterizing oral colloquial speech; in author's introductory remarks - to comment the speech of the characters.

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 oral colloquial norms is created by the author through ellipsis, with the main function of achieving the authenticity and plausibility of fictitious dialogue. The stylistic function of ellipsis used in author's narration is to change its tempo, to connect its structure.

e. g. You feel all right? Anything wrong or what? If teenage baby-sitters typical, there's hope yet.

Being used in fiction, they result in achieving some **stylistic effect** by:

- giving speech characteristics, *e.g. Not him, sir. Too pleased with himself. Some gentlemen can't - act... Too stiff.* (A. Christie);
- emphasising some fact(s), *e.g. The robbery Long Ago. Very valuable emeralds... The lady's made and the tweeny (A. Christie);*
- imitating spontaneity, *e.g. "Quick - in here." Poirot led the way into the nearest room... "And you - behind the curtain"* (A. Christie).

2. Aposiopesis (Break-in-the narrative) is a sudden intentional break in the narration or dialogue, is a figure of speech based upon the aesthetic principle of incomplete representation. What is not finished is implied, the sense of the unexpressed is driven inside and the reader is expected to find it out for himself, the context of the situation being his guide. 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. The graphic indication of an aposiopesis is, as a rule, a dash or dots.

The authors who refrain from being too outspoken often resort to this device.

e. g. On the hall table there were a couple of letters addressed to her. One was the bill. The other...

e.g. I'm sorry, Thomas. By the way, my name is Alden, if you care...

e.g. If you hadn't left your own people, your goddamned Old West berry, Saragota, Palm Beach people to take me on – (E. Hemingway)

3. Nominative (one-member) sentences consist only of a nominal group, which is semantically and communicatively self-sufficient. In contrast with elliptical sentences, they have only one principal part, with or without words modifying it.

Isolated verbs, proceeding from the ontological features of a verb as a part of speech, cannot be considered one-member sentences as they always rely on the context for their semantic fulfillment and are thus heavily ellipticized sentences.

In creative prose one-member sentences are mostly used in descriptions (of nature, interior, appearance, etc.), where they produce the effect of a detailed but laconic picture foregrounding its main components; and as the background of dialogue, mentioning the emotions, attitudes, moods of the speakers.

Nominative sentences may produce the **effect** of:

- increasing the dynamism of narration, *e.g. A remarkable woman – a dangerous woman. No waiting - no preparation. This afternoon - this very afternoon – with him here as witness...* (A. Christie);
- acquainting the reader with the place or background of action, *e.g. Three blocks more... Another three blocks.* (D. Hammett)

8.4. Syntactical Stylistic Devices Based on Stylistic Use of Structural Meaning (*rhetorical questions, litotes*)

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

e.g. What was the good of discontented people who fitted in nowhere? Is the day of the supernatural over? (A. Christie).

Rhetorical questions can often be found in modern fiction in the descriptions of the character's inner state, his/her meditations and reflections,

e.g. And then, like a douche of cold water, came the horrible thought, was she right? (A. Christie).

2. Litotes is a peculiar use of negative constructions aimed at establishing a positive feature in a person or thing.

e.g. He was not without taste ... It troubled him not a little ... Love overcomes no small things. He is not uncultured.

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

e.g. He is no coward. – He is a brave man. *He was not without taste. -* He's tasteful.

Litotes is especially expressive when the semantic centre of the whole structure is stylistically or/and emotionally coloured.

e.g. Her face was not unhandsome" (A.H.) *or "Her face was not unpretty".* (K.K.)

Functions and stylistic effects:
- ➢ to weaken positive characteristics of an object;
- ➢ to express doubt/uncertainty as to the value or significance of the object described;
- ➢ to create an ironic attitude to the phenomenon described.

Lecture 9: Text

9.1. The text as a main language unit.
9.2. The literary text and its categories

9.1. The text as a main language unit

Comparatively not long ago the sentence was considered the highest level in the language hierarchy and the main communicative unit of speech. But not every sentence "expresses a completed thought". Though syntactically independent, it could be semantically bound with the previous context and could have no sense without it.

That is why another approach, focused on **the text** as the highest level of language hierarchy has gained in popularity. It's underlined that the language primarily exists in the text form, so the text is a linguistically meaningful primary language unit. Thus the text is a basis for any linguistic analysis, and smaller units, like sentences, only constitute it.

The definition of **the text** as a product of speech, the sequence of semantically coherent sentences, describes only the structure of the text.

More important is the communicative and pragmatic value of the text. With this in mind the Russian scholar Tourayeva defines **the text** as a number of logically and grammatically coherent sentences, which are able to convey particularly organized and directed information.

H. Glinz (the German scholar) gives such a definition "**The text** is a product of speech, created by the author with the intention of identical perception, and recorded for further identical influence usually, not on a singular recipient, but on some and even a great number of recipients".

Gindin S. suggested three **types of text models:**
- **fixed/ rigid** – in which the form and content are inflexible and fixed (*applications, law documents, regulations, agreements, constitutions*);
- **usual** – which have a certain permanent compositional scheme of components (*thesis, reviews, newspaper commentaries, scientific papers);*
- **free/flexible** – which are not subject to a strict modelling (*literary fiction and publicist texts).*

The text is a category, which is studied by many branches of Linguistics.
Text linguistics investigates the structure and interrelation of textual categories, its aim is to develop/ work out text typology and to determine the place of a literary text in this typology, to define those textual categories

which constitute a literary text, to establish the peculiarities of their functioning. Text linguistics aims at investigating the objective criteria concerning ways and means of constructing texts of different kinds and genres.

Text Interpretation is the assimilation of semantic, aesthetic and emotional information of any literary work by reconstructing (re-creating) the author's idea and reality apprehension.

9.2. The literary text and its categories

The literary texts are by definition fictional. A fictional text is an imaginative picture of reality and an artistic model of the outside world. The literary text is a mixture of reality and fiction, and as such it brings about an interaction between the given and imagined.

Every literary work is a result of the author's perception, apprehension and expression of the reality. A literary work emotionally and rationally influences the reader, due to its individual image bearing world's depicting by the author.

Text is a coherent whole which is distinguished by its structural, semantic, compositional and functional unity (and which is characterised by a certain set of categories/ text categories)

There isn't a complete and exhaustive list and description of text categories. Different linguists focus on different categories. We'll focus on the basic text categories relevant to text analysis ***discreteness, integrity, conceptuality, information, implicitness, modality, etc.***

1. Discreteness deals with text formation of distinct parts.

Discreteness is essential as it allows the reader to deal with the text fragments of different size, thus giving an opportunity to follow the development of the plot, the changing of the viewpoints, the correlation of the themes. There are two types **of discreteness:**

Partitioning should not be mixed up with the **compositional structure of the text. Partitioning** is a spatial arrangement of its syntactical, graphical and logical units, it is dividing the text into chapters, parts and passages united by one idea. But the text, though built up of a succession of linear sentences, paragraphs and other fragments, is not a sum of its constituting elements. **Text composition** is a logical and aesthetic unity of the plot elements.

The plot elements which constitute the composition are the following:
- exposition,
- development of events (complication),
- climax,
- anticlimax,
- conclusion/denouement.

The action of a literary text is usually divided into two parts: the rising action and falling action. During the rising action the author provides the **exposition** or background, introduces the characters, describes the scene (where, when) and sets the action in motion. It is usually to be found at the beginning of the story, but may also be interwoven in the narrative by means of flashbacks, so that the reader gradually comes up to the present situation.

Then the events develop (the **complication** begins). The main character, called **the protagonist,** encounters a **conflict,** a tension between him/herself and something else - **the antagonist. The antagonist** may be another character, a custom, or belief at odds with his/her own nature, an element in the physical environment or perhaps even an element in his/her own nature.

The tension or conflict increases as the story progresses; that is, the action "rises" until; a **crisis, or turning point (climax),** is revealed. **Climax** is the decisive moment on which the fate of the characters and the final action depend. It is the point at which the forces in the conflict reach the highest intensity.

After the crisis, the action changes to a falling action, in which the character either resolves the conflict or it changes in some way

The essential principle is that the action, the conflict and the crisis reveal to us something new about the character - an aspect or a truth that we were not aware of at the story's beginning.

The following diagram outlines the plot - the sequence of events - of a typical short story.
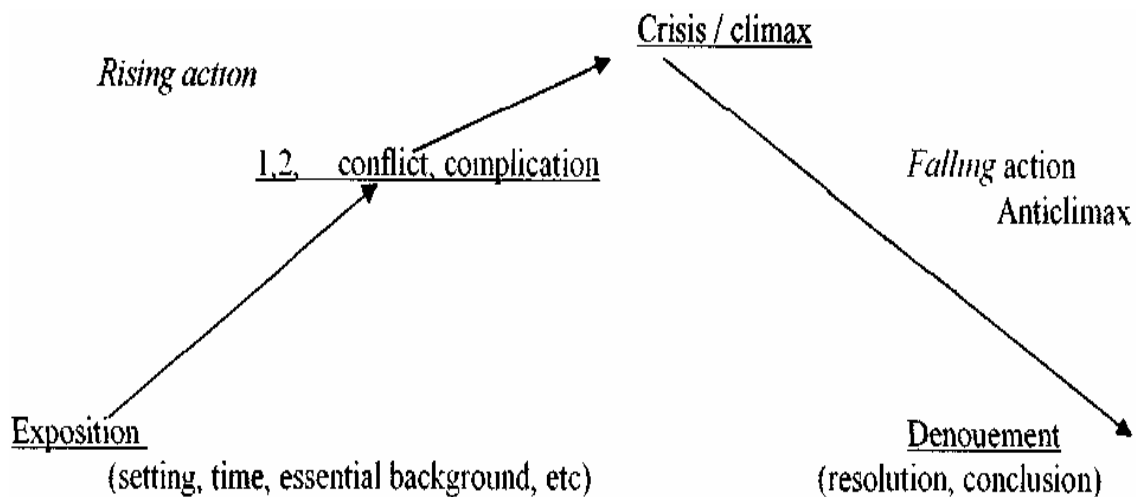
Not every story you read will conform exactly to this model. For example, not all the stories have a denouement. Some stories end right after the climax leaving it up to the reader to judge what will be the outcome of the conflict.

Every plot is an arrangement of meaningful events. No matter how insignificant or deceptively casual the events of the story may be, they are

meant to suggest the character's morals and motives. The plot may develop **chronologically** or **prospectively**, when the events are organized consequently. Or there may be **retrospection** when the events go backwards. Especially in the Modernism prose of the 20th century we may also notify the **chaotic** organization of events, the main aim of which is to represent the chaos of existence.

Also there may be observed jumps back and forth in time, which are called **flashforwards** – anticipation of future events, and **flashbacks** – returning to the past events. Both interfere in the text coherence but are very strong devices in creating the atmosphere. **Flashforwards** are usually short and characterized by changing grammatical tenses (Past to Future) and by the use of different time markers such as "*it will not be rather long*", "*much later*", etc. **Flashbacks** may be rather long (even to some chapters) and are marked by grammatical tense (the Past Perfect), adverbs "*then, there*", lexical groups concerning "*memory, remembrances*, etc."

2. Integrity/ Integration

Integration is a unification of all parts of a text for the sake of achieving its gestalt (wholeness). It is the reverse side of discreteness

The text integrity is revealed in the ability of the text to function as a united whole. This category has two aspects structural and semantic, which is reflected in two planes/dimensions of the text. The two interrelated factors of integration are:
1) its cohesion,
2) its coherence.

The cohesion is the unity on the basis of different formal features - means of correlation between parts constituting the text. Cohesion includes various linking devices which organize the flow of the text and contribute to its integrity.

The coherence of the text is a semantic notion and presupposes first of all the semantic unity of the text, the development of its theme. It is ensured by the following factors:
- the communicative intention of the author,
- the theme of the text,
- its genre,
- the image of the author,
- its EM and SD,
- different means of foregrounding.

- **The communicative intention** of the writer is the correspondence

of the text to the aims of the author and the conditions of communication. It is realised in the **modality** and **pragmatic aim** of the text.

Modality is the author's attitude towards the events, characters, etc. There are no stylistically neutral literary texts, as the latter is the result of the author's subjective perception of reality, it doesn't just simply reflect the world, but the world seen through the eves of the writer

Modality is revealed not only in the use of certain modal and evaluative words and figures of speech, but in the writer's choice of characteristics, objects of narration.

The pragmatic aim is the author's intention **(the message** of the text), his aim to influence his readers It is the inducement/motivation of the reader for a reciprocal reaction / response on his part. The pragmatic unity of the text is aimed at solving certain communicative tasks. In the literary texts it is the task of the aesthetic impact on the reader.

- **The thematic unity of the text** is the common concept. The main idea may not be formulated openly, but it is always present in the form of a certain motivation.

- **The compositional-genre unity** of the text presupposes its reference to a certain functional style or genre.

- **The uniting function of the image of the author** is a characteristic feature of literary texts. It means that all separate constituent parts of the text are permeated by a single world outlook, which is reflected in the writer's attitude to the characters, the kind of conflicts and problems raised in the text.

- **The uniting role of EM and SD** in the development of the plot of the text, personages' characterisation, the revealing of the key theme of the text (e.g. the distant repetition – it turns the reader's attention to the key subject of the text, the extended metaphor, simile).

- **Foregrounding** refers to different means of the formal organisation of the text, which focuses the reader's attention on certain elements of communication and which establishes semantically relevant relations between the elements of one or several levels.

There are several types of foregrounding **convergence of EM and SD and strong positions:** of the epigraph, the title, the opening and the closing parts of the text, the proper name, the artistic detail.

3. Information, conceptuality, implicitness

Though the categories mentioned above are of great significance, they are basically directed to the expression of the main idea of the text for the sake of which the latter is created. A literary text does not exist without its idea. The formulated **idea** of the literary work is its **concept** (social, moral,

aesthetical idea). The whole process of text interpretation boils down to the search for the means of expressing the concept.

The existence of the concept explains the stratification of the text information into several layers.

The first layer deals with <u>factual, explicit information.</u> The contracting of content-factual information boils down to the formulation of the **theme/plot** of the text (answering the question *"What is happening?"*). Here the plot development is concentrated. However, restricting the text interpretation only to this kind of information will impoverish and misrepresent it.

The second layer represents <u>conceptual information,</u> and formulates **the idea** of the text (answering the question *"What for are these events happening?"*). It is not easily discernible. It may not lie on the surface of the verbal exposition. This kind of information can only be grasped after a minute examination of the constituents of the text. It may have different interpretations. It is mainly found in the belles-lettres style.

The third informational layer is implicit, <u>sub-textual information;</u> it is the undercurrent of the text and adds significance and contributes to the text profundity.

Linear (explicit) and sub-textual (implicit) informational streams are directed to the formation of conceptual information. Thus the idea of the literary work is realised through the author's evaluation, which can be directly announced by the writer (the explicit way) or may exist in the text without being openly expressed in it (the implicit way). Actually they're no purely explicit or implicit literary works. Each text contains elements of these means exposition. Implicit information is more indispensable for forming the concept of the text than explicit one.

Sub-textual information includes into factual information its signposts, which are of great importance for creating the concept of the text. The adequate comprehension of sub-textual information depends on:
- the individual thesaurus of the reader and
- his/her concentration on the reading matter.

That's why in the implicit manner of writing the author to a great degree depends on the reader.

Thus, sub-textual information is materially fixed in the text; however the means of its fixation are very specific and require a very subtle perception and analysis.

Lecture 10: Text Interpretation and the Elements of the Text Analysis

10.1. Text Interpretation.
10.2 The Elements of the Text Analysis.

10.1. Text Interpretation

A literary text is rather complicated. It comprises the author's thoughts and feelings, and the main task of its interpretation is to understand the writer's idea, to decipher the implication.

Text interpretation is an open-ended reading, potentially unlimited elucidation of a text. Different readers stress different points in a literary text offering his/her interpretation. Similarity or difference in ideological, aesthetic, psychological, emotional properties/qualities of the author and the reader leads to the possibility of different interpretation of one and the same literary work.

Hence the author's perception of the reality, his emotions and associations might appear acceptable/ unacceptable; clear/ vague; true/ false; fair/ unfair; deep/ shallow for different recipients.

The principle the author-reader communication is described by V. Kukharenko as the principle of **a funnel.** The objective world realised, processed and transformed by the author takes shape of a particular literary text, which serves a starting point for the reader's recreation of the world's versatility encoded in the text.

The literary text remains unchangeable as well as the signals in the text which evoke such strikingly different emotions and associations. As our perception is selective, every reader assimilates only part of these signals.

That is why we may conclude that the **Text Interpretation** is a very creative and subjective matter. On the other hand, we can't say that reader has unrestricted freedom in interpretation. Though sometimes different in accentuation and profundity of understanding, all interpretations are based same unit – **the text.**

So **the Text Interpretation** is both the process of the text apprehension and the result of the process expressed in the skill of reporting your ideas about the text, using the proper meta-language.

By and large, a stylistic interpretation of the text is supposed to consist of two major stages:
1 . Analysis of the text.
2. Synthesis of the main idea/ideas of the text.

10.2. The elements of the text analysis

- The title

The title plays an important role in the text analysis. Its main pragmatic aim is to draw the attention of the reader, to establish the contact and to direct the reader's expectations and forecasts. A very important function of the title is the actualisation of the text concept. The title embodies almost all the text categories.

- ➢ **The category of discreteness** is realized by **intervening titles** (within one text). This makes the text easier to read, distinguishes sub themes, underlines the importance of composition and partitioning.
- ➢ **The category of integrity** can be traced in the title words repetition in the text. The title words penetrate the text always reminding the reader of the main issue.
- ➢ **The category of modality.** The title facilitates the reader in predicting the text atmosphere, prepares and "tunes" him for certain feelings and emotions which might arise while reading. **The category of modality** is realized in the title through:
  - emotional and estimation words, explicitly
    e.g. "Vile Bodies" by Ivline Wough, **D. Bartelne "Unspeakable Practices - Unnatural Acts"**
  - retrospective apprehension of the estimation e.g. **"The Quite American" Gr. Green**
- ➢ The title plays an important role in **the concept** realization as it reflects the text main idea. The author chooses the most appropriate title and some times it takes time to find the very one.

The title has several **<u>functions</u>** such as:
- ➢ **The informative function,** it names the text, defines its theme, refers to the genre.
- ➢ **The prospective function** plays the crucial role in forming the reader's intention whether to read or not. Usually rather short, the title possesses tremendous energy containing all the ideas of the text. (e.g. A. Christie's novels).
- ➢ **The retrospective function.** However, it is very difficult to always predict the story content by the title, as sometimes it may be metaphorical, allusive or comparative.

There may be the effect of "the deceived expectations". *e.g. "The Young Lions"* - not the story about the youth of the king of beasts. This feature of the title may play a trick on an inexperienced translator, who starts translating the title not knowing the content.

The title is usually two-folded. First, it is connected with the definite situation, idea expressed in the text, thus giving it concrete definition. Second, it may express generalized metaphorical idea (e.g. *"Вишнёвый сад")*. So, the idea of the title may be transformed and will be understood only in the connection with the already read and apprehended text. So we may speak about **the retrospective function** of the title.

- The characters and the conflict

Most writers of the story attempt to create characters who strike the reader, not as stereotypes, but as unique individuals. **Characters** are called **round** if they are complex and develop or change in the course of the story. **Flat characters** are usually one-sided, constructed round a single trait. If two characters have distinctly opposing features, one serves as a foil to the other, and the contrast between them becomes more apparent. The description of the different aspects (physical, moral, social) of a character is known as **characterization.** When the author describes the character himself or makes another do it, it is **direct characterization.** When the author shows the character in action and lets the reader judge for himself the author uses **the indirect method of characterization.** Indirectly the characters may also be depicted through their speech.

Round and flat characters have different functions in the conflict of the story. The **conflict may be external,** i.e. between human beings or between man and the environment (individual against nature, individual against the established order/values in the society). The **internal conflict** takes place in the mind, here the character is torn between opposing features of his personality. The two parties in the conflict are called *the protagonist* and his or her *antagonist.*

- The setting

The particular time and physical location of the story form the setting. Such details as time of the year, certain parts of the landscape, the weather, colours, sounds or other seemingly uninteresting details may be of great importance. The setting can have various functions in a given story:
  ➤ it can provide a realistic background,
  ➤ it can evoke the necessary atmosphere,
  ➤ it can help describe the characters indirectly.

- The tone, the theme and the message

The author's choice of characters, events, situations, details and his choice of words is by no means accidental. Whatever leads us to enter the author's attitude to his subject matter is called **tone.** Like the tone of voice, the tone of the story may communicate amusement, anger, affection, sorrow, contempt. The images created by the author may lend the story a lyrical, melancholy, humorous effect. They may be poetic, fresh, trite, hackneyed, stale, thus contributing to creating a peculiar **atmosphere** of the story.

Tone refers to the emotional feeling, mood, or quality of a piece of writing. In technical and scientific prose the author's tone is usually objective and impartial as befits the purpose of conveying information, not arousing emotions.

Newspaper articles generally are also written in an objective manner, since their purpose is to convey factual information, not to provide subjective views.

But in all other kinds of writing, the writer's tone can reflect any of the emotional stances one can think of. The writer may be sympathetic, bitter, hostile, angry, serious, self-observing, humorous, caustic, ironic, earnest, witty, etc.

The theme of the story is like unifying general idea about life that the story reveals. **Theme** is something that lies in foundation. It is the general concept of the text. The author rarely gives a direct statement of the theme in the story. It is up to the reader to collect and combine all his observations and finally to try to formulate the idea illustrated by the story. The most important generalization the author expresses is sometimes referred to as the **message. The message** is an underlying thread invisibly unifying all the separated episodes and loosely connected elements of the narrative. The message depends on the writer's outlook, and the reader may either share it or not.

- Artistic detail

We regard **the detail** as "something small, insignificant manifesting something big and important". It is a laconic and expressive representation of a complicated idea, fact or phenomenon. The details which are selected by the author to represent the whole, to recreate the complete picture are called *poetic /artistic details.*

The popularity of the artistic detail among writers is conditioned by its potential force able to intensify the reader's perception, to make his associative imagination fly. The detail accentuates pragmatic and modal characteristics of the text. The detail is a significant signal of imagery.

The detail usually represents an insignificant exterior feature of a complicated object, and is a material embodiment of facts and processes. The detail can manifest people's emotions, and as the latter are various and individ-

ual, different authors create particularly individual details. Even the same feelings may be shown in absolutely dissimilar ways.

For example, in strong grief Gatsby (Fitzgerald) is standing under rainfall, Bossini (Golsworthy) is wandering in fog, Lieutenant Henry (E. Hemingway) sits at the table in a cafe.

In deciphering the detail there is no identity in the profundity of readers' perception, as much depends on their thesaurus, attention, mood and other personal qualities.

According to the function it carries the detail may be **authentic, descriptive, specifying, characterological and implicating.**

➢ **Authentic details** bring the reader to believe in real existence of the described things and events and their authenticity - names of countries, towns, streets, hotels, etc.

➢ **The descriptive detail** is aimed to create the visual image of an object. It is generally used in portraying people and nature. With the help of the depicting detail the landscape or person's appearance attains more individual and particular image. The choice of the detail manifests the author's viewpoint, represents such categories as modality, pragmatics and system.

e.g. The room, not much used now, was still vaguely haunted for them both by a presence with which they associated tenderness, large drooping white moustaches, the scent of cigar smoke and laughter. (J. Galsworthy "In Chancery")

➢ The, main function of **the specifying detail** is to produce true impression by fixing insignificant details. As a rule, it is used in dialogues and 1st person narration. Such kind of the detail is essential in creating a character's image. Not mentioning a person directly, the specifying detail contributes to anthropocentric idea of the text.

➢ **Characterological details** reveal the personage's psychological qualities, individual traits and habits. They underline the essential features (e.g. Sh. Holmes' pipe). The details are there for a purpose: to reveal the characters and their motivations, and to provide us with clues as to what is underneath the surface.

e.g. In F.O 'Connor 's story "Good Country People ", the main character, whose name is Joy (ironically, given her sullen demeanour), is gradually revealed to us in a se-

ries of characterological details. One such detail comes early in the story when we learn that Joy has legally changed her name to *Hulga,* which sounds to her mother (and undoubtedly to the reader, too) like *"the broad blank hull of a battleship".*

➢ **The implicating detail** suggests additional deep-lying meaning and creates undercurrent information. The main function of this detail is to create the implication, especially by depicting the character's inner emotional state.

In a sense all these details contribute to the implication creation, as each of them presupposes wider and deeper understanding of a fact than it is shown explicitly.

LECTURE 11: Types and Forms of Speech in a Literary Text

11.1. The author's speech.
11.2. The narrator's speech.
11.3. The character's speech.
11.4. The non-personal / represented speech.

The author's viewpoint determines everything in a literary text. But the distribution of the author's opinion in the text is not homogeneous. The amount of opinions represented in one text makes the latter many-sided, polyphonic. So the literary text is heterogeneous, where such types of speech can be distinguished:

- **the author's speech,**
- **the narrator's speech,**
- **the character's speech,**
- **the non-personal speech.**

11.1. The author's speech

The author's evaluation of the objects, events of the text plays the leading role in forming the text concept. All the main text categories are manifested more explicitly in the author's speech. The author's speech is represented in different discourse types such as *narration, description, reflection* (or digression) *and persuasion.*

- *Narration* is the most easily recognised mode of discourse, which is simply telling a story. A writer employs narrative because his/her purpose is to relate events, either real or imagined in a chronological order. It is dynamic. The author's viewpoint is the least expressed in it, as mainly it is *the narrator,* who relates the events.

- *Description* refers to writing that shows what someone or something looks like or what something feels like. The writer's purpose is to paint a picture in words. Description always relies on sensory details, i.e. words or phrases that appeal to the reader's senses. It's used to set the scene or to evoke a mood. It is static. It may be detailed and direct or impressionistic, giving few, but very striking details. Description is manifested in <u>the portrait and landscape</u>.

  ➢ <u>The portrait</u> is the main means of the character's drawing, informing the reader about the character's physical state, individuality, social status, tastes, habits and likings. The portrait abounds in nouns and adjectives. It is always evalua-

tive, it explicitly carries the author's modality and evaluation, pointing at his sympathy/antipathy.

➢ *The landscape* is a background for the events, which may be either static or dynamic. The landscape is also directed to anthropocentricity of the text, as the image of nature is not the aim itself but the means of the character explanation. The landscape may show whether the character is in harmony with nature or in antagonism.

• **Reflection** (digression) most directly reveals the author's position and consists of the insertion of the material that has no immediate relation to the theme or action. It may be lyrical, philosophical or critical. Sometimes it may be distinguished in an independent passage or even a chapter. Underlining its out-of-time global character, the writers use present forms of the verbs in reflection.

• **Persuasion** is an attempt to change another person's feelings or opinions by any effective means. In other words, the persuasive mode reflects the writer's attempt to convince the reader that a particular idea or opinion is worth holding, to win the reader over to a certain point of view, or to get the reader to change his/her mind. We see persuasive writing most often in ads, political speeches, newspaper or magazine editorials, voting pamphlets, or other writing in which the writer seeks to make us change our minds or clarify our notions about controversial issues.

The two essential components of persuasive writing are appeals to reason and appeals to emotions, either alone or in combination.

11.2. The narrator's speech

In many cases the story is told by the narrator who shouldn't be confused with the author of the story. The choice of the narrator determines the main stylistic peculiarities of the text, which depends on his/her cultural level and experience.

There may be distinguished 1st and 3rd person narration.

• **The 1^s person narration** is subjective/ personal. All events are shown from the point of view of the eye-witness. The narrator's main function is to create the authenticity of the story. It adds a peculiar intimacy, the narrator reveals his inner world. The author hides behind the figure of a fictitious character - narrator, and presents all events from his/her point of view, and only sporadically emerges in the narrative with his own considerations.

Unlike the omnipotent and omniscient author who knows everything and judges everybody, the narrator is restricted by the possibilities of his per-

sonal observation. He's not capable of understanding the character's actions and behavior.

There are **two forms on the 1st person narration:**

> **the narrator is the character of the events described.** He is the character as well as the narrator.

> The narrator is not only named but his speech is stylistically marked - all his speech peculiarities are reflected in it. The narrator is an analogue of the author - he chooses, evaluates and narrates the facts (*Dr. Watson, R. Cruso).*

> **the narrator is on the periphery of events.** His role is that of the observer, a witness, a correspondent. A character-observer, doesn't participate in the events *(E. Bronte Withering Heights, where the events are narrated by a nanny Nelly).*

- **The 3rd person narration** is more objective, the narrator is not so personally interested. The narrator is not named and is not singled out. The author's image and the narrator are united. The author-narrator views his personages from above, commenting and evaluating their character and behaviour.

3rd person narration: *O. Wilde "The Picture of Doreen Grey", O'Henry "The Gift of Magi".*

Sometimes it is very difficult to differentiate between the author and the narrator, especially in the 1st person narration. All the explicit evaluations belong to the narrator. The author's viewpoint is manifested in title, composition, irony, hyperbole, etc. The author's position may completely coincide with that of the narrator *("The Great Gatsby")* or be different *("A Very Short Story" E. Hemingway).*

The identity of the author's and narrator's positions may lead to a false conclusion about the identity of their images. Sometimes due to the likeness in some traits of character and details of biographies the literary character is identified with the writer.

11.3. Character's speech

There distinguished two types of character's speech, **direct** and **inner** speech.

- **Dialogue/direct speech**

In direct speech personages express their minds in the form of uttered speech. Direct speech is a quotation, repetition of the exact utterance as it was spoken. It is usually introduced by a verb like: *say, utter, shout*, etc.

Conversation in a novel or short story resembles authentic conversation, but never copies it. You don't, for a start, reproduce typical non-fluency features, except for the occasional hesitation or incomplete sentence. And from the literary point of view, conversation in a novel has to do much more than sound like real-life talk. It advances the action and adds to the reader's knowledge about the character.

The main function of the dialogue is the reflection of the natural communication between people-characters. It is the analogue of the oral type of speech. The latter is highly emotional; it has a certain intonational structure; it is characterised by the extensive use of low-flown, colloquial layer of vocabulary and lexical units, elliptical, laconic sentence structures.

The personage reflects emotions by using exclamatory words, vulgarisms, slang, repetitions, ellipsis, aposiopesis, etc. A great role is played by graphons, the indicators of the social status of the character.

Thus the dialogue colours the literary text with the tone of spontaneity, informality, immediate reactions. The dialogue introduces a character's point of view; there are as many points of view as there are personages in the text. This creates the polyphony of the literary work.

Dialogue contributes to achieving the effect of reality and authenticity of narration. It is a significant form of the personage's self-characterisation. Dialogue is a specific form of social contact, in which the direct exchange of utterances takes place.

- **Inner/interior speech of characters**
The writers have always been interested not only in what their character does and says but also in what he thinks. Only addressing a person's thoughts reveals the source of his actions, speeches, their cause and destination.

When the author allows the characters themselves to express their thoughts and reflection, they become trustworthy and the reader gets involved in the character's emotional psychological inner life. It is reflected in the inner speech, which doesn't take direct part in the development of the events but concentrates on their motives, causes and consequences and real relations, revealing their essence.

There are several forms of this type of speech:
  ➢ **Inner/interior monologue** – a lengthy piece of the character's meditations and analysis. It is the main form of the inner speech, where the character's spiritual, moral, ideological image is shown as it is. The character thinks, recollects, analyses, plans. The absence of any witness or interlocutor provides absolute sincerity.

The interior monologue breaks up the development of the plot and slows it down. It influences the plot, explains it, but doesn't participate in its development. It is characterised by the 1st person narration. The speech peculiarities of the personage are preserved; there are many interrogative and exclamatory sentences. It contributes to the creation of a psychologically complex character.

e.g. He looked at his watch and thought, I wonder if Andres got through to Golz? If we are going to blow it I would like to breathe very slowly and slow up the time again and feel it. Do you think he made it? Andres? And if he did would they call it off? If they had time to call it off? Do not worry. They will or they won't. There are no more decisions and in a little while you will know. (E. Hemingway. For Whom the Bell tolls)

➢ **Short insets of interior speech** – immediate mental and emotional reactions of the personage to the remarks or actions of other characters. As a rule it is marked by dashes, brackets, dots. It includes individual repetition, bywords, favourite words and expressions, thus reflecting the spontaneous, emotional perception of the events by the personage.

e.g. ... the small straight nose and a cowlick in one eyebrow that sends a little fan of hairs the wring way and seems to express a doubt. ***Amazing, genes****. (J. Updike)* – the character looks at his grown-up son.

➢ **Autodialogue** – a talk to oneself.

It represents the fight between the emotional and rational, expressed by two inner voices. Either part provides its arguments: feelings, premonitions, intuition versus logic and reason. In most cases it is represented by questions and answers, when questions are dictated by the character's emotional state, and the answers explain, comfort and direct the character to the solution of the problem.

➢ **Stream of consciousness** – the disjoined, purely associative manner of thinking.

It is the largest form but the least divisible. It's rather difficult to understand as it is elaborate and sophisticated. Both the peculiarity of each character's thinking and the writer's individuality result in abandon of devices used to create the associative

stream. Both the syntax and vocabulary are extremely difficult. There are a lot of repetitions, peculiar rhythm and graphic means, polysyndeton or asyndeton, etc.

e.g. Mr. Bloom put his head out of the window.

Gaswork. Whooping cough they say it cures. Good job Milly never got it. Poor children' Doubles them up black and blue in convulsions. Shame really. Got off lightly with illnesses compared. Only measles. Flaxseed tea. Scarlatina, influenza epidemics. Canvassing for death. Don't miss this chance. Dog's home over there. Poor old Athos! Be good to Athos, Leopold, is my last wish. Thy will be done. We obey them in the grave. A dying scrawl. He took it to heart, pined away. Quiet brute. Old men's dogs usually are. (J.Joyce Ulysses)

11.4. Represented speech/ Non-personal speech

Represented speech is the blend of viewpoints of the author and the character. It is a combination of author's speech and that of the character. The author interprets the manner in which the direct speech was uttered thus changing the emotional colouring of the whole text.

The narration is transferred into the plane of the character. However the author is always present and organises his/her utterances himself. There is a contamination of two voices, the author's and that of the character.

- **Uttered represented speech** (косвенно-прямая речь) – the writer's reproduction (sometimes mental) of once uttered speech by the character thus creating the impression that it really sounds. The writer represents the direct speech: she replied that no, she wasn't, you know.

e.g. "Barbara ", said Kit, "you're not cross with me?"

Oh, dear! Why should Barbara be cross? And what right had she to be cross? And what did it matter whether she was cross or no? Who minded her?

"Why. I do," said Kit. "Of course I do." (Ch. Dickens. The Old Curiosity Shop)

The uttered represented speech preserves the main lexical and syntactical features of a dialogue. It's characterized by interjections, violated grammar norms, interrogative and exclamatory sentences. But it is presented not from the 1st person, but from the 3rd person.

- **Unuttered/ inner represented speech** (изображённая) – the reproduction of the character's thinking by the author. It expresses feelings and thoughts of the personage, which were not materialised in spoken or written language by the character.

e.g. Denis groaned in his spirit, condemned himself utterly with all his works. ***What right had he to sit in the sunshine, to occupy corner seats in third-class carriages, to be alive? None, none, none.*** (A. Huxley Crome Yellow)

It's very hard to draw a sharp borderline between the author's voice and that of the character in represented speech. According to its functions and lexico-syntactical organisation uttered represented speech is close to the dialogue and unuttered represented speech is close to interior speech of the character. The represented speech does not break the development of the plot but alters the angle of the depiction of actions and events. It gives the writer an opportunity to show the inner springs, which guide his character's actions and utterances. Thus it is a device to depict a character's image.

- **Non-personal author's narration** (несобственное авторское повествование) – it happens when the character relates the author's ideas. We see the events through the character's apprehension. It doesn't hinder the flow and the dynamics of the plot. It also serves as an indirect characterization of the personage, his/her outlook, emotional state at the moment of the event, his subjective attitude.

USEFUL VOCABULARY TO THE LECTURES

Lecture 1

interpretation	интерпретация, истолкование,
aesthetic	эстетический
stylistic device	стилистический приём, фигура
embellishment	украшение
dispense with	обходиться без чего-л.
fancy attire	причудливое одеяние
elaborate	изысканный, замысловатый
derogatory	уничижительный
calculated to	рассчитанный на…
discard smth	отказываться, избавляться
deviations from the norm	отклонения от нормы
violations of the norm	нарушение нормы
self-sustained	самодостаточный
inflexible/ rigid	негибкий, жёсткий
functional styles	функциональные стили
the belles- letters style;	стиль художественной литературы
the publicist style;	публицистический стиль
the newspaper style;	газетный стиль
the scientific prose style;	стиль научной прозы
the style of official documents	стиль официальных документов
arbitrary	произвольный, случайный
discourse	дискурс, текст
expressive means	выразительные средства
hierarchy	иерархия
innumerable	бессчётный, неисчислимый
inherent	неотъемлемый, присущий
denotative meaning	денотативное (указывающее) значение
connotative meaning	коннотативное (подразумевающееся) значение
artistic expressiveness	художественная выразительность
all-embracing	всеобъемлющий
the encoder	кодировщик
the decoder	дешифратор, декодер

Lecture 2

paradigm	парадигма, совокупность всех форм слова
to accommodate the needs	обеспечивать потребности
typified	типизированный
coordinated	слаженный
interrelate	взаимодействовать
intercondition	взаимообуславливать
conspicuous	заметный
adhere	придерживаться
entity	сущность; существо
intertwine	переплетаться
inconstant	непостоянный
creative activity	творческая деятельность
consciously	сознательно
deliberately	намеренно
lend oneself to	приспосабливаться к
oratory	речь, спич
homogeneous	однородный
nonce-words	слово, образованное только для данного случая
refutable	опровержимый
unanimity	единодушие
encounter	столкнуться, встретиться
constitute	составлять
confined	ограниченный
dichotomy	дихотомия
style boundaries	границы стиля
presumably	предположительно
overlap	частично покрывать
melt into	исчезать, растворяться
cast-iron forms	жёсткие формы
archaic	архаичный
banned out of	налагать запрет
intelligible	понятный, чёткий
consistent	последовательный
precise	точный, определённый
coherence	логичность, последовательность
references	ссылки

foot-notes	сноски
abundance	изобилие, избыток
emphasis	акцент, выразительность
explicit	явный, ясный, определённый
persuasion	убеждение
rigorous	строгий, неумолимый
to exert influence	оказывать влияние
brain-washing	промывание мозгов, идеологическая обработка
genuine	истинный, подлинный
brevity of expression	краткость выражения
elucidate	объяснять, разъяснять,
affect	оказать воздействие
employ	использовать, применять
appraisal	оценка
irrespective of	независимо от
feature articles	основная статья
lack of assurance	отсутствие уверенности
account for	быть причиной, объяснять
prevail	преобладать, доминировать
allot	предоставлять, выделять
eliminate	устранять, исключать
make ample use of	использовать разнообразно
idiosyncrasy	отличительная особенность
call forth	обязывать, требовать
comply with	соответствовать
discernible	видимый, различимый
amplify	увеличивать
utterance	высказывание
enunciation	произношение, дикция
prevalence	широкая распространённость
stratum	слой
devoid of	не имеющий, лишённый
onomatopoeic	звукоподражательный
deviant	отклоняющийся от нормы
loose	свободный
adherence	приверженность

Lecture 3

deliberate	намеренный

vacillation	колебание, неустойчивость
diverge from	отличаться, отклоняться
exceed the limits	превосходить лимит
indispensable	необходимый
tinge	оттенок, тон
refinement	утончённость
be confined to	быть ограниченным
legitimate	допустимый, приемлемый
solemnity	торжественность
sophistication	изысканность
gravity	важность, серьёзность
learnedness	образованность
loan-words	заимствованные слова
obsolete	устарелый; вышедший из употребления
ousted	вытеснять
bygone epoch	прошедшая эпоха
superfluous	излишний, чрезмерный
deride	высмеивать, осмеивать
diminutive	уменьшительный
coarse	грубый
discrepancy	различие, несходство

Lecture 4

counterpart	аналог
be cast into	(*зд. о значении*) быть заключённым
atomise	измельчать, разъединять
liable to	подверженный
denotative meaning	денотативное значение
connotative meaning	коннотативное (дополнительное, стилистически окрашенное значение
perlocutionary effect	перлокутивный эффект (осуществление намерения говорящего, реализация его коммуникативной задачи)
come to the fore	выступать, выдвигаться вперёд
explicit	явный; определённый
implicit	подразумеваемый, не выраженный явно, скрытый
bring forth	производить

Lecture 5

foreground	выводить на передний план
conspicuous	заметный
indiscriminately	неразборчиво
erroneous	ошибочный
superimposed	наложенный
overestimation	преувеличение
undervaluation	недооценка
constrain	заставлять, принуждать
take precedence	превосходить
predictability	предсказуемость
interplay	взаимодействие
simultaneously	одновременно
impart a meaning to	придавать значение
juxtaposition	непосредственное соседство
transference	передача, перемещение

Lecture 6

abound in	иметься в большом числе
enhance	усиливать
euphony	благозвучие
cacophony	какофония
stir up emotions	волновать чувства
stutter	заикаться
lisp	шепелявить
plausibility	правдоподобие
vividness	яркость, блеск
memorability	нечто памятное
authentic	истинный, подлинный
amalgamated	объединённый

Lecture 7

confront with	сталкиваться
affinity	сходство
proximity	близость, соседство
embodied	воплощённый, олицетворённый
vigour	сила, энергия

sustained	продолжительный
transparent	явный, очевидный
prescribe	предписывать, устанавливать
enhance	усиливать
ridicule	насмешка
laudatory	хвалебный
condemnation	неодобрение
contempt	презрение
asyndetically	без помощи союзов
incompatibility	несовместимость
elaborate	детально разрабатывать
implicit	скрытый, не явно выраженный
overstatement	преувеличение
exaggeration	преувеличение
underrating	недооценка
designate	указывать, назначать
perception	восприятие
well-established	хорошо обоснованный
hush	тишина
blunt	тупой
whitewashing device	"отбеливающее" средство
hackneyed	банальный, избитый
reiteration	повторение

Lecture 8

recurrence	повторение
convergence	сближение
imminent	неизбежный, неумолимый
stanza	строфа
amass	собирать, копить
withhold	утаивать, скрывать
secure	защищать, гарантировать
expansion	расширение, увеличение
contraposition	противоположность
afterthought	запоздалая мысль
entrusted narrative	препорученное повествование
plausibility	достоверность
refrain from	воздерживаться от
outspoken	высказанный

self-sufficient	самодостаточный

Lecture 9

be bound	быть связанным
gain in popularity	завоевать популярность
coherent	логичный
recipient	адресат
be subject to	быть склонным к чему-л.
reality apprehension	восприятие реальности
discreteness	членимость
partitioning	архитектоника
spatial	пространственный
composition	композиция
plot	сюжет
exposition	экспозиция, завязка
complication	нарастание напряжённости
climax	кульминация
anticlimax	разрядка, спад напряжения
denouement	развязка
encounter	встречать
resolve	принимать решение
conform to	подчиняться правилам
chaotic	хаотичный
integrity	целостность
gestalt	целостный образ
dimension	измерение
cohesion	синтаксическая связанность
coherence	логичность
ensure	обеспечивать, гарантировать
foregrounding	выдвижение на первый план
perception	восприятие
reciprocal	взаимный
constituent	компонент
permeate	проникать
convergence	схождение в одной точке
concept	концепт
implicitness	имплицитность подтекст
implication	подтекст, смысл
boil down	сводиться к

contract to	сводить к
impoverish	обеднять
misrepresent	искажать
discernible	видимый, различимый
verbal exposition	словесное описание
profundity	глубина
explicit	явный, высказанный
implicit	скрытый, подразумеваемый
signpost	указатель, веха
subtle	неуловимый

Lecture 10

versatility	изменчивость, многосторонность
evoke	вызывать
penetrate	проникать
facilitate	содействовать, помогать
predict	предсказывать
crucial role	решающая роль
two-folded	двойной
a foil	контраст, фон
setting	окружающая обстановка
befits	соответствовать
stances	состояние
caustic	резкий, язвительный
accentuate	делать ударение
decipher	расшифровывать
thesaurus	тезаурус
embodiment	воплощение
authenticity	подлинность
anthropocentric	антропоцентричный (ставящий чело-века в центр исследования)

Lecture 11

narration	повествование
description	описание
reflection	рассуждение
persuasion	убеждение
abound in	иметься в большом числе
anthropocentricity	антропоцентричность

fictitious	воображаемый, выдуманный
sporadically	единично
emerge	возникать
omnipotent	всемогущий
omniscient	всевидящий
advance	способствовать
spontaneity	спонтанность
trustworthy	достоверный
bywords	поговорка
disjoin	разъединять, разобщать
hinder	мешать

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