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I. ТЕОРЕТИЧЕСКИЙ РАЗДЕЛ

1.1 УЧЕБНО-МЕТОДИЧЕСКИЕ ПОСОБИЯ

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1.2 КУРС ЛЕКЦИЙ

LECTURE 1
СТИЛИСТИКА КАК ОТРАСЛЬ ЛИНГВОСТИЛИСТИКИ

STYLISTICS AS A BRANCH OF LINGUISTICS

Stylistics of language, stylistics of speech. Syntactical, morphological, lexical and phonological stylistics. General description of the concept of "style". Expressiveness. Imagery. The Evaluation Approach. Text as a subject of stylistics.

Stylistics can be defined as a *branch of modern linguistics* devoted to the detailed analysis of literary style, or of the linguistic *choices* made by speakers and writers in *non-literary contexts*. (Chris Baldick *Oxford Concise Dictionary of Literary Terms*, 1996)

One of the fundamental concepts of linguistics is the contrast of "language and speech" (langue - parole) introduced by F. de Saussure. According to it, language is a system of elementary and complex signs: phonemes, morphemes, words, word combinations, utterances and combinations of utterances.

Eventually this brings us to the notions of *stylistics of language* and *stylistics of speech*. Their difference lies in the material studied.

The stylistics of language analyses permanent or inherent stylistic properties of language elements while the stylistics of speech studies stylistic properties, which appear in a context, and they are called adherent. Russian words like *толмач, штудировать, соизволять* or English words *prevaricate, comprehend, lass* are bookish or archaic and these are their inherent properties. The unexpected use of any of these words in a modern context will be an adherent stylistic property. So stylistics of language describes and classifies the inherent stylistic colouring of language units.

Stylistics of speech studies the composition of the utterance – the arrangement, selection and distribution of different words, and their adherent qualities (T.A. Znamenskaya)

Branches of stylistics:

- *Lexical stylistics* – studies functions of direct and figurative meanings, also the way contextual meaning of a word is realized in the text. Lexical stylistics deals with various types of connotations – expressive, evaluative, emotive; neologisms, dialectal words and their behavior in the text. Lexicological stylistics studies the principles of the usage of words and word combinations performing their expressive functions.

- *Grammatical stylistics* – is subdivided into *morphological and syntactical*

*Morphologica*l *stylistics*. views stylistic potential of grammatical categories of different parts of speech. Potential of the number, pronouns.

Syntactical stylistics studies syntactic, expressive means, word order and word combinations, different types of sentences and types of syntactic connections. Also deals with origin of the text, its division on the paragraphs, dialogs, direct and indirect speech, the connection of the sentences, types of sentences. Syntactical stylistics – the expressive values of the sentences, their structure as well as texts and speech flow.

- *Phonostylistics* – phonetical organization of prose and poetic texts. Here are included rhythm, rhythmical structure, rhyme, alliteration, assonance and correlation of the sound form and meaning. Also studies deviation in normative pronunciation. Phonostylistics shows how separate sounds, sound combinations, stress, rhythm, intonation, etc. can serve as expressive means.

The main subject of stylistics *is style* in all linguistic definitions of this term. The word "style" goes back to the Latin word "stilos" which meant a sharp stick used for writing on wax tablets. Then it came to denote also the manner of writing and was borrowed into European languages with this new meaning.

I. Galperin offered his definition of style "as a system of interrelated language means which serves a definite aim in communication."

According to Prof. Y. M. Skrebnev, whose book on stylistics was published in 1994, "style is what differentiates a group of homogeneous texts (an individual text) from all other groups (other texts)... Style can be roughly defined as the peculiarity, the set of specific features of a text type or of a specific text."

The term "style" is understood by various scholars in the following senses:

1) the individual manner of a writer or a speaker in making use of language to achieve the desirable effect in speech or in writing. This application of the general term 'style' is observed in several trends of stylistics: a) pragmatic one that studies what the language can offer to make a communicative act successful; b) an author's individual style study.

2) functional style of language (registers, discourses), i.e. a set of interrelated lingual units of all language levels used in a given sphere and serving a definite purpose in communication.

3) a variety of linguistic expression serving particular communicative purposes, or so-called 'style of language'.

This approach to the study of style in combination with functional and pragmatic approaches constitutes contemporary linguo-stylistics in broad sense of this word. All of them are often employed in teaching stylistic norms of language usage to language speakers. The aim is to investigate the principles and establish some rules of using proper linguistic means (among the multitude of synonymous linguistic resources) that would conform to the given extra-lingual circumstances.

Style is a set of characteristics differentiating one text or one homogeneous group of texts from other texts (or other groups).

A functional style of language is a system of interrelated language means which serves a definite aim in communication (Galperin). *A functional style* should be regarded as the product of a certain concrete task set by the sender of the message. Functional styles appear mainly in the literary standard of the language. These represent varieties of the abstract invariant and can deviate from the invariant, even breaking way with it.

I. Arnold mentions four styles: poetic style, scientific style, newspaper style, colloquial style. I.R. Galperin distinguishes five major functional styles in the English literary standards. They are:
1) The language of belles-letres.
2) The language of publicistic literature.
3) The language of newspapers.
4) The language of scientific prose.
5) The language of official documents.

But Yu. Skrebnev argues that nobody and nothing prevent us from singling out and investigating more styles: something like telegraphic style, reference-book style, Shakespearean style, etc. All these styles are discernible; they characterize each their respective language. Yu. Skrebnev considers that the number of sublanguages and styles is infinite. But since scholars usually strive for generalization they will be always trying to form more or less large units and call them styles.

Stylistics, as the term implies, deals with styles. Yu. Skrebnev suggests a very short definition of style: *Style is a specificity of sublanguage. Style can be roughly defined as the peculiarity, the set of specific features of a text type or a concrete text. Style is just what differentiates a group of homogeneous texts (an individual text) from all other groups (other texts).*

Style is always characterized by the principle of choice and combination of different language means (expressive resources) which serve the innumerable communicative purposes of language users.

The contents of stylistics can not be confined to investigating of style only. It also includes the study of expressive means and stylistic devices, which are used in various spheres of speech that aim to impress, so they are not connected with an only definite style.

The key notions of stylistics: imagery, expressiveness, evaluation, emotiveness, expressive means and stylistic devices.

Stylistics emphasizes on the language of the text. *Text* is understood as a product of speech (both oral and written), sequence of words, grammatically connected and, as a rule, semantically coherent. Thus stylistics is mainly concerned with the idea of **style** and the analysis of literary texts.

Four aspects – Graphology, Lexicology, Syntax and Semantics are included in Stylistic analysis. We find graphlogical style markers, lexical style markers, syntactic style markers, grammatical style markers, and semantic style markers in a particular text. Stylistics study is the study of language and its hidden meanings. It tells how a word, phrase or sound is used in a deviant, unusual way that is marked situation. Therefore, any marked feature of a language is a stylistic feature. It tells how a word, phrase or sound is used in a deviant, unusual way that is marked situation. Therefore, any marked feature of a language is a stylistic feature.

Stylistic analysis explores the uniqueness of a text to point out which patterns of language are used particularly. It involves comparisons of the language of the text with the language used in conventional types of discourse. Stylistics also attempts to establish principles capable of explaining the particular choices made by individuals and social

groups in their use of language, such as the production and reception of meaning, socialization, critical discourse analysis and literary criticism.

Stylistics focuses on the expressive properties of linguistic units, their functioning and interaction in conveying ideas and emotions in a certain text or communicative context.

Stylistics interprets the opposition or clash between the contextual meaning of a word and its denotative meaning. It helps to create images, as it can reflect the surrounding world by naming, qualifying and evaluating it.

Image as a linguistic notion, is mainly built on such lexico-semantic stylistic devices combining some general semantic meaning with a certain linguistic form resulting in stylistic effect. It is like an algorithm employed for an expressive purpose. For example, the interplay, interaction, or clash of the dictionary and contextual meanings of words will bring about such stylistic devices as metaphor, metonymy or irony. Image is to be decoded by the reader. It follows that the creation of an image results from the interaction of different meanings of a word (word-combination): a) dictionary and b) contextual (prompted by the speaker's subjective original view and evaluation of things).

I.R. Galperin divided images into three categories: two concrete (visual and aural) and one abstract:

1. A visual image is a concrete picture of an object born in our mind's eye:

> *The lazy geese, like a snow cloud*
> *Dripping their snow on the green grass,*
> *Tricking and topping, sleepy and proud (J.Ransom).2*

2. An aural image makes us hear the sounds of nature and things.

3. A relational image gives the idea of "the relation between objects through another kind of relation", and the two kinds of relation reveal "the inner connections between things or phenomena", e.g. *Captain Vere may have caught Billy to his heart, as Abraham may have caught young Isaac on the brink of offering him up in obedience to the exacting behest* (H. Melville).

Imagery as paradigmatic means of the language based on the association of words with those, close in meaning, and thus potentially possible, but not represented in the text. Image is a certain picture of the objective world, a verbal subjective description of this or another person, event, occurrence, sight made by the speaker with the help of the whole set of expressive means and stylistic devices. Images are created to produce an immediate impression1 to human sight, hearing, sense of touch or taste.

The category of expressiveness has long been the subject of heated discussions among linguists. In etymological sense expressiveness may be understood as a kind of intensification of an utterance or of a part of it depending on the position in the utterance of the means that manifest this category and what these means are. But somehow lately the notion of expressiveness has been confused with another notion, viz. *emotiveness*. *Emotiveness*, and correspondingly the emotive elements of language, are what reveal the emotions of writer or speaker. They are designed to awaken co-experience in the mind of the reader. Expressiveness a broader notion than emotiveness and is by no means to be reduced to the latter. Emotiveness is an integral part of expressiveness and, as a matter of fact, occupies a predominant position in the category of expressiveness.

The evaluation is also based on whether the choice of language means conforms with the most general pattern of the given type of text – a novel, a poem, a letter, a document, an article, an essay and so on. The notion of evaluation takes into account that words may reveal a subjective evaluation and sometimes use it for definite stylistic effects, thus calling the attention of the reader to the meaning of such words.

Thus, stylistics is first and foremost engaged in the study of connotative meanings. All language units can be conventionally divided into two groups:

• Those which, along with their denotative meaning, possess a connotation (i.e. carry some additional information, either expressive or emotive) are called stylistically marked, or stylistically coloured.

• Those which do not have a connotative meaning are stylistically neutral.

The linguistic units of phonetic, morphological, lexical, syntactical language levels which enter the first group are called **expressive means** (EM):

Phonetic EM include pitch, melody, stresses, tones – intonation in general. The use of emphatic intonation enables the speaker to intensify an utterance emotionally or logically, to convey different additional meanings that are not expressed by the chosen words.

Morphological EM are those means of expressing grammatical meanings which display a kind of emphasis. These are, for example, stylistically marked forms of the Present and Past Simple Tense with emphatic verb do : He did come (Compare to stylistically neutral He came) or marked forms of Imperative Mood: Do come; Don't you forget.

Lexical EM include heterogeneous stylistically coloured words (poetic, archaic, bookish, slang, jargon, vulgar, etc). These words usually stand in opposition to their neutral synonym.

Expressive means of language are mostly employed in types of speech that aim to affect the reader or listener: poetry, fiction, oratory, and informal intercourse but rarely in technical texts or business language.

Stylistic devices (tropes, figures of speech) unlike expressive means are not language phenomena. They are formed in speech and most of them do not exist out of context. According to principles of their formation, stylistic devices are grouped into phonetic, lexico-semantic and syntactic types. Basically all stylistic devices are the result of revaluation of neutral words, word-combinations and syntactic structures. Revaluation makes language units obtain connotations and stylistic value. A stylistic device is the subject matter of stylistic semasiology.

A stylistic device combines some general semantic meaning with a certain linguistic form resulting in stylistic effect. It is like an algorithm employed for an expressive purpose. From ancient times to the present, SD (each having a number of peculiar functions to perform) have been extensively employed by orators and writers to strengthen and embellish their styles of speech and composition.

Expressive means and stylistic devices have a lot in common but they are not completely synonymous. All stylistic devices belong to expressive means but not all expressive means are stylistic devices. Phonetic phenomena such as vocal pitch, pauses, logical stress, and drawling, or staccato pronunciation are all expressive without being stylistic devices

LECTURE 2

LEXICAL STYLISTIC DEVICES

Metaphor, metonymy, synecdoche, allegory, irony, zeugma, pun, hyperbole, litotes, epithet, oxymoron, antonomasia, personification, periphrasis.

Classification of Lexical Stylistic Devices
There are 3 groups.
1. The interaction of different types of lexical meaning.

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

b) primary and derivative (zeugma and pun);

c) logical and emotive (epithet, oxymoron);

d) logical and nominative (autonomasia);

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

1. The interaction of different types of lexical meaning.

a) Metaphor [ˈmetəfə, -fəː] is transference of names based on similarity between two objects, e.g. *The trees are sentinels guarding the road.*

Metaphors can be classified **semantically**, or according to their degree of unexpectedness. Genuine metaphors are unexpected, unpredictable, helping to visualize the picture. Their general stylistic function is not a mere nomination but its expressive characterization. Metaphor is one of the best image-creating devices favoured by poets and writers. Thus, Lawrens Ferlnghetti resorts to metaphors describing his "Big Fat Hairy Vision of Evil": *"Evil is sty in eye of universe"*; *"Evil is lush with horse teeth"*; *"Evil is love fried on the spit"*.

Trite metaphors are expressions that have been used so often that they have lost the impact they once had. But they have not lost their expressive force altogether, e.g. *Her teeth are pearls; a flight of imagination; a burning question, a pillar of the state.*

Trite metaphors are sometimes injected with new vigour by supplying a word or a phrase, quite unexpected in the given context. Such metaphors are called *mixed*, e.g. *The cold hand of death quenched her thirst for life.* The semantic links between two trite metaphors *cold hand of death* and *thirst for life* are disconnected by the word *quench* – a hand can not quench the thirst.

The structural types of metaphor are:

• *simple metaphor* which consists of a couple of words, creating a single image, e.g. *the water is praying*;

• *sustained metaphor* in which the central image is supplied with additional words bearing some reference to the main word. It can consist of a number of phrases or sentences. E.g. *From now on we are just a couple of puppets. They'll pull the string in London* (A.J.Cronin). Sustained metaphor occurs whenever one metaphorical statement, creating an image (*puppets*) is followed by another containing a continuation or logical development of the previous metaphor (*They'll pull the string in London*).

Personification [pəːsənifiˈkeiʃən] is a kind of metaphor. It is representation of inanimate objects or abstract ideas as living beings. The abstract ideas are often capitalized and can be substituted by the pronouns he or she.

e.g. *Love fled*

And paced upon the mountains overhead,

And hid his face amid a crow of stars (W.B.Yeats).

Personification is often effected by direct address to an inanimate object or an abstract idea,

e.g. *Science! True daughter of Old Time thou art* (E.A.Poe).

The stylistic purposes of metaphor and personification are different. They are used to impart dynamic force to description, to create an image, to characterize people or objects, to reproduce the particular mood of the viewer.

Metonymy [miˈtənimi] (Gk 'name change') is transference of names based on contiguity (nearness) of objects or phenomena, having common grounds of existence in reality. Stylistics deals preferably with varieties of metonymy, revealing a quite unexpected

substitution of one word for another or one concept for another. Such substitutions usually impart some expressive force to the utterance.

The types of metonymy-forming relations are:

- a conspicuous feature can stand for a person, e.g. *Across the country we went like the wind followed by a couple of black cars full of moustaches;*
- the name of the author can be used instead of the thing created, e.g. *Forster, much more than Lawrence, corresponded to Mrs. Smith's ideal of the English novel;*
- names of tools instead of names of actions, e.g. *The pen is mightier than the sword*;
- the material instead of the thing made of it, e.g. *The marble spoke*;
- the source of action instead of the action, e.g. *Give every man thine ear and few thy voice.*
- (in advertising) the desired effect (beauty, happiness) instead of the product, e.g. *Buy beauty for 30£.*

Synecdoche [si ′nekdəki] is a kind of metonymy. It consists in using the name of a part to stand for the whole or vice versa. E.g.

He came into the bedroom, there were two sleeping heads. The generic name may stand for its constituent. Synecdoche is also observed when the singular is used instead of the plural and vice versa, e.g. *He was a shy man, unable to look me in the eye.*

Both metonymy and synecdoche are employed:

- to build up imagery;
- to emphasize the property or an essential quality of the concept;
- to characterize someone indirectly by referring to their single body part or feature;
- to impart any special force to linguistic expression.

Irony [′aiərəni] means using a word in a sense that is opposite of its usual meaning for a humorous effect or for emphasis. Irony is transference of names based on the direct contrast of two notions: the notion named and the notion meant. E.g. Oh, brilliantly done! stands for You've made a mess of the things; A fine friend you are < you are a bad friend.

There are two kinds of irony: verbal and sustained.

In verbal irony it is always possible to indicate the exact word in which contextual meaning opposes its dictionary meaning. The ironical sense of such utterances is evident to any native speaker,

e.g. *Why do you come so soon?*
You used to come at ten o'clock
And now you come at noon.

In sustained irony we intuitively feel an ironical message but can not point the exact word in whose meaning there is contradiction between the said and the implied. E.g. The urbane activity with which a man receives money is really marvelous, considering that we so earnestly believe money to be the root of all earthly ills, and that on no account can a moneyed man enter heaven.

The term "irony" is often applied not to the logical or notional but merely to stylistic opposition: using high-flown, elevated linguistic units with reference to socially low or just insignificant topics: e.g. Let's go to my private thinking parlour (parlour, an old-fashioned bookish word, is used to denote a filthy smelly office of the character).

Irony is used:

- to intensify the evaluative meaning of the utterance;

- to produce humorous effect;
- to express very subtle, almost imperceptible nuances of meaning;
- to show irritation, displeasure, pity, regret, etc, e.g. *It was a normal audience. Eighty per cent on day release from the city's hospitals, with pulmonary wards and ear-nose-and- throat departments getting ticket priority.*

Allegory [ˈæli(ə)gəri] (from the Greek, " to speak so as to imply something other) is a kind of metaphor extended through an entire speech so that objects, persons and actions in the text are equated with meanings that lie outside the text. Allegory is not an individual, particular metaphor within a text; it is a more or less complete tale with profound abstract meaning (moral, social, religious, or political) which is discernible under its surface meaning. Allegory appeals more to imagination.

One of the main features of allegory is the extended and extensive use of personifications by which various abstract ideas are conveyed. E.g. the fable of the fox and the crow.

Allegory in its most common form is also akin to antonomasia. Words denoting abstract notions are used as proper names. The most famous allegory in English is John Bunyan's "Pilgrim's Progress", an allegory of Christian salvation represented by the varied experiences of its hero. The names of pilgrims are Christian and Hopeful, the name of the giant is Despair, his wife's name is Diffidence.

Implying something more important than it seems to denote literally, allegory is widely used in philosophical and satirical novels, for instance "Gulliver's Travels" by Swift, "Mardi" by Melville.

The allegorical stories told by Christ in the Bible are called parables. The function of allegory in them is to enlighten the hearer by answering questions, suggesting some principles and offering a definite moral.

The application of allegory in fables is even more didactic. Animals, irrational or inanimate beings, for the purpose of moral instruction, act and speak with human interests and passions.

e.g. *A Famished Fox saw some clusters of ripe black grapes hanging from a trellised vine.* She resorted to all her tricks to get at them, but wearied herself in vain, for she could not reach them. At last she turned away, hiding her disappointment and saying: "*The Grapes are sour and not ripe as I thought*".

b) Zeugma A zeugmatic construction consists of at least three constituents. The basic word of it stands in the same grammatical but different semantic relations to a couple of adjacent words. The basic word combined with the first adjacent word forms a phraseological word-combination. The same basic word combined with the second adjacent word forms a free word-combination. ex-e: reddy got out of bed and low spirits. Communicative function. Zeugma is used to create a humoristic effect which achieved by means of contradiction between the similarity of the two syntactic structures and their semantic heterogeneity. ex-l: George possessed two false teeth and a kind heart.

Pun The principle of semantic incompatibility of language units realized in zeugma is also realized in pun. In fact, pun is a variant of zeugma, or vice versa. The difference is structural: pun is more independent, it does not need a basic component like zeugma. Pun is just a play on words. Classification. 1. Play on words may be based upon polysemy and homonymy: *Visitor, to a little boy: Is your mother engaged? Engaged ? She is already married.* 2. Play on words may be based upon similarity of pronunciation: *John said to Pete at dinner: "Carry on". But Pete never ate carrion.*

c) Epithet is an adj. or an adjective phrase appropriately qualifying a subject (noun) by naming a key or important characteristic of the subject.

Semantics-oriented epithet classification by prof. I. Screbnev: 1. metaphorical epithet (lazy road, ragged noise, унылая пора), 2. Metonymical (brainy fellow), 3. Ironic.

Structural characteristics of epithets: 1. Preposition, one-word epithet (a nice way); 2. Postposition, one-word or hyperbation (the eyes watchful); 3. Two-step (immensely great); 4. Phrase (a go-to-hell look); 5. Inverted (a brute of a dog, a monster of a man).

Oxymoron is a combination of two semantically contradictory notions, that help to emphasise contradictory qualities simultaneously existing in the described phenomenon as a dialectical unity (V.A.Kucharenko). e.g. "*low skyscraper*", "*sweet sorrow*", "*nice rascal*", "*pleasantly ugly face*".

Antithesis. This phenomenon is incomparably more frequent than oxymoron. The term 'antithesis' (from Greek anti 'against'; thesis 'statement') has a broad range of meanings. It denotes any active confrontation, emphasized co-occurrence of notions, really or presumably contrastive. The most natural, or regular expression of contrast is the use of antonyms. We have already seen it: *best - worst, wisdom – foolishness, light - darkness, everything - nothing.* Antithesis is not only an expressive device used in every type of emotional speech (poetry, imaginative prose, oratory, colloquial speech), but also, like any other stylistic means, the basis of set phrases, some of which are not necessarily emphatic unless pronounced with special force.

d) Antonomasia [ˌæntənəˈmeiziə] is the use of a common name as a proper noun and the use of a proper noun as a common name. The term is derived from the Greek word antonomazein meaning to name differently. A title, epithet, or descriptive phrase may serve as a substitute for a personal name. It includes "speaking names", characterizing the person meant, e.g. *Mr. Snake, Mrs. Dirty Fringe, Mr. Altruism.*

There are two types of antonomasia: trite and genuine. In trite antonomasia the association between the name and the qualities of the bearer is a result of long and frequent usage (Don Juan, Brutus). In genuine antonomasia this association is unexpected, fresh, e.g. He'd met Miss Original Pure and planned to marry her (F.Weldon). Antonomasia may serve:

- to designate a member of a group or class;
- to characterize the bearer of the name;
- to create humorous effect,

e.g. *When I eventually met Mr. Right I had no idea that his first name was Always* (R.Rudner).

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

Simile, i.e. imaginative comparison. This is an explicit statement of partial identity (affinity, likeness, similarity) of two objects. The word identity is only applicable to certain features of the objects compared: in fact, the objects cannot be identical; they are only similar, they resemble each other due to some identical features. A simile has manifold forms, semantic features and expressive aims. As already mentioned, a simile may be combined with or accompanied by another stylistic device, or it may achieve one stylistic effect or another. Thus it is often based on exaggeration of properties described.

Hyperbole [haɪ ˈpəːbəli] is an exaggerated statement. It presents a deliberate distortion of proportions and is not meant to be taken literally. Hyperbole may be used due to highly emotional attitude of the speaker towards the subject discussed. e.g. *I've been on the road longer than asphalt.*

His hands dangled a mile out of his sleeves and feet might have served for shovels (W. Irving).

The main sphere of use of hyperbole is colloquial speech. Many colloquial hyperboles are trite: e.g. *I nearly died laughing. I've told you forty times. He was frightened to death.* Such expressions may lose their expressive power due to their frequent use and often come unobserved in the flow of speech: neither the listener, nor sometimes even the speaker notice the exaggeration.

In poetry and prose hyperbole is noticed and appreciated by the reader.

A genuine hyperbole is "exaggeration on a big scale. There must be something illogical in it, something unreal, utterly impossible, contrary to common sense, and even stunning by its suddenness" (Y.M. Skrebnev).

e.g. Dr Johnson drank his tea in oceans (T.B.Macaulay).

Hyperbole is used:

- to serve expressive and emotive purposes;
- to emphasize quantity or quality by exaggerating it; e.g. My aunt is so fat that every time she turns around it's her birthday. His sister is so skinny, she has to run around in the shower to get wet.
- to produce some humorous effect; e.g. "*It must have been that caviar*", *he was thinking. "That beastly caviar". He violently hated caviar. Every sturgeon in the Black Sea was his personal enemy* (Al. Huxley).

Hyperbole is often combined with other stylistic devices – metaphor, simile, irony, etc. e.g. *He gave me a look that could set asbestos on fire* (D. Fransis).

Litotes [laiˈtəʊtiːz, ˈlaɪtətiːz] is a specific variety of meiosis, expressing an idea by the negation of the opposite idea. Thus, she is not unattractive means "attractive" but the positive meaning in the negative construction is weaker.

Litotes can be of different kinds:

- a construction with the particle not and the word with affixes expressing a negative, lack or opposite, e.g. *She was not unhappy with him. He was not brainless.*
- negation of the antonym, e.g. *It's not a stupid answer.*
- a construction with the negative particle and preposition "without", e.g.: *A prophet is not without honor, except in his own country* (Mark 6:4) (A prophet is honored everywhere except in his country).

Litotes is used in different styles of speech. Its main stylistic functions are:

- it enhances the effect of the expressed ideas through their apparent weakening, e.g. *The English poet Thomas Gray showed no inconsiderable powers as a prose writer* (Gray was in fact a very good prose writer);
- it is used to impress by moderation, to make statements and judgments sound less categorical, more diplomatic, e.g.: *Your decision is not unreasonable.* In the style of scientific prose it is employed to show that the author expresses his thoughts with caution, e.g.: *It is not uncommon for grammarians to distinguish between language-dependent superficial grammatical forms and the deeper principles underlying them*;
- it expresses irony, e.g.: *The place Florien runs is not so bad (good). Nobody has been knifed here in a month* (R.Chandler). (The ironic effect is achieved by means of the contrast between what is said and what is implied).

Periphrasis [pəˈrifrəsis] is a stylistic device where the meaning of a word or phrase is indirectly expressed through several or many words. This way of identifying the object of speech is related to metonymy. The distinction between these two terms is that periphrasis can not be expressed by one linguistic unit; it always consists of more than one word. Thus,

calling *a gun shooter*, the speakers use a trite metonymy, calling it *the instrument of law*, *the instrument of destruction*, they use a periphrasis. This stylistic device has a long history. It was widely used in the Bible. Some occurrences are: *He Who is sitting on the throng – the Deity*.

In past epochs, periphrasis was also employed to achieve a more elegant manner of expression. Thus, Melville characterizes Renaissance as "*a high hour of renovated earth following the second deluge, when the waters of the Dark Ages had dried up and once more the green appeared*".

In contemporary prose, periphrasis is used:

• to bring out and intensify some features or properties of the given object, e.g. *Luckily you have a bottle of the stuff that cheers and inebriates (J.K.Jerome)* ;
• to avoid monotonous repetition;
• to create humorous effect.

Periphrasis may be classified into a) figurative and b) logical. Figurative periphrasis is based either on metaphor or on metonymy. e.g. *The hospital was crowded with the surgically interesting products of fighting in Africa.* In this case the extended metonymy stands for *wounded*.

Logical periphrasis is based on one of the inherent properties or perhaps a passing feature of the object described, e.g. *guardian of public order – policeman*. The periphrasis that has gained wide currency becomes trite and serves as a universally accepted periphrastic synonym, e.g. *better half, flash and blood* etc.

LECTURE 3

LEXICAL STYLISTIC DEVICES

Pun, 'play upon words', definition and classification. Informative and contextual characteristics of pun. Structure of the pun. Pun's components.

Pun is synonymous with the current expression *'play upon words'*. The semantic essence of the device is based on polysemy or homonymy. It is an elementary logical fallacy called 'quadruplication of the term'. The general formula for the pun is as follows: 'A equals B and C', which is the result of a fallacious transformation (shortening) of the two statements 'A equals B' and 'A equals C' (three terms in all).
e.g. *Is life worth living? It depends on the liver.*
e.g. *Officer: What steps (measures) would you take if an enemy tank were coming towards you? Soldier: Long ones.*
 e.g. *I had just mentioned that a famous novelist had also taken a house in Trebethan Bay for six months to finish a novel. "Good heavens." Nat made one of his faces, I had no idea he was such a slow reader.*
The principle of semantic incompatibility of language units realized in zeugma is also realized in pun. In fact, pun is a variant of zeugma, or vice versa. The difference is structural: pun is more independent, it does not need a basic component like zeugma. Pun is just a play on words.
Classification.
1. Play on words may be based upon polysemy and homonymy:
a)   *Visitor, to a little boy*:
   - *Is your mother engaged?*
   - *Engaged ? She is already married.*

b)   *A young lady, weeping softly into her mother's lap:*
  - *My husband just can't bear children!*
He needn't bear children, my dear. You shouldn't expect too.
    Contextual conditions resulting in the formation of "pun" may vary:
a) intentional misinterpretation of a word by the same speaker, e.g. *Victoria's father was a group-captain in the RAF and has retired to live in Grasse. "Out to Grasse" Victoria calls it. This is a pun on "out to grass" – the phrase used to describe retired horses who are allowed to graze in the fields in their old age.*
b) pretended jocular misunderstanding, e.g. *Are you getting fit or having one?*
Hawkeye uses the word "fit" in two different meanings "physically toned" and "neurological crisis".
c) intentional treating idioms as if they were word combinations (or single words) used in their primary sense:
  e.g. *Cannibal Cook: Shall I stew both those cooks we captured from the steamer?*
    Cannibal King: No, one is enough. Too many cooks spoil the broth.
  e.g. *He was a good sixty, or rather a bad sixty.*
  d) misinterpretation caused by the phonetic similarity of two words, e.g. *he'll – heel, we'd – weed.*
     There are different kinds of pun:
  a)   *homographic* where the pun exploits multiple meanings of essentially the same word, e.g. "I am not the only one who is late here", says the ghost. "Late" means both "arriving after expected time" and "dead".
  b)   *ideophonic*, where the words of similar but not identical sound are confused, e.g. meter – meet her, responsibility – response-ability.
  c)   *homophonic*, in which the words are pronounced identically but are of distinct and separate origin, e.g. *I've no idea how worms reproduce but you often find them in pairs (pears).*
    Puns can be *simple* (like given above) and *compound*, e.g. "*Three brothers asked their mother to think of a name for their cattle-ranch. She suggested Focus Ranch, explaining that Focus means where the sun's rays meet*" (Sons raise meat).
    Pun may be used in every type of emotional speech (poetry, imaginative, prose, colloquial speech). In previous epochs this stylistic device was used for serious rhetorical effect, e.g. in the Bible. "*Thou art Peter and upon this rock I will build my church.*" The name "*Peter*" is derived from "*Petros*" and means "*rock, stone*".
     In modern poetry and prose pun is employed with a humorous aim. It is widely used in riddles and jokes, e.g. *When did the blind man see? When he picked up his hammer and saw.*
   E.g. *A young lady, weeping softly in her mother's lap:*
  – My husband just can't bear the children.
  –He needn't bear children, my dear. You shouldn't expect much of you husband.
    Some famous abbreviations are also puns, e.g. *2 much – too much, K-9 (police dog) – canine, 4u- for you.*
    The use of pun in advertisements makes them catchy, easy to remember, e.g. Antiseptic sticks act "*on the spot*".
    Zeugma [ˈz(j)uːgmə] consists in combining unequal, semantically heterogeneous, or even incompatible words or phrases, e.g. *He loved philosophy and good dinner.*
    One part of speech (most often the main verb, but sometimes a noun) governs two or more other parts of a sentence. The basic word of such combination stands in the same

grammatical but different semantic relations to a couple of adjacent words.

E.g. *Only the rector, white-haired, wiped his long grey moustache with his serviette and jokes (D.H.Lawrence). Петя пил чай с сахаром, Ваня – с удовольствием, а Сева – с женой.*

Zeugma may also be based on a free combination of words plus an idiomatic set-phrase, e.g. *He lost his hat and his temper.*

In the following joke: "-*Did you hit a woman with a child? - No, sir. I hit her with a brick*" – the first combination functions as an attribute to the word "*woman*", the second as an adverbial modifier of manner.

This SD is employed for humorous effect and is particularly favoured in English emotive prose. Zeugma is a kind of economy of syntactical units: one unit (word, phrase) makes a combination with two or several others without being repeated itself: "*She was married to Mr. Johnson, her twin sister, to Mr. Ward; their half-sister, to M r. Trench.*" The passive-forming phrase was married does not recur, yet is obviously connected with all three prepositional objects. This sentence has no stylistic colouring, it is practically neutral. e.g. "*She dropped a tear and her pocket handkerchief.*" (Dickens)

LECTURE 4

SYNTACTICAL MEANS TO ENHANCE THE EXPRESSIVENESS OF SPEECH

Inversion and its structural variety. Expressive and functional stylistic coloring of inversion. Typical cases of inversion.

Inversion is an independent SD in which the direct word order is changed either completely so that the predicate (predicative) precedes the subject; or partially so that the object precedes the subject-predicate pair.

Inverted word-order, or inversion, is one of the forms of what are known as emphatic constructions. It consists in placing a part of the sentence into an unusual initial position for the purpose of emphasis, e.g. *My account you can trust* (J.Barnes).

Stylistic inversion is such a change of word-order which gives logical stress or emotional colouring to the language units placed in an unusual syntactic position. Stylistic inversion deals with the rearrangement of the normative word order. Questions may also be rearranged: "*Your mother is at home?"* asks one of the characters of J. Baldwin's novel. The inverted question presupposes the answer with more certainty than the normative one. It is the assuredness of the speaker of the positive answer that constitutes additional information which is brought into the question by the inverted word order. Interrogative constructions with the direct word order may be viewed as cases of two-step (double) inversion: direct w/o —» grammatical inversion —» direct w/o.

Stylistic inversion is typical of the predicate, predicative and all the secondary parts of the sentence:

In <u>came</u> Jack, (predicate)
<u>Insolent</u> Connor's conduct was. (predicative)
<u>Little chances</u> Benny had. (direct object)
<u>To her family</u> Martha gives all her time, (indirect object).
A horrible <u>death</u> Douglas died, (cognate object)
This is a letter <u>congratulatory,</u> (attribute)
<u>To the disco</u> Hilda went, (adverbial modifier)

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

1. The object is placed at the beginning of the sentence.
2. The attribute is placed after the word it modifies, e.g. *With fingers weary and worn.*
3. The predicate is placed before the subject, e.g. *A good generous prayer it was.*
4. The adverbial modifier is placed at the beginning of the sentence. E.g. *My dearest daughter, at your feet I fall.*
5. Both modifier and predicate stand before the subject, e.g. *In went Mr. Pickwick*

Correspondingly, we differentiate between *partial and a complete inversion.*

Various types of stylistic inversion (change of word-order), aimed at attaching logical stress or additional emotional colouring to the surface meaning of the sentence:

complete:

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

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

partial:

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

(b) the auxiliary element of the compound verbal predicate precedes the subject;

(c) the predicative precedes the subject;

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

(e) the attribute is placed after the word it modifies (postposition of the attribute).

The stylistic device of inversion should not be confused with grammatical inversion which is a norm in interrogative constructions.

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

LECTURE 5

SYNTACTICAL MEANS TO ENHANCE THE EXPRESSIVENESS OF SPEECH

The Types of Repetition on the Syntactical Level. The Types of Repetition on the Lexico-Syntactical Level. Parallel constructions. Chiasmus. Anaphora. Epiphora. Polysindeton. Tautology. The Enumeration. Gradation.

THE TYPES OF REPETITION ON THE SYNTACTICAL LEVEL:

• *repetition of an abstract syntactical position* (this is observed in any sentence comprising two or more *homogeneous* parts, which relate syntactically **but** not semantically)

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

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

• **parallelism** (involves a repetition of identical syntactical constructions and contributes to rhythmic and melodic unification of adjacent sentences; it serves either to emphasise the repeated element, or to create a contrast, or underlines the semantic connection between sentences). Parallel constructions are based on the repetition of the whole syntactical structure of several successive sentences.

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

Parallel constructions may be viewed as a purely syntactical type of repetition for here we deal with the reiteration of the structure of several successive sentences (clauses), and not of their lexical "flesh". True enough, 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. The necessary condition in parallel constructions is identical or similar structure in two or more sentences or parts of a sentence. Parallel constructions are often backed up by repetition of words (*lexical repetition*) and conjunctions and prepositions (*polysyndeton*).

Polysyndeton. Is the use of conjunction between each word, phrase, or clause, and it thus structurally the opposite of asyndeton. The rhetorical effect of polysyndeton, however, often shares with that of asyndeton a feeling of multiplicity, energetic, enumeration and building up. Polysyndeton is a repeated use of conjunctions. Is to strengthen the idea of equal logical /emotive importance of connected sentences(V.A. Kucharenko). e.g. *By the time he had got all the bottles and dishes and knives and forks and glasses and plates and spoons and things piled up on big trays, he was getting very hot, and red in the face, and annoyed.* (A.Tolkien)

Parallel constructions can be partial and complete.

Partial parallel arrangement is the repetition of some arts of successive sentences or clauses.

Complete parallel arrangement, also called balance, maintains the principal of identical structures throughout the corresponding sentences. There are two main functions of parallel constructions*: semantic* (suggest equal semantic significance of the component parts) and *structural* (rhythmical design to these component parts).

Reversed parallelism is called **chiasmus.** The second part of a chiasmus is, in fact, inversion of the first construction. Thus, if the first sentence (clause) has a direct word order - SPO, the second one will have it inverted - OPS. Like parallel constructions chiasmus contributes to the rhythmical quantity of the utterance, and the pause caused by the change in the syntactical pattern may be likened to a caesura in prosody.

The types of repetition on the lexico-syntactical level

• *anaphora   a…, a…, a…*

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

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

• *epiphora   …a, …a, …a.*

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

I wake up and I am alone

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

- ***framing abca.***

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

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

(Greek "doubling"; the final element of a syntactical unit reappears at the very beginning of the succeeding unit, the concluding part of the preceding unit serves the starting point of the next) It repeats the last word of one phrase, clause, or sentence at or very near the beginning of the text. It can be generated in series for the sake of beauty or to give a sense of logical progression (…a, a…). e.g.: *Pleasure might cause her read, reading might make her know, …*

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

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

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

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

- ***successive repetition   … a, a, a …*** is a string of closely following each other reiterated units; this is the most emphatic type of repetition, it signifies the peak of the speaker's / writer's emotions.

Synonym repetition. The repetition of the same idea by using synonymous words and phrases which by adding a slightly different nuance of meaning intensify the impact of the utterance.: there are two terms frequently used to show the negative attitude of the critic to all kinds of synonym repetition: a) *pleonasm* – the use of more words in a sentence than are necessary to express the meaning; redundancy of expression; b) *tautology* - defined as the repetition of the same statement; the repetition of the same word or phrase or of the same idea or statement in the other words; usually as a fault of style.

Climax (gradation of emphatic growing in strength, in Greek means "ladder") - consists of arranging words, clauses, or sentences in the order of increasing importance, weight or emphasis. E.g. *What differences if it rained, hailed blew, snowed, cycloned?*

Anti-climax (back gradation – instead of a few elements growing in intensity without relief there unexpectedly appears a weak or contrastive element that makes the statement humorous or ridiculous). E.g. *the woman who could face the very devil himself or a mouse – goes all to pieces in front of a flash of lightning.*

LECTURE 6

THE FUNCTIONAL STYLES

The concept of functional style. Features of the language at the present stage. Basic principles for the classification of functional styles.

Professor Arnold defines FS as "a system of expressive means peculiar to a specific sphere of communication". She singles out 4 styles: poetic style, scientific style, newspaper style, colloquial style (I.V. Arnold "Stylistics of Modern English").

Professor Galperin distinguishes 5 functional styles and suggests their subdivision into substyles in modern English according to the following scheme:

The Belles – Lettres Style: (This style has a following substyle):

a) poetry;

b) e'motive prose

c) drama.

Publicist Style: (sometimes it calls the language of media):

a) oratory and speeches;

b) the essay;

c) articles (in newspapers, magazines, the radio and TV commentaries).

Newspaper Style: (sometimes it unites with publicist style):

a) The brief styles and communique news items;

b) newspapers headlines;

c) advertisements and announcements;

d) editorials.

Scientific prose Style.

a) humanitarian sciences;

b) exact science;

c) popular – scientific prose.

The Style of official documents:

a) business documents;

b) legal documents;

c) the language of dip'lomacy or the diplomatic documents;

d) military documents.

Professor Galperin differs from many other scholars in his views on functional styles because

he includes in his classification only the written variety of the language. 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.

In 1960 the book "Stylistics of the English language" by M.D. Kuznetz and J.M. Skrebnev appeared. The book was a kind of brief outline of stylistic problems.

The varieties distinguished by these authors included:

1. Literary or Bookish Style:

a) publicist style;

b) scientific (technological) style;

c) official documents.

2. Free ("Colloquial") Style:

a) literary colloquial style;

b) familiar colloquial style.

One of the relatively recent books on stylistics is the handbook by A.N. Morokhovsky and his

co – authors O.P. Vorobyova, N.I. Likhosherst and Z.V. Timoshenko "Stylistics of the English language".

They distinguish:

1. Official business style;

2. Scientific – professional style;

3. Publicist style;

4. Literary colloquial style;

5. Familiar colloquial style.

The Belles – Lettres Style. The main function of this style is the *aesthetic* function, because aesthetics is one of the most important elements of human culture. Other functions are: educational, informational, entertaining, evaluative**.** Stylistic peculiarities of this style are:

1) imagery

2) unity of artistic form and 'contents

3) completeness and integrity

4) artistic imagery produced by speech concreteness

5) emotionality and evaluation

Sub-styles of the Belles-Lettres Style: poetry, prose, drama. Poetic genres are: ballad, ode, pastoral, sonnet, elegy, epigram, etc. Genres in prose: a story, a novel, etc**.** Genres in drama: comedy, tragedy, drama, etc**.**

Language means are:

Phonetic means – sound repetition, onomatopoeia (sound imitation), alliteration (the repetition of the same consonant at the beginning of neighbouring words) => (The merry mouth of May), consonance, dissonance, euphony (благозвучие). Rhyme and metre in poetry, rhythm in prose.

Vocabulary – priority of concrete words as "artistic speech concretization", unlimited choice of vocabulary (including non-literary means, jargon and slang words), the use of figures of speech or lexical stylistic devices, as a unique textual system.

Grammatical means: in morphology a variety and wealth of stylistic effects of morphological forms and categories; in syntax a variety and wealth of syntactical constructions, colloquial speech stylization.

Means of expressive syntax: inversion, parallelism, antithesis, parcellation, etc.

Compositional textual devices (three-part compositional canon – introduction, the main part and the ending with a more complex model of prologue and epilogue), deviations from the canon and their stylistic importance, the plot development the exposition, gradation, the climax and the outcome (the denouement). the system of stylistic devices: systemic use of imagery - textual, developed and simple non-developed metaphors, metonymies, epithets, similes, hyperboles, litotes, puns, oxymorons, zeugmas, different in form contact and distant repetitions (ordinary, anaphora, epiphora, framing, anadiplosis, chain, refrain) Intensification of the total aesthetic impact of the language means of the text.

Scientific Style. The main functionof the scientific style: rational cognition and linguistic presentation of the dynamics of thinking. It's used in different fields of science. There are different *Sub-styles and genres:* scientific style proper (thesis, abstract of thesis, monograph, article, report, abstract of a report...) popular scientific (an article, annotations, review, etc.). "Sub-languages" of scientific styles: law, political, medical, economic, technical, computer, linguistic, etc.

Types of presentation: description and argumentation (deduction, induction).

Peculiarities of scientific communication: planned, prepared delayed in time communication (except for lectures and reports). Style-forming features: great role of tradition in the use of language means, objective and non-categorical presentation, specific means of expression, a certain extent of emphasis, restrictions in the use of intensification, evaluation, emotional language means, absence of imagery.

Language means of the scientific style are:

- *Lexical means* - highly specialized scientific terminology, terminological groups, the peculiarities of the use of terms in scientific speech, the use of nouns and verbs in abstract meanings, special reference words, scientific phraseology - clichés, stereotyped and hackneyed word combinations and idioms absence of non-literary vocabulary and phraseology (slang words, vulgarisms, obscene words), peculiarities in word- building (standard suffixes and prefixes, mainly of Greek and Latin origin: – tele-, morpho-, philo-, -ism, etc.)

- *Grammatical means***:** nominal character (the predominance of nouns over verbs) in the use of parts of speech; the use of prepositional "of-phrases" to substitute the genitive case; transposition of the classes of nouns; wide use of the Passive Voice, Indefinite Tenses, numerous conjunctions revealing the logical order of the text as well as double conjunctions (not merely... but also, whether ... or both... and, as...as).

- *Syntactical means*: priority of full, logically correct, regular syntactical models, priority in the use of compound sentences, extensive use of secondary predicative constructions (Complex Object, Participial and Gerundial Constructions).

- *Composition of scientific text* – the usual model is presented by the following scheme - a problem situation, idea, hypothesis, proof, conclusion, compositional speech forms of discussion, argumentation and description, conclusion, types of narration, wide-spread co-referential repetition as a specific method of text development.

- *Functional restrictions*: strong objections to the use of non-literary vocabulary (slang words, vulgarisms) and scarce (редкий) use of emotional vocabulary and phraseology, and stylistic devices (metaphors, metonymies, etc.), scarce use of "I-speaking", limited use of incomplete and non-declarative, and one-member sentences.

Publicist Style. The main function is usually called manipulative, but nowadays this function is most often described as impact, producing function. Additional functions: propaganda, popularization, education, organiziation, analysis and criticism, hedonism (entertainment).

P.S. produces impact on the readers and the audience in general. Stylistic features of the publicist style: interchange of standard and expressiveness, explicit evaluation, affective, impressive character, stylistic effects of "novelty", advertising, neutral or formal manner of presentation, generalization, the use of arguments, multi-stylistic character.

Substyles and genres: publicist style proper (lampoons, articles, essays, sketches, travelogues, memoirs), political propaganda (slogans, leaflets, proclamations, journalese), newspapers style (editorial (leader) article, brief news, or news columns, report, interview, reportage…), oratory (speeches, parliamentary debates, TV discussions…) TV and radio journalese**,** publicist cinematography (documentary, news-reel, etc.). New publicist genres: talk-show, reality-show, role-play show, game-show, debates, TV poll, TV commentary, new types of information programs**.**

Newspaper Style. Problems of classification. Newspaper genres: editorial (leading article), newsreel, brief news report, reportage, interview, essay, title, topical satire, advertisement.

Graphic means of the newspaper style: wide use of graphic means - change of prints, word-arts, italics, various graphic symbols (asterisks, etc.) used for the sake of text limitation as well as elements of compositional arrangement such as columns, titles, subtitles, parts and paragraphs.

Language means of publicist style:

Vocabulary: priority of neutral and bookish vocabulary, wide use of language means to actualize chronotop (proper and geographical names), abundance of statistics, toponymic and proper names, facts and data), means of evaluation, neologisms, social political terminology, a great number of loan-words and international words, use words and word-combinations of other styles (especially, conversational), terminology.

Means of imagery to increase expressiveness (trite metaphors, metonymies, personification, metaphorical paraphrases, metaphorical use of terminology).

Newspaper terms: newspaper vocabulary and clichés (journalese and bookish), decomposition of phraseological units.

Grammatical means: in morphology the use of the singular number of nouns in their collective meaning, plural number for the definition of generalization. Wide use of declarative sentences. The use of questions, exclamatory sentences for the sake of expressiveness.

Means of expressive syntax: inversions, parallelism, antithesis, parcellation, gradation. compositional and textual means: canonized three-part structure of publicist texts, the principle of "pyramid" and its effects in the composition of modern newspaper text, the use of compositional (foregrounding) devices.

Official Style. (The Style of Official Documents). The main function of this style is regulative. It's used in the sphere of public relations as the establishment of norms and rules.

Official Style has *different substyles and genres*: the style of law documents (laws, legislative acts, codes, instructions, orders…), the style official documents (applications, references, protocols, questionnaires, profiles, autobiographies, agreements, contracts…), the style of diplomatic documents (agreements, pacts, communiqués, note, memoranda, declarations…).

Stylistic features of this style are: non-personal character, precision, standard, imperative and prescriptive nature.

Specific features of the official style: templet (pattern) text composition, speech standard and stereotyped ways of expression and arrangement of the language means (cliches, standard vocabulary).

Language means of the style of official documents: graphic means: wide use of graphic means - change of the print, italics, the use of graphic delimitation means - various graphic symbols (asterisks, lines, patterns, etc.).

Lexical means: the use of special terminology to express precision, repetitions, the use of constructions with archaic elements, wide spread of vocabulary units, expressing obligation, absence of subjective emotional appraisal.

Grammatical means: nominal character (predominance of nouns, a great number of nominal prepositions and conjunctions), wide use of the genitive case, different forms of expressing imperative (verbs with the meaning of obligation, verbs of instruction, prescription, future tense forms, the imperative mood, infinitive and infinitive constructions), absence of the first and second person presentation and correlated pronouns, the use of collective nouns for the expression of impersonality.

Compositional devices: the patterned structure of texts of all the genres and substyles, declarative, ascertaining nature, neglect of narration and discussion.

Colloquial (Conversational) Style. The main function is communication, realization of practical activity of a person. It is used in everyday life.

Extra-linguistic features: informality, spontaneous character of speech, interpersonal contact and direct involvement in the process of communication.

Stylistic features: familiarity, ellipsis, concrete character of speech, interruption and logical inconsistency of the speech, emotiveness, and efficacy.

Secondary stylistic features: idiomatic and pattern character, "personal" type of speech presentation. Oral and written (epistolary) varieties. Two forms of speech: dialogue and monologue.

Substyles and genres: literary conversational style (talks, conversations, interviews), familiar-conversational style (communication between family members, friends, intimate communication, children's talk), low colloquial (quarrels, abuse, scandal, squabble, insult).

Language peculiarities: high activity of non-bookish means of the language, incomplete constructions (at phonetic, syntactical and partially morphological levels), non-characteristic use of means with abstract and generalized meaning, weak syntactic connections between the parts of a syntactic structure, active use of means of verbal imagery, means of expressing subjective appraisal, emotional and expressive means at all the levels, patterned speech, specific phraseology, personal forms, nonce-words.

Language means the colloquial style: phonetic means: intensive modification of sounds in fluent speech, positional changes: reduction (weakening) of vowels in unstressed syllables. *Complete reduction*: *apokopa* (the drop of the final consonant or final part of the word), *synkopa* (the drop of a vowel or several sounds in other positions).

Wealth and variety of intonation patterns (rhythm, tempo, timbre, melody peculiarities);

Vocabulary: conversational (everyday life) vocabulary, priority of neutral widely-used words with concrete, wide use of non-literary vocabulary, expressive-emotional vocabulary, means of verbal imagery, well-developed synonymy and polysemy, the use of stylistic devices, including pun.

Grammatical means: in morphology – frequent use of pronouns and particles, wealth and variety of aspect and tense form of a verb (Present Continuous, Present Indefinite, Present Perfect); in syntax: ellipsis, variety in the use of communicative types of the sentence, priority of short sentences, wide use of expressive constructions, exclamatory sentences.

LECTURE 7

THE PUBLICIST STYLE

Features, functions and varieties of the publicist style. Public speech. Essay.

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 oratorio 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 rigourous 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 publicistic style is used in public speeches and printed public works addressed to a broad

audience and devoted to important social or political events, public problems of cultural or moral character.

It falls into two varieties (*the public speech and the essay)*, each having its own distinctive features.

The development of radio and television has brought into being a new spoken variety – *the radio and television commentary* (sub-variety of public speech) which is less impersonal and more expressive and emotional.

The general aim of the publicist style is to exert 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 expressed in the speech, essay or article not merely by logical argumentation, but by emotional appeal as well. This brain-washing function is most effective in oratory, for here the most powerful instrument of persuasion is brought into play: the human voice.

Due to its characteristic combination of logical argumentation and emotional appeal, the publicistic style has features in common with the style of scientific prose or official documents, on the one hand, and that of emotive prose, on the other. Its coherent and logical syntactic structure, with an expanded system of connectives and its careful paragraphing, makes it similar to scientific prose. Its emotional appeal is generally achieved by the use of words with emotive meaning, the use of imagery and other stylistic devices as in emotive prose. The publicistic style also has some elements of emotionally coloured colloquial style as the author has no need to make their speech impersonal (as in scientific or official style), but, on the contrary, he or she tries to approximate the text to lively communication, as though they were talking to people in direct contact.

Public speech. It is the oral subdivision of the publicistic style. The most obvious purpose of oratory is persuasion, and it requires eloquence. It is evident in speeches on political and social problems of the day, in orations and addresses on solemn occasions as public weddings, funerals and jubilees, in sermons and debates and also in the speeches of counsel and judges in courts of law.

The sphere of application of oratory is confined to appeal to an audience and therefore crucial issues in such spheres as science, art, or business relations are not touched upon.

Direct contact with the listeners permits the combination of the syntactical, lexical and phonetic peculiarities of both the written and spoken varieties of language. In its leading feature, however, the oratorical style belongs to the written variety of language, though it is modified by the oral form of the utterance and the use of gestures.

Certain typical features of public speech:

a) direct address to the audience by special formulas (*Ladies and Gentlemen!; My Lords!* – in the House of Lords; *Mr. Chairman!; Honourable Members!; Highly esteemed members of the conference!*; or, in less formal situation, *Dear Friends!*; or, with a more passionate colouring,*My Friends!*). Expressions of direct address can be repeated in the course of the speech and may be expressed differently (*Mark you! Mind!*).

b) special formulas at the end of the speech to thank the audience for their attention (*Thankyou very much; Thank you for your time*).

c) the use of the 1st person pronoun *we*; 2nd person pronoun *you*: *We hold these Truths to be self-evident, that all Men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty, and the Pursuit of Happiness…*(Th. Jefferson, *The Declaration of Independence*).

d) the use of contractions *I'll; won't; haven't; isn't* and others: *We're talking about healing our nation. We're not talking about politics. We're all here to do everything in our*

power to save lives… I'm here to thank you for hearing that call. Actually, I shouldn't be thanking you, I should be thanking a Higher Power for giving you the call (George W. Bush).

e) features of colloquial style such as asking the audience questions as the speaker attempts to reach closer contact.

Like the colloquial style, oratory is usually characterized by emotional colouring and connotations, but there is a difference.

The emotional colouring of the publicist style is lofty – it may be solemn, or ironic, but it cannot have the "lowered" connotations (jocular, rude, vulgar, or slangy) found in colloquial speech.

The vocabulary of speeches is usually elaborately chosen and remains mainly in the sphere of high-flown style.

The stylistic devices employed in the oratorical style are determined by the conditions of communication. If the desire of the speaker is to rouse the audience and to keep it in suspense, he will use various traditional stylistic devices. Stylistic devices are closely interwoven and mutually complementary thus building up an intricate pattern. For example, an antithesis is framed by parallel constructions, which, in their turn, are accompanied by repetition, while a climax can be formed by repetitions of different kinds.

As the audience rely only on memory, the speaker often resorts to repetition to enable his listeners to follow him and retain the main points of the speech. Repetition is also resorted to in order to persuade the audience, to add weight to the speaker's opinion.

A mere repetition of the same idea and in the same linguistic form may bore the audience and destroy the speaker-audience contact, therefore synonymous phrase repetition is used. Repetition can be regarded as the most typical stylistic device of the English oratorical style. Almost any piece of oratory will have parallel constructions, antithesis, climax, rhetorical questions and questions-in-the-narrative. It will be no exaggeration to say that almost all typical syntactical devices can be found in English oratory.

Rhetorical questions are most frequent because they promote closer contact with the audience. The change of intonation breaks the monotony of the intonation pattern and revives the attention of the listeners.

The desire of the speaker to convince and to rouse his audience results in the use of simile and metaphor, but these are generally traditional ones, as fresh and genuine stylistic devices may divert the attention of the listeners away from the main point of the speech. Besides, unexpected and original images are more difficult to grasp and the process takes time.

In political speeches, the need for applause is paramount, and much of the distinctive rhetoric of a political speech is structured in such a way as to give the audience the maximum chance to applaud. And they are especially common in political speeches, where the third item provides a climax of expression which can act as a cue for applause.

Skilled politicians can resort to several techniques in order to evade an awkward question e.g. to ignore the question, to decline to answer it, or acknowledge it without answering it, etc.

Essay. This genre in English literature dates from the 16th century, and its name is taken from the short "Essays" (=experiments, attempts) by the French writer Montaigne, which contained his thoughts on various subjects. An essay is a literary composition of moderate length on philosophical, social or literary subjects, which preserves a clearly personal character and has no pretence to deep or strictly scientific treatment of the subject. It is rather a number of comments, without any definite conclusions.

Nowadays an essay is usually a kind of feature article in a magazine or newspaper. Essays are written commonly by one and the same writer or journalist, who has cultivated his own individual style.

Some essays, depending on the writer's individuality, are written in a highly emotional manner resembling the style of emotive prose. The essay on moral and philosophical topics in modern times has not been so popular, probably because a deeper scientific analysis and interpretation of facts is required.

The essay in our days is often biographical; people, facts and events are taken from life. These essays differ from those of previous centuries – their vocabulary is simpler and so is their logical structure and argumentation. But they still retain all the leading features of the publicist style.

The most characteristic language features of the essay are the following
- brevity of expression;
- use of the first person singular, which justifies a personal approach to the problems treated;
- a rather expended use of connectives, which facilitates the process of grasping the correlation of ideas;
- abundant use of emotive words;
- use of similes and metaphors as one of the media for the cognitive process.

In comparison with the oratorical style, the essay aims at a more lasting, hence at a slower effect. Epigrams, paradoxes and aphorisms are comparatively rare in oratory, as they require the concentrated attention of the listener. In the essay they are common, for the reader has an opportunity to make a careful and detailed study both of the content of the utterance and its form.

LECTURE 8

THE NEWSPAPER STYLE

Functions of newspaper style. Taxonomic aspect. Microsystems: the language of newspaper and magazine publications; the language of radio and TV reporting. Campaigning and advocacy. The evaluation approach and directivity.

Newspaper. A newspaper is a publication containing news and information and advertising, usually printed on low-cost paper called newsprint. It may be general or special interest, most often published daily or weekly. The first printed newspaper was published in 1605, and the form has thrived even in the face of competition from technologies such as radio and television. Recent developments on the Internet are posing major threats to its business model, however. Paid circulation is declining in most countries, and advertising revenue, which makes up the bulk of a newspaper's income, is shifting from print to online; some commentators, nevertheless, point out that historically new media such as radio and television did not entirely supplant existing. A newspaper is a lightweight and disposable publication (more specifically, a periodical), usually printed on low-cost paper called newsprint. It may be general or special interest, and may be published daily, weekly, biweekly, monthly, bimonthly, or quarterly. Newspapers are available in daily and weekly formats, and local, regional, and national publications exist. A newspaper carries all kinds of communication related to a variety of topics like politics, socialism, current affairs, entertainment, finance, stocks, etc. Apart from this, it also includes topics, which are in

lighter vein like cartoons, crosswords, Sudoku, movie reviews, book reviews, puzzles, crosswords, etc. This captivates the imagination and interests of readers, from all age groups. Newspapers are an important platform of mass communication as they reach every nook and corner of the world where electronic media fails to reach. It plays a pivotal role in providing authentic firsthand information, building opinions, updating the knowledge of the reader, and serves as a good platform for advertisers to promote their products. However, with the emergence of Internet, which updates information every second, and is just a click away, the popularity of newspapers has reduced General-interest newspapers are usually journals of current news on a variety of topics. Those can include political events, crime, business, sports, and opinions (editorials, columns, or political cartoons). Many also include weather news and forecasts. Newspapers increasingly use photographs to illustrate stories; they also often include comic strips and other entertainment, such as crosswords.

Newspaper writers use special techniques or news style to win the reader's confidence and attention. According to I.R. Galperin: It is a system of interrelated lexical, phraseological and grammatical means which is perceived by the community speaking the language as a separate unity that basically serves the purpose of informing and instructing the reader. Primary function is to impart information, to influence public opinion on political and other matters (brief news items and communiqués, press reports, purely informational, advertisement and announcements, editorials).

One of the most important functions of journalism is to communicate the recent news. So, *newspaper style is based on four primary functions of communication*:
(a) referential (also denotative or cognitive) function, focused on the referent or context referred to by the text, and in journalistic style the referential function is often associated with an element whose truth value (true or false status) is being affirmed (or questioned), particularly when this truth value is identical in the real universe and in the assumptive or reference universe that is taking it on;
(b) expressive or emotive function, focused on the sender, the sender's emotions or attitude towards the referent, consisting in the ability to express the writer's emotional state and his subjective attitude toward designated objects and phenomena of reality, the main characteristic of the expressive function is that it is speaker-reflexive, this function is crucial in changing the emotional status of an audience for or against someone or something;
(c) appellative (cognitive, persuasive or vocative) function, focused on the orientation of the text towards the receiver when mass media messages evoke favorable cognitive responses and change attitudes;
 (d) phatic function, serving primarily "to establish, to prolong, or to discontinue communication between sender and receiver, to check whether the channel works, to attract the attention of the interlocutor or to confirm his continued attention, the phatic function is also responsible for the establishment and maintaining of social relations, phatic language fulfils important contact uses: it helps us negotiate the start and end of exchanges whether in spoken or written form.

Thus, newspaper style is rich in expressiveness. As fiction, it has considerable power to influence, uses a variety of trails, rhetorical figures, the multiple lexical and grammatical means.

Newspapers also create *taxonomy of relationships between images and texts* that can be used for analyzing the way that images and texts interact. It is applicable to all subject areas and all types of documents. Writers and illustrators can use it as a tool as they create documents, and researchers can analyze the relationships between image and prose to identify and predict the effects of combinations once documents have been published. The

taxonomy was to answer the research question: How does an illustration relate to the text with which it is associated, or, alternatively, what are the functions of illustration? The function of an illustration is defined as an image's functional relationship to a relevant text string. It is a conceptual variable that refers directly to the way that ideas expressed within text are conveyed through a relevant illustration and is not related to physical characteristics, style, or file format.

Today the language of newspapers and magazines has the following characteristics:

• Compact, usually short sentences, every word selected and placed for maximum effect.

• Short paragraphs, each complete in itself and capable of being removed without destroying the sense of the story.

• Conciseness, directness and simplicity through elimination of unnecessary words and phrases.

• Factualness without editorial opinions and dogmatic expressions.

• 'Strong' verbs and nouns preferred over hackneyed words and expressions.

• Observance of grammatical and word usage rules. Journalistic style is a system of interrelated lexical, phraseological and grammatical means serving the purpose of informing, instructing and, in addition, entertaining the reader. As a result, of this diversity of purposes, newspapers contain not only strictly informational, but also evaluative material – comments and views of the news-writers, especially characteristic of editorials and feature articles.

There are some distinctive language peculiarities of the journalistic style. They are the following:

• special political and economic terms;

• non-term political words, e.g. *officials, hostages, kidnappers, protest, breakdown, regime, local terror cells, popularity rating, emergency anti-terror funding*. A characteristic feature of political vocabulary is that the borderline between terms and non-terms is less distinct than in the vocabulary of other special fields. The semantic structure of some words comprises both terms and non-terms, e.g. *crisis, agreement, progressive, nationwide, unity*; lofty, bookish words including certain phrases based on metaphors and thus emotionally coloured: *war hysteria, escalation of war, overwhelming majority, a storm of applause, post attack clean-up, global hunt for terrorists, a shot of power*;

• newspaper clichés, i.e., stereotyped expressions, commonplace phrases familiar to the reader, e.g., *public opinion, free markets, long-term agreements, a melting pot, to cast a veto over, crucial/pressing problems, zero tolerance, political correctness, to go postal* (extremely hostile);

• abbreviations including: abbreviated terms – names of organizations, public and state bodies, political associations, industrial and other companies, various offices, etc. known by their initials are very common; e.g. *EU (European Union), UNO (United Nations Organization*;

• neologisms are very common in journalistic vocabulary, in the early 21st century, neologisms relating to computers and the Internet outnumber all others, for example, *cybersickness* (a feeling of illness caused by using a computer for long periods of time), *keypal* (someone with whom one regularly exchanges e-mail), *online auction, access provider, MP3, PDA* (personal digital assistant), *animatronics*;

• foreign words are traditionally used in journalistic style, others have recently come from the areas of new technology;

- complex sentences with a developed system of clauses;
- syntactical complexes: verbal constructions (infinitive, participial, gerundial) and verbal noun constructions;
- specific word order – five-w-and-h-pattern rule: (who-what-why-how-where-when)
- attributive noun groups (e.g. *space age*);
- emotionally colored words and elements to help create a clearer mental picture for the reader;
- the third person narration;
- use of direct speech or indirect speech which is attributed to someone other than the reporter;
- use of passive verbs but usually only when someone who is being quoted wants to distance themselves from an issue and to show their objectivity about an issue;
- the past tense to denote that something has taken place so mostly;
- punchy style – it must grab the reader's attention so often uses: short rather than long words, active verbs, relatively short sentences, concrete rather than abstract vocabulary;
- sentences written in full (no elision) or elliptical sentences;
- stylistic devices.

Campaigning and advocacy. Nowadays, reporters are closely connected with broadcasting journalism; they broadcast, or publish news by electrical methods, instead of the older methods, such as printed newspapers and posters. Broadcast methods include radio (via air, cable, and Internet), television (via air, cable, and Internet), and, especially recently, the Internet generally. Such media disperse pictures (static and moving), visual text and/or sounds.

Campaigning and advocacy are widely applied through TV news nowadays, television news is very image-based, showing video of many of the events reported. Television channels may provide news bulletins as part of a regularly scheduled news program. Less often, television shows interrupted or replaced by breaking news ("news flashes") provide news updates on events of great importance. Newscasts consist of a reporter being interviewed by an anchor, known as a 'two-way', or by a guest involved in or offering analysis on the story being interviewed by a reporter or anchor. There may also be breaking news stories, which will present live rolling coverage.

Live coverage will be broadcasted from a relevant location and sent back to the newsroom via fixed cable links, microwave radio, production truck, satellite truck or via online streaming. Roles associated with television news include a technical director, floor director audio technician and a television crew of operators running character graphics (CG), teleprompters and professional video cameras. So reporting is the genre of journalism, which is very specific. In addition, the genre is characterized by an impartial coverage of events and implies that the reporter is an eyewitness or participant described.

The language of radio and TV reporting:

Linguistic and stylistic peculiarities of radio and TV reporting.
- Formal style: the basic rules existing in oral speech:
- Use of passive voice
- Few personal pronouns , i.e. non-emotive verbs
- Use of bias-free language (bias-free language means using terms that treat people with respect.)
- Radio and TV reporting requires some common speech specific features, which in this context consists of all the information that the reporter and receiver of the

communication must both possess, in advance, in order for the communication to be successful:

- ✓ Standard English – a form of speech that lays claim to a grammatical 'correctness' and clear pronunciation. This is sometimes called 'BBC English'. Non-standard English are forms, dialects or idiolects that differ from this in word choice, expression and pronunciation.
- ✓ Dialect – a particular variation of spoken language shared by an identifiable group of people.
- ✓ Sociolect – spoken language shared by a particular social group (e.g. lawyers, doctors, young people).
- *Radio and TV hard news stories* are based on directivity:
- ✓ Inverted Pyramid Style, the most important information based on facts without comments is at the beginning (the who, what, when, where ,why, and how of an event).
- ✓ The language is basic, precise but effective, words can be used with precision to make clear what has happened. It should be objective or accurate.
- Neutral words are used.

LECTURE 9

THE COLLOQUIAL STYLES

Literary colloquial style. Informal Colloquial Style. Substandard Colloquial Style. Language means of the colloquial style. The notion Substandard English speech.

The colloquial style consists of:
- literary colloquial style
- informal colloquial style
- substandard colloquial style.

These styles comply with the regularities and norms of oral communication. Their main function is communication, realization of practical activity of a person. It is used in everyday life. *Extra-linguistic features*: informality, spontaneous character of speech, interpersonal contact and direct involvement in the process of communication.

The vocabulary of the literary colloquial style comprises neutral, bookish and literary words, though exotic words and colloquialisms are no exception. It is devoid of vulgar, slangy and dialectal lexical units.

Reduction of grammatical forms makes the style morphologically distinguished, putting it in line with other colloquial styles. Sentences of literary colloquial conversation tend to be short and elliptical, with clauses connected asyndetically.

The vocabulary of *the informal colloquial style* is unofficial. Besides neutral words, it contains lots of words with connotative meanings.

Expressiveness of informal communication is also enhanced by extensive use of stylistic devises. The speaker chooses between the literary or informal colloquial style taking into account the following situational conditions: aim of communication, place of communication, presence or absence of strangers, personal relations, age factor, sex factor, etc. One of the variants of the informal colloquial style is the dialect.

Dialects are regional varieties of speech which relate to a geographical area. The term dialect used to refer to deviations from Standard English which were used by groups of speakers.

The lowest level in the hierarchy of colloquial styles is occupied by substandard or **special colloquial English**. At the first glance, substandard English is a chaotic mixture of non-grammatical or contaminated speech patterns and vulgar words which should be criticized without regret. For example, the universal grammatical form *ain 't* is a simplified substitute *for am (is, are) not, was (were) not, have (has, had) not, shall (will) not, there is (are, was, were) not*: "*I ain't sharin' no time. I ain't takin' nobody with me, neither*" (J. Steinbeck). *"It ain't got no regular name"* (E. Caldwell).

Substandard English speech abounds in obscene words marked in dictionaries by the symbol "*taboo*", vulgarisms (*bloody buggering hell, damned home-wrecking dancing devil*), slangy words {*busthead = inferior or cheap whisky, a pin-up girl = a sexually attractive young woman*) and specific clichés (*dead and gone, good and well, far and away, this here ...*).

Language means the colloquial style:

- Phonetic means:
  - ✓ intensive modification of sounds in fluent speech, positional changes: reduction (weakening) of vowels in unstressed syllables;
  - ✓ complete reduction: apokopa (the drop of the final consonant or final part of the word), synkopa (the drop of a vowel or several sounds in other positions);
  - ✓ wealth and variety of intonation patterns (rhythm, tempo, timbre, melody peculiarities).
- Vocabulary:
  - ✓ conversational (everyday life) vocabulary,
  - ✓ priority of neutral widely-used words with concrete,
  - ✓ wide use of non-literary vocabulary,
  - ✓ expressive-emotional vocabulary,
  - ✓ means of verbal imagery,
  - ✓ well-developed synonymy and polysemy.
- Stylistic s: the use of stylistic devices, including pun.
- Grammatical means:
  - ✓ in morphology - frequent use of pronouns and particles, wealth and variety of aspect and tense form of a verb (Present Continuos, Present Indefinite, Present Perfect);
  - ✓ in syntax: ellipsis, variety in the use of communicative types of the sentence, priority of short sentences, wide use of expressive constructions, exclamatory sentences.

Substandard English is used by millions of people in English speaking countries. It is a conspicuous indicator of low language culture and educational level. Being introduced into books, it becomes a picturesque means of protagonists` characterization.

LECTURE 10

THE BELLES-LETTRES STYLE

The style of poetry, the style of emotive prose, the style of drama. The author's narrative. Interior speech of personage. The Narration. Dialogue. Inner speech. Language characteristics.

The Belles-Lettres Style. The Belles-Lettres Style has the following substyles:
a) the style of poetry or verse (epic poetry);
b) the style of emotive prose;
c) the style of drama.

The first substyle we shall consider is *verse*. Its first differentiating property is its orderly form, which is based mainly on the rhythmic and phonetic arrangement of the utterances. The rhythmic aspect calls forth syntactical and semantic peculiarities which also fall into a more or less strict orderly arrangement. Both 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.

The substyle of emotive prose has the same common 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 no 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. What most of all distinguishes emotive prose form the poetic style is the combination of the literary variant of the language, both in words and syntax, with the colloquial variant. It would perhaps be more exact to define this as a combination of the spoken and written varieties of the language, inasmuch as there are always two forms of communication present – monologue (the writer´s speech) and dialogue (the speech of the characters).

It follows then that the colloquial language in the belles-lettres style is not a pure and simple reproduction of what might be the natural speech of living people. It has undergone changes introduced by the writer. The colloquial speech has been made *literature-like*. This means that only the most striking elements of what might have been a conversation in life are made use of, and even these gave undergone some kind of transformation. Emotive prose allows the use of elements from other styles as well. Thus we find elements of the newspaper style in Sinclair Lewis`s "It Can`t Happen Here", the official style in the business letters exchanged between two characters in Galsworthy´s novel "The Man of Property", the style of scientific prose in Cronin´s "Citadel" where medical language is used.

But all these styles under the influence of emotive prose undergo a kind of transformation. Passages written in other styles may be viewed only as interpolation and not as constituents of the style. 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 construction, but also fragmentation of syntactical models, peculiar, unexpected ways of combining sentences, especially the gap-sentence link and other modern syntactical patterns, are freely introduced into present-day emotive prose. Works of creative prose are

never homogenous. As the author and his personage may offer different angles of perception of the same object.

Naturally, it is the author who organizes this effect of polyphony, but we, the readers, while reading the text, identify various views with various personages, not attributing them directly to the writer. The views and emotions are most explicitly expressed in the author's speech (or the author's narrative). The unfolding of the plot is mainly concentrated here personages are given characteristics, the time and place of actions are also described here as author sees them.

The author's narrative: unfolded plot, personages of given characteristic, the time and place of action. The authorial narrative supplies the reader with direct information about author preferences and objections believes and contradictions. *Entrusted narrative* is used in an afford to make the text more plausible, to impress the reader with the facts of authenticity of the described events. The write entrust some fictions character with the task of dealing story. The writer himself that hides behind the figure of the narrator. *Dialogue*: personage express their mind in the utter speech. In their exchange of remarks the participants of the dialogue, other people and their action expose them self to. One of the significant forms of the personage self-characterization-dialogue, which allows the author to show him in the process. *Interior speech of personage* – its allows the author and the readers to peep into inner world of the character, to observe his idea and view:

  a) interior monologue- a rather lengthy peace of text dealing with the main topic of the character thinking, offering past, future actions;

  b) short in-sets- presents immediate mental and emotional reactions of the personage to the remark or event by characters;

  c) stream of consciousness technic-specially popular with their representative of modernism in contenting literature. The author tries to portray the purely associated character.

Represented speech (reported speech)-serves to show either the mental production of the character thinking: a) represented uttered speech; b) represented inner speech.

The author's narrative supplies the reader with direct information about the author's preferences and objections, beliefs and contradictions, i.e. serves the major source of shaping up the author's image. The writer himself thus hides behind the figure of the narrator presents all the events of the story from the latter's view point and only sporadically emerges in the narrative with his own considerations which may reinforce or contradict those expressed by the narrator. This form of the author's speech is called entrusted speech.

The narrative can be carried out in the 1st person singular from his own name or narrative may also be anonymous. The narrator does not openly claim responsibility for the views and evolution but the manner of presentation, the angle of the description very strongly suggest that the story is told not by the author himself but by some of his factotums.

Dialogue is one of the most significant forms of the personage's self-characterization, which allows the author to seemingly eliminate himself from the process.

Author form, which obtained a position of utmost significant in contemporary prose is interior speech of the personage, which allows the author (and the reader) to peep into the inner world of the character, to observe his ideas in the making. Represented speech serves to show either the mental reproduction of the character.

The style of drama. The stylization of colloquial language is one of the features of plays which at different stages in the history of English drama has manifested itself in different

ways revealing, on the one hand, the general trends of the literary language and, on the other, the personal idiosyncrasies of the writer. Thus, the language of plays is a stylized type of the spoken variety of language. The analysis of the language texture of plays has shown that the most characteristic feature here is to use the term of the theory of information, redundancy of information caused by the necessity to amplify the utterance. This is done for the sake of the audience.

The language of plays is entirely dialogue. The author´s speech is almost entirely excluded except for the playwright´s remark and stage directions. The language of the characters is in no way the exact reproduction of the norms of colloquial language, although the playwright seeks to reproduce actual conversation as far as the norms of the written language will allow. This variety of belles-lettres style has used the norms of the literary language of the given period. So, 16th century drama is much different from 20th century drama.

Thus, the belles-lettres style embraces numerous and many-sided genres of imaginative writing. The purpose of the belles-lettres style is not to prove but only to suggest a possible interpretation of the phenomena of life by forcing the reader to see the viewpoint of the writer. This is the cognitive function of the belles-lettres style.

The unlimited possibilities of creative writing, which covers the whole of the universe and makes use of all language resources, led some scholars to the conviction that because of the liability of its contours, it can be hardly qualified as a functional style. Still others claim that, regardless of its versatility, the *belles-lettres style,* in each of its concrete representations, fulfils the aesthetic function, which fact singles this style out of others and gives grounds to recognize its systematic uniqueness.

The main function of this style is the *aesthetic* function, because aesthetics is one of the most important elements of human culture. Other functions are: educational, informational, entertaining, evaluative.

Stylistic peculiarities of this style are:

1) imagery

2) unity of artistic form and contents

3) completeness and integrity

4) artistic imagery produced by speech concreteness

5) emotionality and evaluation

Sub-styles of the Belles-Lettres Style: poetry, prose, drama.

Poetic genres are: ballad, ode, pastoral, sonnet, elegy, epigram, etc.

Genres in prose: a story, a novel, etc.

Genres in drama: comedy, tragedy, drama, etc.

Language means are:

- ✓ Phonetic means – sound repetition, onomatopoeia (sound imitation), alliteration (the repetition of the same consonant at the beginning of neighbouring words) => (*The merry mouth of May*), consonance, dissonance, euphony.
- ✓ Rhyme and metre in poetry, rhythm in prose.
- ✓ Vocabulary – priority of concrete words as "artistic speech concretization", unlimited choice of vocabulary (including non-literary means, jargon and slang words), the use of figures of speech or lexical stylistic devices, as a unique textual system.
- ✓ Grammatical means: *in morphology* – a variety and wealth of stylistic effects of morphological forms and categories; *in syntax* – a variety and wealth of syntactical constructions, colloquial speech stylization (means of expressive syntax: inversion, parallelism, antithesis, parcellation, etc.).

- ✓ Compositional textual devices (three-part compositional canon – introduction, the main part and the ending with a more complex model of prologue and epilogue), deviations from the canon and their stylistic importance, the plot development the exposition, gradation, the climax and the outcome (the denouement).
- ✓ The system of stylistic devices: systemic use of imagery - textual, developed and simple non-developed metaphors, metonymies, epithets, similes, hyperboles, litotes, puns, oxymorons, zeugmas, different in form contact and distant repetitions (ordinary, anaphora, epiphora, framing, anadiplosis, chain, refrain)
- ✓ Intensification of the total aesthetic impact of the language means of the text.

II. ПРАКТИЧЕСКИЙ РАЗДЕЛ

2.1 Планы семинарских занятий

SEMINAR №1

STYLISTIC MEANING OF THE WORD

1. Stylistically neutral words and stylistically coloured words.
2. Expressive means and stylistic devices.
3. The Foregrounding.
4. Language, speech and text.

LITERATURE:

1. Арнольд И.В. Стилистика современного английского языка. Стилистика декодирования. / И.В. Арнольд/ – СПб., 2002. – 384 с.
2. Гальперин И.Р. Стилистика английского языка. 3-е издание. / И.Р. Гальперин. – Издательство: М.: Высшая школа, 1988 г. – 316 с.
3. Знаменская Т.А. Стилистика английского языка. Основы курса. / Т.А. Знаменская. – М., 2004. – 343 с.
4. Ивашкин М.П., Сдобников В.В., Селяев А.В. A Manual of English Stylistics. / М.П. Ивашкин, В.В. Сдобников, А.В. Селяев. – М., 2006.
5. Kucharenko V.A. A Book of Practice in Stylistics. V.A. Kucharenko. – М., 2009. – 160 с.

SEMINAR №2

PHONETIC AND GRAPHIC MEANS OF STYLISTICS

1. Alliteration.
2. Assonance.
3. Onomatopoeia.
4. Graphic expressive means:
   a) Punctuation;
   b) Orthography.

LITERATURE:

1. Арнольд И.В. Стилистика современного английского языка. Стилистика декодирования. / И.В. Арнольд/ – СПб., 2002. – 384 с.
2. Гальперин И.Р. Стилистика английского языка. 3-е издание. / И.Р. Гальперин. – Издательство: М.: Высшая школа, 1988 г. – 316 с.
3. Знаменская Т.А. Стилистика английского языка. Основы курса. / Т.А. Знаменская. – М., 2004. – 343 с.
4. Ивашкин М.П., Сдобников В.В., Селяев А.В. A Manual of English Stylistics. / М.П. Ивашкин, В.В. Сдобников, А.В. Селяев. – М., 2006.
5. Kucharenko V.A. A Book of Practice in Stylistics. V.A. Kucharenko. – М., 2009. – 160 с.

SEMINAR №3

STYLISTIC MORPHOLOGY OF THE ENGLISH LANGUAGE

1. The functions of morphemic repetition.
2. Occasional words. The difference between occasional words and neologisms.
3. Stylistic devices based on the use of nouns.
4. Stylistic devices based on the use of verbs.
5. Stylistic devices based on the use of adjectives.
6. Stylistic devices based on the use of adverbs and pronouns.

LITERATURE:

1. Арнольд И.В. Стилистика современного английского языка. Стилистика декодирования. / И.В. Арнольд/ – СПб., 2002. – 384 с.
2. Гальперин И.Р. Стилистика английского языка. 3-е издание. / И.Р. Гальперин. – Издательство: М.: Высшая школа, 1988 г. – 316 с.
3. Знаменская Т.А. Стилистика английского языка. Основы курса. / Т.А. Знаменская. – М., 2004. – 343 с.
4. Ивашкин М.П., Сдобников В.В., Селяев А.В. A Manual of English Stylistics. / М.П. Ивашкин, В.В. Сдобников, А.В. Селяев. – М., 2006.
5. Kucharenko V.A. A Book of Practice in Stylistics. V.A. Kucharenko. – М., 2009. – 160 с.

SEMINAR №4

EPITHETS

1. The notion of epithet. Semantics-oriented epithet classification.
2. The tautological epithet.
2. The fixed epithet.
3. Associated epithets.
4. The metaphorical epithet.

LITERATURE:

1. Арнольд И.В. Стилистика современного английского языка. Стилистика декодирования. / И.В. Арнольд/ – СПб., 2002. – 384 с.
2. Гальперин И.Р. Стилистика английского языка. 3-е издание. / И.Р. Гальперин. – Издательство: М.: Высшая школа, 1988 г. – 316 с.
3. Знаменская Т.А. Стилистика английского языка. Основы курса. / Т.А. Знаменская. – М., 2004. – 343 с.
4. Ивашкин М.П., Сдобников В.В., Селяев А.В. A Manual of English Stylistics. / М.П. Ивашкин, В.В. Сдобников, А.В. Селяев. – М., 2006.
5. Kucharenko V.A. A Book of Practice in Stylistics. V.A. Kucharenko. – М., 2009. – 160 с.

SEMINAR №5

THE STYLE OF ADVERTISING

1. The functions of advertising.
2. Oral and written forms of advertising.
3. Types of advertising.
3. The headline and its peculiarities.
4. Slogan.
5. Stylistics of advertising.

LITERATURE:

1. Арнольд И.В. Стилистика современного английского языка. Стилистика декодирования. / И.В. Арнольд/ – СПб., 2002. – 384 с.
2. Гальперин И.Р. Стилистика английского языка. 3-е издание. / И.Р. Гальперин. – Издательство: М.: Высшая школа, 1988 г. – 316 с.
3. Знаменская Т.А. Стилистика английского языка. Основы курса. / Т.А. Знаменская. – М., 2004. – 343 с.
4. Ивашкин М.П., Сдобников В.В., Селяев А.В. A Manual of English Stylistics. / М.П. Ивашкин, В.В. Сдобников, А.В. Селяев. – М., 2006.
5. Kucharenko V.A. A Book of Practice in Stylistics. V.A. Kucharenko. – М., 2009. – 160 с.
6. Мархасев И.Р., Зайцева В.А. Чтение и анализ газетных текстов = Newspaper critical reading: учеб-метод. пособие для студентов фак. междунар. отношений / авт.-сост.: И. Р. Мархасев, В. А.Зайцева. – Минск: БГУ, 2010. – 120 с. http://elib.bsu.by/handle/123456789/15015

III. РАЗДЕЛ КОНТРОЛЯ ЗНАНИЙ

3.1 Промежуточный контроль знаний (КСР- 2 ч.)

Sample Test

I. In the following excerpts find out expressive means and stylistic devices. Explain their stylistic functions.

1. That's a pretty well kettle of fish! A fine friend you are!
 2. They think we have come by this horse in some dishonest manner. (Dickens "Pickwick Papers")
3. What difference if it rained, hailed, blew, snowed, cycloned? (O'Henry)
4. "Bow to the board," said Bumble. Oliver brushed away two or three tears that were lingering in his eyes; and seen no board but the table, fortunately bowed to that. (Dickens)
5. How soon hath Time, the subtle thief of youth, Stol'n on his wing my three and twentieth year! (Milton)
6. His mind was restless, but it worked perversely and thoughts jerked through his brain like the misfirings of a defective carburettor.
7. The hall applauded.
8. …Whether the Nymph Shall stain her Honour or her new Brocade Or lose her Heart or necklace at a Ball.
9. "And what did you think of our little town?" asked Zizzbaum, with the fatuous smile of the Manhattanite. (O'Henry)
10. The leaves fell sorrowfully. Floods of tears.

II. Read the poem by S. Plath Daddy and make its stylistic analysis.

You do not do, you do not do
Any more, black shoe
In which I have lived like a foot
For thirty years, poor and white,
Barely daring to breathe or Achoo.
Daddy, I have had to kill you.
You died before I had time
Marble-heavy, a bag full of God,
Ghastly statue with one gray toe
Big as a Frisco seal
And a head in the freakish Atlantic
Where it pours bean green over blue
 In the waters off beautiful Nauset.
 I used to pray to recover you. Ach, du.

3.2 Итоговый контроль знаний (экзамен)

Приблизительный перечень вопросов к экзамену

1. Stylistics and its objective. Bounds with other branches of linguistics
2. The origin of the term style. The general concept of style. Various definitions of style in language
3. Paradigmatic and syntagmatic relations in stylistics.
4. Expressive means and stylistic devices (expressiveness vs emotiveness vs neutrality).
5. Foregrounding in stylistics.
6. Phonetic, morphological, lexical and syntactic levels of expressive means.
7. The phono-graphical level of stylistics.
8. The morphological level of stylistics.
9. The lexical level of stylistics.
10. The syntactic level of stylistics.
11. Functional styles. The notion of functional style. Classifications of functional styles.
12. The definition of a functional style. General notes on functional styles.
13. The belles-lettres style, its substyles and peculiarities.
14. Publicist style, its substyles and peculiarities.
15. The style of official documents, its substyles and peculiarities.
16. Newspaper style, its substyles and peculiarities.
17. Scientific prose style, its substyles and peculiarities.
18. Lexical level of stylistic analysis. Classifications of lexical layers. Stylistically coloured groups of vocabulary.

IV. ВСПОМОГАТЕЛЬНЫЙ РАЗДЕЛ

4.1 ПРОГРАММА ДИСЦИПЛИНЫ «СТИЛИСТИКА»

ПОЯСНИТЕЛЬНАЯ ЗАПИСКА

Учебная дисциплина «Стилистика» (английский язык) призвана ознакомить студентов специальности 1-21 06 01-02 «Современные иностранные языки (перевод)», с важнейшими направлениями современных стилистических исследований в отечественной и зарубежной лингвистике, с основными актуальными проблемами в этой области языкознания.

Учебный курс призван помочь специалистам овладеть знанием стилистических норм и их вариативности в разных сферах коммуникации. В задачи курса также входит сформировать у студентов представление о национальной специфике использования языковых средств в английском языке, о национальном своеобразии системы функциональных стилей английского языка.

Актуальность изучения дисциплины обусловлена тем, что язык является тем кодом, той универсальной знаковой системой, которая формирует в сознании реципиента картину окружающего мира, которая задается самой структурой текста и поддерживается всеми его компонентами как эксплицитно, так и имплицитно. Скрытое, имплицитное воздействие текста намного действеннее, так как оно осуществляется на подсознательном уровне и завуалировано, выражено посредством лексических, так и синтаксических стилистических средств, что требует их понимания, без которого восприятие текста будет носить неосознанный характер, а его интерпретация и перевод будут неадекватными.

Курс стилистики строится на основе требований современного языкознания, он имеет преемственную связь с другими лингвистическими дисциплинами, поскольку

стилистическая характеристика высказывания выступает как синтез лексических, грамматических и других приемов и средств. В связи с этим дисциплина тесно связана с грамматикой и фонетикой английского языка, она также взаимодействует с такими дисциплинами как «Лексикология английского языка», «Теория и практика перевода», «Введение в языкознание», «Зарубежная литература».

Целью дисциплины «Стилистика» является ознакомление студентов специальности 1-21 06 01-02 «Современные иностранные языки (перевод)» с основными понятиями, относящимися к принципам функционирования лексических, грамматических и других средств языка в разных условиях общения, к их выразительному потенциалу и номенклатуре, обучение умению читать с глубоким проникновением в текст произведения. Кроме того, дисциплина «Стилистика» предполагает дальнейшее формирование у студентов основных коммуникативных компетенций (лингвистической, языковой, исследовательской, лингвометодической, компенсаторной и социокультурной) для последующего их использования в переводческой практике.

Основными задачами курса являются:

Усвоение особенностей лингвистической природы стилистически значимых средств языка в их системе (уровни: фонетический, морфологический, лексический и синтаксический),

Ознакомление с функциональными возможностями стилистически значимых средств языка, а также изучение стилеобразующих факторов уровня текста и основных единиц композиции - композиционно-речевых форм.

Усвоение характерных черт функциональных стилей как сфер возможного применения указанных средств.

В результате изучения дисциплины «Стилистика» студент должен:

знать:

языково-стилистические средства по их разновидностям и группировкам;

стилистическую дифференциацию словарного состава;

стилистический потенциал основных категорий и форм морфологии;

синтаксические средства стилистики;

функциональные стили языка с особенностями их структурирования;

жанровые разновидности дискурсов, их связь с функциональными стилями.

уметь:

определять жанрово-стилистические разновидности текстов;

определять прагматическую установку текста;

применять стилистические средства в зависимости от коммуникативной интенции и ситуации общения;

осуществлять лингвостилистическую интерпретацию текста.

владеть:

терминологическим аппаратом стилистики, необходимым для анализа стилистических средств;

нормами построения стилистически корректных высказываний;

методами стилистического анализа текстов для самостоятельного проведения научного исследования.

Поставленная цель и сформулированные задачи курса стилистики обусловливают использование следующих форм работы: лекционные, практические занятия и КСР. В соответствии с типовым учебным планом по специальности «1-21 06 01-02 «Современные иностранные языки (перевод)» на изучение дисциплины отводится 34

аудиторных часа, из них на лекции - 20 часов, семинарские занятия 10 часов и 4 часа на КСР.

Важная роль в выработке у студентов навыков применения полученных знаний для решения учебных задач отводится практическим занятиям. Они проводятся после окончания всего лекционного курса и логически продолжают работу, начатую в ходе теоретического обучения. Особое значение здесь отводится системе самостоятельной работы, взаимоконтролю и самоанализу, использованию саморефлексии, в ходе которой студенты приобретают знания о принципах выделения и языковых особенностях функциональных стилей английского языка. Особое внимание уделяется стилистическим фигурам и композиционно-речевым формам в контексте типологии текстов.

Самостоятельная работа студентов включает изучение литературы, подготовку микродокладов для выступления с ними на практических занятиях, выполнение заданий теоретического и практического характера, написание рефератов. Студентами самостоятельно осуществляется стилистический анализ текстов разных типов с их последующим обсуждением на семинарских занятиях. Особое внимание при этом уделяется самостоятельному и осмысленному подбору наглядных примеров стилистических средств на английском языке и их сопоставлении с примерами на родном языке.

Таким образом, в рамках самостоятельной учебной деятельности студенты приобретают навыки и умения стилистического анализа и интерпретации текстов различных типов в их соотнесенности с функциональными стилями.

В основе преподавания дисциплины «Стилистика» (английский язык) лежат дидактические принципы сознательности, активности, самостоятельности, систематичности и последовательности, наглядности, доступности, учета индивидуальных и возрастных особенностей; методические принципы дифференцированного подхода, управления процессом обучения, вычленения конкретных ориентиров и принципа комплексного подхода к мотивации в обучении.

В ходе обучения стилистики реализуется комплексный подход к подготовке специалистов в области лингвистики и переводоведения с учетом современных тенденций представления знаний, формирования умений и навыков в соответствии с требованиями к организации аудиторной и самостоятельной работы студентов и использования инновационных технологий обучения. Для всех форм работы широко используются учебники, учебно-методические пособия и комплексы, словари, справочные издания, глоссарии и хрестоматии, информационные материалы периодических изданий, технические средства обучения (компьютер, мультимедийный проектор и др.).

Условием для достижения цели и реализации задач преподавания дисциплины «Стилистика» является обеспечение необходимого уровня профессионально-лингвистической рефлексии студентов, а также установление междисциплинарных связей с предметами и дисциплинами теоретико-лингвистического направления.

I. СОДЕРЖАНИЕ УЧЕБНОГО МАТЕРИАЛА

№ п/п	Наименование разделов, тем	Количество часов				
		Аудиторные				Сам. рабо-та
		Лекц.	Практ/ семин.	Лаб. занят.	КСР	
1.	Раздел 1. Предмет и задачи стилистики	2	2	-	-	8
1.1	Тема 1.1 Стилистика как отрасль лингвостилистики.	2	-	-	-	4
1.2	Тема 1.2 Значение слова с точки зрения стилистики.	-	2	-	-	4
2.	Раздел 2. Выразительные средства языка и стилистические приемы	8	6		2	26
2.1	Тема 2.1 Выразительные средства языка на фонетическом и графическом уровнях.	-	2	-	-	4
2.2	Тема 2.2 Выразительные средства на морфологическом уровне.	-	2	-	-	2
2.3	Тема 2.3 Лексические стилистические приемы.	2	-	-	-	4
2.4	Тема 2.4 Эпитет как разновидность лексико-синтаксического тропа.	-	2	-	-	4
2.5	Тема 2.5 Каламбур, игра слов, зевгма.	2	-	-	-	4
2.6	Тема 2.6 Стилистическое использование устойчивых словосочетаний, пословиц, поговорок.	-	-	-	2	4
2.7	Тема 2.7 Синтаксические средства повышения выразительности речи. Инверсия и её структурные разновидности.	2	-	-	-	4
2.8	Тема 2.8 Синтаксические средства повышения выразительности речи. Виды синтаксических повторов.	2		-	-	4
3.	Раздел 3. Функциональные стили как сферы дискурса.	10	2		2	32
3.1	Тема 3.1 Основные функциональные стили.	2	-	-	-	6
3.2	Тема 3.2 Стиль научной прозы и его подразделы.	-	-	-	2	4
3.3	Тема 3.3 Стиль публицистики.	2	-	-	-	4
3.4	Тема 3.4 Газетный стиль, его разновидности и особенности.	2	-	-	-	4
3.5	Тема 3.5 Стиль рекламы.	-	2	-	-	4
3.6	Тема 3.6 Стиль обиходно-разговорной речи.	2	-	-	-	4
3.7	Тема 3.7 Стиль художественной литературы и его подстили (жанры).	2	-	-	-	6
	Всего часов	20	10	-	4	66

II. Учебно-методическая карта дисциплины

Номер раздела, темы, занятия	Название раздела, темы, занятия; перечень изучаемых вопросов	Количество аудиторных часов				Материальное обеспечение занятия (наглядные, метод пособия и др.)	Литература	Формы контроля знаний
		лекции	практические (семинарские) занятия	лабораторные занятия	управляемая (контролируемая) самост. работа студента			
1	2	3	4	5	6	7	8	9
1.	**Раздел 1. Предмет и задачи стилистики**	**2**	**2**	**-**	**-**			
1.1	Тема 1.1 Стилистика как отрасль лингвостилистики. Стилистика языка, стилистика речи. Синтаксическая, морфологическая, лексическая и фонетическая стилистика. Общая характеристика понятия «стиль». Экспрессивность. Образность. Оценочность. Текст как предмет изучения стилистики.	2	-	-	-	УМК, опорный конспект	[1,2,3,4,5]	Фронтальный опрос.
1.2	Тема 1.2 Значение слова с точки зрения стилистики. Денотативное и коннотативное значения. Стилистически нейтральные и стилистически окрашенные слова. Разграничение понятий "выразительное средство языка" и "стилистический прием". Выдвижение. Язык, речь и текст.	-	2	-	-	УМК, опорный конспект	[1,2,3,4,5]	Индивидуаль-ный опрос, деловая игра, дискурсивная беседа.
2.	**Раздел 2. Выразительные средства языка и стилистические приемы**	**8**	**6**	**-**	**2**		[1,2,3,4,5]	
2.1	Тема 2.1 Выразительные средства языка на фонетическом и графическом уровнях. Аллитерация, ассонанс, ономатопея, ее виды, графические средства выдвижения.	-	2	-	-	Опорный конспект	[1,2,3,4,5]	Эксперимен-тальный практикум.

2.2	Тема 2.2 Выразительные средства на морфологическом уровне. Повтор морфем, окказиональные слова. Стилистически приемы, основанные на использовании существительных / глаголов / прилагательных / наречий / артиклей / местоимений.	-	2	-	-	УМК, опорный конспект, электронные материалы.	[1,2,3,6]	Фронтальный опрос.
2.3	Тема 2.3 Лексические стилистические приемы. Метафора, метонимия, гипербола, литота, синекдоха, антономазия, ирония. Олицетворение, аллегория, перифраз, оксюморон.	2	-	-	-	УМК, опорный конспект, электронные ресурсы.	[1,2,3,6,9]	Коллоквиум.
2.4	Тема 2.4 Эпитет как разновидность лексико-синтаксического тропа. Тавтологический эпитет. Постоянные эпитеты. Пояснительные эпитеты. Метафорический эпитет.	-	2	-	-	УМК, опорный конспект	[1,2,3,9]	Индивидуаль-ный опрос.
2.5	Тема 2.5 Каламбур, игра слов, зевгма. Определение каламбура и его классификации. Информативные и контекстуальные характеристики каламбура. Информативная структура каламбура. Переменные компоненты каламбура.	2	-	-	-	УМК, опорный конспект	[1,2,3,4,5]	Индивидуаль-ный опрос, дискурсивная беседа.
2.6	Тема 2.6 Стилистическое использование устойчивых словосочетаний, пословиц, поговорок. Экспрессивная и функционально-стилистическая окраска устойчивых словосочетаний, пословиц, поговорок.	-	-	-	2	УМК, опорный конспект, электронные ресурсы.	[1,2,3,4,5,6,7]	Индивидуаль-ный опрос, деловая игра, дискурсивная беседа.
2.7	Тема 2.7 Синтаксические средства повышения выразительности речи. Инверсия и её структурные разновидности. Экспрессивная и функционально-стилистическая окраска инверсии. Типические случаи инверсии.	2	-	-	-	УМК, опорный конспект	[1,2,3,4,5]	Индивидуаль-ный опрос, дискурсивная беседа.
2.8	Тема 2.8 Синтаксические средства повышения выразительности речи. Виды синтаксических повторов. Параллельные конструкции. Хиазм. Анафора. Эпифора. Полисиндетон. Тавтология. Перечисления. Градация.	2	-	-	-	Опорный конспект, электронные ресурсы.	[1,2,3,4,5,6,7]	Индивидуаль-ный опрос, дискурсивная беседа.

3	Раздел 3. Функциональные стили как сферы дискурса.	10	2	-	2			
3.1	Тема 3.1 Основные функциональные стили. Понятие функциональный стиль. Особенности функционирования языка на современном этапе. Основные принципы классификации функциональных стилей	2	-	-	2	УМК, опорный конспект	[1,2,3,4,5,8]	Коллоквиум.
3.2	Тема 3.2 Стиль научной прозы и его подразделы. Особенности стиля научной прозы и его подразделы. Функциональный, референциальный, коммуникативный, прагматический, лингвистический аспекты.	-	-	-	-	УМК, опорный конспект	[1,2,3,4,5,8]	Индивидуаль-ный опрос, дискурсивная беседа.
3.3	Тема 3.3 Стиль публицистики. Особенности стиля публицистики. Функции жанра. Жанры публицистики: эссе, ораторское выступление. Логические модели. Экспозиция. Эмоциональность. Паралингвистика. Основные характеристики стиля: оценочность и эмотивность. Субъективность. Образность. Выразительность.	2	-	-	-	УМК, опорный конспект	[1,2,3,4,5,9]	Индивидуаль-ный опрос, дискурсивная беседа.
3.4	Тема 3.4 Газетный стиль, его разновидности и особенности. Функции газетного стиля. Таксономический аспект. Микросистемы: язык газетных и журнальных публикаций; радиопередач, телевизионных программ. Оценочность и директивность. Наглядная агитация и пропаганда.	2	-	-	-	УМК, опорный конспект	[1,2,3,4,5,6,7]	Индивидуаль-ный опрос, дискурсивная беседа.
3.5	Тема 3.5 Стиль рекламы. Функция рекламы - убеждение потребителя купить товар или услугу. Устная и письменная формы реклам. Виды рекламы. Заголовок и его особенности. Подзаголовок. Слоган. стилистические средства усиления её эффективности рекламы.	-	2	-	2	УМК, опорный конспект	[1,2,3,4,5,6,7]]	Коллоквиум, дискурсивная беседа.
3.6	Тема 3.6 Стиль обиходно-разговорной речи. Функции стиля. Понятия «разговорный стиль», «обиходно-разговорная речь», «устно-разговорная	2	-	-	2	УМК, опорный конспект	[1,2,3,4,5,6,7]	Индивидуаль-ный опрос, деловая игра,

	речь». Форма и сферы реализации стиля. Понятие сниженной речи.						дискурсивная беседа.
3.7	Тема 3.7 Стиль художественной литературы и его подстили (жанры). Эпос, лирика, драма. План рассказчика и план персонажа. Повествование. Диалог. Внутренняя речь. Языковые средства художественной речи.	2	-	-	-	УМК, опорный конспект	[1,2,3,4,5,9]	Индивидуаль-ный опрос, дискурсивная беседа.
	Всего аудиторных часов: 34	**20**	**10**	**-**	**4**			

4.2 МЕТОДИЧЕСКИЕ УКАЗАНИЯ ПО ИЗУЧЕНИЮ ДИСЦИПЛИНЫ

Проведение семинарско-практических занятий по стилистике и интерпретации текста имеет целью: 1) углубление и закрепление знаний, полученных студентами на лекциях; 2) развитие умений и навыков лингвостилистического анализа и интерпретации англоязычного текста, которые будут способствовать его более глубокому пониманию; 3) углубление навыков критического мышления как в работе со специальной литературой, так и в работе с текстами. Особое значение в данном контексте отводится системе самостоятельной работы, взаимоконтролю и самоанализу, использованию рефлексии.

Самостоятельная работа студентов по курсу стилистики включает изучение литературы, подготовку микродокладов для выступления с ними на практических занятиях, выполнение заданий теоретического и практического характера, написание рефератов. В качестве фоновых знаний по стилистике и теории интерпретации текста студенты должны понимать, что текст — это структура, состоящая из различных уровней, а дорога к пониманию основных идей и тем текста начинается на уровне лингвистических знаков и стилистических приемов.

Подготовка к семинару – это работа над тремя группами заданий:

* чтение учебной литературы, текстов лекций (особое внимание здесь следует уделять работе над терминологическим аппаратом) и поиск ответов на вопросы по теме семинара;
* выполнение заданий и упражнений;
* подготовка рефератов для сообщений на 5-7 минут.

4.3 СПИСОК УЧЕБНОЙ ЛИТЕРАТУРЫ И ИНФОРМАЦИОННО-АНАЛИТИЧЕСКИХ МАТЕРИАЛОВ

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