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ENGLISH STYLISTICS: FUNDAMENTALS OF THEORY AND PRACTICE

Рекомендовано Міністерством освіти і науки України
як навчальний посібник
для студентів вищих навчальних закладів

Житомир
Вид-во ЖДУ ім. І. Франка
2010

УДК 811.111’38 (075.8)
ББК 81.432.1-7-923
Ж86

Рекомендовано Міністерством освіти і науки України як навчальний посібник для студентів вищих навчальних закладів № 1/II-10138 від 09.12.09 р.

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Ж86 Основи теорії та практики стилістики англійської мови: Навчальний посібник. – Житомир: Вид-во ЖДУ ім. І. Франка, 2010. – 240 с.

ISBN 978-966-485-056-5

У посібнику викладено основні лінгвістичні та методологічні засади стилістики як науки, проаналізовано базові поняття стилістичної фонетики, морфології, лексикології, семасіології та синтаксису. Матеріал посібника сприяє не лише ґрунтовному оволодінню основами стилістики англійської мови, розвитку вмінь стилістичного аналізу тексту, але й вдосконаленню мовленнєвої компетенції та формуванню культури мовлення студентів.

Рекомендовано для студентів старших курсів та магістрів факультетів іноземних мов, викладачів англійської мови, а також для всіх, хто цікавиться проблемами стилістики.

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ISBN 978-966-485-056-5

Proper words in proper places, make the true definition of a style.

Jonathan Swift

When we see a natural style, we are quite surprised and delighted, for we expected to see an author and we find a man.

Blaise Pascal

Style is the dress of thought; a modest dress,
Neat, but not gaudy, will true critics please.

Revd Samuel Wesley

The original writer is not he who refrains from imitating others, but he who can be imitated by none.

Chateaubriand Francois-Rene,
Viconte de Chateaubriand

No tears in the writer, no tears in the reader. No surprise for the writer, no surprise for the reader.

Robert Frost

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ПЕРЕДМОВА

Серед теоретичних лінгвістичних дисциплін на факультетах іноземних мов важливе місце займає курс стилістики, оскільки він є підсумковим курсом, який узагальнює знання студентів про систему мови та особливості функціонування мовних одиниць у мовленні. Першочерговим завданням цього посібника є поглиблення загальнофілологічної підготовки студентів спеціальності *англійська мова і література*. Виклад теоретичного матеріалу із супровідними коментарями та ілюстративними прикладами надають студентам-філологам можливість теоретично і практично осмислити образність англійської мови, знайомить їх з особливостями текстів різних функціональних стилів та навчає методам лінгвостилістичного аналізу англомовного тексту. Основною ***метою*** посібника є:

1) викласти теоретичні засади курсу "Стилістика англійської мови";

2) представити системний опис стилістичних ресурсів англійської мови на всіх її рівнях;

3) ознайомити з принципами мовленнєвої організації функціональних стилів сучасної англійської мови;

4) допомогти студентам оволодіти практикою лінгвостилістичного аналізу англомовного тексту, розвивати уміння та навички розпізнавання та інтерпретації стилістичних явищ різних рівнів;

5) поглибити стилістичну компетенцію, розвинути навички і вміння оцінювати і правильно використовувати мовні засоби у мовленні відповідно до конкретного змісту та мети висловлювання, ситуації та сфери спілкування.

Посібник призначений для студентів старших курсів та магістрів факультетів іноземних мов, викладачів англійської мови, а також для всіх, хто цікавиться проблемами стилістики.

UNIT 1.
FUNDAMENTALS OF STYLISTICS

> ***T****o do stylistics is to explore language, and, more specifically, to explore creativity in language. Doing stylistics thereby enriches our ways of thinking about language … and exploring language offers a substantial purchase on our understanding of (literary) texts.*
>
> *[Simpson, 2004: 3]*

1. The origin of stylistics.

Stylistics is a branch of linguistics which investigates the entire system of expressive resources available in a particular language. It is a relatively new linguistic discipline. The word "stylistics" was firstly attested in the Oxford English Dictionary only in 1882, meaning the science of literary style, the study of stylistic features. However, the first reflections on style can be dated back to the ancient times. Ancient rhetoric and poetics, which are considered to be the predecessors of stylistics, treated style as a specific mode of expression, the proper adornment of thought. The orator or poet was expected to follow the norms of artful arrangement of words, to use model sentences and prescribed kinds of "figures" in order to achieve particular expressiveness. After the ancient period the normative approach dominated in style investigations.

The first attempts to evaluate and interpret the expressive possibilities of a national language were done in "*The philosophy of style*" (1852) by G. Spenser, "*Zur Stylistik*" (1866) by H. Steinthal, "*Из истории эпитета*" (1895) by A.N. Veselovskyi, "*О преподавании отечественного языка*" by F. Buslajev, "*Из записок по теории словесности*" (1905) by O. Potebnya. In 1909 the Swiss linguist Charles Bally published his "*Traitй de stylistique franzaise*" ("*French stylistics"*) where he rejected the established normative approach to style and developed a linguistic stylistics. According to Ch. Bally the subject of stylistics is everything

emotional and expressive in language and in speech. As a separate linguistic discipline stylistics began to form only in the 20-30s of the XXth century.

In modern linguistics the term stylistics is employed in a variety of senses. But in general ***stylistics*** is defined as a branch of linguistics which studies the principles and effect of choice and usage of different language elements for rendering thought and emotion under different conditions of communication [Арнольд, 1990:7].

2. The object and subject-matter of stylistics.

The object of a science is a certain phenomenon which exists irrespective of the cognizing and transforming role of human mind. The subject-matter of a science covers one or several aspects of the given object [Методичні вказівки, 2001: 3]. As a linguistic discipline stylistics investigates a natural language.

The definition of the subject-matter of stylistics causes certain difficulties which are primarily connected with the complex nature of its object (i.e. language). Language is a hierarchy of levels. Each level is studied correspondingly by phonetics, morphology, lexicology, syntax and text linguistics. Each of these disciplines investigates language from a particular aspect. Phonetics deals with speech sounds and intonation; lexicology treats separate words with their meanings and the structure of vocabulary as a whole; grammar analyses forms of words (morphology) and forms of their combinations (syntax). In a word, these are level-oriented areas of linguistic study, which deal with sets of language units and relations between them. But it is not the case with stylistics, as it pertains to all language levels and investigates language units from a functional point of view. Thus stylistics is subdivided into separate, quite independent branches, each treating one level and having its own subject of investigation. Hence we have stylistic phonetics, stylistic morphology, stylistic lexicology and stylistic syntax, which are mainly interested in the expressive potential of language units of a corresponding level.

Stylistic phonetics studies the style-forming phonetic features of sounds, peculiarities of their organization in speech. It also investigates variants of pronunciation occurring in different types of speech, prosodic features of prose and poetry.

Stylistic morphology is interested in stylistic potential of grammatical forms and grammatical meanings peculiar to particular types of speech.

Stylistic lexicology considers stylistic functions of lexicon, expressive, evaluative and emotive potential of words belonging to different layers of vocabulary.

Stylistic syntax investigates the style-forming potential of particular syntactic constructions and peculiarities of their usage in different types of speech.

The stylistic value of the text is manifested not merely through a sum of stylistic meanings of its individual units but also through the interrelation and interaction of these elements as well as through the structure and composition of the whole text.

Thus stylistics deals with all expressive possibilities and expressive means of a language, their stylistic meanings and colourings (the so-called connotations). It also considers regularities of language units functioning in different communicative spheres.

3. Methods of stylistics.

Methodology defines the approach of science to the object of investigation and specifies its general orientation in a research.

The most traditional method of stylistics is the ***method of semantico-stylistic analysis*** (*stylistic analysis*). This method aims at defining the correlation between language means employed for expressive conveyance of intellectual, emotional or aesthetic content of speech (or text) and the content of information.

The ***comparative method*** is considered to be the nucleus of the stylistic analysis method. To make the speech more effective speakers constantly select definite language means from a set of synonymous units. These language means have the best stylistic effect only in comparison with other language

means which are either less expressive or neutral in the given context.

The ***method of stylistic experiment*** lies in substitution of the writer's words, utterances or constructions for new ones with the stylistic aim. With the help of this method it is possible to characterize the stylistic properties of the writer's text and approve of the substituted units stylistic possibilities. This method was extensively used by such scholars as L. Shcherba, O. Peshkovskyi, L. Bulahovskyi.

The ***quantitative method*** consists in defining the quantitative properties of a language phenomenon. Using the quantitative data and specific calculations the ***statistic method*** aims at distinguishing peculiarities and regularities of language units functioning that can differentiate individual or functional styles. It establishes the statistic parameters of the analyzed text or texts. These parameters provide reliable and objective data for stylistic analysis.

4. Types of stylistics.

The structure of stylistics is conditioned by its subject matter, main tasks, aspects and methods of research. In the course of time several types of stylistics came into existence. Each type deals with a specific study of language units and their functioning in speech

General stylistics (*theoretical stylistics*, *theory of stylistics*) studies universal stylistic language means which exist in any language as well as regularities of language functioning irrespective of the content, aim, situation and sphere of communication. ***Stylistics of a national language*** deals with the expressive resources of a definite national language.

Some more types of stylistics are singled out on the basis of the following principles:

1) The principle of language activities manifestation.

One of the fundamental linguistic concepts is the dichotomy "*language – speech*" introduced by F. de Saussure. Language is viewed as a system of the sings, the relations between them and the rules of their usage. Speech is the materialisation of language in the process of communication.

According to the principle of language activities manifestation stylistics is subdivided into ***stylistics of language*** and ***stylistics of speech***.

Stylistics of language deals with inherent (permanent) stylistic properties of language means while ***stylistics of speech*** analyses acquired stylistic properties, i. e. which appear only in the context.

2) The principle of language description.

According to this principle stylistics is divided into ***linguistic stylistics*** (linguostylistics) and ***literary stylistics***.

Linguistic stylistics studies the language units from the point of view of their effectiveness in definite types of speech. It investigates not only stylistic inventory of a national language, but also the means of its organization in different types of speech. It examines the correlation between a speech situation and linguistic means used by speakers and hence – different functional styles of speech and language. In the narrow sense of a word linguostylistics is also called functional stylistics. M.M. Kozhyna singles out ***functional stylistics*** as a separate branch of stylistics [Кожина, 1983]. It is defined by the stylistician as a linguistic science that studies peculiarities and regularities of language functioning in different types of speech, speech structure of functional styles, norms of selection and combination of language units in them. Its object is functional styles of speech and their types.

Literary stylistics deals with artistic expressiveness characteristic of a literary work, literary trend or epoch, and factors which influence it.

So, linguostylistics investigates expressive means of a language and literary stylistics studies the ways these expressive means are employed by a definite author, literary trend or genre.

Literary stylistics is not homogenous. Taking into consideration the initial point of analysis, there may be distinguished three types of literary stylistics. From the point of view of the addresser, ***author's stylistics*** or ***genetic stylistics*** is singled out. This type of stylistics is interested in individual styles of writers focusing on their biography, beliefs, interests and other factors which could influence their literary creative

work. Genetic stylistics is represented by some linguistic schools: logical analysis of M. Roustan, psychological analysis of M. Grammont, statistic stylistics of P. Guiraud, philological analysis of L. Spitzer.

From the point of view of the addressee (recipient), ***reader's stylistics*** or ***stylistics of perception*** or ***decoding stylistics*** is determined. Stylistics of perception is presented by a number of trends: L. Shcherba's linguistic analysis, M. Riffaterre's stylistic analysis, I. Arnold's decoding stylistics.

The term decoding stylistics suggested by M. Riffaterre stands for a new trend in stylistics, a theory evolved by Professor I.V. Arnold. Decoding stylistics combines concepts of poetics, literary stylistics, semasiology, theory of communication, text theory, sociolinguistics, pragma- and paralinguistics, aesthetics, hermeneutics, etc. It focuses on the reader's perception of a literary text, his reaction to it.

The core of reader-oriented decoding stylistics is formed by special types of contextual organization known as foregrounding. Some concepts and the mechanism of foregrounding were first foreseen and pointed at by the Russian formalists Y. Tynyanov, B. Tomashevskyi, R. Jakobson, V. Schklovskyi. The latter introduced the notion which he called *ostranenie*. It expresses the idea that the function of literature is to restore freshness to perception which has become habitual and automated: to make things strange, to make the reader see them anew [Cook, 1995: 130]. This concept was later defined as foregrounding. Foregrounding establishes the hierarchy of meanings and themes in the text, bringing some to the fore and shifting others to the background. The following phenomena may be grouped under the general heading of foregrounding: coupling, convergence, strong position, contrast, irony, intertextual connection, defeated expectancy effect and a few others. Taken together they form the missing link between the whole text and its minor parts, and help to sharpen the response of the reader to ideas, images and emotions reflected in a work of art [Арнольд, 1990].

A literary text can be studied as some immanent fact, without taking into account the author's intentions or how this

text is interpreted by the reader (***immanent stylistics***). This trend is represented by Moscow linguistic circle (P. Bogatyr'ov, G. Vinocur), structural analysis (R. Jakobson), new critics in England and the USA, French structuralists.

There are other types of stylistics such as:

Comparative stylistics investigates national and international features in stylistic systems of national languages, defines common and peculiar features in the organization of functional styles, and specifies national peculiarities in speech structure of functional styles.

Contrastive stylistics focuses on stylistic systems of unrelated languages [Дубенко, 2005; Тимченко, 2006].

Historical stylistics deals with the stylistic system of a language in a diachronic aspect. It investigates the formation and evolution of functional styles during all stages of a national language development, dynamics of expressive units formation, temporal and qualitative changes in connotations, chronologically marked stylistic means. This branch of stylistics studies both the history of contemporary stylistic means and stylistic means of the past epochs of a definite national language or related languages.

Dialectal stylistics studies stylistic stratification and differentiation of language units within a definite regional or social dialect.

Statistical stylistics (*stylometrics*) analyses the peculiarities of language units functioning in texts of different functional styles obtaining the objective data by applying certain methods of statistics.

Practical stylistics is a discipline which deals with general knowledge about language and speech styles, stylistic norms, stylistic means, and ways of employment of language means for correct organization of speech.

Modern stylistics is constantly developing. It has several sub-disciplines where stylistic methods are enriched by the theories of discourse, culture and society. Such established branches of contemporary stylistics as feminist stylistics, cognitive stylistics and discourse stylistics have been sustained by insights from, respectively, feminist theory, cognitive psychology and discourse analysis [Simpson, 2004: 2].

Feminist stylistics is concerned with the analysis of the way that questions of gender impact on the production and interpretation of texts [Wales, 2001].

Cognitive stylistics is a relatively new, rapidly developing field of language study that attempts to describe and account for what happens in the minds of readers when they interface with (literary) language. Cognitive stylistics is mainly concerned with reading, and, more specifically, with the reception and subsequent interpretation processes that are both active and activated during reading procedures. At its core, cognitive stylistics is interested in the role that unconscious and conscious cognitive and emotive processes play when an individual or group of individuals interface with a text that has been purposely designed with the aim of eliciting certain emotions in a reader [Encyclopedia of Language and Linguistics, 2005].

Discourse stylistics. Present-day stylistics is interested in language as function of texts in context, and acknowledges that they are produced in a time, a place, and in a cultural and cognitive context. In a word, it considers language as discourse, that is a text's status as discourse, a writer's employment of discourse strategies and the way a text 'means' as a function of language in context (how it functions as discourse) [Simpson, 2004: 8].

During the last three decades of the twentieth century, computer technology has made it possible to conduct extensive and complex research on specific linguistic features — either lexical items or grammatical structures — and their systematic associations with other linguistic and nonlinguistic features. This new type of research is called *corpus linguistics*, which is the empirical study of language using computer techniques and software to analyze large, carefully selected and compiled databases of naturally occurring language [Sotillo, 2005: 245]. ***Corpus stylistics*** is a new direction at the interface between the fields of stylistics and corpus linguistics, namely the use of a corpus methodology to investigate stylistic categories in different text types or in individual texts. The qualitative and quantitative analyses of stylistic phenomena rely on the

evidence of language usage as collected and analyzed in corpora.

5. Basic notions of stylistics.

The main notion of stylistics is that of ***style***. We speak of style in architecture, painting, clothes, behaviour, and work and so on. Thus style in its most general sense is a specific characteristic of human activity arising as a result of choice, within the accepted norms, of a definite mode or manner of conducting this activity. Style is indicative of the actor's social role, of the social group to which he belongs or strives to belong, as well as of his individual features and psychological state [Maltzev, 1984: 5].

The word style is used in many senses that it has become a breeding ground for ambiguity. That's why it is interesting to quote different observations regarding style.

Style is understood as a mark of character. The Count de Buffon's famous epigram, "*Le style est l'homme mкme*" ("*Style is the man himself*") in his "*Discours sur le style*" (1753), and Arthur Schopenhauer's definition of style as "the physiognomy of the mind" suggest that a writer's style bears the mark of his personality.

V.V. Vynogradov treats style as socially cognized and functionally conditioned internally united totality of the ways of using, selecting and combining the means of lingual intercourse in the sphere of one national language or another, a totality corresponding to other analogous ways of expression that serve different purposes, perform different functions in the social communicative practice of the given nation [cited after Скребнев, 2005: 19].

S. Chatman defines style as a product of individual choices and patterns of choices among linguistic possibilities [cited after Galperin, 1977: 12].

O. Achmanova states that style is one of the distinctive varieties of language, language subsystem with a peculiar vocabulary, phraseology, and constructions. It differs from other varieties by expressive and evaluative properties of its constituents and is connected with certain spheres of speech communication [Ахманова, 1969: 455].

Y. Skrebnev defines style as a peculiarity, the set of specific features of a text type or of a concrete text. Style in this respect is just what differentiates a group of homogenous texts (an individual text) from all other groups (other texts) [Скребнев, 2003: 18].

Style may be also defined as a set of characteristics by which we distinguish one author from another or members of one subclass from members of other subclasses, all of which are members of the same general class [Galperin, 1977: 12]. In this respect one more definition of style connected with the individuality of the author can be presented.

Individual style of a writer is a unique combination of language units, expressive means and stylistic devices peculiar to a given author, which makes the writer's works or even utterances easily recognizable [Galperin, 1977: 17].

So, ***style*** denotes the collective characteristics of writing, diction or any artistic expression and the way of presenting things, depending upon the general outlook proper to a person, a literary school, a trend, a period or a genre.

Functional style of a language may be defined as a system of interrelated language means which serves a definite aim in communication [Galperin, 1977: 33]. The main idea of the functional approach is the distinction between the language (as a symbolic system) and the speech (as the very process of discourse generation). Hence, the style of a text is determined mainly by the communication context. Five functional styles are usually singled out, such as *official* style, *scientific* style, *publicist* style, *colloquial* style, and *literary* style (although some scholars consider literary style, or fiction, as a special case that is able to incorporate different features of other styles).

Considering the problem of style one cannot but mention the notion of the norm. I.R. Galperin defines *norm* as the invariant of the phonetic, morphological, lexical and syntactical patterns circulating in language-in-action at a given period of time [Galperin, 1977: 19]. Quite a number of scholars (M. Riffaterre, M. Halliday, E. Sapora) consider style to be a deviation from the lingual norm. Style, as deviation from a norm, is a concept that is used traditionally in literary stylistics, regarding literary language as more deviant than

nonliterary language use. This not only pertains to formal structures such as metrics and rhyme in poems but to unusual linguistic preferences in general, which an author's poetic license allows. Dylan Thomas's poetry, for example, is characterized by word combinations that are semantically incompatible at first sight and, thus, clearly deviate from what is perceived as normal (e.g. *a grief ago, once below a time*). What actually constitutes the 'norm' is not always explicit in literary stylistics, since this would presuppose the analysis of a large collection of nonliterary texts. However, in the case of a functional style, it is perfectly clear that each functional style of language is marked by a specific use of language means, thus establishing its own norms, which are subordinated to the norm-invariant and do not violate the general notion of the literary norm.

Context is a linguistic encirclement of a language unit [Мороховский и др., 1991: 31]. It also comprises conditions and peculiarities of functioning of a language unit in speech. Such types of context as *situational context, social and historical context, linguistic context, stylistic context* are distinguished [Мороховский и др., 1991: 32]. ***Stylistic context*** is a stretch of a text interrupted by an unexpected element that results in a stylistic device. Stylistic context is divided into: a) stylistic microcontext, realized within one sentence; b) stylistic macrocontext, realized within a superphrasal unit or paragraph; c) stylistic megacontext, comprising the whole literary work [Мороховский и др., 1991: 34].

In making a stylistic analysis we are not so much focused on every form and structure in a text, as on those which stand out in it. Such conspicuous elements hold a promise of stylistic relevance and thereby rouse the reader's interest or emotions [Verdonk, 2002: 6]. There are different terms to denote particular means by which utterances are foregrounded, made more conspicuous, more effective and therefore imparting some additional information. They are called expressive means, stylistic means, stylistics devices, tropes, figures of speech and other names.

All language means contain meaning – some of them contain generally acknowledged lexical and grammatical

meanings, others besides these have specific meanings which may be called stylistic meaning [Galperin, 1977: 25]. Stylistic meaning always makes the perception of the word more expressive.

I.R. Galperin divides all stylistics means of a language into expressive means and stylistic devices. Expressive means and stylistic devices have a lot in common but they are not synonymous. All stylistic devices belong to expressive means but not all expressive means are stylistic devices. So, the ***expressive means*** **(EM)** of a language are those phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in the language-as-a-system for the purpose of logical and/or emotional intensification of the utterance [Galperin, 1977: 27]. These intensifying forms are singled out in grammars, courses of phonetics and dictionaries as having special function in making the utterances emphatic. In most cases they have corresponding neutral synonymous forms. The table to follow gives some examples of expressive means, which are grouped in accordance with the levels of language [Galperin, 1977: 27-29]:

LEVELS OF LANGUAGE	**EXPRESSIVE MEANS**	
Phonetics	• pitch • melody • stress • pausation	• drawling • drawling of certain syllables • whispering • a sing-song manner of speech
Morphology	• grammar means (e.g. shifts in tenses, the usage of obsolete forms as in *He hath brethren*)	• word-building means (e.g. the usage of diminutive suffixes to add some emotional colouring to words as *– y (ie)* in *birdie,* and *–let* in *streamlet, piglet)*
Vocabulary	• words with emotive meaning only, like	• words with twofold meaning, denotative and connotative

	interjections • words with both referential and emotive meaning, like some of the qualitative adjectives	• words belonging to different strata of English • set expressions, idioms, proverbs and sayings
Syntax	• constructions containing emphatic elements of different kinds	

I.R. Galperin conceives of ***stylistic device*** **(SD)** as a conscious and intentional intensification of some typical structural and /or semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model. SDs function in texts as marked units. They always carry some kind of additional information, either emotive or logical [Galperin, 1977: 30].

I.V. Arnold classifies all stylistic means into tropes, figures of speech and thematic means. The stylistician defines tropes as all types of words which create images. They are used for description and in their majority are lexical. Tropes include metaphor, metonymy, irony. Figures of speech do not create images, but serve to intensify expressiveness of speech, increase its emotive colouring with the help of syntactic constructions. These means are syntagmatic as they are characterized by linear arrangement of the elements and their effect depends upon their position. Figures of speech include inversion, rhetorical questions, and parallel constructions. Thematic means are the set of topics (themes) preferred by a certain literary trend [Арнольд 2002: 90].

The group of scholars O.M. Morochovskyi, O.P. Vorobjova, N.I. Lyhosherst and Z.V. Tymoshenko define expressive means as a marked member of stylistic opposition which has an invariant meaning in language:

Mr Pickwick went in (stylistically neutral)
Went in Mr Pickwick
In went Mr Pickwick
Mr Pickwick went in, he did

It was Mr Pickwick who went in – all these are in stylistic opposition to the first sentence and have an expressive-emotive meaning [Мороховский и др., 1991: 43].

A stylistic device is an intentional change of fixed distribution of the language unit in speech [Мороховский и др., 1991: 43-47].

It should be mentioned that very often the writers employ more than one type of expressive means in close succession to support the idea which they consider to be the most important. This phenomenon is called ***convergence***, i.e. a combination of stylistic devices promoting the same idea, emotion or motive. In the novel *The Horse's Mouth* by J. Cary the main character describes the role of the wife (Rozzie) and the lover (Sara) in his life in such a way: *Sara was a menace and a tonic, my best enemy; Rozzie was a disease, my worst friend*. Convergence is achieved through the use of parallel constructions, antithesis (*enemy – friend, worst – best*), contextual antonyms (*tonic – disease*), violation of traditional distribution (*best enemy, worst friend*). All these means help to reveal deep contrariety of relations in that love triangle [Арнольд, 1981: 64].

Imagery is a descriptive language used in literature to evoke mental pictures or sensory experiences. Many images (but not all) are conveyed by figurative language, as in metaphor, simile, synecdoche, onomatopoeia and metonymy. An image may be visual (pertaining to the eye), olfactory (smell), tactile (touch), auditory (hearing), gustatory (taste), abstract (in which case it will appeal to what may be described as the intellect) and kinaesthetic (pertaining to the sense of movement and bodily effort). Observe how skilfully Carl Sandburg employs different images to present a metaphoric image of a fog in a seaside town:

Fog

The fog comes	*kinaesthetic image*
On little cat feet.	*auditory, tactile, visual images*
It sits looking	*kinaesthetic image*
Over harbor and city	*visual image*
on silent haunches	*auditory image*
and then moves on.	*kinaesthetic image*

SEMINAR 1
STYLISTICS AS A LINGUISTIC SCIENCE

Outline

1. The object and subject-matter of stylistics. Branches of stylistics.
2. The methods of stylistic research.
3. Types and kinds of stylistics.
4. Basic notions of stylistics: style, norm, context, stylistic meaning, expressive means, stylistic device and image.

RECOMMENDED LITERATURE:

1. *Стилистика английского языка* / А.Н. Мороховский, О.П. Воробйова, Н.И. Лихошерст, З.В. Тимошенко. – К.: Вища школа, 1991. – С. 7-48.
2. *Арнольд И.В.* Стилистика современного английского языка. – Л.: Просвещение, 1981. – С. 7-82.
3. *Galperin I.R.* Stylistics. – М.: Higher School, 1977. – P. 9-32.
4. *Скребнев Ю.М.* Основы стилистики английского языка. – М.: ООО «Издательство Астрель»: ООО «Издательство АСТ», 2003. – С. 6-36.
5. *Кузнєцова І.В.* Стилістика на практиці: Посібник-практикум. – Вид. 2-ге, виправлене і доповнене. – Житомир: Житомирський державний університет імені Івана Франка, 2006. – С. 5-10.
6. *Єфімов Л.П., Ясінецька О.А.* Стилістика англійської мови і дискурсивний аналіз. – Вінниця: НОВА КНИГА, 2004. – С. 5-16.
7. *Стилистический энциклопедический словарь русского языка* / Под ред. М.Н. Кожиной. – 2-е изд., испр. и доп. – М.: Флинта: Наука, 2006. – 696 с.

SUPPLEMENTARY LITERATURE:

1. *Ахманова О.С.* Словарь лингвистических терминов. – М.: Издательство «Советская энциклопедия», 1969. – 605 с.
2. *Бабич Н.Д.* Практична стилістика і культура української мови. – Львів: Світ, 2003. – С. 5-23.
3. *Брандес М.П.* Стилистика немецкого языка. – М.: Высшая школа, 1990. – С. 16-110.
4. *Методичні вказівки до семінарських та практичних занять з стилістики англійської мови для студентів IV курсу*. (Видання 2) / Уклад. Воробйова О.П., Бойцан Л.Ф., Ганецька Л.В. та інш. – К.: Вид.центр КНЛУ, 2001. – 64 с.

5. *Стилистика* // Языкознание. Большой энциклопедический словарь / Гл. ред. В.Н. Ярцева. – 2-е изд. – М.: Большая Российская Энциклопедия, 2000. – С. 492-494.

6. *Стиль* // Языкознание. Большой энциклопедический словарь / Гл. ред. В.Н. Ярцева. – 2-е изд. – М.: Большая Российская Энциклопедия, 2000. – С. 494-495.

7. *Функциональный стиль* // Языкознание. Большой энциклопедический словарь / Гл. ред. В.Н. Ярцева. – 2-е изд. – М.: Большая Российская Энциклопедия, 2000. – С. 567-568.

8. *Maltzev V.A.* Essays on English Stylistics. – Minsk: "Vysheishaya Shkola", 1984. – 116 p.

CHECKSHEET:

1. When did stylistics take shape as a separate branch of linguistics?
2. What is the object of stylistics?
3. What difficulties arise in defining the subject-matter of stylistics? What are they caused by?
4. What types of stylistics do you know? What do they investigate?
5. Dwell upon decoding stylistics and its fundamental notions.
6. Discuss new trends in stylistic research (cognitive stylistics, discourse stylistics, corpus stylistics, feminist stylistics). What are the differences between them and traditional stylistics?
7. What is foregrounding? What is its role in perception and comprehension of the text?
8. Analyse the main methods of stylistic research. What do you think about a quantitative approach to the text?
9. Name and define the basic notions of stylistics.
10. Why is it necessary to speak about the notion of norm regarding stylistics?
11. Discriminate between style/ individual style/ functional style. What functional styles do you know? In what functional styles can the individual style of the author be observed?
12. Present the definitions of a stylistic device and expressive means given by different stylisticians.

***EXERCISE 1*. Match the terms and their definitions:**

COLUMN A	COLUMN B
1) *Stylistics*	A) deals with inherent (permanent) stylistic properties of language means.
2) *General stylistics*	b) deals with artistic expressiveness characteristic of a literary work, literary trend or epoch, and factors which influence it.
3) *Stylistics of a national language*	c) analyses the peculiarities of language units functioning in texts of different functional styles obtaining the objective data by applying certain methods of statistics.
4) *Stylistics of language*	d) studies universal stylistic language means which exist in any language and regularities of language functioning irrespective of the content, aim, situation and sphere of communication.
5) *Stylistics of speech*	e) studies the principles and effect of choice and usage of different language elements for rendering thought and emotion under different conditions of communication.
6) *Linguistic stylistics*	f) is interested in individual styles of writers focusing on their biography, beliefs, interests and other factors which could influence their literary creative work.
7) *Functional stylistics*	g) analyses acquired stylistic properties, i.e. which appear only in the context.
8) *Literary stylistics*	h) deals with the expressive resources of a definite language.

9) ***Author's stylistics*** or ***genetic stylistics***	i) describes what happens in the minds of readers when they interface with (literary) language.
10) ***Reader's stylistics*** or ***stylistics of perception*** or ***decoding stylistics***	j) studies peculiarities and regularities of language functioning in different types of speech, speech structure of functional styles, norms of selection and combination of language units in them.
11) Immanent stylistics	k) focuses on the reader's perception of a literary text, his reaction to it.
12) ***Comparative stylistics***	l) studies the language units from the point of view of their effectiveness in definite types of speech (functional styles).
13) ***Contrastive stylistics***	m) studies the text as some immanent fact, without taking into account the author's intentions or how this text is interpreted by the reader.
14) ***Historical stylistics***	n) investigates national and international features in stylistic systems of national languages.
15) ***Dialectal stylistics***	o) studies stylistic stratification and differentiation of language units within a definite geographical or social dialect.
16) ***Statistical stylistics*** (*stylometrics*)	p) deals with general knowledge about language and speech styles, stylistic norms, stylistic means, and ways of employment of language means for correct organization of speech.
17) ***Practical stylistics***	q) is concerned with the analysis of the way that questions of gender impact on the production and interpretation of texts
18) ***Feminist stylistics***	r) uses a corpus methodology to

	investigate stylistic categories in different text types or in individual texts. The qualitative and quantitative analyses of stylistic phenomena rely on the evidence of language usage as collected and analyzed in corpora.
19) ***Cognitive stylistics***	s) deals with the stylistic system of a language in a diachronic aspect. It investigates the formation and evolution of functional styles during all stages of a national language development, dynamics of expressive units formation, temporal and qualitative changes in connotations, chronologically marked stylistic means.
20) ***Discourse stylistics***	t) considers a text's status as discourse, a writer's employment of discourse strategies and the way a text functions as discourse.
21) ***Corpus stylistics***	u) focuses on stylistic systems of unrelated languages

1.	**2.**	**3.**	**4.**	**5.**	**6.**	**7.**
8.	**9.**	**10.**	**11.**	**12.**	**13.**	**14.**
15.	**16.**	**17.**	**18.**	**19.**	**20.**	**21.**

EXERCISE 2. Match the terms and their definitions:

COLUMN A	COLUMN B
1) style	A) a system of interrelated language means which serves a definite aim in communication
2) individual style	b) the invariant of the phonetic, morphological, lexical and syntactical

	patterns circulating in language-in-action at a given period of time
3) functional style	c) a linguistic encirclement of a language unit
4) norm	d) a unique combination of language units, expressive means and stylistic devices peculiar to a given author, which makes the writer's works or even utterances easily recognizable
5) context	e) the collective characteristics of writing, diction or any artistic expression and the way of presenting things, depending upon the general outlook proper to a person, a literary school, a trend, a period or a genre
6) stylistic context	f) makes language units more conspicuous, more effective and therefore imparting some additional information
7) expressive means **(EM)**	g) a language are those phonetic, morphological, word-building, lexical, phraseological and syntactical forms which exist in the language-as-a-system for the purpose of logical and/or emotional intensification of the utterance
8) stylistic device **(SD)**	h) a combination of stylistic devices promoting the same idea, emotion or motive
9) foregrounding	i) a descriptive language used in literature to evoke mental pictures or sensory experiences
10) convergence	j) a stretch of a text interrupted by appearance of an unexpected in the given context element that leads to creation of a stylistic device
11) imagery	k) a conscious and intentional intensification of some typical structural and /or semantic property of a language unit (neutral or expressive) promoted to a

	generalized status and thus becoming a generative model

1.	**2.**	**3.**	**4.**	**5.**	**6.**
7.	**8.**	**9.**	**10.**	**11.**	

UNIT 2.
STYLISTIC PHONETICS OF THE ENGLISH LANGUAGE

1. Phonetic means of stylistics.

The main unit of the phonological level is *phoneme*. It can differentiate meaningful language units but has no meaning of its own. Though recent studies in the sphere of sound symbolism claim that some sounds and sound clusters have a strong associative meaning [Пардус, 2007; Воронин, 1984; Левицкий, 2006: 295-311]. For example, '*u*', '*d*', '*r*' are classified as frightening; '*i*', '*e*' – happy, pleasant; '*m*', '*n*', '*l*' – tender [Кухаренко, 2004: 16]. J.R. Firth states that a sound cluster '*sl-*' is associated with something negative (*slack, slush, slime, slosh, sloppy, slug, sluggard, slattern, slut, slang, sly, slather, slow, sloth, etc.*); '*gl–*' is thought to express the phenomenon of light (*glitter, glisten, glow, glare*); '*fl-*' is associated with movement (*flutter, flow*); '*-rk*' with energy (*work, shirk, perk, lurk, murk*) [Пардус, 2007: 151-152].

There are certain patterns of sound arrangement. The use of these patterns alongside with other language means may create various stylistic effects and contribute greatly to poetic effect. The patterns of sound arrangement include *versification* and *instrumentation*.

1.1. Versification: rhyme and rhythm.

Versification is the art of writing poetry in keeping with certain rules based on language regularities and poets' experience. The main concepts of versification are *rhyme* and *rhythm*.

Rhyme (also spelled *rime*) is the correspondence of two or more words with similar-sounding final syllables placed so as to echo one another. It has two main functions: 1) it echoes sounds and thus is a source of aesthetic satisfaction; 2) it assists in the actual structure of verse. Rhyme is a rhythmical device for intensifying the meaning as well as for "binding" the verse together. It also helps to make verse easier to remember.

In ***exact rhyme*** sounds following the vowel sound are the same: *red* and *bread, walk to her* and *talk to her*.

Slant rhyme (or ***near rhyme***, ***imperfect rhyme***) happens when final consonant sounds are the same but the vowel sounds are different: *sun* rhyming with *bone*, *moon*, *rain*, *green*,

gone. Many poets have admired the unexpected and arresting effect of slant/imperfect rhyme. Here is one attempt made by Kenneth Burke in "*The Habit of Imperfect Rhyming*":

Lips now rhyme with slops
Hips with blobs
Passion with nuclear fission
And beauty with shoddy.
The word for lovely leisure, school,
Is now in the line with urban sprawl.
Are we blunted or haunted?
Is last year's auto a dodo?
Let widow be bedded
With shadow and meadow.
All this necessary
Says the secretary –
Else moan, groan, bone must go with alone,
AS breath must go with death.

Rhyme is used by poets and occasionally by prose writers to produce sounds appealing to the reader's senses and to unify and establish a poem's stanzaic form. There are such types of rhyme:

- ***end rhyme*** is rhyme used at the end of a line to echo the end of another line. As an example read the poem by Alfred, Lord Tennyson "*The Eagle*":

He clasps the crag with crooked ***hands****;*
Close to the sun in lonely ***lands****,*
Ringed with the azure world, he ***stands****.*
The wrinkled sea beneath him ***crawls****;*
He watches from his mountain ***walls****,*
And like a thunderbolt he ***falls****.*

- ***interior***, or ***leonine rhyme*** is used within a line as in William Shakespeare's *"**Hark; hark**! The **lark** at heaven's gate sings*" or R. Burn's "*That what is not **sense** must be **nonsense***".

There are three rhymes recognized as "true rhymes":

- ***masculine rhyme***, in which the two words end with the same vowel – consonant combination as in:

The Angel that presided o'er my ***birth***
Said, "Little creature, formed of Joy and ***Mirth,***
Go love without the help of anything on ***earth****."*
(W. Blake "*The Angel that Presided o'er my Birth*").

- ***feminine rhyme*** (sometimes called ***double rhyme***), in which two syllables rhyme as in:

We poets in our youth begin in ***gladness****,*
But thereof come in the end despondency and ***madness***
(William Wordsworth "*Resolution and Independence*").

- ***trisyllabic rhyme***, in which three syllables rhyme as in:

Take her up ***tenderly****,*
Lift her with ***care****;*
Fashioned so ***slenderly****,*
Young, and so ***fair****!*
(Thomas Hood "*The Bridge of Sighs*").

Other types of rhyme include ***eye rhyme***, in which syllables are identical in spelling but are pronounced differently (*cough / slough*), and ***pararhyme***, first used systematically by the 20th-century poet Wilfred Owen, in which two syllables have different vowel sounds but identical penultimate and final consonantal groupings (*grand / grind*). ***Weakened***, or unaccented, ***rhyme*** occurs when the relevant syllable of the rhyming word is unstressed (*bend / frightened*).

Rhyme scheme is the formal arrangement of rhymes in a stanza or a poem. The rhyme scheme is usually presented with lowercase letters of the Latin alphabet (as *ababbcbcc*, in the case of the Spenserian stanza), each different letter presenting a different rhyme. There are certain types of rhyme scheme:

- ***couplets*** – when the last words of two successive lines are rhymed, this is marked *aa*. In this way the poem by Langston Hughes "*The Passing Love*" is written:

Because you are to me a ***song***
*I must not sing you over-****long****.*

Because you are to me a ***prayer***
I cannot say you ***everywhere****.*

Because you are to me a ***rose***
You will not stay when summer ***goes****.*

- ***triple*** rhymes – *aaa*;

Silver bark of beech, and ***sallow***
Bark of yellow birch and ***yellow***
Twig of ***willow****.*

Stripe of green in moosewood ***maple****,*
Color seen in leaf of ***apple****,*
Bark of ***popple****.*

Wood of popple pale as ***moonbeam****,*
Wood of oak for yoke and ***barn-beam****,*
Wood of ***hornbeam****.*

Silver bark of beech, and ***hollow***
Stem of elder, tall and ***yellow***
Twig of ***willow***
(Edna St. Vincent Millay "*Counting-out Rhyme*").

- ***cross*** rhymes – *abab*;

Razors pain ***you****;*
Rivers are ***damp****;*
Acids stain ***you****;*
And drugs cause ***cramp****.*
Guns aren't ***lawful****;*

*Nooses **give**;*
*Gas smells **awful**;*
*You might as well **live***

(Dorothy Parker "*Rŭsumŭ*").

- ***framing*** or ***ring*** rhymes – *abba*.

*An omnibus across the **bridge***
*Crawls like a yellow **butterfly**,*
*And, here and there, a **passer-by***
*Shows like a little restless **midge**.* *a tiny **fly** –*

*Big barges full of yellow **hay***
*Are moored against the shadowy **wharf**,*
*And, like a yellow silken **scarf**,*
*The thick fog hangs along the **quay**.*

*The yellow leaves begin to **fade***
*And flutter from the Temple **elms**,*
*And at my feet the pale green **Thames***
*Lies like a rod of rippled **jade***

(Oscar Wilde "*Symphony in Yellow*").

Rhythm in verse or prose is the movement or sense of movement communicated by the arrangement of stressed and unstressed syllables and by the duration of the syllables. Usually rhythm is considered to be a characteristic feature of poetry. Prose, however, can also have a distinctive rhythm. The rhythm of a prose passage is created by the predominant sentence structure. Long sentences with several subordinate clauses or sentences linked by conjunctions create a slow, flowing rhythm. Short, simple sentences accelerate the pace of the rhythm, as in:

Pitch-black when I got home. No moon again. The lodge was in total darkness, and my headlights swung on the windows as I bounced along the drive. Car lights off. Black outside. I reached into the compartment for my torch and flicked it on, following its narrow beam to the door.

Juggled my keys in one hand. Found the main one. Turned it and went inside. Flicked the hall lightswitch. Nothing. No popping bulb. Stepped into the living room. Reached for the switch there. Clicked it. Darkness.

I turned back towards the hall and went to the cupboard under the stairs my beam searching for the main fuse box. Strange smell suddenly. Sweet. Pungent. The beam found the box. Someone had turned the power off. I backed out quickly. The sweet smell was stronger. A cold metal tube was pressed against my neck…gun barrel. Something on my mouth and nose now. Struggle, Eddie, struggle. The torch fell … rolled noisily along the hall. Smell too strong. Consciousness going. Slumping … Sweet smell ... Ether … (R. Pitman, J. McNally).

Metre (***meter***) in poetry is the rhythmic pattern of a poetic line. ***Foot*** is a group of syllables forming a metrical unit; a unit of rhythm. The following are the names of the principal feet, illustrated with their stress patterns: ⊥ denotes a stressed syllable; – denotes an unstressed syllable.

Trochee is a metrical foot consisting of one stressed syllable followed by one unstressed syllable ⊥—:

Tyger! Tyger! Burning bright
⊥ – ⊥ – ⊥ – ⊥ –
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

(William Blake"*The Tyger*").

Iambus is a metrical foot consisting of one unstressed syllable followed by one stressed syllable — ⊥ . For example:

The curfew tolls the knell of parting day,
– ⊥ – ⊥ – ⊥ – ⊥ – ⊥
The lowing herd wind slowly o'er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me

(Thomas Gray "*Elegy Written in a Country Churchyard*").

Dactyl is a metrical foot consisting of a stressed syllable followed by two unstressed syllables ⊥ ⏑ ⏑:

Higgledy-piggledy
⊥ ⏑ ⏑ ⊥ ⏑ ⏑
President Jefferson
Gave up the ghost on the
Fourth of July
(Arthur W. Monks *"Twilight's Last Gleaming"*).

Anapaest is a metrical foot consisting of two short or unstressed syllables followed by one long or stressed syllable ⏑ ⏑ ⊥:

The Assyrian came down like a wolf on the fold.
⏑ ⏑ ⊥ ⏑ ⏑ ⊥ ⏑ ⏑ ⊥ ⏑ ⏑ ⊥
And his cohorts were gleaming in purple and gold.
(Byron "*The Destruction of Sennacherib*")

The iambus and trochee are two-syllable feet, while the others have three syllables each.

1.2. Instrumentation: alliteration, assonance, onomat opoeia.

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

Alliteration (L '*repeating and playing upon the same letter*') is the repetition of the same (or similar) sounds or sound clusters, usually consonants, of stressed syllables in neighbouring words or at short intervals within a line or passage, usually at word beginnings. The repetition of identical sounds is called *full alliteration*. And the repetition of similar sounds /*g-k*/, /*t-d*/, /*p-b*/ is called *loose alliteration*. Alliteration is excessively employed in poetry:

W*ind* ***wh****ines and* ***wh****ines the shingle,*
The ***cr****azy pier****st****akes* ***gr****oan;*

*A **s**enile **s**ea numbers each **s**ingle*
***Sl**ime**sil**vered **st**one*
(James Joyce "*On the Beach of Fontana*").

Alliteration is also used in prose, where it intensifies the rhythmic effect, for example:

*And then **c**ame **Bl**a**ck** **Le**c**l**ure, **t**o **l**ay **h**is **h**eavy **h**an**d** on the **b**it of **p**u**ls**a**t**ing **p**u**pp**y **l**ife, **t**o **pr**e**ss** and **pr**o**d** and moul**d** **t**ill it **b**e**c**ame a **b**ig **br**i**st**ling **b**ea**st**, a**c**u**t**e in knavery, over**sp**illing with **h**a**t**e, **s**ini**st**er, malignan**t**, **d**ia**b**oli**c*** (J. London).

Very often alliteration is used in titles of books: ***S**ense and **S**ensibility, **Pr**ide and **Pr**ejudice* (J. Austin); and in set phrases: ***p**retty as a **p**icture*, ***d**ead as a **d**oornail*, ***b**ag and **b**aggage, **b**read and **b**utter, **b**etween the **d**evil and the **d**eep **b**lue sea.*

Assonance is the repetition of similar vowel sounds, usually close together, to achieve a particular effect of euphony. As an example read the poem by Gwendolyn Brooks "*We Real Cool*":

*W**e** real c**oo**l. W**e***
*Left sch**oo**l. W**e***

*Lurk l**a**te. W**e***
*Strike str**ai**ght. W**e***
*S**i**ng s**i**n. W**e***
*Th**i**n g**i**n. W**e***

*Jazz J**u**ne. W**e***
*Die s**oo**n.*

Both alliteration and assonance connect important words together and help the reader notice meaning-connection between them.

Euphony and ***cacophony.*** Euphony is a sound pattern used to create pleasing and harmonious effect. Cacophony is a sound pattern used to create harsh and discordant effect. Euphony is achieved through the use of vowel sounds which are more easily pronounced than consonants. The longer vowels are the most melodious. However, sonorants (*l, m, n, r, j,*

w) are also considered to be euphonious. An example may be seen in "*The Lotus-Eaters*" by Alfred, Lord Tennyson:

The mild-eyed melancholy Lotus-eaters came.

Cacophony is usually produced by combinations of words that require a staccato, explosive delivery. Used skilfully for a specific effect, cacophony helps to bring up the content of the imagery. A line in Samuel Taylor Coleridge's "*Rime of the Ancient Mariner*" illustrates cacophony:

With throats unslaked, with black lips baked,
Agape they heard me call.

Onomatopoeia **(**Gk '*name-making*') is the naming of a thing or action by a vocal imitation of the sound associated with it (such as *buzz, hiss, zoom, whiz, crash, ding-dong, pitter-patter, yakety-yak*). Onomatopoeia may also refer to the use of words whose sound suggests the sense. The following poem written by Frances Cornford "*The Watch*" illustrates the point:

I wakened on my hot, hard bed,
Upon the pillow lay my head;
Beneath the pillow I could hear
My little watch was ***ticking*** *clear.*
I thought the throbbing of it went
Like my continual discontent.
I thought it said in every ***tick****:*
I am ***so sick, so sick, so sick****.*
O death, ***come quick, come quick, come quick, come quick,***
Come quick, come quick, come quick, come quick*!*

The rhythm of a poem and the repetition of the sounds *s, t, i, k* imitate clicking of a watch. One more example of the use of onomatopoeia is a poem by Edwin Morgan "*Siesta of a Hungarian Snake*":

S sz sz SZ sz SZ sz ZS zs ZS zs zs z

2. Graphic and phonetic means of stylistics.

To foreground a sound writers exploit "graphons", i.e. unusual, non-standard spelling of words, which shows either deviations from standard English or some peculiarity in pronouncing words or phrases emotionally. V.A. Kukharenko defines ***graphon*** as intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation [Kukharenko, 2003: 14]. Graphon is an effective means of supplying information about the character's origin, social and educational background, physical or psychological condition, etc. For example, one of the characters of J. London's story "*Bɐtard*" is a Frenchman. His English with strong French accent is represented in the following example:

*Leclere turned to John Hamlin, storekeeper of the Sixty Mile Post. "**Dat f' w'at Ah lak heem. 'Ow moch, eh, you, M'sieu? 'Ow moch? Ah buy heem, now; Ah buy heem quick**".*

In American English graphon is widely used to represent the peculiarities of Africo-American dialect. For example, Langston Hughes' poem *"Young Gal's Blues"* is written preserving the original pronunciation:

I'm gonna walk to de graveyard
'Hind ma friend Miss Cora Lee
Gonna walk to de graveyard
'Hind ma friend Cora Lee
Cause when I'm dead some
Body'll have to walk behind me

The functions of graphon are to individualize the character's speech, to convey informal character communication.

Graphological devices are by no means the exclusive province of literature. They are widely employed in newspaper headlines and advertisements. Such advertisements surely will attract customers' attention: *Beanz Meanz Heinz*, *Drinka pinta milka day*, *It's fingerlickin' good*.

3. Graphic means of stylistics.

As most of literature is presented in written form, there are many possibilities to use graphic means for stylistic purposes. Most graphic facilities both in poetry and prose arise from how the reader might read the text aloud. Usually graphic stylistic means are employed to bring out or strengthen some word, word combination or utterance in order to make it more prominent. Graphic stylistic facilities include spacing of graphemes (hyphenation, multiplication) and of lines, all changes of the type (italics, bold type, capitalization or absence of capital letters), unusual use of punctuation.

Hyphenation of a word or words in a sentence suggests the rhymed or clipped manner in which it is pronounced. It may also indicate slow, hesitating manner of speech, as in:

"Where is Unga? Who is Unga?"
"She – is – in – the – snow."
"Go on!" The Kid was pressing his wrist cruelly.
"So – I – would – be – in – the – snow – but – I – had – a – debt – to – pay. It – was – heavy – I – had – a – debt – to – pay – a – debt – to – pay – I – had – ". The faltering monosyllables ceased, as he fumbled in his pouch and drew forth a buckskin sack (J. London).

Doubling or ***multiplication*** is used to intensify a grapheme or render the prolonged pronunciation, for example:

Thag stepped forward softly and swiftly, but the monster, dreaming of danger, opened one eye and struggled to its feet with a mighty ***"scarooooooff****!".*

Italics, ***bold type, underlining*** and ***capitalization*** are used to add more logical or emotive significance to a word or a sentence, e.g.:

No doubt I now grew *very* pale: – but I talked more fluently, and with a heightened voice, yet the sound increased – and what could I do? *It was a low, dull, quick sound – much*

such a sound as a watch makes when enveloped in cotton. I gasped for breath – and yet the officers heard it not (E.A. Poe).

Uncle Vernon turned right around in his seat and yelled at Harry, his face like a gigantic beetroot with a moustache, 'MOTORBIKES DON'T FLY!' (J.K. Rowling)

In the following example from A. Christie's "*The Nemean Lion*" italics show the development of the main character's (Mr Poirot) thought:

Poirot was shaken; shaken and embittered. Miss Lemon, the efficient Miss Lemon, had let him down! A Pekinese *dog*! A *Pekinese* dog!

According to the rules of grammar the first word of the text, the first word after a dot, suspension marks, interrogative or exclamatory marks finishing the sentence and different kinds of proper names are capitalised. Common names are capitalised when they are given a special prominence in the text or in a case of personification.

To start each line with a capital letter is a distinctive graphological device of poetry. But some modern poets do not follow this tradition. For example, *e.e. cummings* refuses to use capital letters in his poetry and English writing in general, even in writing his name:

since feeling is first
since feeling is first
who pays any attention
to the syntax of things
will never wholly kiss you;…
…
we are for each other: then
laugh, leaning back in my arms
for life's not a paragraph
And death i think is no parenthesis

Among graphic stylistic means an especially important place is occupied by ***punctuation***. When we speak we express

our emotions and attitude through our tone of voice and intonation. Writers do not have a speaking voice, that's why they create tone by means of punctuation. Apart from dividing the sentence into clauses, splitting the text into sentences and pointing out the communicative type of a sentence (interrogative, exclamatory or declarative) punctuation is very important in emotionally-expressive aspect. It reveals the author's attitude to the utterance and reflects the rhythmico-melodious structure of the speech.

Special attention should be paid to exclamation and interrogative marks. The function of these marks in sentences is well-known. Interrogative marks may convey surprise, insecurity or disbelief. Exclamation marks may indicate indignation, intense emotion, as in:

…I talked more quickly – more vehemently; but the noise steadily increased. I arose and argued about trifles in a high key and with violent gesticulations, but the noise steadily increased. Why *would* they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observation of the men – but the noise steadily increased. Oh God! What *could* I do? I foamed – I raved – I swore! I swung the chair upon which I had the noise arose over all and continually increased. It grew louder – louder – *louder*! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! – no, no! They heard! – they suspected! – they knew! – they were making a mockery of my horror! – this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! – and now – again? – hark! Louder! Louder! Louder! *Louder*! – (E. A. Poe)

But in stylistic analysis it is necessary to take into account a special case of deviation, when exclamation and interrogative marks are used in sentences which in their form are neither exclamatory nor interrogative. In such cases of deviation these marks specify the speaker's attitude toward the meaning of the utterance, often irony or indignation.

Clipped or prolonged pronunciations of words or utterances, emotional pauses (indecision, uncertainty, embarrassment, and nervousness of the character) are introduced by dashes or suspension marks:

*"'**What –the – devil –are – doing**?' said Uncle Vernon through gritted teeth, his face horribly close to Harry's."* (J.K. Rowling)

*"'How touching **...**' it hissed. I always value bravery **...** yes, boy, your parents were brave **...** I killed your father first and he put up a courageous fight **...** but your mother needn't have died **...** she was trying to protect you **...** Now give me the stone **...** unless you want her to have died in vain **...**'"* (J.K. Rowling).

Quotation marks introduce the direct speech of characters. But they can also introduce the speech and sometimes ideas of the character, which remain unspoken aloud. Quotation marks also underline the expressions and words which belong not to the person who talks, but to other persons. Consider the use of quotation marks in an extract from the novel "*Death of a Hero*" by J. Aldington:

The telegram from the War Office "regret to inform … killed in action …Their Majesties' sympathy …" – went to the home address in the country, and was opened by Mrs. Winterbourne. …

It was addressed to Mr. Winterbourne, but of course she opened it; she had an idea that "One of those women" was "after" her husband, who however, was regrettably chaste, from cowardice.

Absence of punctuation marks is also meaningful, and is used by modern writers more frequently (J. Joyce, W. Faulkner) than by the writers of the past. For example, the anti-war poem by *e.e. cummings* has no punctuation marks in it and realistically transfers the stream of consciousness of the dying person. His thoughts are confused; he tries to explain to his beloved what is happening to him. The poem is emotionally charged:

i'm
asking
you dear to
what else could a
no but it doesn't
of course but you don't seem
to realise i can't make
it clearer war just isn't what
we imagine but please for god's O
what the hell yea it's true that was
me but that me isn't me
can't you see now no not
any christ but you
must understand
why because
i am
dead

SEMINAR 2
PHONETIC AND GRAPHIC MEANS OF STYLISTICS

Outline

1. Phonetic means of stylistics. The notions of versification and instrumentation.
2. Types of rhyme and rhyme schemes.
3. Rhythm in poetry and prose. The main English feet.
4. Alliteration, assonance, onomatopoeia.
5. Graphon and its stylistic functions.
6. Graphic means of stylistics.

RECOMMENDED LITERATURE:

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2. *Арнольд И.В.* Стилистика современного английского языка. – Л.: Просвещение, 1981. – С. 208-226.

3. *Galperin I.R.* Stylistics. – M.: Higher School, 1977. – P. 123-136.

4. *Скребнев Ю.М.* Основы стилистики английского языка. – М.: ООО «Издательство Астрель»: ООО «Издательство АСТ», 2003. – С. 37-46; 122-133.

5. *Єфімов Л.П., Ясінецька О.А.* Стилістика англійської мови і дискурсивний аналіз. – Вінниця: НОВА КНИГА, 2004. – С. 34-46.

6. *Брандес М.П.* Стилистика немецкого языка. – М.: Высшая школа, 1990. – С. 299-306.

SUPPLEMENTARY LITERATURE:

1. *Ахманова О.С.* Словарь лингвистических терминов. – М., 1969. – С. 537 – 605.

2. *Воронин С.В.* Основы фоносемантики. – Л.: ЛГУ, 1984. – 244 с.

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4. *Кухаренко В.А.* Інтерпретація тексту. Навчальний посібник. – Вінниця: НОВА КНИГА, 2004. – 272 с.

5. *Методичні вказівки до семінарських та практичних занять з стилістики англійської мови для студентів IV курсу.* (Видання 2) / Уклад. Воробйова О.П., Бойцан Л.Ф., Ганецька Л.В. та інш. – К.: Вид.центр КНЛУ, 2001. – 64 с.

6. *Пелевина Н.Ф.* Стилистический анализ художественного текста. – Л.: Просвещение, 1980. – 132 с.

CHECKSHEET

1. What is the main unit of a phonological level?
2. What patterns of sound arrangement do you know?
3. Name the main concepts of versification.
4. Speak on the main types of rhyme and rhyme scheme
5. Give the definition of “rhythm”.
6. What is meter?
7. Dwell upon different types of feet in English.
8. What is instrumentation? What stylistic devices does it unite?
9. What is the stylistic function of graphon?
10. Present the main stylistic functions of graphic means of stylistics.

EXERCISE 1. **Match the terms and their definitions:**

COLUMN A	COLUMN B
1) ***versification***	a) the formal arrangement of rhymes in a stanza or a poem
2) ***instrumentation***	b) intentional violation of the graphical shape of a word (or word combination) used to reflect its authentic pronunciation
3) ***rhyme***	c) the movement or sense of movement communicated by the arrangement of stressed and unstressed syllables and by the duration of the syllables
4) ***rhyme scheme***	d) the art of writing poetry in keeping with certain rules based on language regularities and poets' experience
5) ***rhythm***	e) the art of selecting and combining sounds in order to make the utterance expressive and melodic
6) ***metre***	f) a group of syllables forming a metrical unit; a unit of rhythm
7) ***foot***	g) the correspondence of two or more words with similar-sounding final syllables placed so as to echo one another
8) ***alliteration***	h) the rhythmic pattern of a poetic line
9) ***assonance***	i) a sound pattern used to create pleasing and harmonious effect
10) ***euphony***	j) the naming of a thing or action by a vocal imitation of the sound associated with it
11) ***cacophony***	k) the repetition of the same (or similar) sounds or sound clusters, usually consonants, of stressed syllables in neighbouring words or at short intervals within a line or passage,

	usually at word beginnings
12) ***onomatopoeia***	l) the repetition of similar vowel sounds, usually close together, to achieve a particular effect of euphony
13) ***graphon***	m) a sound pattern used to create harsh and discordant effect

1.	**2.**	**3.**	**4.**	**5.**	**6.**	**7.**
8.	**9.**	**10.**	**11.**	**12.**	**13.**	

EXERCISE 2. **Identify the type of rhyme employed in the following lines from the poems by Edgar Allan Poe:**

1. I stand amid the **roar**
Of a surf-tormented **shore**
And I hold within my **hand**
Grains of the golden **sand** *(A Dream Within a Dream)*

2. a) Ah, distinctly I **remember** it was in the bleak **Decembe**r (*Raven*)

b) Presently my heart grew **stronger**; hesitating then no **longer** (*Raven*)

3. O God! can I not **save**
One from the pitiless **wave**?
Is all that we see or **seem**
But a dream within a **dream**? *(A Dream Within a Dream*)

4. a) Would God I could **awaken**!
For I dream I know not **how**!
And my soul is sorely **shaken**
Lest an evil step be **taken**,--
Lest the dead who is **forsaken**
May not be happy **now**. *(Bridal Ballad)*
b) By a route obscure and **lonely**,
Haunted by ill angels **only** (*A Dreamland)*

5. a) Take this kiss upon the **brow**!
And, in parting from you **now**,
Thus much let me **avow** *(A Dream Within a Dream)*
b) You are not wrong, who **deem**
That my days have been a **dream**;
(A Dream Within a Dream)

c) Yet if hope has flown **away**
In a night, or in a **day**, *(A Dream Within a Dream)*
d) All that we see or **seem**
Is but a dream within a **dream**. *(A Dream Within a Dream)*
e) And I hold within my **hand**
Grains of the golden **sand** – *(A Dream Within a Dream)*
6. a) …In my young boyhood – should it thus be **giv'n,**
It were folly still to hope for higher **Heav'n**. *(Dreams)*
b)…Or spell had bound me – 't was the chilly **wind**
Come o'er me in the night, and left **behind** *(Dreams)*
7. And to the church-yard **bore me**,
And I sighed to him **before me** *(Bridal Ballad)*
8. **a)** Bottomless vales and boundless **floods**,
And chasms, and caves, and Titan **woods**,
With forms that no man can **discover**
For the tears that drip all **over**;
Mountains toppling e**vermore**
Into seas without a **shore**;
Seas that restlessly **aspire**,
Surging, unto skies of **fire**;
Lakes that endlessly **outspread**
Their lone waters- lone and **dead**,-
Their still waters- still and **chilly**
With the snows of the lolling **lily**. *(Dreamland)*
b) She covered me **warm,**
And she prayed to the **angels**
To keep me from **harm –** *(For Annie)*
c) In a vision, or in **none**,
Is it therefore the less **gone**? *(A Dream Within a Dream)*

***EXERCISE 3*. Indicate the type of rhyme scheme used in the following lines from the verses of Edgar Allan Poe:**

1. By the lakes that thus **outspread** (a)
Their lone waters, lone and **dead**,– (a)
Their sad waters, sad and **chilly** (b)
With the snows of the lolling **lily,** – (b)
By the mountains- near the **river** (e)
Murmuring lowly, murmuring **ever,** – (e)
By the grey woods,- by the **swamp** (d)

Where the toad and the newt **encamp** – (d)
By the dismal tarns and **pools** (e)
Where dwell the **Ghouls,** – (e)
By each spot the most **unholy** – (f)
In each nook most **melancholy** – (f)
There the traveller meets **aghast** (g)
Sheeted Memories of the **Past** – (g)
Shrouded forms that start and **sigh** (h)
As they pass the wanderer **by** (h)
White-robed forms of friends long **given,** (i)
In agony, to the Earth – and **Heaven**. (i)
(Dreamland)

2. a) Make this kiss upon the **brow**! *(a)*
And, in parting from you **now**, *(a)*
Thus much let me **avow**— *(a)*
(*A Dream within a Dream*)

b) How few! Yet how they **creep** *(a)*
Through my fingers to the **deep**, *(a)*
While I weep–while I **weep** *(a)*
(A Dream within a Dream)

3. a) For her this rhyme is penned, whose luminous **eyes,** *(a)*
Brightly expressive as the twins of **Leda**, *(b)*
Shall find her own sweet name, that nestling **lies** *(a)*
Upon the page, enwrapped from every **reader**. *(b)*
b) IT was many and many a year **ago**, *(a)*
In a kingdom by the **sea** *(b)*
That a maiden there lived whom you may **know** *(a)*
By the name of Annabel **Lee** *(b)*
(*Annabel Lee)*

4. Tottering **above** *(a)*
In her highest **noon**, *(b)*
The enamored **moon** *(b)*
Blushes with **love**, *(a)*
(*Israfel)*

EXERCISE 4. **State the effects achieved through the use of alliteration, assonance and onomatopoeia in the following sentences:**

1. Susan stared at him wildly. “You must be deaf. It goes on and on. Listen!” she suddenly backed away from him, her eyes alight with alarm. “It’s beating inside my head”, she cried hysterically. “It goes boom…boom…boom…it gets louder and louder …it goes on and on and on …don’t you hear it?” (J. Chase)

2. With effort he held his eyes open; Then he squeezed, Blooooom! He was stiff, not breathing . The gun was still in his hands. Dammit, he’d done it! He fired again. Blooooom! He smiled. Blooooom! Blooooom! Click, click. There! It was empty. If anybody could shoot a gun, he could. He put the gun into his pocket and stared across the fields (R. Wright).

3. Bow-wow, says the dog,
Mew, mew, says the cat,
Grunt, grunt, goes the hog,
And squeak goes the rat.
Tu-whu, says the owl,
Caw, caw, says the crow,
Quack, quack, says the duck,
And what cuckoos say you know

4. From far off came a faint hoooof – hoooof; hoooof – hoooof; hoooof – hoooof. … He stood rigid (R. Wright).

5. It was in that heavenly moment that Fanny heard a *twing-twing-tootle-tootle*, and a light strumming (K. Mansfield).

6. An old grandfather clock in the corner groaned, wheezed, snorted automatically, and then struck twelve (A. Christie).

7. Though the other noise I heard a cough, then came the chuh-chuh-chuh-chuh – then there was a flash, as when a blast-furnace door is swung open, and a roar that started white and went red and on and on in a rushing wind (Ch. Dickens).

8. Deep into that darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream to dream before (E. Poe).

9. And the silken sad uncertain rustling of each purple curtain (E. Poe).

EXERCISE 5. **Decide on the factors originating graphons: a) physical peculiarities of a person (physical defect of speech, excitement, intoxication, carelessness); b) his social status (lack of education), c) his age, etc.:**

1. Dave cried, seeing blurred white and black faces.

"Ahh ddinn gggo tt sshooot hher. … Ah ssswear ffo Gawd. Ahh ddin. … Ah wnz a- truin t sssee ef the old gggun would sshoot – " (R. Wright).

2. His face had brightened. "I didn't inraduce myself," he said," I'm Manley Pointer from out in the country around Willohobie, not even from a place, just from near a place" (O'Connor).

3. He stood rigid. Two dollahs a mont. Les see now. … The means it'll take bout two years. Shucks! Ah'll be dow! (R. Wright).

4. He took the money, ran down the steps, and across the yard. "Dave! Yuuuuuh Daaaaave!" He heard, but he was not going to stop now. "Naw, Lawd!" (R. Wright).

5. They sat within the door on two empty kegs. Bibi was four years old and looked very wise.

"Mama'll be 'fraid", he suggested, with blinking eyes.

"She'll shut the house. Maybe she got Sylvie helpin' her this evenin'," Bobinɒt responded reassuringly.

"No; she ent got Sylvie. Sylvie was helpin' her yistiday", piped Bibi (K. Chopin).

6. "Howdy, Dave! Whutcha want?"

"How yuh, Mistah Yoe? Aw, Ah don wonna buy nothing. Ah jus wanted t see ef yuhd lemme look at tha catlog erwhile."

" Syre!You wanna see it here?"

"Nawsuh. Ah wans t take it home wid me. Ah'll bring it back termorrow when Ah come in from the fiels" (R. Wright).

7. The sleek manager, who was marvelously like a fish in a rock-coat, skimmed forward.

"Dis way, sir. Dis way, sir. I have a very nice little table', he gasped. "Just the little table for you, sir, over de corner. Dis way" (K. Mansfield).

8. You'd thought it was a reserved seat like they have in a theayter (R. Lardner).

9. “Now, Mike, thith ith Thtevie Taggert, who you’ve theen before, though you’ve never been properly introduthed. Thtevie – Mike” (C. Carr).

10. “Hey, hey,” Sick Louie protested, “I told ya a million times, Nosy, It’s my intestines, I was born widdout a buncha my intestines, dat’s what does it!” (C. Carr).

11. “‘Theeeeeeeey’re OOF, screamed Bagman.”

“‘AAAAAAAAAAAAAAAAARRRRRRRRRRRRRRRRRRRRRGGGHHHH!NOOOOOOOOOOOOOOOOOOOOOOOOOOOOO!’ Shouted Harry.

“’Troy! Mullet! Moran! Quigley! Aaaaaaaaand – Lynch!’” (J.K. Rowling).

12. “Thquire!” said Mr. Heary, who was troubled with asthma, and whose breath came too thick and heavy for the letter s, “Your thervant! Thith ith a bad piethe of bithnith, thith ith. You’ve heard of my clown and hith dog being thuppothed to have morrithed?” (Ch. Dickens).

***EXERCISE 6*. Consider the peculiar segmentation of the following poems. Define how their specific form influences the perception:**

Linda Pastan
Jump Cabling

When our cars touched
When you lifted the hood of mine
To see the intimate workings underneath,
When we were bound together
By a pulse of pure energy,
When my car like the princess
In the tale woke with a start,

I thought why not ride the rest of the way together?

Donald Finkel
Gesture

My arm sweeps down
a pliant arc
whatever I am
streams through my
negligent wrist:
the poem
uncoils
like a
whip, and
snaps
softly an inch from your enchanted face.

George Herbert

Easter Wings

Lord, who createdst man in wealth and store,
Though foolishly he lost the same,
Decaying more and more,
Till he became
Most
With thee
O let me rise
As larks, harmoniously,
And sing this day thy victories:
Then shall the fall further the flight in me.
My tender age in sorrow did beginne.
And still with sickness and shame
Thou didst so punnish sinne.
That I became
Most thinne.
With thee
Let me combine
And feel this day thy victorie:
For if I imp my wing on thine,
Affection shall advance the flight in me.

Dylan Thomas (*from Vision and Prayer*)

Who
Are you
Who is born
In the next room
So loud to my own
That I can hear the womb
Opening and the dark run
Over the ghost of the dropped son
Behind the wall thin as a wren's bone?
In the birth bloody room unknown
To the birth and turn of time
And the heart print of man
Bows no baptism
But dark alone
Blessing on
The wild
Child

Robert Yehling
Uplifting

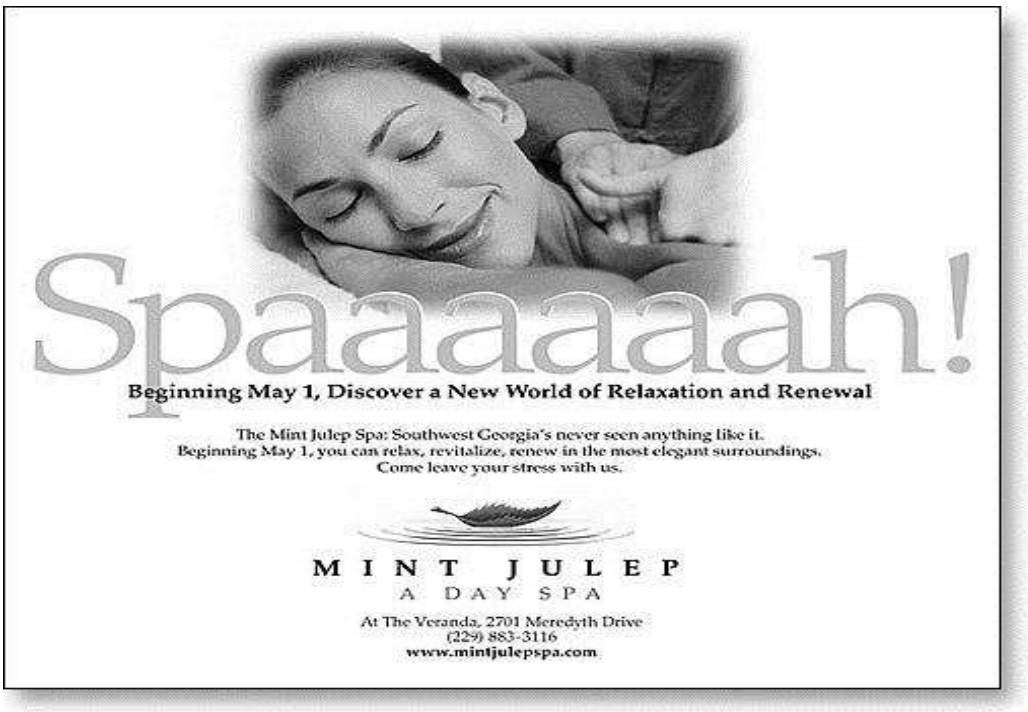
Upon a glade of sun-sculpted
Pine forest, rooted in stone,
Layers of my bark peel away,
Inviting a softer surface to emerge. I climb
Far into the sky, following an eagle's current
To the sun–
I melt into my sculptor…
Nestled by Her vision, I hear a new call:
"Go back to seed, and I will bring you Home."

e.e. cummings
MOUSE) WON
mouse) Won
derfully is
anyone else entirely why doesn`t
move (Moved more suddenly than) whose
tiniest smile? May Be
bigger than the fear of all
(Per
haps) loved (or than
everyone that will Ever love) we
`ve
hidden him in A leaf
and,
Opening
beautiful earth
put (only) a Leaf among dark
ness. Sunlight`s
thenlike? Now
Disappears
some
thing (silent:
madeofimagination
; the incredible soft) ness
(this ears (eyes

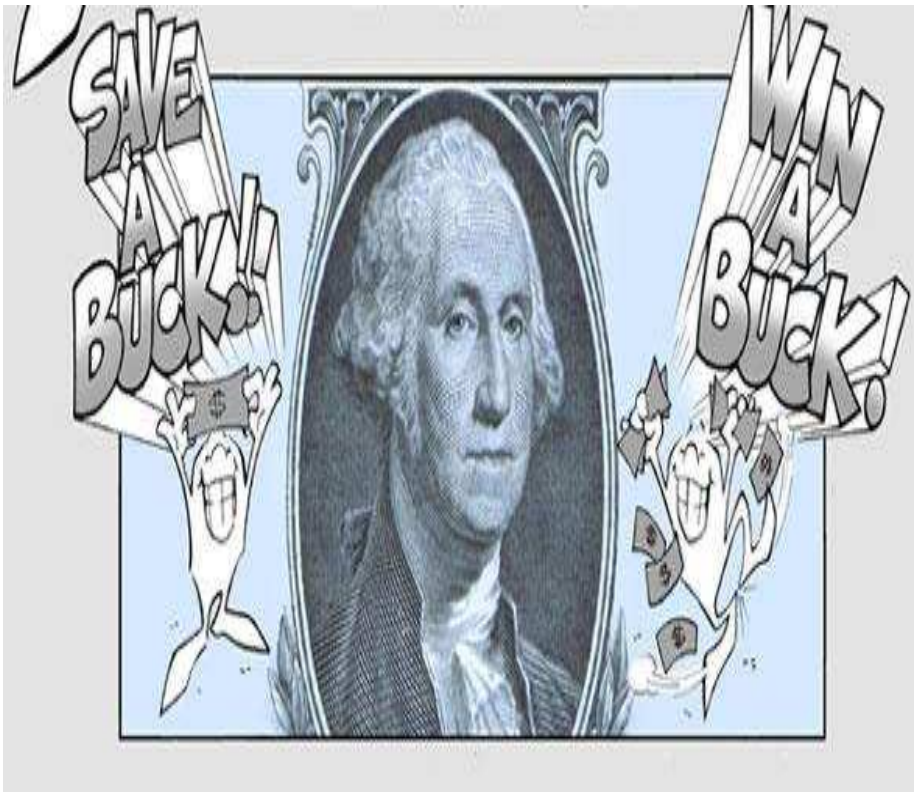
John Hollander
Swan and Shadow

Dusk
Above the
water hang the
loud
flies
Here
O so
gray
then
What A pale signal will appear
When Soon before it shadow fades
Where Here in this pool of opened eye
In us No Upon us As at the very edges
of where we take shape in the dark air
this object bares its image awakening
ripples of recognition that will
brush darkness up into light
even after this bird this hour both drift by atop the perfect sad instant now
already passing out of sight
toward yet-untroubled reflection
this image bears its object darkening
into memorial shades Scattered bits of
light No of water Or something across
water Breaking up No Being regathered
soon Yet by then a swan will have
gone Yet out of mind into what
vast
pale
hush
of a
place
past
sudden dark as
if a swan
sang

EXERCISE 7. **Analyse phonetic and graphical peculiarities of the following advertisements. What response do they evoke in the reader/customer?**



Newspaper advertising for First Illinois Bank



UNIT 3.
STYLISTIC MORPHOLOGY OF THE ENGLISH LANGUAGE

Morpheme is the smallest meaningful unit which can be singled out in a word. There are root and affixational morphemes.

1. Affixation and its expressiveness.

One of the effective ways of foregrounding morphemes is extension of their traditional distribution which leads to appearance of new words. These words are created only for special purposes and practically are never used out of the texts they appear in. Such words are called *occasional words*.

Consider the example taken from the poem by e.e. cummings:

pity this busy monster, ***manunkind****,*
not. Progress is a comfortable disease;
(e.e. cummings '*pity this busy monster manunkind*')

To understand the meaning of the word '*manunkind*' we should compare it with the word '*mankind*'. The insertion of the prefix *un–* leads the reader to see morpheme '*kind*' as related to the concept of kindness. Hence in e.e.cummings' poem, mankind appears to be unkind.

Another prominent way of stressing a word is to run more than one word together as if they were one. For instance:

electrons deify one razorblade
into a ***mountainrange****; lenses extend*

unwish through curving ***wherewhen*** *till unwish*
returns on its unself.
(e.e. cummings, '*pity this monster, manunkind*')

The poet runs *mountainrange* together as one word presumably because he wants to represent one undifferentiated concept, though this compound word does not much deviate from normal construction. The running together of *where* and *when* forms a singular concept of time and space [Short, 1996].

Occasional words are especially numerous in children's literature (fairy tales in particular) where they help to create

mysterious, magic atmosphere. For instance, in the popular books about Harry Potter, a young magician, one can find many examples of occasional words created with the help of suffixation *'put-outer' ('"запальничка", яка вимикає світло'*); prefixation *'countercurse' ('контр-закляття'), 'anticheating' ('зачаровані від списування'*); compounding *'deathday party' ('юбілей смерті'), 'kwikspell' ('швидкомагія'), 'broomcare' ('посібник по догляду за мітлою'*); contraction *'remebrall' ('нагадувалка')* [Лысенко, 2007: 53].

Stylistic potential of parts of speech. Morphological layer is considered to have little style forming potential. But the latest stylometric researches conducted on the material of different languages show that even the frequency of words which belong to definite parts of speech or of their grammatical forms can be a differentiating criterion that distinguishes functional styles, sublanguages and individual styles of writers. For example, L.V. Gikov has conducted a comparative statistic research of the works by six German writers (G. Bell, Z. Lenz, G. de Bruyn, T. Mann, M. Maron, M. Walser) and proved that the individual style of T. Mann is characterized by the prevailing use of adjectives and nouns, whereas that of M. Walser displays predominantly adverbs, and G.Bell's and M.Maron's – pronouns. Z. Lenz gives preference to verbs. The data obtained signify that the prevailing choice of words which belong to definite parts of speech show the author's peculiar vision of the world and individual manner of his writing [Гіков, 2003: 8-10].

2. Stylistic potential of nouns.

Nouns may be emphasized through repetition in a syntactical construction, as in:

*"But, Mrs. Hale", said the sheriff's wife, "**the law is the law**".*

"I s'pose 'tis," answered Mrs. Hale shortly.

She turned to the stove, saying something about that fire not being much to brag of. She worked with it a minute, and when she straightened up she said aggressively:

*"**The law is the law – and a bad stove is a bad stove**. How'd you like to cook on this?" – pointing with the poker to the broken lining* (S. Glaspell).

Abstract nouns are usually used in the singular form, but when they acquire the plural form they become expressive and more concrete. N.M. Rayevska defines the following stylistic functions of abstract nouns in the plural form [Rayevskaya, 1973: 31]:

1) they may express intensification of meaning:

*Oh! Wilfrid has **emotions, hates, pities, wants**; at least, sometimes; when he does, his stuff is jolly good* (J. Galsworthy).

*The peculiar look came into Bosinney's face which marked all his **enthusiasms*** (J. Galsworthy).

2) they may express iterative character of action or state:

*The look on her face, such as he had never seen before, such as she had always hidden from him, was full of **secret resentments, and longings, and fears*** (M. Mitchell).

When used in the plural form proper nouns acquire expressive connotation and become more symbolic:

*Fleur, leaning out of her window, heard the hall clock's muffed chime of twelve, the tiny splash of a fish, the sudden shaking of aspen's leaves in the puffs of breeze that rose along the river, the distant rumble of a night train, and time and again the sounds which none can put a name to in the darkness, soft obscure expressions of uncatalogued emotions from man and beast, birds and machine, or, maybe, from departed **Forsytes, Darties, Cardigans**, taking night strolls back into a world which had once suited their embodied spirits.* (J. Galsworthy).

Intensification of plurality is also achieved through the use of set expressions [Rayevskaya, 1973: 33]:

***Clusters of huts** lay in clearings by a stream snaking through bushes and speckles of sun* (A. Sillitoe).

***A swarm of jealous suspicions** stung and stung her* (J. Galsworthy).

The same function may be performed by phraseological units in pre-position to nouns of weight and measure which lose their original meaning of quantity and become expressive synonyms to *much, many, a lot of, little, few*:

tons of friends, loads of friends = many friends, a lot of friends

loads of logic = much logic

a peck of troubles, a sea of troubles = a lot of troubles

Nevertheless, singular forms can also acquire stylistic meaning, e.g. *to hunt tiger* instead of *to hunt tigers, бить зайца=охотиться на зайцев, water=waters, time = times.*

The metonymical use of the singular form instead of the plural form may stress the inclusion of homogenous in the given situation objects into one class, their unity:

…By God they were soldiers. ***The Old Hun*** *was a soldier. But they were cooked too. They were all cooked …****The Old Hun*** *would come down through the Trentino, and cut the railway at the Vicenza and then where would the Italians be?* (E. Hemingway).

The marker of the category of possessiveness, the formant '*s*', constantly widens the sphere of its usage and its combinability. It frequently combines with inanimate and abstract nouns, e.g. *kitchen's work, the plan's failure*. Sometimes it refers to a word group or a sentence, e.*g* ***The blonde I had been dancing with's*** *name was Bemice Crabs or Krebs* (J. Salinger) [Методичні вказівки, 2001: 6]. The poetic use of the possessive case for personification is especially expressive, as in:

Foggartism had a definite solution of ***England's troubles*** *to work toward – an independent, balanced Empire …* (J. Galsworthy).

The ground was covered with crocuses, yellow, violet, white, and with daffodils; the trees had eagerness in every twig, stretching their buds upward to ***the sun's warmth****; the blackbirds were in song* (J. Galsworthy).

3. Stylistic potential of articles.

Articles may impart stylistic colouring to the noun. There are some ways of achieving stylistic effect through the usage or non-usage of articles [Rayevskaya, 1973: 35]:

1) the use of the indefinite article with the nouns denoting unique objects (*sun, moon, sky, earth*) adds emphasis and vividness to the description:

It was a benign day, with fine white fleecy clouds suspended in ***a blue sky*** (R. Aldington).

In the early afternoon when he reached Edinburgh ***a low sun*** *broke through* (A. Cronin)

2) the indefinite article with proper names might acquire evaluative meaning:

Foggartism had a definite solution of England's troubles to work towards – an independent, balanced Empire; ***an England*** *safe in the air, and free from unemployment – with Town and Country once more in some sort of due proportion.*

…It had been the old England, when they lived down yet here – the England of packhorses and very little smoke, of peat and wood fires, and wives who never felt you, because they couldn't probably. ***A static England****, that dug and wove; where your parish was your world, and you were a churchwarden if you didn't take care* (J. Galsworthy).

3) the indefinite article combined with names of persons may denote:

a) one representative of a family:

At first we were glad that Miss Emily would have an interest, because the ladies all said, "Of course ***a Grierson*** *would not think seriously of a Northerner, a day labourer."*(W. Faulkner);

b) a person unknown to the communicants*:*

He said, You have not then had a Captain Curtis staying here (A. Christie); *Presently her eye wandered to the other, and she surprised to recognize in him* ***a certain Mr Hyde****, who had once visited her master, and for whom she had conceived a dislike* (L. Stevenson);

c) a temporary feature of character:

That day Jane was different. It ***was a silly Jane****.*

4) the definite article used with proper names indicates a temporary or permanent quality of the person in question:

5)

Unreasoning terror turning everything to account, his old time boyish admiration of ***the athletic Tom****,* ***the undaunted Tom*** *(he had seemed to him invincible), helped to paralyze his faculties, added to his despair* (J. Conrad).

The repeated use of the definite article intensifies the expressive colouring of nouns as in:

Think of the needy man who has spent his all, beggared himself and pinched his friends, to enter the profession, which will never yield him a morsel of bread. ***The waiting – the hope – the disappointment – the fear – the misery – the poverty – the blight of his hopes, and the end to his career – the suicide perhaps, of the shabby, slip-shod drunkard*** (Ch. Dickens).

4. Stylistic potential of adjectives.

Foregrounding of adjectives may be achieved through intentional violation of rules of formation of the degrees of comparison. For instance, in the following example from the fairy tale "*How the Leopard Got His Spots*" by Rudyard Kipling a jocular accumulation of incorrect forms of degrees of comparison makes the story sound more childish:

The Giraffe and the Zebra and the Eland and the Kodoo and the Hartebeest lived there; and they were 'sclusively sandy-

yellow-brownish all over; but the leopard he was the ***'sclusivest sandiest-yellowest-brownest*** *of them all – a grayish-yellowish catty-shaped kind of beast … .*

Special attention should be paid to expressive synonyms of the English adjective, which are represented by such stylistically marked structures as [Rayevskaya, 1973: 45]:

A of N

blue of eye	*blue-eyed*	*with blue eyes*
kind of heart	*kind-hearted*	*with a kind heart*

If I were a sculptor and desired to idealize the successful man of affairs, the ***iron of nerve and leathery of conscience****, I should choose Mr. Neil Gibson as my model* (A. Doyle).

N_1 of N_2

the rascal of a land-lord, a jewel of a child, a devil of a fellow, a giant of a man, a brute of a horse, the ghost of smile, the hell of a job etc.

Well, she was getting an old woman. Swithin and he had seen her crowned – ***slim slip of a girl****, not so old Imogen* (J. Galsworthy).

… and Martin Eden followed his exit with longing eyes. He felt lost, alone there in the room with ***that pale spirit of a woman*** (J. London).

*"****of-phrase****"* (prepositional attribute)

She has a half-smile on her face – ***a smile of hopeless surrender and of secret joy*** (J. Galsworthy).

A tree of memories*, which would live on hundreds of years yet, unless some barbarian cut it down …*(J. Galsworthy).

5. Stylistic potential of pronouns.

Pronouns in contrast with nouns and adjectives are rarely used stylistically, which makes their stylistic usage especially expressive.

A particular stylistic effect may be created due to the usage of archaic (*thee, thou, thy*) or low colloquial forms of pronouns. While archaic forms make the speech sound official or solemn, low colloquial forms usually render some speech characteristics.

Pronouns can also undergo various contextual transpositions [Методичні вказівки, 2001: 10; Rayevskaya, 1973: 56-61]:

1) I→we transposition:

a) *Pluralis Auctoris* ("editorial we"), when the author speaks on behalf of a certain group, party, or class:

"Only I am sorry, he's not free. He had his chance once I don't know why he didn't take it".

"Because he was a Forsyte: ***we never part with things you know****, unless* ***we want something in their place****; and not always then*" (J. Galsworthy)

b) Pluralis Majestatis, when "we" is used as a symbol of royal power:

The spirit of Henry VIII was instantly aroused in the bosom of his daughter, and she turned on Leicester with a severity which appalled him, as well as all his followers.

"God's death! My lord," such was her emphatic phrase, "what means this? ***We have thought*** *well of you, and brought you near to* ***our person****; but it was not that you might hide the sun from* ***our other faithful subjects****. Who gave you license to contradict* ***our orders****, or control* ***our officers****?..."* (W. Scott).

c) Pluralis Modestial, when "we" is used as a means of involving the reader or listener into the author's thoughts. It is typical of oral and written scientific prose;

d) when "we" is employed to impart to the utterance a jocular unceremonious colouring.

2) I→one transposition gives an utterance a more general, impersonal character:

"*You say you didn't think you'd be believed? Altogether too improbable a story?"*

"No, but the more ***one speaks*** *the truth, the less* ***one expects*** *to be believed".*

Dinny saw the Judge turn and look at him.

"Are you speaking generally?"

"No, my Lord, I mean here!" (J. Galsworthy)

3) I→you transposition is frequently employed in reported speech and some descriptions; it also imparts to the utterance the freshness of immediate address to the listener or reader:

I'm ancient, but I don't feel it. That's one thing about painting, ***it keeps you young*** (J. Galsworthy).

"Now and then? Mr. Croom, didn't you always show your feelings?" "If you mean did I always show that I was in love with her – of course I did, ***you can't hide a thing like that****"* (J. Galsworthy).

4) I→he/she transposition takes place when the speaker tells his/her story as an onlooker; addresses himself/herself as an interlocutor; overstresses his/her relevance; laughs away what is said about him/her by the others;

5) you→we ("clinical we") transposition conveys a patronizing attitude of the senior/superior to the junior/inferior. It can create a humorous effect. See the example:

Doctor Harry spread a warm paw like a cushion on her forehead where the forked green vein danced and made her eyelids twitch. "Now, now, be a good girl, and ***we'll have you up in no time*** (K. Porter).

Pronouns may acquire stylistic value if they denote persons or objects that have not been named or introduced but are still represented as familiar. This device, *in media res* plunges the reader into the midst of events, making the author's narrative more intimate (as in E. Caldwell's story "Daughter").

6. Stylistic potential of verbs.

The verb is semantically and stylistically the richest part of speech in the English language. The sense independence of the verbs is so big that even a chain of verbs can create a text. To illustrate this point read a humorous story by Чудодеев "Глаголы женского рода":

"Очнулась. Взглянула. Обмерла – проспала! Вскочила, стала будить. Буркнул. Отвернулся. Растолкала, подняла. Кинулась разогревать, накрывать, накручиваться. Позвала. Молчит. Заглянула – накрылся, храпит. Пощекотала. Лягнул. Рявкнула. Замычал, поднялся, поплелся. Опоздаю! Выскочила, помчалась.

Отходит! Догнала, уцепилась, повисла. Доехала. Спрыгнула. Звенит! Побежала, ворвалась, отпихнула, проскочила. Отлегло!

Поднялась. Уселась. Вскочила, позвонила, напомнила погасить, выключить, причесать, застегнуть, обуть … Бросил…" [quoted after Мороховский и др., 1991: 87].

N.M. Rayevska states that there are only few purely stylistically marked forms of the verb in English [Rayevskaya, 1973: 65-67]. To such forms the scholar refers:

- archaic verbal conjugated forms such as: *doth – does*, *hath – has*, *(he/she) saith – says*, *thou canst – you can*, *spoke – spake* etc.:

Oh, Carrie, Carrie! Oh, blind strivings of the human heart! Onward, onward, ***it saith****, and where beauty leads, there it follows* (Th. Dreiser).

Archaic verb forms are mainly employed in fiction, especially in historical novels where they create historical atmosphere. Verbal archaisms may also add expressive connotation to the whole text imparting it high flown tonality;

- stylistically marked regional verbal forms of the *Past Indefinite* that emphatically mark negation: *she saw not = she didn't see*, *John knew not = John didn't know* etc.:

…The tune died and was renewed, and died again, and still Soames sat in the shadow, waiting for he ***knew what not*** (J. Galsworthy);

- negative forms of the *Imperative Mood* without an auxiliary verb *do:*

No use to rave! Worse than no use – far; would only make him ill, and he would want all his strength. For what? For sitting still; for doing nothing; for waiting to see! Venus! ***Touch not the goddess*** *– the hot, jealous one with the lost darl eyes! He had touched her in the past, and she had answered with a blow.*

Touch her not*?!* (J .Galsworthy) (*Touch her not = Do not touch her! = Don't touch her*) [Rayevskaya, 1973: 66].

- inverted constructions of analytical verbal forms:

Ellen had wrung her hands and counselled delay, in order that Scarlett might think the matter over at greater length. But to her pleadings, Scarlett turned a sullen face and a deaf ear. ***Marry she would****! And quickly, too. Within two weeks* (M. Mitchel) (*Marry she would = She would marry*) [Rayevskaya, 1973: 67].

- inverted constructions of modal verbal predicate:

"It is my misfortune to be obliged to wound him", said Clara.

"Quite needlessly, my child, for ***marry him you must****"* (G. Meredith) [Rayevskaya, 1973: 67].

The stylistic functions of the verb are realized through the use of grammatical categories of aspect, tense, voice and mood (for additional information read [Мороховский и др. 1991: 87-93]). The stylometric research conducted by R.V. Reznik [Резник, 1979: 9-12] proves that each functional style and even substyle can be distinguished by the predominant usage of certain verbal forms. The results of this research are presented in the following table:

Functional styles and their substyles / **Verb forms**			**Frequency of verbal finite forms**	**Typical verbal grammar forms**
Bookish style	**Publicist style**	Short announcements	7,62%	Past Indefinite Active
		Articles	9,26%	Past Indefinite Active
	Literary style	Prose	10,92%	Past Indefinite Active
		Drama	12,22%	Present Indefinite Active
	Official style	Commentaries to the laws	7,26%	Past (many cases of Present) Indefinite Active
		Texts of laws	5,06%	Present (many cases of Future) Indefinite Active (many cases of Passive)
	Scientific style	Humanities	8,32%	Present Indefinite Active
		Exact sciences	6,02%	Present Indefinite Active (many cases of Passive)
Colloquial style			14,54%	Present Indefinite Active

SEMINAR 3
MORPHOLOGICAL STYLISTICS

Outline

1. Morphological stylistics. Ways of foregrounding a morpheme.
2. Stylistic potential of the parts of speech.
2.1. The noun and its stylistic potential.
2.2. Stylistic potential of the article.
2.3. The stylistic power of the adjective.
2.4. The pronoun and its stylistic functions.
2.5. The verb and its stylistic properties.

RECOMMENDED LITERATURE:

1. *Стилистика английского языка* / А.Н. Мороховский, О.П. Воробйова, Н.И. Лихошерст, З.В. Тимошенко. – К.: Вища школа, 1991. – С. 68-94.

2. *Арнольд И.В.* Стилистика современного английского языка. – Л.: Просвещение, 1981. – С. 139-160.

4. *Скребнев Ю.М.* Основы стилистики английского языка. – М.: ООО «Издательство Астрель»: ООО «Издательство АСТ», 2003. – С. 46-52; 133-135.

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7. *Брандес М.П.* Стилистика немецкого языка. – М.: Высшая школа, 1990. – С. 284-288.

8. *Раевская Н.Н.* Очерки по стилистической грамматике современного английского языка. – К., 1973. – 142 с.

CHECKSHEET

1. What is the smallest meaningful linguistic unit?
2. What types of morphemes do you know?
3. Name the ways of foregrounding a morpheme. Give examples from literary works you've read.
4. Dwell upon stylistic potential of the English noun.
5. Analyse stylistic functions of the article.
6. Speak on stylistic properties of the pronoun.
7. Focus on stylistic properties of the adjective.
8. Analyse stylistic functions of the verb.

EXERCISE 1. **Read the following sentences and analyse stylistic functions of the underlined parts:**

1. To himself, he thought, as he pushed a chair for her and asked her to sit down, she was scarcely distinguishable from any other woman of her kind. There were thousands of Sissy Millers – drab little women in black carrying attachй cases (V. Woolf).

2. It was a cloudless afternoon in May, and the pale green of the young chestnut leaves made a pretty contrast with the dark blue of the sky (E.M. Forster).

3. It was a nothing that he knew too well. It was all a nothing and a man was nothing too (E. Hemingway).

4. It must be the Hedder girl, he thought (J. Chase).

5. Lisa French was being pretty forthright (R. Pitman, J. McNally).

6. Goodman grunted and smiled to himself. ”You’ve read the file, Adam. You’ve researched the case for a long time. There’s no doubt Sam took part in the bombing.”

‘But?”

“There are a lot of “buts”. There always are” (J. Grisham).

7. I shrugged. “Hasn’t turned up. They weren’t going to run him but they’ve had a few quid on and decided to have a go” (R. Pitman, J. McNally).

8. The irritation and resistance melted from Elisa’s face. “Oh, those are chrysanthemums, giant whites and yellows. I raise them every year, bigger than anybody around here” (J. Steinbeck).

9. “Pretty full of yourself for a has been, ain’t you?” But my spirits were high and my blood was up. I smiled warmly just to irritate him. “I’d sooner be a has-been then a never-was” (R. Pitman, J. McNally).

10. All this propitious time of public distress did Tom Walker set up as usurer in Boston. His door was soon thronged by customers. The needy and adventurous; the gambling speculator; the dreaming land-jobber; the thriftless trades-man; the merchant with cracked credit; in short, every one driven to raise money by desperate means and desperate sacrifices, hurried to Tom Walker (W. Irving).

11. But that is a mistake. I know even before I wake up. Who ever knew a Johnson with a quick tongue? (A. Walker).

13. 'You've got magnificently brown, I must say'.

'You too. You're a marvellous colour' (H. E. Bates).

14. From time to time he wondered if there could, possibly, be a Mr. Palgrave, but there was no way of asking her this (H. E. Bates).

15. There was snow on the tops of the mountains and the lake was a gray steel-blue.

16. While in the wild wood I did lie // The City in the Sea (E.A. Poe).

17. The melancholy waters lie (E.A. Poe).

18. No swellings tell that winds may be (E.A. Poe).

UNIT 4.
STYLISTIC LEXICOLOGY OF THE ENGLISH LANGUAGE

1. Word and its semantic structure. Denotational and connotational meanings of a word.

Semantic structure of words comprises apart from their basic conceptual meaning (*denotation*), various additional co-meanings (*connotation*). Denotational meaning informs of the subject of communication; connotation informs about the participants and conditions of communication [Kukharenko, 2003: 27]. Connotational meaning may be of four types [Методичні вказівки, 2001: 14]:

a) **emotive meaning** refers to the feelings and emotions of the speaker;

b) **expressive meaning** aims at creating the image of the indicated object;

c) **evaluative meaning** states the attitude of speakers (in terms "approval – disapproval") to the object in question.

Bertrand Russell, on a BBC Brains Trust gave a perfect illustration how connotation conveys personal attitude and point of view when he "conjugated" the following "irregular verb":

I am firm.
You are obstinate.
He is pig-headed.

All these adjectives have the same denotative meaning equivalent to the neutral "*not easily influenced by other people's opinion*". But the adjective *firm* suggests a praise-worthy quality; *obstinate* contains a mild disapproval, and *pig-headed* possesses strongly negative evaluation. Here are some more examples*:*

I am sparkling.
You are unusually talkative.
He is drunk;

I am a creative writer.
You have a journalistic flair.
He is a prosperous hack;

I daydream.
You are an escapist.
He ought to see a psychiatrist [Crystal 1995: 170].

d) **functional stylistic meaning** indicates the sphere of usage of a linguistic unit. For example, such words as *foe, maiden, realm* are mostly used in poetry; terms and nomenclature words are used in scientific prose style and set phrases and clichйs are used in official documents.

V.A. Maltzev maintains that all the four types are closely interrelated and it's difficult, if not impossible, to discriminate between these four components of connotation. The emotive units are meant to be expressive as well, and vice versa. The units that connote evaluation are simultaneously emotive and tend to be expressive. The functional-stylistic component not only indicates the functioning of a word in a certain sphere but also connotes solemnity or casualness, familiarity or distance, seriousness or facetiousness or irony [Maltzev, 1984: 12].

2. Stylistic differentiation of the English vocabulary.

The word-stock of the English language can be divided into three main layers: *literary (high-flown) words* which are traditionally linked with poetic, bookish, or written speech; *conversational words* that are most often used in oral, colloquial speech and *neutral words* which possess no stylistic colouring and can be employed in all styles of language. Literary words are more stable due to the traditions of the written type of speech. Conversational words are constantly changing. Within a period of time they can become high-flown or neutral. For example, the words *bet, mob, trip, fun, chap* once were conversational, now they are neutral. The groups of literary and conversational words are further divided into *general* (common), i.e. known to and used by the majority of speakers in formal (literary) or informal (colloquial) communication, and *special* subgroups.

2.1. Stylistic functions of literary words.

To special literary vocabulary we refer the following subgroups: terms, poetic diction, archaic words, foreign words, bookish (learned) words.

Terms are words and word combinations which are specifically employed by a particular branch of science, technology, trade or the arts to convey a notion peculiar to this particular activity. So, *semantics, paradigm, opposition, variant, norm, combinability* are terms of linguistics.

Nomenclature words are very close to terms: they refer to a definite branch of human activity, mainly professional, e.g. names of minerals, chemical elements, types of cars etc.

Terms and nomenclature words being used in special texts have no stylistic functions. But in fiction they may acquire some stylistic significance. For example, in *Airport, The Final Diagnosis, Hotel* by A. Hailey, *The Citadel* by A.J. Cronin terms are used to create the life-like atmosphere of an airport, hospital etc. Let's consider the following text examples:

The problem, which most of the ***radar room crew*** *was working at feverishly, was* ***to clear path for the Air Force KC-135****, which had already started down on* ***an instrument landing approach*** *from 10000 feet* (A. Hailey, *Airport*).

"I'll use a ***local anaesthetic*** *and cut down just above the* ***umbilical vein*** (пупкова вена) (A. Hailey, *The Final Diagnosis)*

When used in the characters' speech, terms become a means of personages' characterization. They may indicate their occupation, cultural or educational background. But if they are used inappropriately, terms may create a satirical or humorous effect.

Poetic words were widely used in the poetry of the 17th-18th centuries, but such a vocabulary is practically not employed by modern poets.

Poetic words include:

1. archaic words (*commix* – mix, *nay* – no, *whereof* – of which, *to deem* – to think);
2. archaic forms (*vale* – valley, *maketh* – makes, *thou willt* – you will, *brethren* – brothers);

3. historical words (*argosy* – large merchant ship, *yeoman* – a freeholder of land);

4. poetic words proper ("refined") (*quoth* – said, *woe* – sorrow, *charger, courser, steed, barb* – horse, *main* – ocean, *welkin* – sky).

The main stylistic function of these words is to create an elevated, high-flown tonality. Their stylistic meaning gets more vivid when they are contrasted to neutral words.

Archaic words are out-dated words which are already partly or fully out of circulation, rejected by the living language. These words are restricted to the printed page. I.R. Galperin classifies archaic words into the following groups [Galperin, 1977: 83]:

1) *Obsolescent words* are in the stage of gradually passing out of general use. This group includes morphological forms belonging to the earlier stages in the development of the language (pronoun *thou* and its forms – *thee, thy, thine*; pronoun *ye;* verbal ending *–est* and the verb forms *art, wilt* (*thou makest, thou wilt*); the ending *–(e)th* instead of *–(e)s* (*he maketh*); contracted forms (*'tis, 'twas, 'gainst, e'en (even), o'er*); past tenses (*spake, clothed*)). This category also includes many French borrowings which are used in the literary language as a means of preserving the spirit of earlier times. The following examples serve to illustrate this: *pallet* – a straw mattress, *palfrey* – a small horse, *garniture* – furniture).

2) *Obsolete words* have completely gone out of use but are still recognized by the readers. For instance, *methinks* – it seems to me, *nay* – no, *aught* – anything, *naught* – nothing. Archaic forms of the words also belong to this group, for example: *corse* instead of *corpse, an* instead of *and, annoy* instead of *annoyance, list* instead of *listen, even* instead of *evening, morn* instead of *morning, o'er* instead of *over, oft* instead of *often.*

3) *Archaic words proper* are no longer recognized in modern English. They were used in Old English and have either dropped out of language use entirely or completely changed (*troth* – faith, *losel* – worthless, lazy fellow, *whilom* – formerly, *ehe* – also).

The main spheres of usage of this vocabulary stratum are historical novels (whose authors use these words to create a particular period atmosphere, e.g. Walter Scott in *Ivanhoe*, William Thackeray in *The History of Henry Esmond, Esq.*) and poetry. In fiction, together with historical words, archaisms create the effect of antiquity, providing a true-to-life historical background and reminding the reader of past habits, customs, clothes etc. Archaization of the works of fiction does not mean complete reproduction of the speech of the past; it is achieved by occasional use of obsolete and obsolescent words which most naturally mix with the texture of the modern literary language:

"Ah, Clarence, good boy, only friend I've got – for you are my friend, aren't you? – don't fail me; help me to devise some way of escaping from this place!"

"Now do but hear ***thyself*** (yourself)*! Escape? Why, man, the corridors are in guard and keep of men-at-arms."*

"No doubt, no doubt. But how many, Clarence? Not many I hope?"

"Full ***a score****."*(twenty) *One may not hope to escape. Merlin, in his malice, has woven a spell about this* ***dungeon*** (jail)*, and there* ***bides*** *(*dwell*) not the man in these kingdoms that would be desperate enough to essay to cross its lines with you! Now God pity me, I have told it! Ah, be kind to me, be merciful to a poor boy who means well; for* ***an*** (and) ***thou*** (you*) betray me I am lost!"* (M. Twain).

The use of archaisms, incompatible with conversational words, might in some cases lead to a humorous or satirical effect.

Besides fiction, archaic words are used in other styles. They are frequently used in official documents (for example, *aforesaid, hereby, therewith, hereinafter named*), business letters, in legal language, in diplomatic papers. But here they do not function as stylistic devices but create the effect of loftiness and elaboration.

Foreign words are characterized by occasional usage only, mainly in literary speech. They are for the most part late borrowings from French – those words which preserved their French pronunciation and spelling. They may serve to identify a personage as a foreigner, or to show his/her mannerism. Sometimes they may be used to exalt the expression of the idea, to elevate the language.

Bookish (learned) words are mostly used in cultivated speech. They are mostly high-flown synonyms of neutral words or popular terms of science. The following examples are given by Otto Jespersen (a famous Danish scholar of English) to show the difference between neutral expressions and their bookish counterparts:

A great crowd came to see – A vast concourse was assembled to witness.

Great fire – Disastrous conflagration

Man fell – Individual was precipitated

Began his answer – Commenced his rejoinder [Скребнев, 2003: 64].

The group of bookish words includes several heterogeneous subgroups: a)numerous words that are used in scientific prose (e.g. *comprise, hypothesis, experimental, homogeneous, divergent* etc.); b) the so-called "officialese", these are the words of the official, bureaucratic language (*assist* – help, *endeavour* – try, *proceed* – do, *approximately* – about, *sufficient* – enough); c) words found in descriptive passages of fiction (these are mainly polysyllabic words drawn from the Romance languages used to create a lofty, high-flown, solemn atmosphere (*solitude, sentiment, fascination, fastidiousness, facetiousness, delusion, meditation, felicity, elusive, cordial, illusionary*); d) poetic diction. In official usage, bookish words mark the text as belonging to this or that style of written speech. Though bookish words are mostly associated with printed page, any educated person is sure to use many of them not only in formal letters and professional communication but also in his/her everyday speech which is certainly richer for it. On the other hand, excessive use of learned words in

conversational speech achieves the opposite humorous effect. When a character in a literary work uses too many learned words, the obvious inappropriateness of his speech in an informal situation produces a comic effect. An example from *Pygmalion* by B. Shaw illustrates the point. Eliza Doolittle answers a traditional English small talk question "*Will it rain, do you think?*" in the following way: *"**The shallow depression** in the west of these islands is likely to move slowly **in an easterly direction**. There are no **indications** of any great change in **the barometrical situation".***

2.2. Stylistic functions of conversational words.

To conversational words we refer colloquial words, general slang words (interjargon), special slang words (social and professional jargons), vulgarisms and dialectal words.

According to their usage colloquial words may be divided into three big groups: 1) literary colloquial; 2) familiar colloquial; 3) low colloquial.

Literary colloquial words are mainly used in fiction to represent the peculiarities of speech of educated people in the course of ordinary communication or when writing letters to intimate friends.

Consider the following examples of literary colloquial words:

pal, chum	Friend
girl	a woman of any age
bite, snack	Meal
start	go on
to have a crush on somebody	to be in love
exam	examination

Familiar colloquial words are more emotional and much more careless than literary colloquial. This stratum is also characterized by a great number of jocular or ironical expressions and nonce-words. Familiar colloquial words are mainly used by young and semi-educated people. This group of

words closely verges on slang. Consider some examples of familiar colloquial words:

doc	doctor
hi	how do you do
ta-ta	Good-bye
goings-on	behaviour (usually with a negative connotation)
to kid smb.	Tease, banter
to pick up smb.	to make a quick and easy acquaintance

Low colloquial words are used in illiterate popular speech. They are characteristic of an uncultivated speech.

Apart from general colloquial words used by all speakers of the language in their everyday communication, such special subgroups may be mentioned: slang, jargonisms, vulgarisms, dialectal words.

Slang words and phrases are, as a rule, emotionally colored, often figurative units (*to take stock in* – to be interested in, *bread-basket* – a stomach, *rot* – nonsense). They are often formed by means of shortening (e.g. *gent, veg, croc*) and conversion (*to peach* – to inform, *to tell, to rag* – to tease, to play rough jokes on smb.).

The most conspicuous feature of slang is its novelty. It never grows stale. If a slang phrase does become stale, it is replaced by a new slangism. Many former slang words have already entered the colloquial or even the neutral layer of the vocabulary *(phone, flu, sky-scraper, cab, bus, movies, photo, dandy, boss, paw, boost).*

Slang words are predominantly used by particular social groups to show that the speaker belongs to this group, as different from other people. Especially many slang words are used by young people. The characters of J.D. Salinger's *"The Catcher in the Rye"* are teenagers and their speech abounds in slang words:

They are nice and all – I'm not saying that- but they are also ***touchy as hell****.*

We can distinguish between two varieties of slang: ***general slang*** (interjargon) and ***special slangs*** (social as well as professional jargons). *Slang* often originates in society's subgroups and works its way into acceptance by the general public. These subgroups include ethnic groups, musicians, athletes, lawyers, teenagers, politicians, organized crime, and the armed forces. For example, the word *bird* (military slang) means an airplane, *boat* – a submarine, *duckhunter* – a member of the Air Defence Artillery, *fruit salad* – the colourful collection of medals worn on the breast of a dress uniform, *Joe* – a soldier. The use of military slang words to create a true-to-life atmosphere of a military novel is seen from the examples from "*Debt of Honour*" by T. Clancy:

In the case of the Russian ***birds****, the warheads were removed for dismantlement, the missiles drained of their liquid fuels and stripped of valuable and/or classified electron components, and then one hundred kilograms of high explosives were used to blast open the top of the silo, which in the course would be filled with dirt and levelled off.*

Neither American ***boat*** *showed up on the traces, but the Japanese* ***boats*** *were conventionally powered, and had to go periodically to depth in order to run their diesels and recharge their batteries.*

The average ***Joe*** *seeing the tape on network TV would know, and worried officers made for worried troopers, a lesson Ryan remembered from the Basic Officers' Course at Quantico.*

Slangisms are rather close to ***jargonisms***, which are words from specialized vocabularies created by society subgroups. These are frequently used standard words but with different and more colourful meanings. Such use of words begins as an insider language. While not necessarily intended to confuse outsiders, the words suggest a common bond of understanding and a special relationship between those who use them. College students, African Americans, professional athletes, musicians, soldiers, finance professionals, and others

create their own inventive vocabularies. Jargonisms proper originated from the thieves' jargon (l'argo, cant) and served to conceal the actual meaning of the utterance from the uninitiated [Маковский, 2005: 8].

Some linguists differentiate between slang and jargon. Y.M. Skrebnev states that it is preferable to speak about professional and social jargon, and apply the term slang only to what is in common use, to what is employed under the circumstances by every English-speaking person, not only by students, or soldiers, or lawyers, or criminals [Скребнев, 2003: 68]. But we think the difference between the given terms is vague and is practically irrelevant for stylistics.

Jargonisms should not be confused with the so-called ***professionalisms.*** These are words connected with productive activities of people united by a common occupation or profession. Only the members of a certain professional group understand professionalisms. For instance, expressions peculiar to laundry workers can be found in J. London's "*Martin Eden*" (*to back* – to iron the unscratched portions of shirts, *fancy starch* – starching and ironing fine lacy linen, *washer* – washing machine), conversational expressions peculiar to physicists in M. Wilson's "*Live with Lightning*" (*to shoot holes through* – to find drawbacks in the instalment, *spark-over* – short circuit, *every technique in the locker* – smartness, skill, *a run* – an experiment, *spotty* – unstable, *a circuit* – a scheme etc.).

Vulgarisms are the words which are not generally used in public. These words express ideas considered unmentionable in civilized society. Formerly vulgar words were prohibited to print. They were marked by the initial letters only or were substituted by other words with the similar sound-complex or were indicated by abbreviations, omissions (dashes), or by scientific (medical) terms. See, for instance:

Why, it never made no difference to him – he would bet on anything – the ***dangest*** *feller* (*dang* euphemism for *damn*).

Nowadays words which were labelled vulgar in the 18-19th centuries are considered such no more. In present day books

readers can find even the worst four-letter words (see, for instance, "*The Catcher in the Rye"* by J.D. Salinger):

…what my ***lousy*** *childhood was like…*
It cost him ***damn*** *near four thousand bucks*
She probably knew what ***a phony slob*** *he was…*

Such intensifiers as *bloody, damned, cursed, hell of* due to constant repetition have lost much of their emotive impact and substandard quality.

Dialectal words (*'ud* – would, *'im* – him, *'aseen* – have seen, *canna* – cannot, *dinna* – don't, *sportin* – sporting) are used to intensify the emotive and expressive colouring of speech which is primarily determined by the peculiarities of social or geographical environment. In Great Britain four major dialects are distinguished: Lowland Scotch, Northern, Midland (Central) and Southern. In the USA three dialects are singled out: New England, Southern and Midwestern. These classifications do not include minor local variations. Dialectal words are deprived of any stylistic meaning in regional dialects, but used outside of them; carry a strong flavour of the region where they belong to. Dialects for the most part differ on the phonemic and lexical levels.

Thus conversational words of all kinds are widely used for stylistic purposes. There are four speech spheres in which they are mostly used: everyday speech, newspaper language, poetry, and fiction.

In newspaper language colloquial words and word combinations, and sometimes general slang words, are used to give an expressive evaluation of facts and events. In modern poetry words of all layers are most widely used. Lyrical poetry allows the usage of various non-poetic words to create the atmosphere of sincerity, confidence etc. Slang words in fiction (mostly in dialogues) add to the informality and emotiveness of the character's speech together with indicating social and speech peculiarities of the personages.

2.3. Stylistically neutral words. Their stylistic neutrality makes it possible to use them in all kinds of situations, both formal and informal, in verbal and written

communication. These words are used in any text of any functional style (*house, bread, summer, child, mother, school, car, doll, red, go, jump, blue, etc.*). These words can be recognized not only by their stylistic neutrality but also by entire lack of other connotations. Their meanings are broad, general and directly convey the notion, without supplying any additional information. This basic vocabulary and the stylistically marked layer of the vocabulary do not exist independently but are closely interrelated. Here are the examples of synonyms belonging to different stylistic layers:

Stylistically neutral	**Informal**	**Formal**
begin	start, get started	commence
continue	go on, get on	proceed
end	finish, be through	terminate
child, baby	kid, brat, bearn (dial.)	infant, babe (poet.)
leave	kick	abandon
release	free	liberate, dismiss

SEMINAR 4
STYLISTIC LEXICOLOGY

Outline

1. Denotative and connotative meanings of a word.
2. Stylistic functions of literary words (terms, poetic diction, archaic words, foreign words, bookish (learned) words).
3. Stylistic functions of conversational words (colloquialisms, general slang words (interjargon), special slang words (social and professional jargons), vulgarisms and dialectal words).
4. Stylistically neutral words.

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CHECKSHEET

1.What types of connotative meaning can you name?

2.What are the difficulties in stylistic classification of the English vocabulary?

3.What groups of words are regarded as literary words? Dwell upon the stylistic properties of these words.

4.What groups of words are regarded as conversational words? Speak about the stylistic functions of these words.

5.Account for the stylistic potential of stylistically neutral words.

EXERCISE 1. **Match the terms and their definitions:**

COLUMN A	COLUMN B
1. conversational words	a) are devoid of any stylistic colouring
2. literary (high-flown) words	b) are used in oral, colloquial speech
3. neutral words	c) which are traditionally linked with poetic, bookish, or written speech
4. nomenclature words	d) are borrowings from other languages which preserve their authentic pronunciation and spelling
5. terms	e) are out-dated words which are already partly or fully out of circulation, rejected by the living language.
6. poetic words	f) are high-flown synonyms of neutral words or popular terms of science.
7. archaic words	g) express ideas considered unmentionable in civilized society
8. foreign words	h) are used in some social or geographical environment
9. bookish (learned) words	i) are mainly used in the poetry to create an elevated, high-flown tonality
10. colloquial words	j) are used by people united by a common occupation or profession
11. slang words	k) refer to a definite branch of human activity, mainly professional
12. jargonisms	l) are conversational words used in the course of ordinary communication
13. professionalisms	m) are words from specialized vocabularies created by society subgroups
14. vulgarisms	n) are predominantly used by

	particular social groups to show that the speaker belongs to this group, as different from other people
15. dialectal words	o) are words and word combinations which are specifically employed by a particular branch of science, technology, trade or the arts to convey a notion peculiar to this particular activity

1.	***2.***	***3.***	***4.***	***5.***	***6.***	***7.***	***8.***
9.	***10.***	***11.***	***12.***	***13.***	***14.***	***15.***	

EXERCISE 2. **Define which layer of the English vocabulary the underlined words belong to and discuss their stylistic value:**

1. 'R-right, *bien'*. He was beside her. '*Alloy*', he cried gaily, and off they went (K. Mansfield).

2. Like most large firms, it made so much money it felt obligated to establish a small pro bono section to fulfil its moral responsibility to society (J. Grisham).

3. I tried rather desperately a street that seemed a cul-de-sac, and found a passage at the end (H.G. Wells).

4. She hummed a tune to herself, rattling pair of *castanets* slightly now and then (J. Conrad).

5. "You sleep here, *secor*," she murmured in a voice light like a child's breath, offering him a lamp. "*Buenos noches, senorita*", he said politely, taking it from her (J. Conrad).

6. We had two courses, of three dishes each. In the first course, there was a shoulder of mutton, cut into an equilateral triangle; a piece of beef into a rhomboids; and a pudding into a cycloid. The second course was two ducks, trussed up into the form of fiddles; sausages, and puddings, resembling flutes and hautboys, and a breast of veal in the shape of a harp. The servants cut our bread into cones, cylinders, parallelograms, and several other mathematical figures (J. Swift).

7. '*Damn, damn, damn*,' Goodman mumbled to himself (J. Grisham).

8. Serious now, Mac said, 'Eddie, the note's *sub judice*. If you discuss it or comment on it any way you're breaking the law …'. 'They found him dead last night. Same gun that killed Gilmour, same *modus operanti* (R. Pitman, J. McNally).

9. "Come on, Eddie, stop messing about, it's bloody freezing out here. Let me in.' (R. Pitman, J. McNally).

10. "You sho is one aggravatin' nigger woman!" he declared and stepped into the room. She resumed her work and did not answer at once. "Ah done tole you time and again to keep them white folk's clothes outa dis house."…

"Next time, Ah`m gointer kick ` em outdoors," he threatened as he struck a match along the leg of his corduroy breeches (Z. N. Hurston).

11. A ref blew his whistle. "You – two minutes in the box!" (E. Segal).

12. Then she plays a ragtime tune, with horns and banjo, as Leroy lights up a joint and lies on the couch, laughing to himself about Mabel's catching him at it (B.A. Mason).

13. If you really want to hear about it, the first thing you'll probably want to know is where I was born, and what my lousy childhood was like, and how my parents were occupied all before they had' (Y.D. Salinger).

14. Virgil recently led a drug bust in a back room at a bowling alley, where he seized ten thousand dollars' worth of marijuana. The newspaper had a picture of him holding up the bags of grass and grinning widely (B.A. Mason).

15. "A mean man sets right plumb in the middle o' the seat, as much as to say, 'Walr, gol darn yeh, who cares!' But a man that sets in the corner o' the seat, much as to say, 'Jump in cheaper t' ride 'n to walk,' you can jest tie to" (H. Garland).

16. "I'll drive them to the d– – –l," cried Tom Walker (W. Irving).

17. 'Yes', returned Mr. Hyde, 'it is as well we have met; and б propos, you should have my address. And he gave a number of a street in Soho (R.L. Stevenson).

18. "That, said Quinbus Flestrin, contrary to the duty of a faithful subject, is now preparing to make a voyage to the court and empire of Blefuscu, for which he hath received only verbal licence from his Imperial Majesty; and under colour of the said

licence, doth falsely and traitorously intend to take the said voyage, and thereby to aid, comfort, and abet the Emperor of Blefuscu, so late an enemy, and in open war with his Imperial Majesty aforesaid (J. Swift).

19. He thinks of Steve Hamilton – a doctor's son pushing grass (B. A. Mason).

20. It cost him damn near four thousand bucks. She probably knew what a phony slob he was (Y. D. Salinger).

21. The will was holograph; for Mr. Utterson, though he took charge of it now that it was made, had refused to lend the least assistance in the making of it; it provided not only that, it case of the decease of Henry Jekyll, M.D., D.C.L., LL.D., F.R.S., L.C., all his possessions were to pass into the hands of his' friend and benefactor Edward Hyde; but that in case of Dr. Jekyll's disappearance or unexplained absence for any period exceeding three calendar months; the said Edward Hyde should step into the said Henry Jekyll's shoes without further delay, and free from any burden or obligation, beyond the payment of a few small sums to the members of the doctor's household (R. L. Stevenson).

22. "I dont believe Will Mayes did it", the barber said. "I know Will Mayes." "Maybe you know who did it, then. Maybe you already got him out of town, you damn niggerlover. "

"I dont believe anybody did anything. I dont believe anything happened. I leave it to you fellows if the ladies that get old without getting married dont have notions that a man cant –"

"Then you are a hell of a white man," the client said (W. Faulkner).

23. "Girl number twenty unable to define a horse!" said Mr. Gradgrind, for the general behoof of all the little pitchers. "Girl number twenty possessed of no facts in reference to one of the commonest animals! Some boy's definition of a horse. Bitzer, yours." …

"Blitzer", said Thomas Gradgrind "Your definition of a horse."

"Quadruped. Graminivorous. Forty teeth, namely twenty-four grinders, four eye-teeth and twelve incisive. Sheds coat in the spring; in marshy countries, sheds hoofs too. Hoofs hard,

but requiring to be shod with iron. Age known by marks in mouth." …

"Now, girl number twenty," said Mr. Gradgrind. "You know what a horse is" (Ch. Dickens).

***EXERCISE 3*. Read the following conversations and analyse how the peculiarities of the characters' speech reflect their social status, educational and cultural background. Dwell upon the effect achieved in each of the given conversations.**

1. "Well, Sam," said Mr. Pickwick, as his valet appeared at his bed-room door, just as he was concluding his toilet: "all alive to-day, I suppose?"

"Reg'lar game, Sir," replied Mr. Weller, "our people's a collecting down at the Town Arms, and they're a hollering themselves hoarse already."

"Ah," said Mr. Pickwick, "do they seem devoted to their party, Sam?"

"Never saw such dewotion, Sir."

"Energetic, eh?" said Mr.Pickwick.

"Uncommon," replied Sam; "I never see men eat and drink so much afore. I wonder they aren't afeer'd o' bustin."

"That's the mistaken kindness of the gentry here," said Mr. Pickwick.

"Wery likely," replied Sam, briefly.

"Fine, fresh, hearty fellows they seem," said Mr. Pickwick, glancing from the window.

"Wery fresh," replied Sam; "me and the two waters at the Peacock, has been a pumpin' over the independent voters as supped there last night."

"Pumping over independent voters!" exclaimed Mr.Pickwick.

"Yes", said his attendant, "every man slept vere he fell down; we dragged 'em out, one by one, this mornin' and put 'em under the pump, and they're in reg'lar fine order, now. Shillin' a head the committee paid for that 'ehe job"

"Can such things be!" exclaimed the astonished Mr.Pickwick.

'Lord bless your heart, Sir," said Sam, "why where was you half baptized? – that's nothin', that ain't."

"Nothing?" said Mr. Pickwick.

"Nothin' at all, Sir," replied his attendant. "The night afore the last day o' the last election here, the opposite party bribed the bar-maid at the Town arms, to hocus the brandy and water of fourteen unpolled electors, as was a stoppin' in the house."

"What do you mean by 'hocussing' brandy and water?" inquired Mr. Pickwick.

"Puttin' laud'num in it," replied Sam. "Blessed if she didn't send 'em all to sleep till twelve hours arter the election was over" (Ch. Dickens).

2. 'How's the weather, Jeeves?'

'Exeptionally clement, sir.'

'Anything in the papers?'

'Some slight friction threatening in the Balkans, sir. Otherwise, nothing.'

'I say, Jeeves, a man I met at the club last night told me to put my shirt on Privateer for the two o'clock race this afternoon. How about it?'

'I should not advocate it, sir. The stable is not sanguine.'

…. 'Jeeves,' I said.

'Sir?' said Jeeves. He had been clearing away the breakfast things, but at the sound of the young master's voice cheesed it courteously.

'You were absolutely right about the weather. It is a juicy morning.'

'Decidedly, sir.'

'Spring and all that.'

'Yes, sir.'

'In the spring, Jeeves, a livelier iris gleams upon the burnished dove.'

'So I have been informed, sir' (P. G. Wodehouse).

3. "Listen I need that goddamn book".

"Wouldja please watch your profanity, Preppie?"

"What makes you so sure I went to prep school?"

"You look stupid and rich", she said, removing her glasses.

"You're wrong," I protested. "I'm actually smart and poor".

"Oh, no, Preppie. I'm smart and poor" (E. Segal).

UNIT 5.
STYLISTIC SEMASIOLOGY OF THE ENGLISH LANGUAGE. FIGURES OF REPLACEMENT

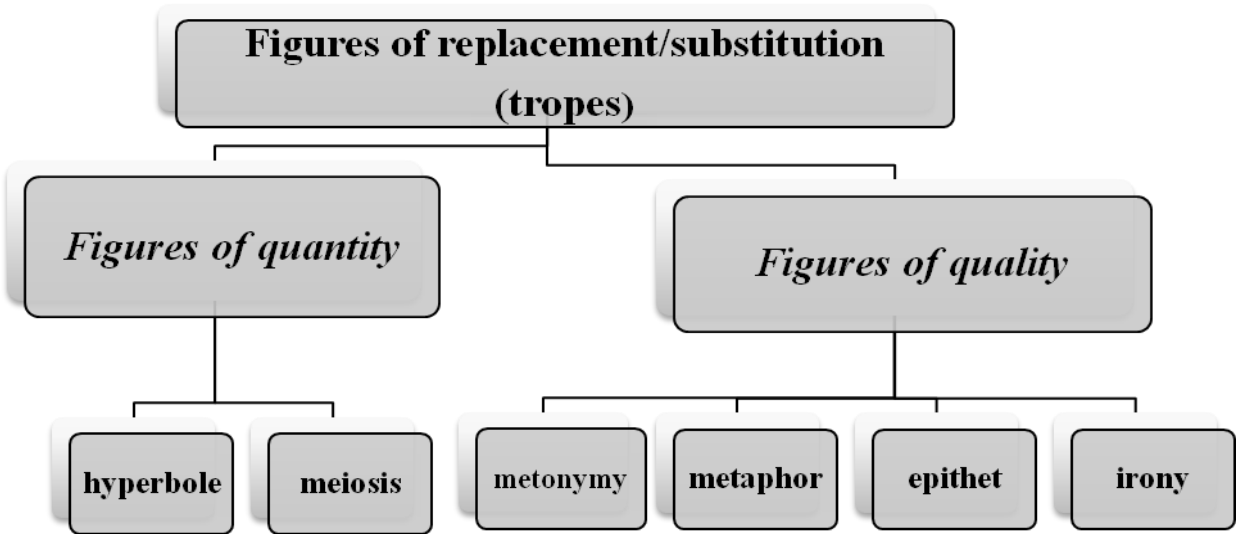
1. Stylistic semasiology.

Semasiology as a branch of linguistics studies the meaning of linguistic units. Stylistic semasiology deals with 'renaming', 'transference', which is the substitution of the existing names approved by long usage and fixed in dictionaries by new, occasional, individual ones, prompted by the speaker's subjective original view and evaluation of things [Kukharenko, 2003: 42].

All kinds of intended substitution, i.e. when the name of one object is transferred onto another on the basis of their similarity, contiguity or contrast are tropes. A trope is a linguistic unit in which two meanings (primary dictionary and contextual) interact simultaneously, both these meanings are perceived by language users. As it has been already stated in Unit 1, there is no generally accepted classification of tropes in modern stylistics. Different scholars suggest their own classifications based on different principles. Our aim is not to elaborate one more classification of tropes but to present the one which will be suitable for educational goals. Thus we combine classifications of tropes suggested by I.R. Galperin, U. M. Skrebnev, I.V. Arnold, O.M. Morochovsky and V.A. Kukharenko.

We call tropes *figures of replacement* (or figures of substitution in terms of [Kukharenko, 2003: 42; Мороховский и др., 1991: 163]), for every trope is really a replacement/substitution: the language user discards the usual name of the object and replaces/substitutes it with another [Скребнев, 2003: 102].

So, the classification of figures of replacement is presented in the following scheme:



2. Figures of replacement in English are divided into **figures of quantity** (hyperbole, meiosis) and **figures of quality** (metonymy, metaphor, irony).

2.1. Figures of quantity: hyperbole, meiosis, litotes.

Figures of quantity are based on the comparison of two different objects or phenomena which possess a common feature expressed with a certain degree of intensity.

Hyperbole (Gk '*overcasting*') is a purposeful overstatement or exaggeration of the truth to achieve intensity, or for dramatic or comic effect. An overstatement may be considered hyperbole only when the exaggeration is deliberate and both the speaker and the listener are aware of it. Examples of hyperbole occur in sagas recounting the heroic deeds of legendary kings and warriors, tales, Greek and Roman mythology, and, in a broader sense, in political rhetoric and advertising slogans. Here is an example of hyperbole from a fairy tale "*White Deer*" written by James Thurber: *"Welcome to Euphoria", said Wag, "the sweetest little land,* ***a hundred million welcomes****, Thag.* ***You are the finest, greatest Prince that we have ever known*** (J. Thurber).

Hyperbole is mainly used to intensify physical qualities of objects or people: size, colour, quantity, age etc., e.g.: *The sole Normande was also marvellous, he said, and both he and his*

mother apparently always ***ate mountains and mountains of langoustines*** (H. E. Bates).

Hyperbole may also show the overflow of emotions, e.g.: *I loved Ophelia;* ***forty thousand brothers could not, with all their quantity of love, make up my sum*** (W. Shakespeare).

Hyperbole in oral speech is often employed to intensify a statement, e.g.: *Imagination can figure nothing* ***so grand, so surprising, and so astonishing****. It looked* ***as if ten thousand flashes of lightning were darting at the same time from every quarter of the sky*** (J. Swift).

Hyperbole may also create a humorous effect as in the following example:

Well, that boy used to get ill about twice a week, so that he couldn't go to school. There was such a boy to get ill as that Sandford and Merton. ***If there was any known disease going within ten miles of him, he had it, and had it badly. He would take bronchitis in the dog-days, and have hay-fever at Christmas. After a six weeks' period of drought, he would be stricken down with rheumatic fever; and he go out in a November fog and come home with a sunstroke*** (J. Jerome).

Hyperbole may become trite through frequent repetition: e.g.: *I haven't seen you for ages, scared to death, I beg thousand pardons, as old as the hills, terrible weather* etc. But still trite hyperboles are widely used in works of fiction, as in: *They waited a good while under the orange trees, till Madame Antoine came back, panting, waddling,* ***with a thousand apologies*** *to explain her absence* (K. Chopin).

Meiosis (Gk '*lessening*') or ***understatement*** is a deliberate underestimation for emphasis. The features stressed are usually size, volume, distance, time etc. Meiosis is mainly used in oral speech where it usually emphasizes the insignificance of an object, as in: *She wore a* ***pink hat, the size of a button*** (J. Reed). A typical meiosis is, for example, the expression *It will cost you a pretty penny*, which in reality implies not a *penny,* but quite a big sum of money [Скребнев, 2003: 104].

Litotes (Gk from *litos* '*single, simple, meagre*') is a specific form of meiosis, not an independent trope. It presents a statement in the form of negation. It has a specific semantic

and syntactic structure: the usage of *not* before a word with a negative prefix, e.g.: *She could not have told why she was crying. Such experiences as the foregoing were* ***not uncommon*** *in her married life* (K. Chopin).

Litotes is a peculiar stylistic feature of Old English poetry and of the Icelandic sagas, and it is responsible for much of their characteristic stoical restraint. It is extensively employed in oral speech to weaken positive characteristics of a thing or person; to convey the speaker's doubts as to the exact value or significance of the object of speech, e.g.: *She liked money as well as most women, and accepted it with* ***no little satisfaction*** (K. Chopin).

In scientific prose litotes underlines carefulness of judgment or stresses the writer's uncertainty:

Thus, even though important changes began to take place in the communication paradigm in the middle of the twentieth century, it is still ***not uncommon*** *to hear the process described in terms that reflect the older view …* (Encyclopedia of Communication and Information)

2.2. Figures of quality: metonymical group, metaphorical group, epithet, irony.

Figures of quality are based on the following types of transference: a) transference by contiguity (metonymy); b) transference by similarity (metaphor); c) transference by contrast (irony).

Metonymical group includes metonymy, synecdoche, periphrasis, euphemism.

Metonymy (Gk '*name change*') is a stylistic figure which reveals a quite unexpected substitution of one word for another, or one concept for another on the ground of some kind of association as in, *the White House* (meaning the President or the whole executive branch), or *the pen is mightier than the sword* (meaning written words are more powerful than military force). The basis of these associations can be 1) some features of a person and the person him/herself; 2) an article of clothing and the person wearing it; 3) an instrument and the action it performs; 4) the two objects whose functions coincide. Consider the examples of metonymy: *That night the Board of Aldermen*

met – ***three greybeards*** *and one younger man, a member of the rising generation* (W. Faulkner); ***Black shirt*** *said, "Does Mr Gran than live in that house?"* (J. Chase); *[...] my early determination [...], to make* ***the pen*** *my instrument, and not my idol* (B. Shaw).

Synecdoche (Gk '*taking up together*') is a variety of metonymy in which the part stands for the whole, or the genus – the species, and vice versa. This type of metonymical relationship may be considered a quantitative one. A typical example of traditional synecdoche is the use of the word "*hands*" instead of the word "*workers*" or "*sailors*" as in: *I had* ***fifty hands*** *on board; and orders were, that I should trade with the Indians in the South-sea, and make what discoveries I could* (J. Swift). See also: *The town is capable of* ***holding five hundred thousand souls***. (J. Swift) or *This body {army} consisted of* ***three thousand foot*** *and a* ***thousand horse*** (J. Swift).

Periphrasis (Gk '*peri* – around; *phraseo* – speak') is a roundabout way of speaking or writing; known also as circumlocution (*root of evil = money; to tie the knot = to marry; her olfactory system was suffering from temporary inconvenience = her nose was blocked*). Periphrasis is widely used in fiction where it indicates a feature which the speaker or writer wants to stress and often conveys an individual perception of the object or phenomenon named, for example:

A young blood from Cambridge *chanced to enter the inn at Chipping Norton, while Sterne was seated there* (R. Stevenson).

And thus he continued on, while my colour came and went several times, with indignation, to hear our ***noble country, the mistress of arts and arms, the scourge of France, the arbitress of Europe, the seat of virtue, piety, honour and truth, the pride and envy of the world****, so contemptuously treated* (J. Swift).

As a result of frequent repetition, periphrasis can become well-established (traditional) as a synonymous expression for the word generally used to designate the object: *gentlemen of the long robe* (lawyers), *the better (fair, gentle*) *sex, my better half* (a wife), *the minions of the law* (police), *prince of the Church* (a cardinal), *the man in the street* (ordinary person).

Euphemism (Gk '*eupheme* – speaking well') is a variety of periphrasis which is used to replace an unpleasant word or expression by a conventionally more acceptable one.

Euphemisms may be divided into several groups according to the spheres of usage:

1) religious euphemisms: *God* may be replaced by *Goodness, Lord, godalmighty,* etc.; *Jesus* – by *cheese, gee, jees* etc.; *Christ* – by *creation, Chrisamighty, Christmas, cricket*, etc.; *Devil* – by the *dence, the dickens, old Nick, old Harry*;

2) euphemisms connected with death: *he's gone, he's left us, he's no longer with us, he's been taken from us, he's gone to the great beyond, he's among the dear departed, to join the majority, to pass away, to go the way of all flesh, to go west, to breathe one's last, to expire, to depart etc;*

3) political euphemisms: *undernourishment* = starvation, *less fortunate elements, the ill-provided, the deprived, the disadvantaged* = the poor, *economic tunnel* = the crisis, *black, Afro-American* = Negro, *Native American* = Indian etc;

4) euphemism connected with gender (i.e. replacement of gender specific words with lexeme *–man* or suffixes *–ix, –ess, –ette* for those which do not contain markers of gender): *fireman* = fire fighter, *spokesman* = spokesperson, *serviceman* = soldier, sailor, *poetess* = poet, etc.

5) euphemisms connected with professions (the so-called "name-lifting"): *secretary* = team assistant, *cleaning lady* = interior care provider, *rat catcher* = exterminating engineer etc.

6) euphemisms connected with bodily functions, sex and body parts: in America the toilet is referred to as the '*restroom*', in Victorian England the word '*leg*' was usually replaced by more generic '*limb*'.

7) euphemisms connected with things and events which are unpleasant: *to hit the bottle* = to drink heavily, *to tell the stories* = to lie etc.

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

Metaphorical group includes metaphor, antonomasia, personification, allegory, allusion.

Metaphor (Gk '*carrying from one place to another*') denotes expressive renaming based on likeness, similarity or affinity

(real or imaginary) of some features of two different objects. Metaphor is usually used in the predicate group, because it aims at individualization and characterization of the object.

A metaphor, according to I.R. Richards (*The Philosophy of Rhetoric* (1936)), consists of the **tenor** and **vehicle**. The tenor is the subject to which attributes are ascribed. The vehicle is the subject from which the attributes are borrowed. For example, in the famous lines from *"As You Like It*" by W. Shakespeare:

All the world's a stage,
And all the men and women merely players:

"*the world*" is compared to "*a stage*". The world is described by taking such attributes from the stage as acting out, playing a role, pretending etc. In this case, *the world* is the tenor and *the stage* is the vehicle.

According to its structure, metaphor may be:

a) simple or elementary, which is based on the actualization of one or several features common for two objects;

b) prolonged or sustained, which is extended over several lines in a passage or throughout an entire passage.

According to the peculiarities of its semantics, metaphor may be *trite* (traditional, language) and *genuine* (speech). Trite metaphors are made use in the following instances: *Her **time was running out** but she continued to sit by the window, leaning her head against the window curtain, inhaling the odour of dusty cretonne* (J. Joyce). Here is an example of a genuine metaphor: *Garton, due back in London on the morrow, departed at midday with an **ironical smile which left a scarf of irritation** – healed the moment his loping figure vanished round the corner of the steep lane* (G. Galsworthy).

The main function of metaphor is aesthetic. It appeals to the reader's imagination.

Antonomasia (Gk '*antonomasia* – renaming') is a peculiar variety of metaphor. There are two types of antonomasia:

1) the use of a proper name for a common noun *(Othello, Romeo, Hamlet) (he would be a Napoleon of peace, or a Bismarck; "Shut up, Reg," he said, "damn your Rawston and all the other bloody little satanic nihilist heroes wreaking their puking little vengeances on Society. What better are they than a*

lot damned Don Juans or Rastignacs or Sorels or the rest of the romantic rubbish?" (A. Wilson))*;*

2) the use of common nouns or their parts as proper names *(Mr. Snake, Mr. Backbite, Miss Careless* etc.), e.g.: *"I had never, at that time, seen such a metallic lady altogether as* ***Miss Murdstone*** *was* (Ch. Dickens).

The main stylistic function of antonomasia is to characterize a person simultaneously with naming him/her.

Personification (L '*persona* – person, *facere* – do') is also a variety of metaphor. It is based on ascribing some features and characteristics of a person to lifeless objects – mostly to abstract notions, such as thoughts, actions, intentions, emotions, seasons, of the year, e.g.:

Autumn comes
And trees are shedding their leaves
And Mother Nature blushes
Before disrobing (N. West).

Personification has certain formal signals of presentation:

1) the use of the pronouns *he* and *she, herself etc.* with reference to lifeless things:

The youthful pair sat hand in hand beneath the trees and for several moments they had not spoken, because the breeze was hushed, the brook scarce twinkled, the leaves has ceased their rustling, and everything lay motionless and silent as if ***Nature*** *were composing* ***herself*** *to slumber* (N. Hawthorne);

2) the use of direct address:

O stretch thy reign, ***fair Peace****! From shore to shore*
Till conquest cease, and slavery be no more (A. Pope);

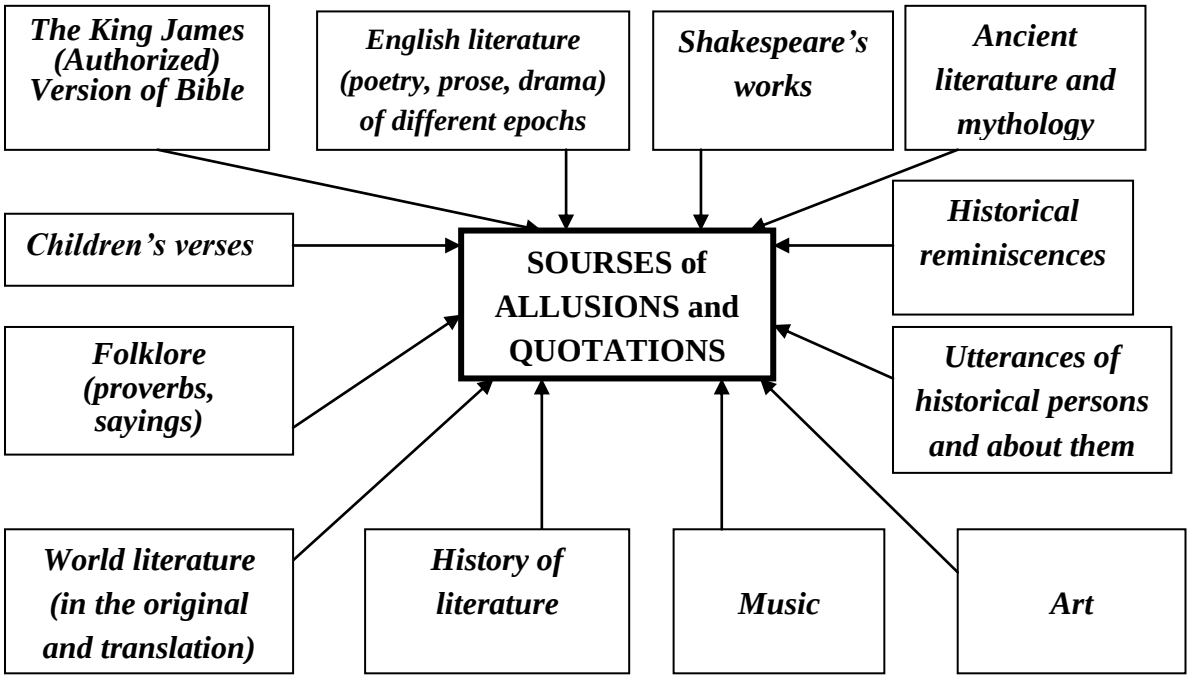
3) capitalization of the word which expresses a personified notion.

Allegory **(***Gk 'allegoria* – speaking otherwise') is a variety of metaphor and means expressing abstract ideas through concrete pictures. It is a form of symbolism in which ideas or abstract qualities are represented as characters or events in the story, novel, or play. For example, in the medieval drama '*Everyman'*, Fellowship, Kindred, and Goods, the friends of the main character, will not accompany him on his end-of-life journey, and he must depend on Good Works, whom he has previously neglected [Cuddon 1984: 24].

Certain literary genres have allegoric character. These are fairy tales, and especially fables which imply something different from what they seem to denote literary. Allegory is found in philosophical or satirical novels, for example "*Gulliver's Travels*" by Jonathan Swift. In this novel the author on the example of two peoples, Lilliputantians and Brobdignagians, depicts his contemporary English society with its vices, political intrigues and religious strife.

Allegory is mainly used in fiction and appears only in a text, no matter how short it may be (e.g. proverbs, fables or fairy tales).

Allusion (L '*allusio* – a play on words or game; and a derivative of the Latin word *alludere* – to play around or to refer to mockingly') is an implied or indirect reference to a person, event, or thing or to a part of another text (the so-called allusive quotations). Allusion is interpreted as an intertext, an element taken from one text and included into another. Allusions and quotations is a peculiar feature of the English culture, no other European language has so many dictionaries of allusions and quotations. Most references are based on the assumption that there is a body of background knowledge shared by the author and the reader and therefore the reader will understand the author's referent. The main sources of allusions and quotations in the English language are:



Allusions can be classified into the following groups:

1) **obvious**, popular allusions – when the author uses well-known quotations or refers to works of famous writers:

"'I see nothing at all', said Freddy.

***'That as Sherlock Holmes would say, is what you may expect to see when there is nothing there'**, said Wimsey kindly" (D. Sayers. Strong Position. / A. Conan Doyle. Stories);*

2) **non-obvious**, more difficult for understanding allusions – when the author quotes the woks of not so writers or when the references are so implicit that it hinders their understanding:

"…lines of remembered verse were floating through his head:

***Why didst thou promise such a beauteous day and make me travel forth without my cloak …"** (M. Innes. Old Hall, New Hall. / Shakespeare. Sonnet 34).*

Through frequent usage some quotations lose their freshness and become idioms fixed in dictionaries: *the pen is mightier than the sword, be the captain of one's soul, ours not to reason why, a rift in the lute* etc. Especially popular sources of such idioms are the works of Shakespeare and the Bible of King James: *the primrose path, someone's salad days, gild and lily, the milk of human kindness, to suit the action to the word, the land of milk and honey, be a law onto oneself, the parting of the ways, cast pearls before swine* etc.

Allusions may be found in literary, publicistic, scientific texts etc., where they may create different stylistic effects. Cases of allusion may add to solemn, elevated and high–flown tonality of a text, but at the same time they may show ironic or humorous attitude of the author to the events or people depicted.

Epithet is an attributive word, phrase or even sentence employed to characterise an object by giving it subjective evaluation. Epithets are predominantly expressed by

a) adjectives and adverbs: *his **triumphant** look, he looked **triumphantly***;

b) Participle I and Participle II: *the **frightened** moment, a **waiting** silence*

c) nouns: *a **lemon** moon, a **sausage** finger* [Оноприенко, 1997: 5] which may be also used as exclamatory sentences

("*You,* ***ostrich***!") or as postpositive attributes ("*Richard* ***of the Lion Heart***") [Kukharenko, 2003: 60].

Epithet characterizes the object, phenomenon, event or action pointing out some of its peculiar properties or features. It is subjective, emotive and evaluative. Thus it is necessary to distinguish between epithet and logical attribute. Logical attribute is purely objective, not coloured emotionally and non-evaluative. It emphasises an inherent, objective feature of the object in question, e.g. '*green leaves*', '*blue eyes*', '*dark hair*'.

Epithets may be classified according to their semantic and structural properties.

There are different semantic classifications of epithets in modern stylistics. For example, V.A. Kukharenko differentiates between two main semantic groups of epithets: *affective (*or *emotive proper*), used to convey the emotional evaluation of the object by the speaker; and *figurative* (or *transferred*) epithets, formed on metaphors, metonymies and similes expressed by adjectives: *the smiling sun, the tobacco-stained smile, a ghost-like face* [Kukharenko, 2003: 59]. I.R. Galperin distinguishes *associated epithets*, employed to point to a feature which is to a certain extent inherent in the concept of the object: *dark forest, dreary midnight, fantastic terrors*; and *unassociated epithets,* used to characterize the object by adding a new striking feature: *heartburning smile, bootless cries, sullen earth* [Galperin, 1977: 158].

An interesting point of view on semantic classification of English epithets is presented by T. Onoprienko [Онопрієнко, 2002]. We consider this classification rather consistent and comprehensive, and worth being given special attention to. So, semantically epithets are divided by the stylistician into *usually-associated* and *occasionally-associated* [ibid. 6-9].

Among *usually-associated* epithets the scholar distinguishes *constant* and *descriptive-estimative* epithets. Constant epithets indicate inherent features of the object in question and are predominantly used in ballads and folk songs: *wide sea*, *merry Christmas*, *true love*, *dark forest* (in Ukrainian *синє небо, широке поле, зелений гай, чорні брови, біле личко*). Descriptive-estimative epithets emphasize

acquired features of the object: *silent star-lit night, raven hair, large liquid eyes, pleasant garden*.

Occasionally-associated epithets are "hybrids"; they are the result of intersection of epithet with other tropes. Thus, this group of epithets includes:

a) metaphorical epithets: *He continued to lean against the doorpost in the full blaze of the* ***stark, almost gritty*** *sunlight* (A. Coppard);

b) comparative epithets: *She had long* ***ape-like*** *arms that were covered with dark fuzz, and there was a wart on her chin, and decorating this wart was a single* ***antenna-like*** *hair* (T. Capote);

c) litotic/hyperbolic epithets: *The little woman, for she was of* ***pocket size****, crossed her hands solemnly on her middle* (J. Galsworthy);

d) metonymic epithets: *"Oh, don't, mother, don't!" he cried, fondling her and pressing her* ***yelling*** *face to his breast* (A. Coppard);

e) periphrastic epithets: */She/ sat by me knitting a shawl for her youngest of nine daughters, who was in that very* ***interesting, frail*** *condition* (K. Mansfield);

f) oxymoronic epithets: *The boy was short and squat with the broad* ***ugly pleasant*** *face* (G. Green);

g) ironic epithets: *She turned with the* ***sweet smile of an alligator*** (J. Steinbeck).

Structurally epithets are subdivided according to their *compositional* and *distributional* peculiarities [Galperin, 1977: 159]. From the point of view of their compositional structure epithets can be [Онопрієнко, 2002: 9-12]:

- *simple*, i.e. expressed by ordinary adjectives: ***cruel*** *thunder*, ***raven*** *hair,* ***clamouring*** *atmosphere,* ***yelling*** *face;*
- *compound*, i.e. expressed by compound adjectives: ***gentle-eyed*** *man,* ***wonder-happy*** *little boy****,*** ***care-free*** *eyes****,*** ***handkerchief-big*** *space;*
- *phrase,* i.e. expressed by a phrase: ***going-to-bed*** *sounds,* ***go-it-alone*** *attitude;*
- *sentence*, i.e. expressed by a sentence: *"You are right", said Val suddenly; "but things aren't what they were when I was your age. There's* ***a 'To-morrow we die'*** *feeling.*

That's what old George meant about my uncle Soames (J. Galsworthy); ***never-know-where-you-will-be-tomorrow*** *world;*

- *inverted (reversed)*, expressed by two nouns linked in an *of*-phrase: *She* ***was a faded white rabbit of a woman*** (A. Christie).

From the point of view of distribution in the sentence epithets are classified into:

- *single* epithets: ***accusing*** *finger,* ***sorrowful*** *bush,* ***smiling*** *admiration;*
- *string* of epithets: *I grant him* ***bloody, luxurious, avaricious, false, deceitful, sudden, malicious, smacking of all*** *sin that has name; but there's no bottom, none, in my voluptuousness. Your wives, your matrons, your maids, could fill the cistern of my lust … Better Macbeth than such as one to reign* (W. Shakespeare).

Irony (Gr '*eironeia* – concealed mockery'). The difference between metaphor and metonymy, on the one hand, and irony, on the other, can be defined as follows: in metaphor and metonymy, the transfer is based on affinity of the objects, in irony, it is based on their opposition [Методичні вказівки, 2001: 32]. Irony refers to a contrast or discrepancy between appearance and reality. In "*verbal irony*" there is a contrast between what is literally said and what is meant. In "*dramatic irony*" there is a discrepancy between what a character thinks and what the reader knows to be true. In "*situational irony*" an event occurs which is opposite of what is expected.

In a narrow sense, irony is the use of a word having a positive meaning to express a negative one. In a wider sense, irony is an utterance which formally shows a positive or neutral attitude of the speaker to the object of conversation but in fact expresses a negative evaluation of it [Методичні вказівки, 2001: 32]. Irony is not restricted to any particular syntactical structure or lexical units. In context, there are usually some formal markers of irony pointing out to the meaning implied.

Consider how skilfully A. Huxley employs irony to depict one of the main personages in the following extract from "*Crome Yellow*":

Priscilla's gay and gadding existence had come to an abrupt end. Nowadays she spent almost all her time at Crome, cultivating a rather ill-defined malady. For consolation she dallied with New Thought and the Occult. Her passion for racing still possessed her, and Henry, who was a kind-hearted fellow at bottom, allowed her forty pounds a month betting money. Most of Priscilla's days were spent in casting the horoscopes of horses, and she invested her money scientifically, as the Stars dictated. She betted on football too, and had a large notebook in which she registered the horoscopes of all the players in all the teams of the League. The process of balancing the horoscopes of two elevens one against the other was a very delicate and difficult one. A match between the Spurs and the Villa entailed a conflict in the heavens so vast and so complicated that it was not to be wondered at if she sometimes made a mistake about the outcome.

SEMINAR 5
STYLISTIC SEMASIOLOGY.
FIGURES OF REPLACEMENT

Outline

1. The subject-matter of stylistic semasiology. General characteristics of figures of replacement.
2. Stylistic peculiarities of figures of quantity: hyperbole, meiosis, litotes.
3. Stylistic power of figures of quality:
   3.1. Metonymical group: metonymy, synecdoche, periphrasis, euphemism;
   3.2. Metaphorical group: metaphor, antonomasia, personification, allegory, allusion.
4. Epithet and its stylistic properties.
5. Stylistic functions of irony

RECOMMENDED LITERATURE:

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CHECKSHEET

1. What is the subject-matter of stylistic semasiology?
2. What are figures of replacement?
3. What is the difference between trite and genuine stylistic figures?
4. Characterise figures of quantity (hyperbole, meiosis) and state their stylistic functions.
5. Dwell upon the figures of quality. What groups of stylistic figures are included into figures of quality?
6. Characterise stylistic figures which constitute the metonymical group.
7. Give a detailed description of metonymy and enumerate the mechanisms of its formation.
8. What is synecdoche?
9. Present the difference between periphrasis and euphemisms. What groups of euphemisms do you remember?
10. What stylistic figures are included into the metaphorical group?
11. Give the definition of metaphor. State its semantic, morphological, syntactic, structural and functional peculiarities.
12. Dwell upon stylistic peculiarities of antonomasia/ personification/ allegory.
13. What is allusion? What sources of allusion can you name?
14. Give the definition of epithet. Present its semantic and structural characteristics.
15. Analyse different types of irony. Dwell upon stylistic peculiarities of irony.

***EXERCISE 1*. Match the terms and their definitions:**

COLUMN A	COLUMN B
1) *hyperbole*	a) a stylistic figure which reveals a quite unexpected substitution of one word for another, or one concept for another on the ground of some kind of association
2) *meiosis*	b) an utterance which formally shows a positive or neutral attitude of the speaker to the object of conversation but in fact expresses a negative evaluation of it
3) *litotes*	c) a variety of periphrasis which is used to replace an unpleasant word or expression by a conventionally more acceptable one
4) *metonymy*	d) a deliberate underestimation for emphasis
5) *synecdoche*	e) an expressive renaming based on likeness, similarity or affinity (real or imaginary) of some features of two different objects
6) *periphrasis*	f) the use of a proper name for a common noun; the use of common nouns or their parts as proper names
7) *euphemism*	g) ascribing some features and characteristics of a person to lifeless objects
8) *metaphor*	h) a statement in the form of negation used to weaken positive characteristics of a thing or person; to convey the speaker's doubts as to the exact value or significance of the object of speech
9) *antonomasia*	i) a roundabout way of speaking or writing
10) *personification*	j) expressing abstract ideas through concrete pictures

11) ***allegory***	k) a purposeful overstatement or exaggeration for emphasis
12) ***allusion***	l) an attributive word, phrase or even sentence employed to characterise an object by giving it subjective evaluation
13) ***epithet***	m) a variety of metonymy in which the part stands for the whole, or the genus – the species, and vice versa
14) ***irony***	n) an implied or indirect reference to a person, event, or thing or to a part of another text

1.	**2.**	**3.**	**4.**	**5.**	**6.**	**7.**
8.	**9.**	**10.**	**11.**	**12.**	**13.**	**14.**

EXERCISE 2. **Organize the following euphemisms into the groups: a) person's appearance, b) person's physical disabilities, c) addictions/occupations, d) person's social or political status:**

A crook – *morally (ethically) challenged*; abortion – *near-life experience*; alcoholic – *anti-sobriety activist*; an immigrant – *a newcomer*; bald – *comb-free, folically independent, follicularly challenged*; blind – *photonically non-receptive, visually challenged*; bum – *displaced homeowner, homeless person, involuntarily domicile*; clumsy – *uniquely coordinated*; dead – *actuarially mature, biologically challenged, environmentally correct human, living impaired, metabolically challenged, persons living with entropy*; deaf – *visually oriented*; dishonest – *ethically disoriented*; housewife – *domestic engineer*; hunter – *animal assassin, bambi butcher, meat mercenary*; prostitute – *sex care provider*; stupid – *differently-brained, intellectually impaired*; the elderly – *senior*; white American – *racially challenged*.

EXERCISE 3. **What figures of quality are used in the following examples? State their stylistic functions.**

1. He had therefore begun to think it not unwise in us to cover our bodies, and by that invention, conceal many of our deformities from each other, which would else be hardly supportable (J. Swift).

2. They were under a great shadowy train shed ... with passenger cars all about the train moving at a snail pace (Th. Dreiser).

3. The liquor tasted like a small cyder, and was not unpleasant (J. Swift).

4. They swarmed up in front of Sherburn's paling as thick as they could jam, together and you couldn't hear yourself think for the noise (M. Twain).

5. The knowledge I had mathematicks gave me great assistance in acquiring their phraseology, which depended much upon that science and musick; and in the latter I was not unskilled (J. Swift).

6. A seat in this boat was not unlike a seat upon a bucking broncho, and by the same token a broncho is not much smaller (S. Crane).

7. To this little circle, I, my wife, and my two daughters made, I venture to think, a not unwelcome addition (E. M. Forster).

8. There were two girls working there. One a tall tennis-anyone type, the other a bespectacled mouse type. I opted for Minnie Four-Eyes (E. Segal).

EXERCISE 4. **Distinguish between cases of metaphor and personification in the following sentences. Analyse the cases of metaphor using the table.**

TENOR	COMMON GROUND	VEHICLE

1. Superstitious terror crept by degrees into the spirit of the old Swede, and my own soul was wrapped up in silent wonder (E. A. Poe).

2. She sat at the window watching the evening invade the avenue (J. Joyce).

3. The imagination shrinks at the idea, how many intellectual beings were from the earth, how many brave and noble hearts, of nature's sterling coinage, were broken down and trampled in the dust! (W. Irving).

4. A fog rose over the valley. She saw it marching across the creek swallowing the trees and moving up the hill like an army of ghosts (K. A. Porter).

5. His eyes hold the panicked calm of fishes taken out of water, whose bodies but not their eyes beat a frantic manoeuvre over dry land (A. Walker).

6. The moments glided on, while a feeling of good fellowship passed around the circle like a mystic cord, holding and binding these people together with jest and laughter. (K. Chopin).

7. He was convinced that every word, every reflection of Mr Quin's voice was pregnant with purpose (A. Christie).

8. And a sudden ache beset his heart; he had stumbled on just one of those past moments in his life, whose beauty and rapture he had failed to arrest, whose wings had fluttered away into the unknown; he had stumbled on a buried memory, a wild sweet time, swiftly choked and ended (J. Galsworthy).

9. Complete terror had possession on him now, a nameless terror which had turned his heart to ashes (J. Conrad).

10. He looked almost drunk with happiness (A. Christie).

EXERCISE 5. **Indicate the cases of allusion in the following sentences and define their sources. Discuss the idea implied by each case.**

1. They pressed behind the two Englishmen staring like those islands discovered by Captain Cook in the South Seas (J. Conrad).

2. It did not stop him. "It is no matter," he went on, "we are all hopelessly steeped in vulgarity. I do not except myself. It

is through us, and to our shame, that the Nereids have left the waters and the Oreads the mountains, that the woods no longer give shelter to Pan" (E.M. Forster).

3. Tommy sighed, and brought the tips of his fingers together in the most approved Sherlock Holmes fashion (A. Christie).

4. Thinking this of herself, she arched her eyebrows and her rather heavy eyelids, with a little flicker of a smile, and for a moment her grey eyes looked amused and wicked, a little sardonic, out of her transfigured Madonna face (D.H. Lawrence).

5. But in a moment it would pass – as the face of Pan, which looks round the corner of a rock, vanishes at your state (J. Galsworthy).

6. He takes her in his arms, I think, and kisses her – a kiss of Judas, and as he kisses he strikes with the dagger (A. Christie).

7. He thought of Theocritus, and the river Cherwell, of the moon, and the maiden with the dewy eyes; of so many things that he seemed to think of nothing; and he felt absurdly happy (J. Galsworthy).

8. Then he pulled himself together, conscious suddenly of the calm scrutiny of this other young girl, so tall and fair and Diana-like, at the edge of the pool, of her wondering blue eyes under those brows which slanted up a little. If they knew what was in his mind – if they knew that this very night he had meant – ! (J. Galsworthy).

9. That will be a new thing in logic, and a feat in story-telling somewhat older than the Great Wall of China (O. Henry).

10. A certain set of highly ingenious resources are, with the Prefect, a sort of Procrustean bed, to which he forcibly adapts his designs (E.A. Poe).

11. And my advice to the rich young man would be – sell all thou hast, and give it to the poor – janitor for the privilege of living in a flat with your Art and your Delia (O. Henry).

12.

Soloman

Soloman Grundy
Trained on Tuesday,
Paraded on Wednesday,
Embarked on Thursday,
Landed on Friday,
In battle on Saturday,
Gassed on Sunday.
That was the end of
Soloman Grundy
(M. Quinn).

EXERCISE 6. **Indicate epithets in the following sentences. Define their semantic and structural types and consider stylistic functions performed by them:**

1. Not this queen, she kept her eyes moving across the racks, and stopped, and turned so slow it made my stomach rub inside my apron, and buzzed to the other two, who find of huddled against her for relief, and then all three of them went up the cat-and-dog-food-breakfast-cereal-macaroni-rice-raisins-seasonings-spreads-spaghetti-soft-drinks-crackers-and-cookies aisle (J. Updike).
2. From the table at which they had been lunching two American ladies of ripe but well- cared-for middle age moved across the lofty terrace of the Roman restaurant and, leaning on its parapet, looked first at each other, and then down on the outspread glories of the Palatine and the Forum, with the same expression of vague but benevolent approval (E. Wharton).
3. He was a tall, one-eyed Asturian with scrubby, hollow cheeks; a grave expression of countenance contrasted enigmatically with the roaming restlessness of his solitary eye (J. Conrad).
4. One reason is that the long-term horizon for meaningful actions to reduce greenhouse emissions is at odds with Wall Street's show-me-the-money-now ethos (Newsweek, 2007).
5. He desired to make himself an undying name, chiefly through verse, though he was not above sending stories of love and death to the drop-a-penny-in-the-slot journals (R. Kipling).

6. Eventually I persuaded Mac to lend me his pen. He gave it to me with his ritual 'I am washing my hands of this' look (R. Pitman, J. McNally).

7. They were newly and remotely happy. He did not even regret the loss of his sight in these times of dark, palpable joy. A certain exultance swelled his soul (D.H. Lawrence).

8. Below the east was a rumour of the twice-waxed moon (W. Faulkner).

9. He met her eyes with a furtive, haggard look; his eyes were as if glazed with misery (D.H. Lawrence).

10. As to the character of the steadfast gaze attached upon him with a sensuously savage attention, "To know what it was like", says Mr. Byrne, "you have only to observe a hungry cat watching a bird in a cage or a mouse inside a trap" (J. Conrad).

11. Sometimes, after months of this intensity, a sense of burden overcame Isabel, a weariness, a terrible *ennui*, in that silent house approached between a colonnade of tall-shafted pines (D. H. Lawrence).

12. Far away the harsh and desolate mountains raising their scraped and denuded ridges seemed to wait for him menacingly (J. Conrad).

13. A poor relation – is the most irrelevant thing in nature, – a piece of impertinent correspondence, – an odious approximation, – a haunting conscience, – a preposterous shadow, lengthening in the noon-tide of our prosperity, – an unwelcome remembrance, – a perpetually recurring mortification, – a drain on your purse, – a more intolerable dun upon your pride, – a drawback upon success, – a rebuke to your rising, – a stain in your blood, – a blot on your 'scutcheon, – a rent in your garment, – a death's head at your banquet, – Agathocles's[1] pot, – a Mordecai[2] in your gate, – a Lazarus[3] at your door, – a lion in your path, a frog in your chamber, – a fly in your ointment, – a mote in your eye, – a triumph to your enemy, – an apology to your friends, – the one thing not needful, – the hail in harvest, – the ounce of sour in a pound of sweet (Ch. Lamb).

1. *Agathocles*, a famous tyrant of Sicily (3rd century B.C.), was the son of a potter and did not like to be reminded of his origin

2. *Mordecai* – a Biblical personage, the nursing father of Queen Esther; he sat for days in the King's gate clothed with sackcloth and covered with ashes, in token of protest against the persecution of Jews

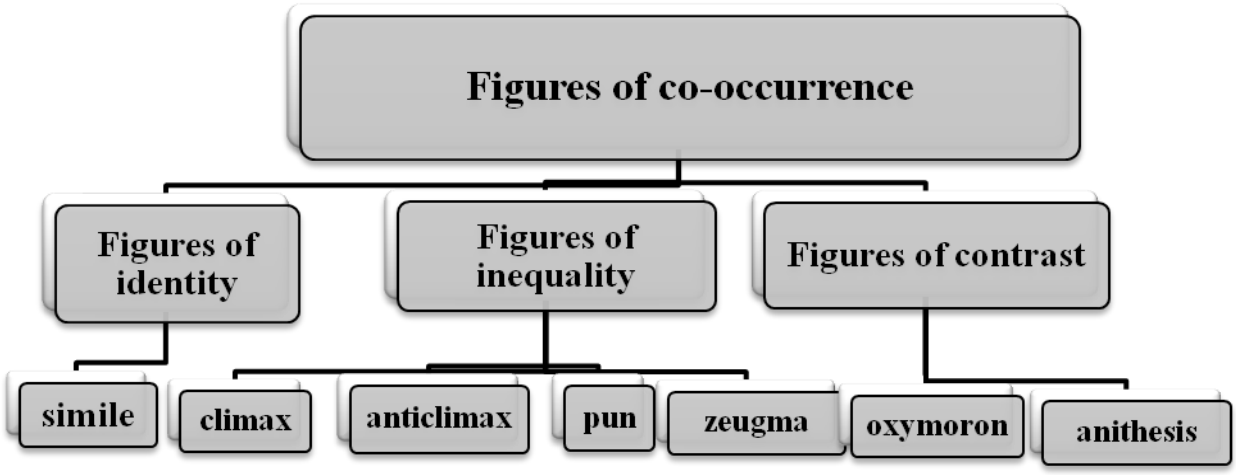
3. *Lazarus* – the beggar in the parable who suffered on earth but went to heaven, while the rich man who refused him help went to hell

UNIT 6.
STYLISTIC SEMASIOLOGY OF THE ENGLISH LANGUAGE. FIGURES OF CO-OCCURRENCE

1. General characteristics of figures of co-occurrence.

Figures of co-occurrence are understood as combined, joint appearance of sense units, i.e. types of linear arrangement of meanings in texts [Скребнев, 2003: 143]. These meanings can be identical, or different, or opposite. Thus, three groups of figures are distinguished: figures of identity, figures of inequality, and figures of contrast (opposition).

The classification of figures of co-occurrence is presented in the following scheme:



4. Figures of identity: simile.

Figures of identity are characterized by the combination in context of close or synonymous units referring to the same object or phenomenon.

Simile (L '*similie* – similar') is an explicit statement of partial identity (affinity, likeness, similarity) of two objects belonging to different semantic spheres. It is an explicit comparison (as opposed to the metaphor where the comparison is implicit) recognizable by the use of formal markers: *as, as ...as, like, as though, as if, such as,* for instance:

His ***lips****, also,* ***were like the petals of a red flower****, and* ***his eyes were like violets by a river of pure water****, and* ***his body like the narcissus of a field*** ...(O. Wilde).

Society is like a lawn*, where every roughness is smoothed, every bramble eradicated, and where the eye is delighted by the smiling verdure of a velvet surface …* (W. Irving).

If formal markers are missing but the relations between the two objects are those of similarity and identity, *implied simile* is observed. In such similes notional or seminotional words (verbs, nouns etc.) substitute formal markers (*to resemble, to remind, to seem, to have a look of, resemblance* etc.).

Simile which is stylistically charged is distinguished from logical comparison which is not. The latter states the degree of similarity or difference between notions of the same semantic sphere:

She turned up her coat collar so he could not see that ***she was crying weekly – like an old woman*** (J. Steinbeck).

In some respects simile is close to metaphor. Both simile and metaphor are based on comparison. Metaphor is often defined as a compressed simile that differs from proper simile only structurally as it states the comparison directly without using formal markers. Though, the difference between simile and metaphor lies not just in presence or absence of a formal marker. In general, a simile refers to only one characteristic that two things have in common, while a metaphor is not plainly limited in the number of resemblances it may indicate. To use the simile "*He eats like a pig*" is to compare man and animal in one respect: eating habits. But to say "*He is a pig*" is to use a metaphor that might involve comparisons of appearance and morality as well [Kennedy, 1990: 92].

Numerous similes through constant use became trite and thus have no stylistic value. Here are few examples of trite similes: *as sure as death, as sure as fate, as proud as a peacock, as bright as a button, drunk as a lord, fit as a fiddle.* It goes without saying that these trite similes are of little importance for stylistic analysis. A genuine, original simile is one of the best image-creating devices in prose and poetry.

5. *Figures of inequality: climax, anticlimax; pun, zeugma.*

Figures of inequality are based on the relations between meanings of words and word-combinations which differ in their emotive or logical importance.

Climax or ***gradation*** (L '*gradatio* – gradualness'; Gk '*climax* – a ladder') is a structure in which every successive word, phrase, or sentence is emotionally stronger or logically more important than the preceding one. The first element is the weakest and the subsequent elements gradually rise in strength, e.g.: *When I started the third verse the members began* ***to laugh****; in an instant* ***the laughter spread****; the ambassadors, the strangers in the Distinguished Strangers' gallery, the ladies in the Ladies' Gallery, the reporters, they* ***shook****, they* ***bellowed****, they* ***held their sides****, they* ***rolled in their seats; everyone was overcome with laughter*** *...* (W. S. Maugham).

Gradation is widely employed in fiction and the publicist style as one of the main means of emotional and logical influence of a text upon the reader or listener.

Anticlimax is defined as a structure in which every successive word, phrase, or sentence is emotionally or logically less strong than the preceding one, e.g.:

A great name, wealth, social distinction, worldly success: those were the things that mattered to her. He'd sacrificed ***everything, his friends, his familiar surroundings, his profession, his usefulness in the world, all that gives value to existence*** – ***to nothing*** (W. S. Maugham).

Anticlimax is often used for a humorous effect.

Pun is a play on words based on homonymous and polysemantic words to create a sense of surprise, as in this short poem by Margaret Atwood:

You Fit Into Me
you ***fit*** *into me*
like a ***hook*** *into an* ***eye***

a ***fish hook***
an ***open eye***

Pun is often used for satirical and humorous purposes. Many jokes are based on puns:

*Visitor (in a restaurant): Do you **serve** crabs here?*

*Waiter: We **serve** everyone. Sit down.*

Zeugma (Gk '*zeugyana* – to join, to combine') is a simultaneous realization within the same short context of two meanings of a polysemantic unit. Let's consider the following examples of zeugma:

*Monsieur Ratignolle **brought himself and his wife's excuses*** (K. Chopin).

*Delia was to become familiar and then contemptuous with Music, so that when she saw the orchestra seats and boxes unsold she could **have sore throat and lobster** in a private dining-room and refuse to go on the stage* (O'Henry).

Zeugma combines syntactical and lexical characteristics. Syntactically, it is based on similar structures; semantically it comprises different meanings, which leads to logical and semantic incompatibility. Zeugma is mainly a means of creating a humorous effect.

4. Figures of contrast (opposition): antithesis, oxymoron.

Figures of opposition are characterised by the combination in context of two or more words or word-groups with opposite meanings. These meanings are either objectively opposite or are interpreted as such by the speaker.

Antithesis (Gk '*opposition')* is the expression of opposing or contrasting ideas laid out in a parallel structure, for example: *She had her husband on her hands, **a terrible joy**, and **a terrifying burden*** (D. H. Lawrence).

Antithesis often goes along with other stylistic figures such as anaphoric repetition, parallelism, and chiasmus. The following example of antithesis is taken from "*Gulliver's Travels*" by J. Swift. Gulliver's last journey brings him to the land of highly moral creatures, the Houyhnhms (horses). Here he has a master, a noble steed, with whom he often has conversations about the way of life in Gulliver's world. During one of these conversations Gulliver explains the causes of wars in such a way:

Sometimes a war is entered upon, because ***the enemy is too strong****, and sometimes because* ***he is too weak****. Sometimes* ***our neighbours want the things*** *which* ***we have****, or* ***have the things*** *which* ***we want****; and we both fight, until* ***they take ours****, or* ***give us theirs****.*

The notions opposed may be only apparently contrasting, i.e. opposite from the particular view point of the speaker or writer. For example, among different causes which lead to wars Gulliver names "difference in opinions":

Difference in opinions hath cost many millions of lives: for instance, whether ***flesh*** *be* ***bread*** *or* ***bread*** *be* ***flesh****; whether the juice of certain berry be* ***blood*** *or* ***wine****; whether whistling be* ***vice*** *or* ***virtue****: whether it be better* ***to kiss a post****, or* ***throw it into the fire****; what is the best for a coat, whether* ***black, white, red*** *or* ***gray****; and whether it should be* ***long*** *or* ***short****,* ***narrow*** *or* ***wide, dirty*** *or* ***clean****; with many more.*

The sentence contains no apparently contrasting words (*flesh – bread; blood – wine; black, white, red, gray*), but these words become antagonistically opposite if the reader takes into account the real situation implied by this sentence. Gulliver means the confrontation between Protestants and Catholics. Protestants reject the Catholic belief in transubstantiation (a doctrine that the bread and wine in the Eucharist are changed into the body and blood of Christ); Puritans regard the veneration of crucifixes and images as idolatrous, and objected to music in church; there was rivalry between Dominican, Carmelite, Trinitarian and Franciscan friars, and disagreement over the appropriate colour and form of vestments. Now it is clear that in this context the above mentioned notions become opposite.

Antithesis is widely used in all kinds of speech: fiction, publicistic, scientific and colloquial English. It stresses the contrast and organizes the utterance rhythmically. Due to the last quality antithesis is widely used in poetry in combination with anaphora, epiphora, and alliteration, as in:

A MADRIGAL

Crabbed age and youth
Cannot live together
Youth is full of pleasance,
Age is full of care;
Youth like summer morn,
Age like winter weather;
Youth like summer brave,
Age like winter bare;
Youth is full of sport,
Age's breath is short;
Youth is nimble, age is lame;
Youth is hot and bold,
Age is weak and cold;
Youth is wild, and age is tame.
Age, I do abhor thee;
Youth, I do adore thee;
O, my love, my love is young!
Age, I do defy thee;
O, sweet shepherd, hie thee,
For methinks thou stay'st too long

(W. Shakespeare).

Oxymoron (Gk '*oxymoron* – witty, foolish') is also a combination of opposite meanings which exclude each other *(deafening silence, wise folly, crowded loneliness, unanswerable reply).*

As soon as an oxymoron gets into circulation, it loses its stylistic value, becoming trite: *awfully nice, awfully glad, terribly sorry, terribly good* where the words *awfully* and *terribly* have lost their primary meaning and are used as intensifiers.

Original oxymorons are created by the authors to make the utterance emotionally charged, vivid, and fresh, as in: *Oh brawling love!* ***Oh loving hate! Oh heavy lightness! Serious vanity! Feather of lead, bright smoke, cold fire, sick health!*** (W. Shakespeare). Here is one more example of oxymoron: *The touch of his lips was like* ***a pleasing sting*** *to her hand* (K. Chopin).

SEMINAR 6
STYLISTIC SEMASIOLOGY OF THE ENGLISH LANGUAGE. FIGURES OF CO-OCCURRENCE

Outline

1. General characteristics of figures of co-occurrence.
2. Stylistic functions of figures of identity: simile.
3. Stylistic properties of figures of inequality: climax, anticlimax; pun, zeugma
4. Figures of contrast (antithesis, oxymoron) and their stylistic potential.

RECOMMENDED LITERATURE:

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CHECKSHEET

1. Name and define the groups of stylistic figures which constitute figures of co-occurrence.
2. Give the definition of simile and present some examples of your own.
3. What is the difference between metaphor and simile?
4. Speak on climax and anticlimax and state their stylistic functions.

5. What is pun? Give some examples to illustrate this device.
6. Dwell upon stylistic peculiarities of zeugma.
7. What is antithesis? What is its syntactic structure?
8. What is oxymoron? What are its stylistic functions?

***EXERCISE 1*. Match the terms and their definitions:**

COLUMN A	COLUMN B
1. simile	a) a structure in which every successive word, phrase, or sentence is emotionally or logically less strong than the preceding one
2. climax or ***gradation***	b) a play on words based on homonymous and polysemantic words to create a sense of surprise
3. anticlimax	c) an explicit statement of partial identity (affinity, likeness, similarity) of two objects
4. pun	d) a combination of opposite meanings which exclude each other
5. zeugma	e) a structure in which every successive word, phrase, or sentence is emotionally stronger or logically more important than the preceding one
6. antithesis	f) a simultaneous realization within the same short context of two meanings of a polysemantic unit
7. oxymoron	g) the expression of opposing or contrasting ideas laid out in a parallel structure

1.	***2.***	***3.***	***4.***	***5.***	***6.***	***7.***

EXERCISE 2. **Indicate the formal markers which introduce similes in the following utterances:**

1. The youthful pair sat hand in hand beneath the trees, and for several moments they had not spoken, because the breeze was hushed, the brook scared tinkled, the leaves had ceased their rustling, and everything lay motionless and silent as if Nature were composing herself to slumber (N. Hawthorne).

2. Her eyes, lost in the fatty ridges of her face, looked like two small pieces of coal pressed into a lump of dough as they moved from one face to another while the visitors stated their errand (W. Faulkner).

3. The day had died in a pall of dust; above the darkened square, shrouded by the spent dust, the sky was as clear as the inside of a brass bell (W. Faulkner).

4. Her face was lean and strong and her eyes were as clear as water (J. Steinbeck).

5. On the foothill ranches across the Salinas River, the yellow stubble fields seemed to be bathed in pale cold sunshine, but there was no sunshine in the valley now in December (J. Steinbeck).

6. Life seemed to move in him like a tide lapping, and advancing, enveloping all things darkly (D. H. Lawrence).

7. The hamlet was hidden in a fold of the ground, and the spot seemed the most lonely corner of the earth and as if accursed in its uninhabited desolate barrenness (J. Conrad).

8. And Christie came alive again as though a current of power had been passed through him (H. E. Bates).

9. The lad in goatskin breeches looking, Byrne says, like a faun, or a young satyr, leaping ahead, stopped to wait for him, and then went off at a bound (J. Conrad).

10. His blood seemed to curdle in the hot bristling Atlantic air and he took a swift drink of beer (H. E. Bates).

11. My brain was as powerful as a dynamo, as precise as a chemist's scale's, as penetrating as a scalpel. And – think of it! – I was only eighteen (M. Schulman).

***EXERCISE 3*. Distinguish between logical comparison and simile. Analyse the stylistic effect gained in the given sentences.**

1. It's not just a yard. It is like an extended living room (A. Walker).

2. The sleek manager, who was marvellously like a fish in a rock-coat, skimmed forward (K. Mansfield).

5. It was like a brown snake with arrowy markings on its back; and it crawled, it glided, it slid along forever. She sat there, waiting: her train, from London, had brought her here soon after lunch; Hubert, coming across country from the Watchetts, would hardly arrive before six. The water flowed beneath her eyes like time, like destiny, smoothly towards some new and violent event (A. Huxley).

6. It was an old spring-wagon, with a round canvas top on it like the cover of a prairie schooner (J. Steinbeck).

7. Mr Smeeth among little figures was as busy and happy as a monk at his manuscript (J. Priestly).

8. And we can live as happily as millionaires on 15$ a week (O. Henry).

9. Then he began slowly to mount the street, passing every step or two, and putting his hand to his brow like a man in mental perplexity (R. L. Stevenson).

10. She saw a fresh flower like face, and wide starry eyes that were full of horror, suffering, and a kind of dazed bewilderment (A. Christie).

11. Then he pulled himself together, conscious suddenly of the calm scrutiny of this other young girl, so tall and fair and Diana-like, at the edge of the pool, of her wondering blue eyes under those brows which slanted up a little. If they knew what was in his mind – if they knew that this very night he had meant – ! (J. Galsworthy).

12. She looked at his dark grey eyes, with their uncanny, almost childlike intuition, and she loved him. He understood amazingly – but she had no fear of his understanding. As a man she patronized him (D. H. Lawrence).

13. Turgis, whose duty it was to see that goods were duly forwarded to and from Twigg & Dersingham's, became both hoarse and haughty down the telephone to all manner of

forwarding agents, and spoke to railway goods clerks as if they were strange and unwelcome dogs (J. Priestly).

***EXERCISE 4*. Analyse the cases of simile in the following sentences using the table.**

TENOR	COMMON GROUND	VEHICLE

1. Now and then we would see her in one of the downstairs windows – she had evidently shut up the top floor of the house – like the carven torso of an idol in a niche, looking or not at us, we could never tell which. Thus she passed from generation to generation – dear, inescapable, impervious, tranquil, and perverse (W. Faulkner).
2. He climbed stiffly down, over the wheel. The horse and donkey drooped like unwatered flowers (J. Steinbeck).
3. "When he was a boy he had a sister called "Daughter". She was like honey, tawny, wild and sweet (A. Walker).
4. The conditions of her life were in no way changed, but her whole existence was dulled, like a faded garment which seems to be no longer worth wearing (K. Chopin).
5. I did not know whether I would ever speak to her or not or, if I spoke to her, how I could tell her of my confused adoration. But my body was like a harp and her words and gestures were like fingers running upon the wires (J. Joyce).
6. The passion that awoke in him that day, when he saw her at the gate, swept along like an avalanche, or like a prairie fire, or like anything that drives headlong over all obstacles (K. Chopin).
7. The fog still slept on the wing above the drowned city, where the lamps glimmered like carbuncles; and through the muffle and smother of these fallen clouds, the procession of the town's life was still rolling in through the great arteries with a sound as if a mighty wind. But the room was gay with firelight (R. L. Stevenson)
8. The sand on the seaward side of the dunes glittered like fine white sugar in the sun (H. E. Bates).

9. The sea was quiet now, and swelled lazily in broad billows that melted into one another and did not break except upon the beach in little foamy crests that coiled back like slow, white serpents (K. Chopin).

EXERCISE 5. **Indicate the cases of gradation and consider their stylistic functions:**

1. And the rumour of this new presence having spread itself whisperingly around, there arose at length from the whole company a buzz, or murmur, expressive of disapprobation and surprise – then, finally, of terror, of horror, and of disgust (E. A. Poe).

2. Then the captain, in the bow, chuckled in a way that expressed humour, contempt, tragedy, all in one (S. Crane).

3. Who are you? You singly, not you together. When did it start – that long day's journey into self? When do you really begin to know what you believe and where you're going? When do you know that you are unique – separate – alone?

The time of discovery is different for everybody. Some people find themselves in early childhood, some in middle age, some—the tragic ones—never (M. Mannes).

4. The words acted on Lord Mountdrago like the blow of a whip across his face. He shook himself out of his hypnotic state and sprang to his feet. His eyes blazed with passion and he poured forth upon Dr. Audlin a stream of angry vituperation such as even he had never heard. He swore at him. He cursed him. He used language of such obscenity that Dr. Audlin, who had heard every sort of foul word, sometimes from the lips of chaste and distinguished women, was surprised he knew it (W. S. Maugham).

5. It was worse than depression – a black misery, when his own life was a torture to him, and when his presence was unbearable to his wife (D. H. Lawrence).

6. She felt she would scream with strain, and would give anything, anything, to escape (D. H. Lawrence).

7. And yet, when again he was gone in a black and massive misery, she could not bear him, she could not bear herself; she wished she could be snatched away off the earth

altogether, anything rather than live at this cost (D. H. Lawrence).

8. A Spanish dwarf trying to beguile an officer of His Majesty navy into stealing a mule for him – that was too funny, too ridiculous, too incredible (J. Conrad).

9. There were so few white people on the island that the social life was soon exhausted; and before I had been there twenty-four hours she pressed me to stay a week, a month or a year (W. S. Maugham).

EXERCISE 6. **Name stylistic figures used in the following sentences and dwell upon the stylistic effect created by them:**

1. From this time forward, Mr. Utterson began to haunt the door in the street of shops. In the morning before office hours at noon when business was plenty and time scarce, at night under the face of the fogged city moon, by all lights and at all hours of solitude or concourse, the lawyer was to be found on his chosen post.

'If he be Mr. Hyde', he had thought, 'I shall be Mr. Seek' (R.L. Stevenson).

2. He looked like an old little boy (W. S. Maugham).

3. Fingering the thing in his pocket, turning it over as a coin whose toss has deceived him, he was aware of a revulsion; gone revenge, gone rancour, gone all thought of Elisabeth, and there was left in his soul what had not gone and could never go (A. E. Coppard).

4. The vast spaces and the tragically beautiful sunsets of the Indian Ocean rested her (W. S. Maugham).

5. Isabel knew him well. She despised him even while she admired him. She looked at his sad face, his little short legs and felt contempt of him. She looked at his dark grey eyes, with their uncanny, almost childlike intuition, and she loved him. He understood amazingly – but she had no fear of his understanding. As a man she patronized him (D. H. Lawrence).

6. Jekyll had more than a father's interest; Hyde had more than a son's indifference (R.L. Stevenson).

7. "…Perhaps that is why he took to opium. To forget and to remember" (W. S. Maugham).

8. Back and forth his head swivelled, desire waxing, resolution waning (M. Schulman).

9. She felt that sweet pain in her heart (W. S. Maugham).

10. “I despise its very vastness and poorest great men, the hautiest beggars, the plainties beauties, the lowest skyscrapers, the dolefulest pleasures of any town I saw” (O.Henry).

11. But still, there was a god in the sky, a god with flowing hair and exquisite eyes, whose one stride with an ardour grandly rendered took him across the whole round hemisphere to which his buoyant limbs were bound like spokes to the eternal rim and axle, his bright hair burning in the pity of the sunsets and tossing in the anger of the dawns (A. E. Coppard).

12. And – elegantly threadbare, roundabout and dapper – the two waled side by side (J. Galsworthy).

13. Julia continued to smile with an almost intolerable sweetness (W. S. Maugham).

UNIT 7.
STYLISTIC SYNTAX OF THE ENGLISH LANGUAGE

1. Stylistic syntax is aimed at finding out what expressive value a syntactical unit (sentence or other utterance) possesses. The stylistically unmarked English sentence pattern is (S – P – 0 – D), thus all the deviations from it may acquire stylistic connotations. Stylistically significant deviations of a sentence structure are based on:

1) the reduction of the sentence pattern that lies in the deliberate omission of obligatory elements of the sentence structure (ellipsis, aposiopesis, nominative sentences, incomplete sentences and asyndeton);

2) the redundancy of the sentence pattern that results from the addition of some sentence elements or their deliberate repetition (repetition, enumeration, polysyndeton, emphatic constructions, parenthetical clauses or sentences);

3) the violation of the grammatically fixed word order within a sentence or a deliberate isolation of some parts of the sentence (stylistic inversion, syntactical split, suspense and detachment);

4) the shifts in syntactic meaning which result from changes in the use of syntactic forms (rhetorical questions).

Stylistic effect may be created by a peculiar arrangement of sentences in sequence. Hence, here we deal with parallelism, chiasmus.

2. Stylistic functions of syntactic constructions.

2.1. Stylistic properties of syntactic constructions based on the reduction of the sentence structure.

Ellipsis (Gk *'leaving out'*) is the absence of one or both principal parts (the subject, the predicate) in a syntactical construction. The missing parts might be clearly understood from the context or are implied by the situation. Elliptical sentences are, first and foremost, typical of conversational English.

Elliptical sentences used in works of fiction may reproduce colloquial speech, impart brevity, quick tempo and emotional tension to the author's narrative, as in:

He smiled again. "Fine . Where were you last Friday evening?"

"I had dinner with some friends" I said.
"Where?"
"Southport"
"And after that?"
"Had a drink in the bar of the Castle Hotel and went to bed."
"Alone?"
'That's right."
"What time?"
"I don't know, somewhere between eleven thirty and midnight."
"What time did you have breakfast?"
"Eight o'clock'
"So between midnight and eight you have no alibi?"
"Alibi for what?' (R. Pitman, J. McNally)

Ellipsis is common to some special types of texts: in papers or handbooks on technology or natural sciences, encyclopaedic dictionaries and reference books. But here it does not perform any stylistic function but is employed for the sake of brevity and economy.

Nominative sentences are one-member sentences with a noun, a prepositional noun-phrase, or an adverb. In contrast with elliptical sentences, they have only one principal part, with or without words modifying it. For example:

"Jokes," he said. "As a writer that's your main trouble. You don't want to recognize it. ***Tragedy! Plain tragedy! Historical tragedy! No hope. The end"*** (G. Paley).

The use of nominative sentences may increase the dynamism of narration. These sentences are also employed for acquainting the reader with the place or background of action. In this function they are widely used for preliminary descriptions introducing the reader to the exposition of a story.

Incomplete sentences are characterized by absence of auxiliary elements of the sentence (auxiliary verbs, articles, prepositions, conjunctions). All these elements are often dropped in informal oral communication:

"Has Dr. Thurmer written to your parents yet?"
"He said he was going to write them Monday" (T.D. Salinger) – preposition *on* is omitted.

Aposiopesis (or ***break in the narrative***) **(**Gk '*becoming silent*') denotes a speaker's deliberate failure to complete a sentence, which is caused by the influx of senses, consideration of time, notice that he/she gives out some secret, unwillingness to proceed, inability or unwillingness to finish the utterance. Aposiopesis usually indicates speechless rage or exasperation, as in "*Why, you ...*," and sometimes implies vague threats as in, "*Why, I'll ... "*. The listener is expected to complete the sentence in his mind. To mark the break dashes and dots are used.

Aposiopesis is mainly used in the dialogue or in other forms of narrative imitating spontaneous oral speech. It reflects the emotional state of the speaker: a sentence may be broken because the speaker's emotions prevent him from finishing it. Here is an example of a piece of a conversation from "*Period Price*" by Joyce Cary:

"Do you think I'm a selfish brute?"

"Of course not, Frank, you know I don't. You've been most considerate from the beginning. You've done your best to be fair to everyone."

'Yes, but especially to myself, the mummy's boy."

"Why do you mean – I never said – " (indignation)

Another cause of the break is the desire to cut short the information with which the sentence began. In such a case there are usually special remarks by the author, indicating the intentional abruptness of the end:

"Anyway, the constable didn't take much more notice of it. He said he'd often seen your son about the town, and he knew …" The sergeant stopped and grimaced. "He knew that Christie wasn't quite right in the head", the widow said (S. Barstow).

The omission of the conjunctions that ordinarily join coordinate words or clauses is called ***asyndeton*** (Gk '*disconnected*'). Asyndetic connection means a deliberate avoidance of conjunctions used to connect sentences, clauses, or words. Asyndeton creates a certain rhythmical arrangement, usually making the narrative measured, energetic, dynamic and tense, as in:

That was a long time ago; she and her brothers and sisters were all grown up; her mother was dead (J. Joyce).

2.2. Stylistic properties of syntactic constructions based on the redundancy of the sentence structure.

Repetition is a reiteration of the same word or phrase to lay an emphatic stress on certain parts of the sentence. Repetition is widely employed in colloquial speech as well as in poetry, imaginative prose, and emotional public speeches. The element (or elements) repeated attracts the reader's (hearer's) attention as being the most important.

Repetition in oral communication is used when the speaker is under the stress of strong emotion, then it shows the exited state of mind of the speaker:

"Would you do something for me now?"

"I'd do anything for you."

"Would you ***please please please please please please please*** *stop talking?"* (E. Hemingway).

Various types of repetition can be found in fiction:

1) ***ordinary repetition***, i.e. a repetition of a word in close succession, *Minnie remained where she was, sitting quite still, her eyes fixed on the young man's averted face. She was* ***happy, happy, happy****. The long day* ***ripened and ripened****, perfection after perfection* (A. Huxley).

2) ***anaphora***: the beginning of two or more successive sentences (clauses) is repeated (very often it is used in parallel constructions). V. Kukharenko indicates that the main stylistic function of anaphora is not so much to emphasize the repeated unit as to create the background for the nonrepeated unit, which, through its novelty, becomes foregrounded [Kukharenko, 2003: 79]. Here is an illustration:

Let the rain kiss you.
Let the rain beat upon your head with silver liquid drops.
Let the rain sing you a lullaby.

The rain makes still pools on the sidewalk.
The rain makes running pools in the gutter
The rain plays a little sleep-song on your roof at night –

And I love the rain.

(L. Hughes *"April Rain Song"*)

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

The thing was a bit of ***a fraud****; yes, really, he decided, rather* ***a fraud*** (A. Huxley).

4) ***framing*** or ***ring repetition***, i.e. a repetition in which the opening word or phrase is repeated at the end of the sentence or a group of sentences. The function of framing is to elucidate the notion mentioned in the beginning of the sentence. Between two appearances of the repeated unit there comes the developing middle part of the sentence which explains and clarifies what was introduced in the beginning, so that by the time it is used for the second time its semantics is concretized and specified [Kukharenko, 2003: 79]:

Obviously *– this is a streptococcal infection.* ***Obviously****.*

5) ***anadiplosis*** or ***catch repetition***, i.e. device in which the last word or phrase of one clause, sentence, or line is repeated at the beginning of the next, e.g.: *They* ***laughed****. They* ***laughed*** *because he could not find Tommy Flynn. Everybody against him: no one to help. Oh! If only he could find just one who would help him.*

6) ***chain repetition***, i.e. a combination of catch repetitions. In the following example the case of chain repetition creates the effect of the developing action gradually intensified: *A smile would come into Mr. Pickwick's face. The* ***smile*** *extended into* ***laugh****; the* ***laugh*** *into* ***roar****, the* ***roar*** *became general* (Ch. Dickens).

Enumeration is a repetition of homogeneous parts of the sentence, aimed at emphasizing the whole utterance, e.g.: *He had come near quietly, and he leaned over the wire fence that protected her flower garden from* ***cattle and dogs and chickens*** (J. Steinbeck).

Summing up the functions of repetition, it should be highlighted that the primary one is to intensify the utterance. Repetition also may stress the monotony of action, suggest fatigue, or despair, or hopelessness, or doom. Any repetition enhances the rhythmical aspect of the utterance.

Polysyndeton (Gk '*much compounded*') is opposite to asyndeton and means a repetition of conjunctions in close

succession which are used to connect sentences, clauses, or words and make the utterance more rhythmical. In most cases the conjunction *and* is repeated, as in: *The horizon narrowed* ***and*** *widened,* ***and*** *dipped* ***and*** *rose,* ***and*** *at all times its edge was jagged with waves that seemed thrust up in points like rocks (S. Crane).*

But as a matter of fact any conjunction can be repeated, for example: *I know a little of the principal of design, and I know this thing was not arranged on any laws of radiation,* ***or*** *alternation,* ***or*** *repetition,* ***or*** *symmetry,* ***or*** *anything else that I ever heard of* (Ch. P. Gilman).

Emphatic constructions (the emphatic construction with *'do', 'it is smb/smth who/that', 'it is by/with/through smth that', 'it is then that*) may intensify any member of a sentence, giving it more prominence, e.g.*:* ***It was then*** *that Byrne had his first glimpse of the little cloaked man in a yellow hat* (J. Conrad). ***It was*** *the horses he loved; he spoke little to the jockeys* (R. Pitman, J. McNally).

Parenthesis (Gk '*put in beside*') is a word, phrase or clause put into a sentence which is grammatically complete without the insertion. The functions of parenthesis are those of exemplification, deliberation, or reference.

2.3 Stylistic properties of syntactic constructions based on the violation of the grammatically fixed word order within a sentence.

Inversion is the syntactic reversal of the normal order of the words and phrases in a sentence: the placing of an adjective after the noun it modifies ("*the form divine*"), a verb before its subject ("*came the dawn*"), or a noun preceding its preposition ("*worlds between*"). Inversion is most commonly used in poetry in which it may both satisfy the demands of the meter and achieve emphasis.

I.R. Galperin distinguishes between the following patterns of stylistic inversion most frequently used in English prose and poetry [Galperin, 1977: 204-205]:

1) The object is placed at the beginning of the sentence:

*"****Talent*** *Mr. Micawber has;* ***capital*** *Mr. Micawber has not"* (Ch. Dickens.)

2) The attribute is placed after the word it modifies:

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

3) The predicative is placed before the subject:

*"****A good generous prayer*** *it was"* (M. Twain).

4) The adverbial modifier is placed at the beginning of the sentence:

Often *they came very close and stared at the men with black bead-like eyes* (St. Crane).

Out of a dark and soft-seated limousine *I am ushered into a bright room filled with many people* (A. Walker).

5) Both modifier and predicate stand before the subject:

She braved it for a moment or two with an eye full of love and stubbornness, and murmured a phrase or two vaguely of General Pinkey; but at length ***down went*** *her head and* ***out came*** *the truth and tears* (O. Henry).

A typical case of stylistic inversion is when the predicate is placed before the subject. For example:

In one of these cells ***were*** *several globes or balls of a most ponderous metal, about the bigness of our heads …* (J. Swift).

Separation *or* ***syntactical split*** is the splitting of a noun phrase by the attribute adjunct which is removed from the word it modifies. Stylistically, syntactical split is used to emphasize the phrase which was separated, e.g.: *He had never seen the truth before,* ***about anything*** (R. Warren).

Detachment is a separation of a secondary part of the sentence with the aim of emphasizing it. In this case some parts of the sentence are syntactically separated from other members with which they are grammatically and logically connected.

*Mrs. Rymer was a tall woman****, big-boned*** (A. Christie).

2.4. Stylistic properties of syntactic constructions based on the shifts in syntactic meaning.

Rhetorical questions are negative or affirmative statements rather than questions, possible answers being implied by the question itself. Rhetorical questions can often be found in modem fiction in the descriptions of the character's inner state, his/her meditations and reflections.

3. Stylistic effects of peculiar arrangement of syntactical constructions in a sequence.

As it has been stated above the stylistic effect maybe created not only by the peculiarities of a sentence structure (completeness/ incompleteness) or arrangement of its members but by a specific arrangement of sentences in sequence**.** So, ***parallelism*** (Gk '*alongside one another*') is a repetition of similar syntactic structures in close proximity. Parallelism may be complete and partial. *Complete parallelism* is observed when the syntactical pattern of the sentence that follows is completely identical to the preceding one. *Partial parallelism* is considered when either the beginning or the end of several neighbouring sentences is structurally similar, e.g.:

I don't know why I should write this.
I don't want to.
I don't feel able (Ch. P. Gilman).

Parallel structures have great perceptual prominence, they invite the reader to search for meaning connections between the parallel constructions and in particular in terms of the parts which are different. M. Short calls it the "parallelism rule" [Short, 1996], which runs that parallel structures have semantic relationships of quasisynonymy or quasiantonomy between the parallel parts. The stylistician observes that parallelism is an important tool for the writer in exercising control over the reader: 1) it helps the reader to perceive some associations and not others; 2) it pushes the reader towards perceiving semantic relations between words and phrases which do not exist as such in the language system as a whole; 3) by relating parts of a text together it acts as a powerful means of foregrounding.

Chiasmus **(**reversed parallelism) (Gk '*a placing crosswise*') is a kind of parallelism where the word order of the sentence or clause that follows becomes inverted, e.g.:

Love's fire heats water, water cools not love (W. Shakespeare, *Sonnet 154*).

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

SEMINAR 7
STYLISTIC SYNTAX OF THE ENGLISH LANGUAGE

Outline

1. Stylistic syntax.
2. Stylistic functions of syntactic constructions.
   2.1. Stylistic properties of syntactic constructions based on the reduction of the sentence structure.
   2.2. Stylistic properties of syntactic constructions based on the redundancy of the sentence structure.
   2.3. Stylistic properties of syntactic constructions based on the violation of the grammatically fixed word order within a sentence.
   2.4 Stylistic properties of syntactic constructions based on the shifts in syntactic meaning.
3. Stylistic effects of peculiar arrangement of syntactical constructions in a sequence.

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CHECKSHEET

1. What is the stylistically unmarked English sentence structure? Dwell upon different types of deviations of the stylistically unmarked sentence structure and present syntactic figures which they underline.
2. Speak on the stylistic properties of ellipsis, nominative sentences, aposiopesis and asyndeton.
3. Consider the stylistic functions of different types of repetition.
4. What is stylistic inversion? Name the main patterns of stylistic inversion according to I.R. Galperin.
5. What is the difference between a common question and a rhetorical question?
6. Analyse the stylistic effects gained by parallel constructions.

***EXERCISE 1*. Match the terms and their definitions:**

COLUMN A	COLUMN B
1) ***ellipsis***	a) the absence of one or both principal parts (the subject, the predicate) in a syntactical construction
2) ***nominative sentences***	b) the syntactic reversal of the normal order of the words and phrases in a sentence
3) ***aposiopesis*** (or ***break in the narrative***)	c) syntactic construction which intensifies a certain member of a sentence, giving it more prominence
4) ***asyndeton***	d) a repetition of conjunctions in close succession which are used to connect sentences, clauses, or words and make the utterance more rhythmical
5) ***repetition***	e) the omission of the conjunctions that ordinarily join coordinate words or clauses

6) ***enumeration***	f) a reiteration of the same word or phrase to lay an emphatic stress on certain parts of the sentence
7) ***polysyndeton***	g) a repetition of homogeneous parts of the sentence, aimed at emphasizing the whole utterance
8) ***emphatic construction***	h) a word, phrase or clause put into a sentence which is grammatically complete without the insertion
9) ***parenthesis***	i) a speaker's deliberate failure to complete a sentence
10) ***inversion***	j) a separation of a secondary part of the sentence with the aim of emphasizing it
11) ***separation*** *(syntactical split)*	k) one-member sentences with a noun, a prepositional noun-phrase, or an adverb
12) ***detachment***	l) the splitting of a noun phrase by the attribute adjunct which is removed from the word it modifies
13) ***rhetorical questions***	m) negative or affirmative statements rather than questions, possible answers being implied by the question itself
14) ***parallelism***	n) a kind of parallelism where the word order of the sentence or clause that follows becomes inverted
15) ***chiasmus***	o) a repetition of similar syntactic structures in close proximity

1)	**2)**	**3)**	**4)**	**5)**	**6)**	**7)**	**8)**
9)	**10)**	**11)**	**12)**	**13)**	**14)**	**15)**	

EXERCISE 2. **Dwell upon the stylistic potential of the following syntactic expressive means based on the reduction of sentence structure:**

1. It was not often that one so young has such a giant intellect. Take, for example, Petey Burch, my roommate at the University of Minnesota. Same age, same background, but dumb as an ox. Emotional type, unstable. Impressionable. Worst of all, a faddist. Fads, I submit are the very negation of reason. To be swept up in every new craze that comes along, to surrender yourself to idiocy just because everybody else is doing it – this, to me, is the acme of mindlessness. Not, however, to Petey (M. Schulman).

2. The cold woke me. Shivering. Freezing. Very bad headache. The wind blew hard outside. Every time it gusted, an icy draught cut a line across my back. I lay on my side. The draught was there all the time. My shirt must have been pulled out of my trousers, exposing my back. I reached round to pull it down. Nothing there. No clothes. Naked.

...I was in an outhouse; a shed, an old garage maybe, not a stable, no stable smell. Total darkness. Faint odour of creosote and dampness. Sweet and sour smell of dying vegetation.

Dreadful headache. Nausea. The worst of hangovers (R. Pitman, J. McNally).

3. Fanny's heart sank. She had heard for years of the frightful dangers of the Mediterranean. It was an absolute death-trap. Beautiful, treacherous Mediterranean. (K. Mansfield).

4. It was one of those instructive books John liked her to read. History, mystery, lesson, and law (A. Huxley).

5. "...So don't talk of our separation again: it is impracticable; and –

She paused and hid her face in the folds of my gown; but I jerked it forcibly away (E. Bronte).

6. "In some way – I don't know – it was conveyed to me that they were kind to me, glad to have me there, and filling me with gladness by their gestures, by the touch of their hands, by the welcome and love in their eyes. Yes — "

He mused for a while (H.G. Wells).

7. But she'd expose him! She'd show him up! She'd have the law of him! She'd tell everyone –

Abruptly Mrs. Rymer came to a stop in the tide of her indignation (A. Christie).

8. "I'll be back as soon as I can" he said to the other barbers. "I can't let – " he went out running. … The air was flat and dead. It had a metallic taste at the base of the tongue (W. Faulkner).

9. Three men rose. The drummer in the chair sat up. "Here", he said, jerking at the cloth about his neck; "get this rag off me. I'm with him. I don't live here, but by God, if our mothers and wives and sisters – ". He smeared the cloth over his face and flung it to the floor (W. Faulkner).

10. They went on; the dust swallowed them; the glare and the sound died away (W. Faulkner).

11. A big bee, a golden furry fellow, crept into a freesia, and the delicate flower leaned over, swung, shook: and when the bee flew away it fluttered still as though it were laughing. Happy, careless flower! (K. Mansfield).

12. What can you say about a twenty-five-year-old girl who died?

That she was beautiful. And brilliant. That she loved Mozart and Bach. And the Beatles. And me. Once, when she specifically lumped me with those musical types, I asked her what the order was, and she replied, smiling, "Alphabetical". At that moment I smiled too (E. Segal).

***EXERCISE 3*. Comment on the stylistic effect gained by the following syntactic expressive means. Distinguish between different types of repetitions in the following statements:**

1. "Edna was a little miss, just merging into her teens; and the realization that she herself was nothing, nothing, nothing to the engaged young man was a bitter affliction to her" (K. Chopin).

2. "Yes… for all her cleverness, she's terribly broken. A little like your friend Kat, in the way. Clever, yet lost. Lost, and somehow – somehow – (C. Carr).

3. All day and all night long she would sing and scream and tell them she was on fire (A. Walker).

4. Then, resuming her air of womanly patience – she was really self-determined – she went with a little jerk towards the door. (D.H. Lawrence).

5. But she left a child, a girl, a daughter; a replica of daughter, his dead sister. A replica in every way (A. Walker).

6. They chattered incessantly: about the things around them; their amusing adventure out in the water – it had again assumed its entertaining aspect; about the mind, the tress, the people who had gone to the Chaniere; about the children playing croquet under the oaks, and the Farival twins, who here now performing the overture to "The Poet and the Peasant" (K. Chopin).

7. It was she who served him the food, of which he was glad; though with those big slant black eyes examining him at close range, as if he had something curious written on his face, she gave him an uncomfortable sensation (J. Conrad).

8. And visitors of the chapel are told of the nun whose voice is heard above other voices, of her youth, her beauty, of her tragic, tragic love (K. Mansfield).

9. For Hubert Lapell this fist love-affair was extremely important. 'Important" was the word he had used himself when he was writing about it in his diary (A. Huxley).

10. It was he who was staging the play – was giving the actors their cues. He was at the heart of the mystery pulling the strings, making the puppets work. He knew everything, even the presence of the woman crouched against the woodwork upstairs. Yes, he knew (A. Christie).

11. It was the horses he loved; he spoke little to the jockeys (R. Pitman, J. McNally).

12. Now it was Lord Mountdrago's turn to be silent (W.S. Maugham).

13. The colour is hideous enough, and unreliable enough, and infuriating enough, but the pattern is torturing (Ch. P. Gilman).

14. The craft pranced and reared and plunged like an animal (St. Crane).

15. The horizon narrowed and widened, and dipped and rose, and at all times its edge was jagged with waves that seemed thrust up in points like rocks (St. Crane).

16. The thing was a bit of a fraud; yes, really, he decided, rather a fraud (A. Huxley).

17. Then, after scornfully bumping a crest, she would slide and race and splash down a long incline, and arrive bobbing and nodding if front of the next menace (St. Crane).

18. It was then that Byrne had his first glimpse of the little cloaked man in a yellow hat. Faded and dingy as it was, this covering for his head made him noticeable (J. Conrad).

***EXERCISE 4*. Discuss the stylistic value of the following syntactic expressive means based on the violation of the word-order in sentence structure:**

1. Imagination, fancy, and invention, they are wholly strangers to, nor have any words in their language by which those ideas can be expressed; the whole compass of their thoughts and mind, being shut up within the two forementioned sciences (J. Swift).

2. Often they came very close and stared at the men with black bead-like eyes (St. Crane).

3. There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul (K. Chopin).

4. From her windows could be seen the crescent of the river, the masks of ships and the big chimneys of the Mississippi steamers (K. Chopin).

5. At all events, I saw that go he would not (H. Melville).

6. Small indeed was my appetite (R.L. Stevenson).

7. They were a part of her life. But they need not have thought that they could possess her, body and soul (K. Chopin).

8. Four we had, three boys and a girl (A. Christie).

9. Elegant, weary, infinitely fragile, Mrs. Glamber lay back in her arm chair, listening (A. Huxley).

10. Appalled and fascinated, shocked and yet convinced, she listened (A. Huxley).

11. Unwilling, he went through it all (D.H. Lawrence).
12. On she went. The woods were deep and still.
13. After a last scene when she gives away her jewellery and so on to her best friends – she so calm, they so broken-hearted – into convent she goes (K. Mansfield).
14. Back and forth his head swivelled, desire waxing, resolution waning (M. Schulman).

UNIT 8.
FUNCTIONAL STYLES OF THE ENGLISH LANGUAGE

A ***functional style*** of a language is a system of interrelated language means which serves a definite aim in communication [Galperin, 1977: 33]. Any functional style is characterised by a peculiar use of various language means and distinguished by one or some especially prominent features. For example, the usage of special terminology and clichйs is a specific feature of the style of official documents.

All stylisticians agree that such a well-developed language as English is streamed into several functional styles, but their classification is one of the most disputable issues of stylistics. Most of the style theoreticians do not argue about the number of functional styles being five, but disagree about their nomenclature [Kukharenko, 2003: 7]. One of the widely accepted classifications includes the following functional styles [Kukharenko, 2003: 8]: *official style*, represented in all kinds of official documents and papers; *scientific style*, found in articles, brochures, monographs and other scientific and academic publications; *publicist (publicistic) style*, covering such genres as essay, feature article, public speeches etc.; *newspaper style*, observed in the majority of information materials printed in newspapers; *belles-lettres (literary) style*, embracing numerous and versatile genres of imaginative prose. These styles are not homogeneous and fall into several substyles all having some features of resemblance. A detailed critical survey of other existing functional style classifications is suggested in the manual on stylistics by Y. Skrebnev [Skrebnev, 2000: 167-182]. In this Unit we confine ourselves to a concise description of the functional style of science, the newspaper functional style, the functional style of official documents and the literary functional style. The account of specific features of other styles and their substyles can be found in [Galperin, 1977: 250-319; Skrebnev, 2000: 183-212].

A functional style is also viewed as the collection of choices made by language users from language inventory, including layout, grammar, vocabulary and phonology [Ghazala, 1994: 13]. Thus the analysis of linguistic peculiarities of the specified functional styles will include the description of their 1) **layout** (paragraphing, titling,

punctuation, graphic presentation), 2) **vocabulary** (selection of lexis), 3) **grammar** (realisation of grammatical categories) and 4) **sentence structure** (sentence length, complexity, communicative types).

1. ***THE FUNCTIONAL STYLE OF SCIENCE***.

The main function of ***the functional style of science*** is to convey knowledge, facts, results and data, obtained through experimentation and hypotheses. Scientific prose aims at proving a hypothesis, creating new concepts, disclosing the internal laws of existence, development, relations between different phenomena. The distinguishing features of the style are accuracy, objectivity, exact and logical presentation of facts and ideas, the most generalized form of expression. This functional style has some linguistic characteristics which clearly distinguish it from other functional styles. Let's consider them in detail:

I) Layout of scientific texts.

1) Paragraphs are usually well-organized. They consist of an introduction (topic), body (amplification) and conclusion. Such organization of paragraphs leads to clarity of data and ideas.

2) Titles and subtitles summarize the main point or emphasize central ideas of a paragraph or text and may contain different graphological types (such as bold type, italics, capitalization, spacing etc.).

3) Figures, equations, diagrams, tables and symbols are employed to illustrate the results, to make them clear and accurate.

4) The use of quotations, references and foot-notes is a conspicuous feature of this style.

II) Vocabulary of scientific texts.

The vocabulary of scientific English has some peculiar features which reflect the formal, special and objective nature of scientific texts.

1) The vocabulary of scientific English includes terminology, special lexis and nomenclature words specific to a definite field of science and technology.

2) In addition to special vocabulary, stylistically neutral words in their primary logical meaning are also used.

3) Colloquial vocabulary is not characteristic of the style. Even when used, especially in descriptive texts, colloquial words are regarded as the exception, not the rule.

4) The scientific vocabulary abounds in set-phrases and clichйs which add to precision, clarity or logical cohesion of the text: *In connection with..; As it was mentioned above..; One can observe that..; The focus of this research is in the area of ..; Such a study is important in order to..; The findings from this research provide evidence that ..; The main conclusions drawn from this study are … .*

III) Grammar of scientific texts.

1) The verbs are predominantly used in three main tense forms: *Past Indefinite* (to indicate past achievements and discoveries); *Present Indefinite* (to imply a reference to present time, to give the account of scientific facts); *Present Perfect* (to demonstrate well-established findings and accomplishments).

2) The recurrent usage of the passive voice helps to achieve objectivity of presentation: *it should be pointed out, it must be emphasized.*

3) Noun phrases in scientific texts are long and compound that contributes to precision and formality of information.

4) Adjectives and adverbs (especially adverbs of place, time, manner, reason and result) are employed to accomplish accuracy of description.

IV) Sentence structure of scientific texts.

1) The most noticeable feature of the style is the logical sequence of utterances with a clear indication of the

interrelations and interdependencies. Scientific prose is marked by a developed and varied system of connectives. Their main functions are to indicate a conclusion, summary or result; to provide a concrete argument; to bind relevant information together. The most frequent of them are:

a) logical connectives: *thus, then, therefore*, etc.

b) connectives of contrast; *but, yet, however*, etc.

c) connectives of addition: *and, or*.

2) Sentences in this style are of three main sentence patterns: postulatory, argumentative, and formulative.

As it has been already mentioned, one of the most important aspects of scientific texts is to weigh evidence and draw conclusions from data. The authors of such texts tend to tone down their statements in order to reduce the risk of opposition. Linguistically it is realized as **hedges.** Hedging is expressed through the use of the following means, which deal with degrees of probability:

1) Modal auxiliary verbs: *may, might, can, could, would, should*.

2) Modal lexical verbs: *to seem, to appear, to believe, to assume, to suggest, to estimate, to tend, to think, to argue, to indicate, to propose, to speculate.*

3) Adjectival, adverbial and nominal modal phrases: *possible, probable, un/likely, assumption, claim, possibility, estimate, suggestion, perhaps, possibly, probably, practically, likely, presumably, virtually, apparently.*

4) Approximators of degree, quantity, frequency and time: *approximately, roughly, about, often, occasionally, generally, usually, somewhat, somehow, a lot of.*

5) Introductory phrases: *to our knowledge, it is our view that, we feel that* which express the author's personal doubt and direct involvement.

6) "If" clauses: *if true, if anything*.

7) Compound hedges made up of several hedges: it *seems reasonable/probable,* it *may suggest* that, it *seems likely* that, it *would seem somewhat unlikely* that, it *may appear somewhat speculative.*

➢ Consider the following example of a scientific text on anthropology and analyse its peculiarities in layout, choice of vocabulary, grammar and syntax:

Atapuerca

The chamber of Sima de los Huesos (SH) at Atapuerca, near Burgos in Northern Spain is the site of discovery of more than 1,000 fossils representing at least 30 individuals, according to the dental evidence. The site has a single human-bearing layer and shows almost unlimited promise for future discoveries. According to J-L. Arsuaga and colleagues, in the latest of a long series of papers reviewing discoveries at the site, the sample "appears to document an early stage in Neandertal evolution." ESR and uranium series age for the site are at the minimum 200 kyr.

By far the largest and most complete of the Middle Pleistocene samples to be discovered, the crania (Figure 222) and other materials from this Spanish site are absolutely critical to the understanding of variability and evolution in Middle Pleistocene Europe. Even excessive taxonomizers such as C. Stringer have come to realize the implications of the fact that the Atapuerca specimens show marked variation. Variability in size and form is a normal populational characteristic in Middle Pleistocene Europe, and there are specimens at this single site that differ from each other as much as individuals from different sites that were interpreted to be separate species. For instance, there is a distinct canine fosse in the AT 404 maxilla but none on AT 700.

FIGURE 222
The three best-preserved of the Atapuerca crania (drawing by Karen Harvey).

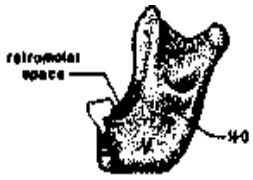

FIGURE 223
Retromolar space, shown on the Krapina 68 mandible fragment (courtesy of D. Frayer). The mandibular foramen, also indicated, is of the horizontal-oval form.

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Other features though to be diagnostic of Neanderthals, such as the position of the mental foramen on the mandible or the presence and size of a gap between the back of the mandibular M3 and the front of the ramus (retromolar space, Figure 223) not only vary dramatically in this sample, but according to A. Rosas they vary systematically, according to the size of the mandible. Still arguing for a different species in Middle Pleistocene Europe, Stringer at least can no longer argue that there were two of them there. The most spectacular of the cranial remains are two adults (cranium 4 and 5) and a juvenile (cranium 6) discovered in 1992. Even before these fairly complete specimens were found, over 110 fragmentary cranial pieces were already known, allowing the reconstruction of two partial cranial vaults and three additional occipital bones. These cranial remains have a number of common features.

2. THE NEWSPAPER FUNCTIONAL STYLE.

The newspaper style is a purposeful and thematic arrangement of language means in order to bring up-to-date, accurate and convincing information on current affairs. The existence of the newspaper style is one of the controversial issues of functional stylistics. It is argued that this style has a number of varieties since the modern newspaper carries material of an extremely diverse character. On the pages of a newspaper one finds not only news items, communiquйs, press reports, but also stories and poems, crossword puzzles, chess problems, TV or radio program lists, and the like. Since these serve the purpose of entertaining the reader, they cannot be considered specimens of the newspaper style. Nor can articles in special fields, such as science and technology, art, literature, etc. be classed as belonging to the newspaper style. Still there exist some characteristics which distinguish the newspaper style from other functional styles.

British newspapers can be classified into popular newspapers and quality newspapers. Popular newspapers or tabloids such as The Sun, The Daily Mirror, The Daily Mail, The Daily Express, The Daily Star, The Today are the best selling newspapers. They are entirely orientated on public's

interests and print mostly social events and less serious news. They are considered as leisure and pleasure newspapers. Quality newspapers (such as The Times, The Guardian, The Daily Telegraph, The Observer) are the formal type of British newspapers. They are called this because they are serious and respectable in terms of material, language and style. Though these newspapers differ in the language means they use to present information or to convince the reader about something, there are common features of language and style which permit to regard them as one variety.

I) Layout of the newspaper texts.

1) Titles and headlines play the most important role in the press, especially on the front and back pages. There are various ways of presenting titles and subtitles using different types, spacing, capitalization etc. This variation of headlines aims at attracting the reader's attention and emphasizing the special importance of titles. Syntactically headlines are sentences or phrases which follow the variety of patterns: full declarative sentences, interrogative sentences, nominative sentences, elliptical sentences, sentences with articles omitted, phrases with verbals, questions in the form of statements, complex sentences, headlines including direct speech [Ивашкин и др., 2005: 66].

2) Paragraphs in popular newspapers are not well-organized. In fact, paragraphs are long individual sentences which look like paragraphs, but only graphologically. Such organization of paragraphs aims at emphasizing every piece of information by promoting each sentence to a paragraph status. Another significant stylistic function of short paragraphing is to help readers scan and skim some parts of the article they are reading.

Paragraphs of quality newspapers are generally well-organized and relatively long. Many of the paragraphs have some kind of introduction, amplification and conclusion. This relative organization of paragraphs reflects the seriousness of the whole article and stresses the formality of the style. It facilitates the reader's comprehension of the article.

*3)*Punctuation marks in popular newspaper language are used to engage the reader in communication with what they read, to imply irony or surprise; to emphasize important information. But in quality newspapers punctuation is not employed in any significant way which points out the formality of the style.

4)The exploitation of colours, photographs, pictures, diagrams and different typographical devices (such as bold type, capitalization etc.) is a prominent feature of modern popular and quality newspapers. Their main function is to attract the readers' attention, to make the pages of newspapers more interesting and picturesque, to highlight or emphasize something important.

II) Vocabulary of the newspaper texts.

1) In terms of lexical means, the language of newspapers is characterized by the use of words with clear meaning. Compound words, neologisms, loan words are also widely used. Colloquialisms, contractions and phrasal verbs are frequently employed in popular newspapers but they are not so common in quality ones. Their use makes the article closer and more intimate to readers and establishes a better communication with them.

2) Popular newspapers use special words which are not used in other contexts. Here are the examples: *row – dispute/controversy; hitman – hired-assassin; probe – investigation; quiz – inquire/question; to wed – to marry; pact – treaty; trek – journey.* These words are sometimes used to save space, especially in headlines of quality newspapers too. But there they are not as common as they are in popular newspapers.

3) The language of newspapers is characterized by the use of different expressive means and stylistic devices. Metaphor, simile, irony, metonymy and personification are the most frequently used. They perform different functions determined by the idea and theme of the article. Their use attracts and facilitates the readers' attention and makes the style more appealing and the language less boring.

III) Grammar of the newspaper texts.

1) Nouns in popular newspapers are predominantly used with modifiers, either in pre position or post position. Both types of modification are commonly used but modifiers in pre position are more frequent.

2) In quality newspapers noun phrases tend to be complex and formal. The adjectival nominal phrases (*death colliery*, *roof support*) and "of genitive" (*the proximity of old working*) are very frequent. Their function is to achieve conciseness and save space.

3) The most prominent feature of popular newspapers is the absence of auxiliary verbs in the titles and subtitles. The omission of the auxiliary verb is deliberate for the sake of saving space and shortness of titles. But they can be easily guessed from context.

4) The most frequent tense form is *Present Indefinite*. It (or the *bare Infinitive*) is used both in popular and quality newspapers' headlines to refer either to the past, present or future.

5) The use of Perfect tenses especially *Present Perfect* is a characteristic feature of quality newspapers which brings up the formality of the style.

6) Both active and passive voices are used in newspapers. The active voice is used in the language of newspapers of any type. But in quality newspapers the passive voice is more frequently used to reflect insignificance of the doer of the action, to endow an atmosphere of objectivity of reporting in a scientific-like style, to stress the formality of the style.

7) Adjectives of all types, including intensifiers play a very important part in newspapers. They are used for detailed and precise description.

8) Adverbs are crucial. The most popular are adverbs of time, place, manner, reason, result and frequency. It should be mentioned that adverbs have no set place in the sentence in popular newspapers. Such mobility of adverbs aims at emphasizing a specific word in the sentence. But in tabloids adverbs are used in their proper places to achieve precision and formality.

9) Modals are very popular in quality newspapers. The most frequently used are the probability modals such as *would, could, might, may, can,* which intensify the modesty or uncertainty of style.

IV) Syntax of the newspaper texts.

1) Sentences in popular newspapers are mainly simple (i.e. with one clause only), but some sentences may be quite long and complicated. This is a general tendency in all popular newspapers, which reflects the function of simplifying and accelerating reading.

In quality newspapers sentences are complex and long. Such complexity of sentence structure makes information condense, keeps the tempo of reading flowing and concentrated.

2) The predominant communicative type of sentences in popular newspapers is a declarative sentence. Its main function is to deliver and report information, events, news. However interrogative sentences are also used, but these are mostly rhetorical questions which can be placed at the beginning or end of the article. The use of rhetorical questions aims at involving the reader into the process of reading.

➢ Consider the following example of a newspaper article and analyse its peculiarities in layout, choice of vocabulary, grammar and syntax:

CHINA TO RUN ID CHECKS
TO COMBAT 'INTERNET ADDICTION'

by Mure Dickie in Tokyo

In China, even when you're an elf, the authorities want to know who you are.

Under a 'real name versification system' to crack down on internet usage – and prevent internet addiction among the young – Chinese police are to check the identity card numbers of all would-be players of internet games.

While it is unclear how rigorously the system will be

enforced, yesterday's move highlights Beijing's desire to regulate the internet more closely and reduce the potential for anonymity on a world wide web where, as a New Yorker cartoon famously put it, "nobody knows you are a dog.

Online role-playing games are hugely popular in China, with millions of people regularly logging on to play as elves, dwarfs, magicians and martial artists in cast virtual words.

Chinese leaders recently announced a broad push to "purify" the internet of socially and politically suspect activity, and have been keen to push users to use their true identities online.

Beijing is also looking at ways of implementing a "real name" system for bloggers to curb "irresponsible" commentary and intellectual property abuse.

State media this year quoted Hu Qiheng of the China Internet association as saying that bloggers' real names would be kept private "as long as they do no harm to the public interest".

Several online operators already require players to supply identity card details, but executives say many of the numbers submitted are false.

China's 18-digit ID numbers are mainly based on place of birth, age and gender and are unique to each citizen, but widely available software can generate fake but plausible numbers. Under the new system, Chinese police would check each number, a government official, Kou Xiaowei, said yesterday. Players whose ID showed they were under 18, or who submitted incorrect numbers, would be forced to play versions of online games featuring an anti-addiction system that encourages them to spend less time online, he said.

Minors who stayed online for more than three hours a day would have half of their game credits cancelled; those who played more than five hours a day would have all their credits taken away.

The anti-addiction system has been under development since 2005 – officials last year decided to bow to objections from adult players and games

companies by imposing it only upon underage players.

However, Netease and The9 said the policy would not hurt their business.

(*from Financial Times April, 10 2007*)

3. *THE FUNCTIONAL STYLE OF OFFICIAL DOCUMENTS.*

The style of official documents is divided into four substyles: 1) the language style of business documents, 2) the language style of legal documents, 3) the language style of diplomatic documents, 4) the language style of military documents. The aim of official documents is to state rights and obligations of the parties in an undertaking and to reach agreement between them. Therefore the language of documents is formal, accurate, concrete, concise and clear. It is characterized by conventionality of expression, absence of emotiveness, encoded character, and peculiar syntactic organization.

I) Layout of official documents.

1) There are no paragraphs, the whole document is one sentence divided into separate clauses, often marked by commas or semicolons, and not by full stops. This specific organization serves to show the equality of the items, to avoid ambiguity and cheating.

2) Punctuation marks, even full stops, are not used in traditional legal English to avoid fraudulent additions, double interpretation or misunderstanding.

3) Capitalization is highly significant. Capitalized words can mark the beginning of a document or a new part of the same document. They can also emphasize important words.

II) Vocabulary of official documents.

1) The vocabulary is highly bookish. The words are used in their logical dictionary meaning. Words with emotive meanings are excluded.

2) Archaic words (especially compound words with adverbs *here/there* and preposition (*hereunder, hereinafter*) and archaic forms (*witnesseth*) are still used in legal English:

We are sending you ***herewith*** *statement of your account.*
All expenses connected ***therewith*** *begin born by …*
Subject to General Conditions on Sale endorsed ***hereon*** *…*

3) Pairs of synonyms (an English word and its French counterpart) are common for documents. These words explain each other, thus accuracy of meaning is achieved: *made and signed; terms and conditions; able and willing; reasonable and proper.*

4) There is a special set of terms, phrases and clichйs: *hereinafter, aforesaid, it is understood and agreed, including without limitation, assignees and licenses, without prejudice, as between us, solely on condition that*;

5) The use of Latin (*pro rata, pari passu, ad hoc*) and French words (*force majeure, amicably*);

6) The use of abbreviations, conventional symbols and marks is peculiar to the style, e.g.*: C&F (Cost and Fright), C&I (Cost and Insurance), et al. (and others), v.v. (quite the opposite)*.

III) Grammar of official documents.

1) Noun phrases are extremely long and complex with many modifiers in postposition. It aims at pressing all the details together as one organic whole that is inseparable and should be taken as one unit.

2) The most widespread tense forms are Indefinite and Perfect Tenses. Continuous and Perfect Continuous Tenses are absolutely not used. The specific character of official documents presupposes a rare use of the past tenses: *Sellers have sold and Buyers have bought …*

3) Sentences in the passive voice beginning with the introductory word *it* and abstract nouns are statistically more recurrent than sentences with a verb in the active form.

4) Non-finite forms of the verb (the infinitive, the *ing*-form, the participles) are extensively exploited: *Property in goods,* ***to have passed*** *to Buyers when goods have been put a board; The delivery of goods was* ***to have taken place*** *last month and we have been caused serious inconvenience through the delay; The letter of credit is* ***to be valid*** *for 90 days, all bank charges being at the expense of the Buyers.*

5) The modal verb *shall* is used in the sense of *must* to indicate obligations but not to refer to the future:

The result ***shall*** *be considered …*

6) Adjectives and intensifiers are rarely used to avoid ambiguity.

7) Adverbs of time and place (*hereto, hereby, hereto, thereof, hereunder*) are widely used to achieve a required precision of reference.

8) Pronouns as substitutes for nouns are quite rare to avoid ambiguity of reference.

IV) Syntax of official documents.

1) Sentences are usually very long, complex and complicated which helps to present information precisely and to avoid ambiguity.

2) Declarative sentences dominate in legal language. Their function is to reflect dictating and obligatory nature of legal documents.

3) Clauses are complex and complicated due to many insertions and interruptions to reflect the compactness of the whole document and every detail of it.

- Consider the following document and analyse its peculiarities in layout, choice of vocabulary, grammar and syntax:

Notwithstanding the termination of the hiring under Clause 6 the Hirer shall pay all rent accrued due in respect of the hiring up to the date of such termination and shall be or remain liable in respect to any damage caused to the Owner by reason of any breach by the Hirer of any stipulation herein contained and on the part of the Hirer to be performed or observed.

At any time before the owner shall have recovered possession of the goods and before the Hirer shall have terminated the hiring under section 4 of the Hire-Purchase Act 1938 (as amended) the Hirer may on the payment to the owner of the total amount of any instalments then remaining unpaid of the rent hereinbefore reserved and agreed to be paid during

the terms and the further sum of ten shillings purchase the goods.

Provided that such payment as aforesaid shall be a condition precedent to the exercise of the option to purchase sc conferred this agreement not being an undertaking by the owner to sell the goods on credit or without such payment as aforesaid being first made and accordingly any notice unaccompanied by such payment as aforesaid of an intention to exercise the said option shall be void and shall not constitute a binding agreement to purchase or sell the goods.

4. THE LITERARY FUNCTIONAL STYLE.

Literary language has been assigned a special character since antiquity. It has been considered as sublime and distinctive from all other types of language, written or spoken. The reason for this is the special use of language which is deviant from ordinary, everyday, non-literary language. It breaks the common norms of language, including graphological, phonological, grammatical, lexical, and semantic norms. Although this is true of literary language in general, it has always been applied to poetry in particular. This separation of literature from other kinds of language is challenged nowadays, as what can be called literary elements are now found in other varieties such as the press, religion and advertising. However, we will not discuss this challenge as our aim is to present the most prominent stylistic features and functions that characterize literary language.

There are three main literary genres: poetry, narrative fiction and drama. Narrative includes two main types: novels and short stories.

I) Layout of literary texts.

1) In the narrative, descriptive paragraphs tend to be organized as comparatively independent units including interdependent ideas. Usually, perfectly well-organized paragraphs in the narrative are the opening, descriptive ones at the beginning of novels and stories, which set the scene for the whole text. Such paragraphs have clear-cut topic sentences, amplifications and conclusions/summaries. On the other

hand, paragraphs disappear in the dialogue. Dialogic extracts represent incomplete, fragmented units that have to be taken in relation to one another, and to the large context of the narrative.

There are no paragraphs, in poetry, where stanzas replace paragraphs in prose.

2) Capitalization, underlining, bold type and italics are all used variably and frequently in literary language, mainly for emphasis.

3) All punctuation marks are used and manipulated well in literary language, whether poetry or prose. They are used at will by writers, both normally and unconventionally.

II) Grammar of literary texts.

1) The overwhelming tense is *Past Indefinite*, or the narrative tense, as events take place in the past. However, all other tenses are used in this variety, but to a lesser extent. Present Indefinite, for instance, can be used by the writer, or the narrator, to express timelessness of an event, an idea, or a statement of some kind, or imply an attempt to relate the past to the present as being inseparable in the chronology of events and continuity of time. Voice is generally unmarked in literary texts. The active voice is more recurrent than the passive. Yet, the latter can be sometimes dominant, when writers want to hide something for its unimportance, or to keep it unknown to readers temporally, or permanently for some reason.

2) Adjectives are used for description, accuracy of description, exaggeration and aesthetic effect. Usually they have a simple structure (one word), but they can be occasionally complex (two or more words) (*half-hidden*, *ill-smelling*). A series of "descriptive predicative adjectives" (*long back land, startled little waves, warm sea-scented beach*) and "post-positive adjectives" (*half-moon large and low, I was young, and easy, I was green and carefree, famous*) are also recurrent in literary language.

3) Adverbs of all types are popular in literary language. They are of considerable importance to meaning and perception; they are quite mobile here, used by writers at will anywhere in the sentence, regardless of their normal positions.

4) Modal verbs such as *can*, *could*, *would*, etc. are recurrently used, especially those of probability and ability, but, modal verbs like *must*, *ought to*, *should*, *shall* (in obligatory sense) are not used here, for literary material is not obligatory, or instructional in character by any means.

III) Sentence structure of literary texts.

1) Many sentences of literary texts are complex and sometimes too complicated. For example the sentence

a/ "It contained several large streets all very like one another",

b/ "and many small streets still more like one another",

c/ "inhabited by people equally like one another",

d/ "who all went in and out at the same hours"

e/ "with the same sound upon the same pavements"

f/ "to do the same work",

g/ "and to whom everyday was the same as yesterday, and tomorrow",

h/ "and every counterpart of the last and the next"

consists of the main clause and seven subordinate clauses.

➢ Consider the following example of a literary text and analyse its peculiarities in layout, choice of vocabulary, grammar and syntax:

COKETOWN, to which Messrs. Bounderby and Gradgrind now walked, was a triumph of fact; it had no greater taint of fancy in it than Mrs Gradgrind herself. Let us strike the key-note, Coketown, before pursuing our tune.

It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood, it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of buildings full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the

head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and to-morrow, and every year the counterpart of the last and the next.

These attributes of Coketown were in the main inseparable from the work by which it was sustained; against them were to be set off, comforts of life which found their way all over the world, and elegancies of life which made, we will not ask how much of the fine lady, who could scarcely bear to hear the place mentioned. The rest of its features were voluntary, and they were these.

You saw nothing in Coketown but what was severely workful. If the members of a religious persuasion built a chapel there – as the members of eighteen religious persuasions had done – they made it a pious warehouse of red brick, with sometimes (but this is only in highly ornamental examples) a bell in a birdcage on the top of it. The solitary exception was the New Church; stuccoed edifice with a square steeple over the door, terminating in four short pinnacles like florid wooden legs. All the public inscriptions in the town were painted alike, in severe characters of black and white. The jail might have been the infirmary, the infirmary might have been the jail, the town-hall might have been either, or both, or anything else, for anything that appeared to the contrary in the graces of their constructions. Fact, fact, fact, everywhere in the material aspect of the town; fact, fact, fact, everywhere in the immaterial. The M'Choakumchild school was all fact, and the school of design was all fact, and the relations between master and man were all fact, and everything was fact between the lying-in hospital and the cemetery, and what you couldn't state in figures, or show to be purchasable in the cheapest market and saleable in the dearest, was not, and never should be, world without end, Amen.

(from "*Hard Times*" by Ch.Dickens)

In conclusion, it should be mentioned that the lists of the above mentioned characteristic features do not cover all the peculiarities of the functional styles in question, but they are the most essential, the ones by which a particular style can be recognised.

SEMINAR 8
FUNCTIONAL STYLES OF MODERN ENGLISH

Outline

1. The notion of functional style. The functional styles classification.
2. The scientific functional style and its stylistic peculiarities.
3. The newspaper functional style and its stylistic peculiarities.
4. The official document functional style and its stylistic peculiarities.
5. The literary functional style and its stylistic peculiarities.

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5. *Єфімов Л.П., Ясінецька О.А.* Стилістика англійської мови і дискурсивний аналіз. – Вінниця: НОВА КНИГА, 2004. – С.17-23.
6. *Функциональный стиль* // Языкознание. Большой энциклопедический словарь / Гл. ред. В.Н. Ярцева. – 2-е изд. – М.: Большая Российская Энциклопедия, 2000. – С. 567-568.
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Supplemenary literature:

1. *Дубенко О.Ю.* Порівняльна стилістика англійської та української мов. Посібник для студентів та викладачів вищих навчальних закладів. – Вінниця: НОВА КНИГА, 2005. – 224 с.

2. *Методичні вказівки до семінарських та практичних занять з стилістики англійської мови для студентів IV курсу.* (Видання 2) / Уклад. Воробйова О.П., Бойцан Л.Ф., Ганецька Л.В. та інш. – К.: Вид.центр КНЛУ, 2001. – 64 с.

3. Разинкина Н.М. Стилистика английской научной речи. Элементы эмоционально-субьективной оценки. – М.: Наука, 1972. – 166 с.

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5. *Чернявская В.Е.* Интрепретация научного текста: Учебное пособие. Изд. 3-е, стереотипное. – М.: КомКнига, 2006. – 128 с.

CHECKSHEET

1. Speak on the problem the functional styles classification in Modern English. What functional styles are generally singled out? What functional styles are considered the most disputable? Why?
2. Present the main linguo-stylistic peculiarities of scientific/ official document / literary functional styles.

EXERCISE 1. **Analyse the peculiar functional style features in the following fax message. Give answers to the questions given after it**:

FARMERS FRUIT PRODUCTS
010 Mortimer St.
London W1
UK
Tel.:
Fax:
Our Ref: S/2-02 22nd November, 19_
Roberts Import Company
Av. Rio Branco 198
Grupo 506
Rio de Janeiro
Brazil

Dear Sirs,

We have carefully considered the proposals you made in your fax of 16th November.

It would give us great pleasure to supply you with the marmalade you wish to order. You have noticed that its quality is probably better than that of the marmalade usually sold in your country. You will soon see that your customers notice the difference too, and will want to place repeat orders.

We should like to prove this to you, and are therefore prepared to grant you a special discount of 5% for the quantity of 15,000 jars of A2 orange marmalade. This, with the 2% cash discount which we would allow, should enable you to offer the goods for sale at competitive prices.

We look forward to receiving your order.

Yours faithfully, /signature/

Questions:

1) What is the subject-matter of the text?
2) What functional style does the given text represent? Prove your point of view.
3) Analyse the layout of the given fax message. What is peculiar about its structure?
4) Comment on the choice of words. What layer of the English vocabulary do they belong to? What is their function in the text analysed?
5) Account for the length, structure and types of connection of the sentences in the given text.

EXERCISE 2. **Indicate the peculiar functional style features in the following text. Give answers to the questions given after it**:

The **Company** will **indemnify** the **Insured** against **damage** to or **loss** of the Insured Vehicle (and its accessories and spare parts while thereon or while in the Insider's garage).

Provided always that in **the event of damage** to or the **total destruction** or **total loss** of Insured Vehicle the **liability**

of the Company under this **Clause** shall be **limited to the market value** of the Insured Vehicle, immediately before such damage, destruction or loss or the Insurer's **estimate** of the value of the Insured Vehicle (as last advised to the Company), whichever is the less.

If the knowledge of the Company the Insured Vehicle is the **subject** of a **hire purchase agreement** any **payment** for damage to or loss of the Insure Vehicle (which damage or loss is not made good by **repair**, **reinstatement**, or **replacement**) shall be made to the owner described therein whose **receipt** shall be a full and final **discharge** to the Company in respect of such damage or loss.

Questions:

1. What functional style does the given passage represent? Prove your point of view.
2. What layer of the English vocabulary do the marked words belong to?
3. Analyse the length, structure and types of connection in the given sentences. What effect is achieved by such sentences?
4. Does the complicated structure of the second and third sentences hinder clarity and comprehension? Why?
5. Why is lexical repetition remarkable and necessary in this text? Is it boring? Why?
6. Can each subdivision of this text be considered as an organized paragraph? Why?

EXERCISE 3. **Consider the peculiar functional style features in the following text and answer the questions given after it**:

Compensatory damages are **awarded** to **compensate** the **plaintiff** for **pecuniary losses** that result from the **defendant**'s **tortuous conduct** or **breach of contract**. They may be awarded for **loss of time or money**, **bodily pain and suffering**, **permanent disabilities or disfigurement, injury to reputation, and mental anguish**. Future losses are also **recoverable**; however, recovery is not allowed for consequences that are remote, indirect, or speculative.

In awarding **compensatory damages**, the **court's objective** is to put the plaintiff in the same financial position as existed before the **commission** of the **tort**, or, in a contract case, in the financial position that would have resulted had the promise been fulfilled. In the absence of circumstances giving rise to an **allowance** of **punitive damages**, the law will not put the **injured party** in a better position than the person would have been in gad the wrong not been done.

Questions:

1. What is the subject-matter of the text?
2. What functional style does the given abstract represent?
3. Comment on the choice of words. What layer of the English vocabulary do they belong to? What effect do they create?
4. Analyse the length, structure and types of connection in the given sentences. What impression do such sentences create? Does their complicated structure hinder clarity and comprehension? Why?

EXERCISE 4. **Analyse the peculiar functional style features in the following passage from the essay** *Who am I?* **by Marya Mannes. Give answers to the questions given after it**:

Who are you? You singly, not you together. When did it start — that long day's journey into self? When do you really begin to know what you believe and where you're going? When do you know that you are unique — separate — alone?

The time of discovery is different for everybody. Some people find themselves in early childhood, some in middle age, some — the tragic ones — never.

I suggest that the first recognition comes when others try to tell you what you are. And although what happened in my generation is supposed to have no relevance to what happens in yours, I know when it happened to me.

I may have been six years old when aunts and uncles and cousins used to say: "You look just like your mother!" or "You're the image of your brother!"

Now for reasons that have nothing to do with duty or discipline in that distant day, I loved my family. I loved them because they were interesting, handsome, talented, and loving people. I was lucky. But in spite of that, I felt an immediate, instinctive resistance to any suggestion that I was like them or like anybody else. I didn't want to be like anybody else. I was Me. Myself. Separate. Alone.

Questions:

1. What is the given passage dedicated to? What is its theme?
2. Name peculiar functional style features of essays and find them in the given passage.
3. Comment on the words "*long day's journey into self*". What stylistic device is employed? Account for stylistic effect created.
4. What is the predominant communicative type of the sentences in the first paragraph? How does this type of sentences influence the reader's perception of the paragraphs following next?
5. Focus on the author's use of punctuation. Is it used conventionally? What is its role in revealing the writer's feelings?
6. Account for the use of different types of repetition in the given extract? What is their function?
7. Indicate other syntactic peculiarities of the analysed passage and dwell upon their role in disclosing the author's idea?

UNIT 9.
STYLISTIC ANALYSIS OF THE TEXTS OF DIFFERENT FUNCTIONAL STYLES

1. BASIC ELEMENTS FOR A LITERARY TEXT ANALYSIS

- **CHARACTERS**

The major characters in a story are the *protagonist*, the most fully developed character in a work, and his opponent – the *antagonist.*

Characters other than major are classified as minor or secondary characters.

- **CHARACTERISATION**

In *direct characterisation*, the narrator or a character summarises or tells the reader what another character looks like or what kind of person he or she is, as in:

*She was a woman of mean understanding, little information, and uncertain temper. When she was discontented she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news (*J. Austen "*Pride and Prejudice*").

In indirect characterisation the author shows, rather than tells, what the characters are like through what they say about one another, through external details (dress, bearing, looks), and through their thoughts, speech, and deeds.

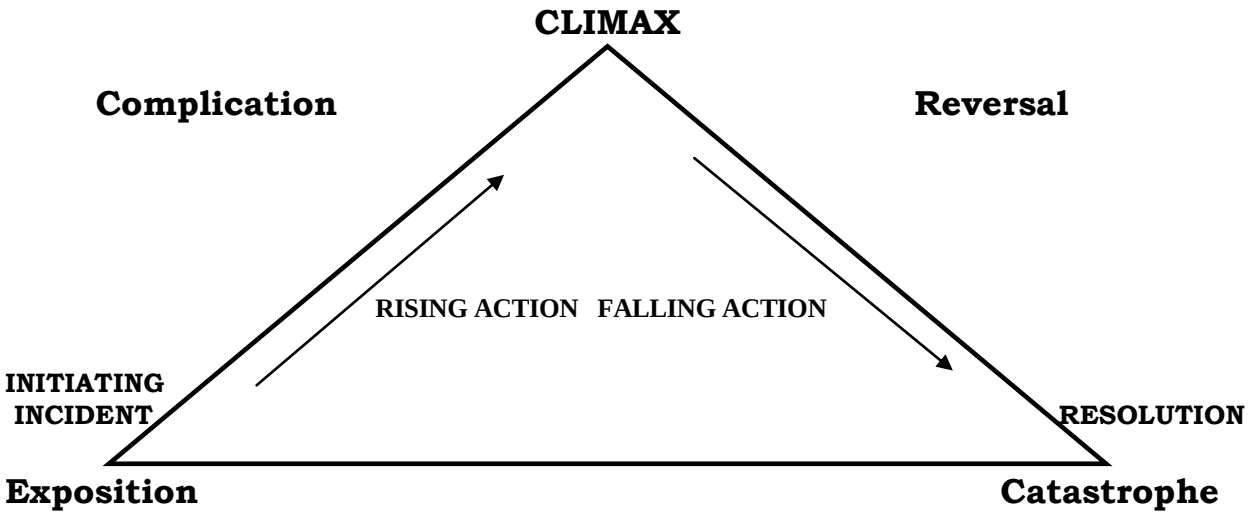
- **SETTING**

Setting of the story indicates time and place of the events.

- **PLOT**

Plot is a sequence of events in which the characters are involved, the theme and the idea revealed. It is a series of actions, often presented in chronological order. The plot grows out of a ***conflict*** that is an internal or external struggle between the main character and an opposing force**.** When the story includes an ***internal conflict***, the main character is in conflict with himself or herself. An ***external conflict*** can occur between the central character and either another character, society, or natural forces, including Fate.

PLOT STRUCTURE (after G. Freitag**)**



Exposition refers to the explanatory information a reader needs to comprehend the situation in the story (i.e. the characters, setting, historical background). The ***initiating incident*** is the event that changes the situation established in the exposition and sets the conflict in motion. In the ***rising action*** various episodes occur that develop, complicate or intensify the conflict. The ***climax*** is the point of the greatest conflict, the emotional high point, the turning point in the plot, or the point at which the main character is to choose some form of action that will either worsen or improve his or her situation. The events that follow the climax are known as the ***falling action***. The falling action leads into the ***resolution*** or ***denouement*** of the story.

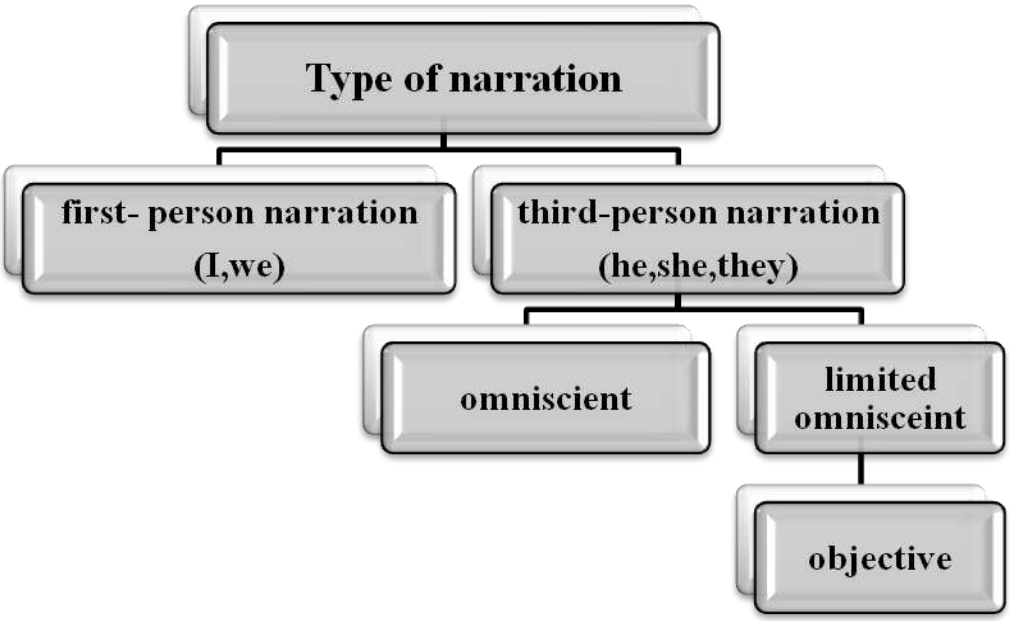
A work that has all the elements mentioned above as clearly discernable parts is considered to have a ***closed plot structure***. A literary work in which the action is represented without an obvious culmination, which does not contain all the above elements is said to have an ***open plot structure***.

- **NARRATIVE COMPOSITIONAL FORMS (NARRATION, DESCRIPTION, ARGUMENTATION)**

Narration is the author's story about the events and about the actions of personages. The basic types of narration are first and third person narration.

In the first person narration the narrator is the mouthpiece of the author. This type of narration creates the effect of verisimilitude, immediacy of presentation. The distance between the reader and the author is shorter when the reader is plunged into the events developing before his eyes. Narration acquires an intimate, confidential tone. When the narrator's point of view is discordant with that of the author, the effect is an incongruity between the direct and the implied content. There appears a deep submerging meaning, the tone is frequently ironical.

With a third person "objective" narrator the distance between the reader and the writer is greater; there is usually a powerful implicit flow of meaning.



Description supplies the details of appearance of the characters, of the place and time of action. It comprises the portrait, the landscape and the interior. The portrait helps to depict the individuality of a personage. The landscape creates the background to the events. Consider the peculiarities of different types of description in the following extracts:

b) a portrait

It was Miss Murdstone who was arrived, and a gloomy-looking lady she was; dark, like her brother, whom she greatly resembled in face and appearance; and with very heavy eyebrows, nearly meeting over her large nose as if, being disabled by the wrongs of her sex from wearing whiskers, she had carried them to that account. She brought with her two uncompromising hard black boxes, with her initials on the lids in hard brass nails. When she paid the coachman she took her money out of a hard steel purse, and she kept the purse in a very jail of a bag which hung upon her arm by a heavy chain, and shut up like a bite. I had never, at that time, seen such a metallic lady altogether as Miss Murdstone was (Ch. Dickens)**.**

c) a landscape (exterior)

The discreet door shut with a click. She was outside on the step, gazing at the winter afternoon. Rain was falling, and with the rain it seemed the dark came too, spinning down like ashes. There was a cold bitter taste in the air, and the new-lighted lamps looked sad. Sad were the lights in the houses opposite. Dimly they burned as if regretting something. And people hurried by, hidden under their hateful umbrellas (K. Mansfield).

d) an interior

Mr. Bodiham was sitting in his study at the Rectory. The nineteenth century Gothic windows, narrow and pointed, admitted the light grudgingly; in spite of the brilliant July weather, the room was somber. Brown varnished bookshelves lined the walls, filled with row upon row of those thick, heavy theological works which the second-hand booksellers generally sell by weight. The mantelpiece, the overmantle, a towering structure of spindly pillars and little shelves were brown and varnished. The writing desk was brown and varnished. So, were the chairs, so was the door. A dark red-brown carpet with patterns covered the floor. Everything was brown in the room and there was a curious brownish smell (A. Huxley).

Argumentation presents causes and effects of the personage's behaviour, his (or the author's) considerations about moral, ethical, ideological and other issues.

- **TECHNIQUES IN STORYTELLING**

The *flashback* is the presentation of material that occurred before the events of the story. It interrupts the chronology and often provides important exposition. *Foreshadowing* gives the hints or clues that suggest or prepare the reader for events that occur later in a work. *Suspense* is the feeling of anxious anticipation, expectation, or uncertainty that creates tension and maintains the reader's interest. *Coincidence* is the chance occurrence of two things at the same time or place to denote the workings of Fate in a person's life.

- **PERSONAGE'S SPEECH CHARACTERISATION**

There are three types of characters' speech in a literary text: a) direct speech, b) indirect speech, c) interior speech, d) represented speech.

Direct speech reproduces actual communication of the characters. It is usually introduced by verbs of verbal communication (*say, tell, call, require, speak, etc.)*, non-verbal communication (*nod, wave, signal, etc.*) and contextual verbs of communication, i.e. those acquiring the meaning of verbs of communication only in the context (*think, ignore, allow, reject, accept, feel etc.)*. Usually this type of personages' speech is presented in the form of a ***dialogue***. Dialogue is an important form of the personages' self-evaluation, exposing his cultural, education level, social status, occupation etc.

In ***indirect speech*** the personage's exact words are transformed by the author in the course of his narrative and undergo some changes.

Interior speech represents the character's inner world, his thoughts, ideas, believes, and views.

In **interior monologue** a character observes, contemplates, analyses, plans something. It is the best way of describing the true nature of a personage. **Short insets of interior speech** represent mental and emotional reactions of a character to the remarks or actions of other characters

[Kukharenko, 2003: 109; Kukharenko, 2004: 174]. The process of thoughts generation in a human mind is not intended for communication and is specifically structured. Representation of the character's mental processes needs some transformations on the part of the writer to make it more comprehensible for the reader. Interior monologue contains all the peculiarities of the character's speech mode and is materialized through the first-person pronouns. But when the writer does not interfere into the process of the character's thinking it results in the **stream-of-consciousness technique**

Represented (reported) speech is a mixture of the viewpoints and language spheres of both the author and the character [Kukharenko, 2003: 110]. There are two varieties of represented speech 1) represented uttered speech; 2) represented unuttered speech.

Represented uttered speech is the mental representation of a once uttered remark.

Represented unuttered speech is the mental representation of the character's thinking. This type of speech resembles interior speech in essence, but differs in manifestation. It is delivered in the third person singular and may contain the author's remarks.

- **TONE AND MOOD**

Tone in writing can be serious, introspective, satirical, sad, ironic, playful, condescending, formal or informal. Tone is achieved through descriptive details of setting and character, through dialogue, and through a narrator's direct comment. *Mood* refers to the atmosphere of a story. It can be mysterious, horror-filled, or serene.

- **THEME**

Theme denotes the central point of a work. It is an author's insight or general observation about human nature or the human condition that is conveyed through characters, plot and imagery. It is the represented aspect of life.

2. THE APPROXIMATE SCHEME OF STYLISTIC AND INTERPRETATIVE ANALYSIS OF THE EXTRACT FROM A LITERARY TEXT

1. The extract (passage, paragraph) under consideration (analysis) comes from a novel (story, short story, essay) written by … (***name the writer***). The author is a famous (well-known, distinguished) English (American etc.) writer (poet, publicist etc.) **(*characterize in 3-4 sentences the literary tradition the given author belongs to, cultural and historical background of the author and the text under consideration, peculiarities of the author's individual style; name other famous works of the analyzed writer*)**.

2. The extract describes (concerns, is devoted to, deals with) … (***in 4-5 sentences present the summary of the extract you've analyzed*)**.

3. The basic theme/idea of the story is … .

4. The events in the analysed text (extract, passage, paragraph) happen in … (***present the setting of the story***). The setting of the events in the given extract is realistic/ historical/ fantastic/ exotic. It is presented in a general (specific, detailed) way. It provides a background for action/ a historical and cultural context that contributes to our understanding of the characters /reflects the character and embodies the theme/ symbolizes the emotional state of the characters (***present information about the setting based on the interpretative analysis of stylistic devices employed in the extract)***.

5. From the point of view of presentation the text is the 1st/ 3rd person narrative.

6. The character(s) we meet in the extract under analysis is (are) … (***name the main and the secondary characters***; ***the protagonist and the antagonist***). The writer reveals (***name the character***) by means of (***choose from the list of means of direct or indirect characterisation of the characters***):

a) narrative summary without judgment;

b) narrative description with implied or explicit judgment. From both fact and judgment we derive the impression of the

main character as a strong /determined/ weak/ responsible/ loving/ caring etc. man (woman) who (…). When the narrator informs us that (….) we come to share his/her respect/ hate/ love/ disrespect/ approval/ disapproval etc. for the character's abilities/ actions/ behaviour/ attitude etc. The following comment of the narrator clearly indicates that (…);

c) surface details of dress and physical appearance, for example (…);

d) character's actions (*what they do*), for example (…);

e) character's speech (*what they say and how they say it*), for example (…);

f) character's consciousness (*what they think and feel*), for example (…). (***present information about the character(s) based on the interpretative analysis of stylistic devices employed in the extract****).*

7. The plot of the story (extract, passage) runs as follows … (***indicate the exposition, the story itself, the climax, the denouement <u>if these elements are present</u>***).

8. The types of speech employed by the author of the analysed extract are … (narration, description, meditation, monologue, dialogue, represented speech etc.). The given passage is rather a description than a narration/ rather a narration than a description/ a mixture of narration and description with some: a) insertions of direct/ interior/ represented speech; b) lyrical/ critical/ philosophical digression/ retardation/ foreshadowing/ flashbacks to the past.

9. In order to portray the characters (to describe the setting, to reveal the idea, to render the general mood/ atmosphere of the passage etc.) vividly and convincingly the author of the analysed passage resorts to the following devices (***analyze stylistic functions of the discerned EM and SDs and interpret their role in the extract***):

9.1. <u>*Lexical*</u>: metaphor, personification, allegory, metonymy, periphrasis, euphemisms, irony, epithet, simile, hyperbole, zeugma, pun, oxymoron etc.;

9.2. <u>*Syntactical*</u>: ellipsis, asyndeton, aposiopesis, inversion, polysyndeton, repetitions, antithesis, climax, anticlimax, etc.;

9.3. *Phonetic*: onomatopoeia, alliteration, assonance;

9.4. *Graphic and phonetic*: graphon;

9.5. *Graphic*: spacing of graphemes (hyphenation, multiplication) and of lines, all changes of the type (italics, bold type, capitalization or absence of capital letters), punctuation.

10. Summing up the analysis of the given extract one should say that the writer (***name him/her***) brilliantly uses … (***indicate the most prominent stylistic features of the analysed extract***) which help to reveal the main character's nature/ to create a true-to-life atmosphere of the events depicted/ bring home to the reader the main idea of the text.

The list of suggested phrases which may be used to analyze the stylistic properties of:

1) the characters' speech

- The characters are splendidly characterized through their speech which reflects many peculiarities of the oral type of communication (***present the cases of colloquial pronunciation, lexis, grammar, syntax and state how these means help to trace the character's social, cultural, educational, physical etc. peculiarities and how they add to your perception of the analysed character***).
- N's speech is emotional and abounds in/ is rich in EMs and SDs such as (***name and give examples of particular EMs and SDs used in the speech of the analysed character, state their function***).
- Through the use of (***name the SD***) the character reveals/expresses his positive/negative/contemptuous/good etc. attitude to ….
- Lexical peculiarities are represented by the vocabulary the characters use, for example (***give the examples of words with stylistic colouring: colloquial, slang, jargon,***

bookish etc. words and state how these means help to trace the characters' social, cultural, professional, educational, physical etc. peculiarities and how they add to your perception of the analysed characters*).*

- The character's speech is that of an uneducated man: it abounds in colloquialisms and vulgarisms such as (***indicate them and state how these means help to trace the character's social, cultural, educational, physical etc. peculiarities and how they add to your perception of the analysed character****).*
- The character's pronunciation is also typical of uneducated speech. Such cases of graphon (***indicate them***) highlight his/her social/cultural/educational status.
- Features of oral speech can be well illustrated by their syntactical peculiarities in the character's speech, such as the use of elliptical sentences, incomplete sentences, detached constructions, parenthetical clauses, asyndetic type of connection etc. (***indicate them and state how these means help to trace the character's social, cultural, educational, physical etc. peculiarities and how they add to your perception of the analysed character***).
- Represented uttered speech (***read it***) reveals what (***name the character***) thinks. It also creates the effect of his/her immediate presence and participation.

2) the vocabulary of a text

- A rigorous analysis of the vocabulary of the story clearly shows that the author employs

a. common words to create a true-to-life realistic atmosphere of the event of the passage under analysis;

b. foreign words /barbarisms/ exotic words to create a local colouring/ depict local conditions of life, concrete facts and events/ to indicate the character's social and speech peculiarities/ help to create local colouring and add to the concreteness of the description of the events;

c. colloquial words/slang/jargon to create the atmosphere of sincerity and confidence// to add the informality and emotiveness of the character's speech/ to indicate his/her social and speech peculiarities/

d. poetic words to create an elevated, high-flown tonality of the story;

e. archaic/ historical words to provide a historical background of the event depicted /to remind the reader of past/local habits, customs, traditions, clothes;

f. terms/ nomenclature words to create a true-to-life realistic atmosphere/ to indicate the character's social and speech peculiarities.

3) cases of metaphor, simile, irony, epithets

- The metaphor (***name it***) suggests the narrator's/character's evaluation of (another character, another character's behaviour, appearance, events etc.) by the implied comparison of (a character, character's behaviour, appearance, events etc) to ….
- The metaphor (***name it***) is used to emphasize the main image of the extract (passage, story, short story) under analysis. It helps to create positive/negative image of…
- The behaviour of the character (attitude to, thoughts about) is/are revealed through the metaphor (***name it***).
- The metaphor (***name it***) exposes … as a false/hypocritical/ sensitive/kind/loving/caring etc. person.
- The narrator's (character's) ironic treatment of the subject (character, character's behaviour) is seen from the use of such epithets (similes, comparisons, the words used to describe …, etc.) as … .
- Snobbery, coldness, ignorance, hypocrisy etc. are the objects of the author's ridicule and biting irony. The ironical effect is achieved by the use of … (***name the SD***)
- The choice of such epithets as (***enumerate them***) employed by the narrator to describe (name of the character, place, time of the events) reveals his/her ironic/ pathetic/ sympathetic/ cheerful/ vigorous/ serious/ humorous/ mock-serious/ lyrical/ dramatic/ excited/ agitated/ passionate/ impassive/ detached/ matter-of-fact/ dry/ impartial/ melancholy/ moralizing/ unemotional/ sneering/ reproachful attitude to
- Narrator's/character's appreciation/ of … is stressed by the highly emotive epithet (***name it***).

4) cases of hyperbole, meiosis, litotes

- The hyperbole (***name it***) is used to intensify the size/ colour/ quantity/ age etc. of … / shows the overflow of emotions of the main character/ to intensify the statement/ to create a humorous effect.

•The case of meiosis (***name it***) emphasizes the insignificance of …

•The idea of …. is not expressed in a straight-forward categorical manner. The case of litotes makes the sentence/statement (***read it***) sound non-categorical.

- The case of litotes (***name it***) conveys the character's/ narrator's doubts as to the exact significance or value of …

5) cases of antithesis

- The case of antithesis (***name it***) emphasizes the striking difference between…
- The case of antithesis (***name it***) stresses the contrast between … .

6) repetitions, parallel constructions

•The use of epiphoric/ anaphoric/ chain/ frame repetitions attracts the reader's attention and brings home to him the idea of/ emphasizes/ reveals/ shows the state of mind of the character/ his agitation/ nervousness/ emotiveness etc.

•The parallel constructions (***indicate them***) make the thought of … clearer, besides such an arrangement lends an unmistakable eloquence and rhythm/ expressiveness to his/her utterance.

10) any SD

•The idea expressed through (***name the SD***) is to show… .

•The positive/negative features/qualities/attitude etc. of (***name the character***) to …. is/ are enhanced through the use of (***name the SD***).

•The (***name the SD***) is aimed at revealing the feelings and relations
between ….

•The (***name the SD***) explains and clarifies the main idea of the text.

***EXERCISE 1*. Using the scheme of stylistic analysis of a fiction text prepare a thorough stylistic analysis of the following extract from** "*Hard Times*" **by Ch. Dickens. Consider the questions after the extract:**

Mr Gradgrind expounds his theories on education to the pupils in Coketown School.

Chapter I
Book the first – Sowing

'NOW, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir!'

The scene was a plain, bare, monotonous vault of a school-room, and the speaker's square forefinger emphasized his observations by underscoring every sentence with a line on the schoolmaster's sleeve. The emphasis was helped by the speaker's square wall of a forehead, which had his eyebrows for its base, while his eyes found commodious cellarage in two dark caves, overshadowed by the wall. The emphasis was helped by the speaker's mouth, which was wide, thin, and hard set. The emphasis was helped by the speaker's voice, which was inflexible, dry, and dictatorial. The emphasis was helped by the speaker's hair, which bristled on the skirts of his bald head, a plantation of firs to keep the wind from its shining surface, all covered with knobs, like the crust of a plum pie, as if the head had scarcely warehouse-room for the hard facts stored inside. The speaker's obstinate carriage, square coat, square legs, square shoulders, – nay, his very neckcloth, trained to take him by the throat with an unaccommodating grasp, like a stubborn fact, as it was, – all helped the emphasis.

'In this life, we want nothing but Facts, sir; nothing but Facts!'

The speaker, and the schoolmaster, and the third grown person present, all backed a little, and swept with their eyes the inclined plane of little vessels then and there arranged in order, ready to have imperial gallons of facts poured into them until they were full to the brim.

Chapter II
Murdering the Innocents

THOMAS GRADGRIND, sir. A man of realities. A man of facts and calculations. A man who proceeds upon the principle that two and two are four, and nothing over, and who is not to be talked into allowing for anything over. Thomas Gradgrind, sir – peremptorily Thomas – Thomas Gradgrind. With a rule and a pair of scales, and the multiplication table always in his pocket, sir, ready to weigh and measure any parcel of human nature, and tell you exactly what it comes to. It is a mere question of figures, a case of simple arithmetic. You might hope to get some other nonsensical belief into the head of George Gradgrind, or Augustus Gradgrind, or John Gradgrind, or Joseph Gradgrind (all supposititious, non-existent persons), but into the head of Thomas Gradgrind – no, sir! In such terms Mr Gradgrind always mentally introduced himself, whether to his private circle of acquaintance, or to the public in general. In such terms, no doubt, substituting the words 'boys and girls' for 'sir,' Thomas Gradgrind now presented Thomas Gradgrind to the little pitchers before him, who were to be filled so full of facts.

Indeed, as he eagerly sparkled at them from the cellarage before mentioned, he seemed a kind of cannon loaded to the muzzle with facts, and prepared to blow them clean out of the regions of childhood at one discharge. He seemed a galvanizing apparatus, too, charged with a grim mechanical substitute for the tender young imaginations that were to be stored away.

Questions:

1) What is the theme of the suggested extract?

2) Where do the events of the extract take place? What details of the setting reinforce Mr Gradgrind's philosophy that education should be based solely on facts?

3) The verb 'to grind' means 'to crush between two hard surfaces or with a machine'. In what sense does the name Gradgrind convey the character's personality? Identify the stylistic device employed.

4) Find the cases of personification, metaphor and simile in the description of Mr Gradgrind. Fill in the table below. What effect do they create? Do they make the description of Mr Gradgrind more objective, humorous, striking, vivid?

TENOR	**GROUND**	**VEHICLE**

5) Identify the metaphor used by Mr Gradgrind for schoolchildren in the last paragraph of Chapter I. Which words extend this metaphor in Chapter II? What idea of education is conveyed by this extended metaphor?

6) Mr Gradgrind's rational attitude to life is underlined by the use of terms from the spheres of mathematics, mechanics and weaponry. Pick out these cases and explain their function in the text. How do they characterise Mr Gradgrind, what effect is created?

7) Find the cases of repetition in the passage. What aspect of Mr Gradgrind's personality is emphasized through the use of repetition?

8) Analyse other stylistic devices and account for their stylistic value.

EXERCISE 2. **Using the scheme of stylistic analysis of a fiction text prepare a thorough stylistic analysis of the following extract from** "*The Picture of Dorian Gray*" **by Oscar Wilde. Consider the questions after the extract:**

Chapter 2

(…)

'Let us go and sit in the shade,' said Lord Henry. 'Parker has brought out the drinks, and if you stay any longer in this glare, you will be quite spoiled, and Basil will never paint you again. You really must not allow yourself to become sunburnt. It would be unbecoming.'

'What can it matter?' cried Dorian Gray, laughing, as he sat down on the seat at the end of the garden. 'It should matter everything to you, Mr Gray.'

'Why?'

'Because you have the most marvellous youth, and youth is the one thing worth having.'

'I don't feel that, Lord Henry.'

'No, you don't feel it now. Some day, when you are old and wrinkled and ugly, when thought has seared your forehead with its lines, and passion branded your lips with its hideous fires, you will feel it, you will feel it terribly. Now, wherever you go, you charm the world. Will it always be so? ... You have a wonderfully beautiful face, Mr Gray. Don't frown. You have. And beauty is a form of genius – is higher, indeed, than Genius, as it needs no explanation. It is of the great facts of the world, like sunlight, or spring-time, or the reflection in dark waters of that silver shell we call the moon. It cannot be questioned. It has its divine right of sovereignty. It makes princes of those who have it. You smile? Ah! When you have lost it you won't smile. ... People say sometimes that Beauty is only superficial. That may be so, but at least it is not so superficial as Thought is. To me, Beauty is the wonder of wonders. It is only shallow people who do not judge by appearances. The true mystery of the world is the visible, not the invisible. ... Yes, Mr Gray, the gods have been good to you. But what the gods give they quickly take away. You have only a few years in which to live really, perfectly, and fully. When your youth goes, your beauty will go with it, and then you will suddenly discover that there are no triumphs left for you, or have to content yourself with those mean triumphs that the memory of your past will make more bitter than defeats. Every month as it wanes brings you nearer to something dreadful. Time is jealous of you, and wars against your lilies and your roses. You will become sallow, and hollow-cheeked, and dull-eyed. You will suffer horribly ... Ah! Realize your youth while you have it. Don't squander the gold of your days, listening to the tedious, trying to improve the hopeless failure, or giving away your life to the ignorant, the common, and the vulgar. These are the sickly aims, the false ideals, of our age. Live! Live

the wonderful life that is in you! Let nothing be lost upon you. Be always searching for new sensations. Be afraid of nothing. … A new Hedonism – that is what our century wants. You might be its visible symbol. With your personality there is nothing you could not do. The world belongs to you for a season. … The moment I met you I saw that you were quite unconscious of what you really are, of what you really might be. There was so much in you that charmed me that I felt I must tell you something about yourself. I thought how tragic it would be if you were wasted. For there is such a little time that your youth will last – such a little time. The common hill-flowers wither, but they blossom again. The laburnum will be as yellow next June as it is now. In a month there will be purple stars on the clematis, and year after year the green night of its leaves will hold its purple stars. But we never get back our youth. The pulse of joy that beats in us at twenty becomes sluggish. Our limbs fail, our senses rot. We degenerate into hideous puppets, haunted by the memory of the passions of which we were too much afraid, and the exquisite temptations that we had not the courage to yield to. Youth! Youth! There is absolutely nothing in the world but youth!'

Questions:

1) Say what you know about the author of the extract under analysis, his method, about the book from which this extract is taken.

2) Consider the emotional colouring of the characters' speech, speak about the implied feelings, attitudes, motives.

3) Lord Henry compares the beauty of the youth to the ugliness of the old age. Consider stylistic figures employed for describing the physical changes caused by ageing; the psychological anxiety caused by growing older; the advantages of being young and beautiful.

4) Focus on the style of Lord Henry's speech. Find cases of personification, metaphor, metonymy, epithet. How would you describe his style? How do these means characterise Lord Henry?

5) Study the influence of the syntactic organisation of the given extract on the emotional-evaluative aspect of its content. Single out cases of repetition, inversion, parallelism, detachment and speak on their stylistic value.

6) What is paradox? Find the cases of paradox in the given extract and explain them.

7) Characterise the atmosphere (emotions) and the tone (attitude) of description created by lexical, syntactical and graphico-phonetic peculiarities of the extract.

8) Express your opinion about the message of the extract, about the adequacy/inadequacy of the form. Speak about individual peculiarities of the author's style.

EXERCISE 3. **Read about linguistic and stylistic peculiarities of oratory and speeches (Galperin, 1977: 288-292). Using the scheme of stylistic analysis prepare a thorough stylistic analysis of** "*The Gettysburg Address*" **by A. Lincoln**:

"Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war testing, whether that nation or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate – we can not consecrate – we can not hallow – this ground. The brave men, living and dead, who struggled here, have consecrated it, far above poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced.

It is rather for us to be here dedicated to the great task remaining before us – that from these honoured dead we take increased devotion to that cause for which they gave the last full measure of devotion – that we he here highly resolve that

these dead shall not have died in vain – that this nation, under God, shall have a new birth of freedom and that government of the people, by the people, and for the people, shall not perish from the Earth.

Questions:

1) What functional style does the given text belong to? Prove your point of view.

2) What is the subject-matter of the given speech?

3) Comment on the choice of words. What layers of the English vocabulary do they belong to? What effect do they create upon listeners/ readers?

4) Find the cases of periphrasis and comment on them.

5) Pick out the cases of repetitions, define their type and speak on their stylistic effect.

6) Comment on the length, structure, communicative type and type of connection of the sentences, decide what effect they create upon listeners / readers.

7) State the stylistic function of the emphatic constructions.

8) Summing up the stylistic analysis of "The Gettysburg Address" by A. Lincoln speak on the most prominent EMs and SDs which create the solemn tone of the speech and bring out its message.

EXERCISE 4. **Using the scheme of stylistic analysis prepare a thorough stylistic analysis of** "*Democratic Convention Speech*" **by Jesse Jackson:**

We stand as witnesses to a pregnant moment in history. Across the globe, we feel the pain that comes with new birth. Here in our country, pain abounds. We must be certain that it too leads to new birth and not a tragic miscarriage of opportunity.

We must turn pain to power, pain into partnership — not pain into polarization.

The great temptation in these difficult days of racial polarization and economic injustice is to make political arguments black and white and miss the moral imperative of

wrong and right. Vanity asks — is it popular? Politics asks — will it win? Morality and conscience ask — is it right?

We are part of a continuing struggle for justice and decency, links in a chain that began long before we were born and will extend long after we are gone. History will remember us not for our positioning but for our principles. Not by our move to the political center, left or right, but rather by our grasp on the moral and ethical center of wrong and right.

We who stand with working people and poor have a special burden. We must stand for what is right, stand up to those who have the might. We do so grounded in the faith that that which is morally wrong will never be politically right. But if it is morally sound, it will eventually be politically right.

When I look at you gathered here today, I hear the pain and see the struggles that prepared the ground that you stand on. We have come a long way from where we started.

A generation ago, in 1964, Fanny Lou Hamer had to fight even to sit in this convention. Tonight, twenty-eight years later, the chair of the party is Ron Brown from Harlem; the manager is Alexis Herman, an African-American woman from Mobile, Alabama. We have come a long way from where we started.

We are more interdependent than we realize. Not only African Americans benefited from the movement for justice. It was only when African Americans were free to win and sit in these seats that Bill Clinton and Al Gore from the new South could be able to stand on this rostrum. We are inextricably bound together in a single garment of destiny.

Tonight we face another challenge. Ten million Americans are unemployed, 25 million on food stamps, 35 million in poverty, 40 million have no health care. From the coal miners in Bigstone Gap, Virginia, to the loggers and environmentalists in Roseburg, Oregon, from displaced textile workers in my home town of Greenville, South Carolina, to plants closing in Van Nuys, California, pain abounds. Plants are closing, jobs leaving on a fast track, more are working for less, trapped by repressive antilabor laws. The homeless are a source of national shame and disgrace.

There is a harshness to America that comes from not seeing and a growing mindless materialism. Our television sets

bring the world into our living rooms, but too often we overlook our neighbors.

Now is the time to rebuild America. We must be the party with the plan and the purpose. Four years ago, we fought for a program to reinvest in America, paid for by fair taxes on the rich and savings from the military. This year, Governor Bill Clinton has taken a substantial step in that direction. He has expressed Democratic support for D.C. statehood, same-day on-site universal voter registration. D.C. has more people than five states, we pay more taxes than ten states, and we sent more youth to the Persian Gulf than twenty states; we deserve the right to vote. Governor Clinton has vowed to challenge corporations to invest at home, retrain their workers, and pay their share of taxes. He has made a commitment to raising and indexing the minimum wage. We must build upon that direction and go further still... . We must have a plan on a scale that corresponds with the size of the problems we face. Taiwan has a $1 trillion plan—it is the size of Pennsylvania. Japan has a $3 trillion plan over ten years. We found the money to help rebuild Europe and Japan after World War II; we found the money to help Russia and Poland. We found $600 billion to bail out the mess left by the buccaneer bankers. Surely we can find the money to rebuild America and put people back to work.

We must have a vision sufficient to correspond with the size of our opportunity. Across the world, walls are coming down. The cold war is over; the Soviet Union is no more. Russia wants to join NATO. We can change our priorities, reinvest in educating our children, train our workers, rebuild our cities. Today Japan makes fast trains; we make fast missiles. If we change our priorities and build a high-speed national railroad, we could go from New York to L.A. in eight hours. We could make the steel, lay the rail, build the cars and drive them. Scientists can stop devising weapons we don't need and start working on environmental advances we can't live without.

We must have an imagination strong enough to see beyond war. In Israel, Prime Minister Rabin's election is a step toward greater security and peace for the entire region. Rabin's wisdom in affirming negotiation over confrontation, land for

peace, bargaining table over battlefield has inspired hope, not only in the hearts of democratic Israel, but on the West Bank. Israeli security and Palestinian self-determination are inextricably bound, two sides of the same coin. With the effort at talk between Syria and Jordan, with a stable partner in King Fahd of Saudi Arabia and President Hosni Muburak of Egypt, there is hope.

In Africa today, democracy is on the march. In Nigeria, under President Babanguida we witnessed successful elections last week. But democracy cannot flourish amid economic ruins. Democracy protects the right to vote; it does not insure that you can eat.

We must understand that development in the Third World and economic prosperity at home are inextricably bound. We can be a force for peace in the Middle East, development in Africa and Latin America, hope in Eastern Europe and the former Soviet Union.

We hear a lot of talk about family values, even as we spurn the homeless on the street. Remember, Jesus was born to a homeless couple, outdoors in a stable, in the winter. He was the child of a single mother. When Mary said Joseph was not the father, she was abused. . . . But Mary had family values. It was Herod — the Quayle of his day — who put no value on the family.

We who would be leaders must feel and be touched by people's pain. How can you be a doctor and not touch the sick? How can you be a leader and not touch the hurt? Gandhi adopted the untouchables. Dr. King marched with violent gang members, hoping to turn them to the discipline of nonviolence.

Above all, we must reach out and touch our children. Our children are embittered and hurt, but it is not a congenital disease. They were not born that way. They live amid violence and rejection, in broken streets, broken glass, broken sidewalks, broken families, broken hearts. Their music, their rap, their video, their art reflects their broken world. We must reach out and touch them.

Too many of our children see jail as a relief station and death as a land beyond pain. We must reach out and touch

them. Surely, it is better to have dirty hands and clean hearts than clean hands and a dirty heart.

If we reach out, we can win — and deserve to win. We will win only if we put forth a vision that corresponds with the size of our problems and the scope of our opportunity, if we reach out to those in despair and those who care, reach across the lines that divide by race, region, or religion.

In L.A., they focused on Rodney King beaten by white officers, who were acquitted by an all-white jury. But it was a white man who had the instinct and the outrage to film it and take it public. The media focus was on the white truck driver beaten by black youth. But it was four young black youth who stepped in and saved his life, good Samaritans.

In the final analysis it comes down to a question of caring. On a small Southern college campus, I once observed a lesson never to be forgotten. I saw a dwarf and a giant walking together — they were an odd couple. He was six feet three; she was three feet tall. When they reached the parting paths, they embraced. He handed her books and she skipped down the path. It looked to be romantic. I asked the president, What is this I am seeing? He said, I thought you would ask; you see, that is his sister, in fact his twin sister. By a twist of fate he came out a giant, she a dwarf. All the big schools offered him athletic scholarships. The pros offered him money. But he said I can only go where my sister can go. And so he ended up here with us.

Somewhere that young man learned ethics, caring for others. Few of us are driven by a tailwind. Most of us struggle with headwinds. Not all of us can be born tall, some are born short, motherless, abandoned, hungry, orphaned. Somebody has to care. It must be us. And if we do, we will win, and deserve to win.

Keep hope alive.

3. EXTRACTS FROM LITERARY TEXTS FOR OVERALL STYLISTIC ANALYSIS.

SAMPLE ANALYSIS OF AN EXTRACT FROM A LITERARY TEXT.

Mr. Bodiham was sitting in his study at the Rectory. The nineteenth century Gothic windows, narrow and pointed, admitted the light grudgingly; in spite of the brilliant July weather, the room was sombre. Brown varnished bookshelves lined the walls, filled with row upon row of those thick, heavy theological works which the second-hand booksellers generally sell by weight. The mantelpiece, the overmantle, a towering structure of spindly pillars and little shelves were brown and varnished. The writing desk was brown and varnished. So were the chairs, so was the door. A dark red-brown carpet with patterns covered the floor. Everything was brown in the room and there was a curious brownish smell.

In the midst of this brown gloom Mr. Bodiham sat at this desk. He was the man in the Iron Mask. A grey metallic face with iron cheekbones and narrow iron brow; iron folds, hard and unchanging, ran perpendicularly down his cheeks; his nose was the iron beak of some thin, delicate bird of rapine. He had brown eyes, set in sockets rimmed with iron; round them the skin was dark, as though it had been charred. Dense wiry hair covered his skull; it had been black, it was turning grey. His ears were very small and fine. His jaws, his chin, his upper lip were dark, iron-dark, where he had shaved. His voice, when he spoke and especially when he raised it in preaching, was harsh, like the grating of iron hinges when a seldom-used door is opened.

(from "*Crome Yellow*" by A. Huxley)

The passage under analysis is taken from the novel "Crome Yellow" by A. Huxley, a prominent English writer famous for his novels and wide-ranging output of essays. The writer also published short stories, poetry, travel writing, film stories and scripts. Among Huxley's best known novels are

Crome Yellow (1921), *Point Counter Point* (1928), *Brave New World* (1932) and others.

The extract under consideration combines the portrait of the character (Mr Bodiham) with the description of his study. The angle of vision chosen by the author shows that his attention is concentrated on the personage's individual features of character while the interior serves as background.

The first paragraph of the given passage presents the description of Mr Bodiham's study. The writer skillfully depicts the interior of the Rectory giving the reader an insight into the nature of its owner. The room is somber and gloomy, the constant repetition of the adjective "*brown*" and the words denoting dark colors (*brown and varnished shelves, the writing desk, chairs, the door; dark red-brown carpet; brownish smell*) intensify this impression. The books are orderly arranged and their selection signifies the occupation of their owner. The interior of the room suggests that Mr Bodiham might be a conservative and reserved person. By drawing an analogy between the character of Mr Bodiham and his study, the writer prepares the reader to meet the man himself.

From the detailed presentation of appearance given in the second paragraph, we derive the impression of Mr Bodiham as a strong, determined and persistent person. The writer employs narrative description with implied judgment to depict the man. Through a subtle selection of words the author manages to impose onto the reader an unfavourable evaluation of the personage. The use of words with implied negative connotations (nouns – *grey, brown, dark, black, iron-dark*; adjectives – *narrow, hard, unchanging, dense, wiry, harsh etc.*) intensifies the perception of Mr Bodiham as a man in the Iron Mask (a case of allusion), as a person unwilling to accept changes, resistant to something new and fresh. This impression is enhanced by means of drawing an analogy between the character of Mr Bodiham and the properties of iron. Thus, his inward reluctance is imprinted on his face that possesses 'iron' features. The metaphorical epithet *iron* (*iron cheekbones, iron brow, iron beak etc)* is the key word of the text revealing the coldness and rigidity of the character. His 'iron' nature is further conveyed by cases of implicit (*his nose was*

the iron beak of some thin, delicate bird of rapine) and explicit simile (*his voice was harsh, like the grating of iron hinges when a seldom-used door is opened).*

Expressiveness and vividness of the portrait are also enhanced by the syntactic pattern employed by the author. A sudden change between extended sentences with long syntagmas, repetitions, enumerations, parenthetic constructions and simple unextended sentences emphasizes rigidity and stiffness of Mr Bodiham's manners.

Summing up the analysis of the given extract one should say that A. Huxley brilliantly uses imagery, mostly metaphoric epithets and similes which help indirectly reveal the main character's nature.

Analyze the following excerpts using the scheme of stylistic analysis.

1) No little Gradgrind had ever seen a face in the moon; it was up in the moon before it could speak distinctly. No little Gradgrind had ever learned the silly jingle, Twinkle, twinkle, little star; how I wonder what you are! No little Gradgrind had ever known wonder on the subject, each little Gradgrind having at five years old dissected the Great Bear like a Professor Owen, and driven Charles's Wain, like a locomotive engine-driver. No little Gradgrind had ever associated a cow in a field with that famous cow with a crumpled horn who tossed the dog who worried the cat who killed the rat who ate the malt, or with that yet more famous cow who swallowed Tom Thumb, it had never heard of those celebrities, and had only been introduced to a cow as a graminivorous ruminating quadruped with several stomachs (Ch. Dickens "*Hard Times*").

to be up in – знати, розбиратися

Professor Owen (1804-1892) – відомий спеціаліст із зоології та порівняльної анатомії

Charles's Wain – колесниця Карла, старовинна народна назва сузір'я Великої Ведмедиці

2) He knew by now that men were liars, he knew how extravagant was their vanity: he knew far worse than that

about them; but he knew that it was not for him to judge or condemn. But year by year as these terrible confidences were imparted to him his face grew a little more marked and his pale eyes more weary. He seldom laughed, but now and again when for relaxation he read a novel he smiled. Did their authors really think the men and women they wrote of were like that? If they only knew how much more complicated they were, how much more unexpected, what irreconcilable elements co-existed within their souls and what dark and sinister contentions afflicted them! (W.S. Maugham "*Lord Mountdrago*").

3) The words acted on Lord Mountdrago like the blow of a whip across his face. He shook himself out of his hypnotic state and sprang to his feet. His eyes blazed with passion and he poured forth upon Dr. Audlin a stream of angry vituperation such as even he had never heard. He swore at him. He cursed him. He used language of such obscenity that Dr. Audlin, who had heard every sort of foul word, sometimes from the lips of chaste and distinguished women, was surprised he knew it (W.S. Maugham "*Lord Mountdrago*").

4) Salvatore had enormous hands, like legs of mutton, coarse and hard from constant toil but when he bathed his children, holding them so tenderly, drying them with delicate care, upon my word they were like flowers. He would seat the naked baby on the palm of hand and hold him up, laughing a little at his smallness, and his laugh was like the laughter of an angel. His eyes then were as candid as his child's (W.S. Maugham "*Salvatore*").

5) Cool was I and logical. Keen, calculating, perspicacious, acute and astute – I was all of these. My brain was as powerful as a dynamo, as precise as a chemist's scales, as penetrating as a scalpel. And – think of it! – I was only eighteen.

It was not often that one so young has such a giant intellect. Take, for example, Petey Burch, my roommate at the University of Minnesota. Same age, same background, but dumb as an ox. Emotional type, unstable. Impressionable. Worst of all, a faddist. Fads, I submit are the very negation of reason. To be swept up in every new craze that comes along, to surrender yourself to idiocy just because everybody else is

doing it – this, to me, is the acme of mindlessness. Not, however, to Petey (M. Schulman "*Love is a Fallacy*").

6) I told about Louis Sixteenth that got his head cut off in France long time ago; and about his little boy the dolphin, that would a been a king, but they took and shut him up in jail, and some say he died there.

'Po' little chap.'

'But some says he got out and got away, and come to America.'

'Dat's good! But he'll be pooty lonesome - dey ain' no kings here, is dey, Huck?'

'Den he cain't git no situation. What he gwyne to do?

'Well, I don't know. Some of them gets on the police, and some of them learns people how to talk French.

'Why, Huck, doan' de French people talk de same way we does?'

'*No*, Jim; you couldn't understand a word they said - not a single word.'

'Well, now, I be ding-busted! How do dat come?'

'I don't know; but it's so. I got some of their jabber out of a book. S'pose a man was to come to you and say Polly-voo-franzy - what would you think?'

'I wouldn' think nuff'n; I'd take en bust him over de head - dat is, if he warn't white. I wouldn't 'low no nigger to call me dat.'

'Shucks, it ain't calling you anything. It's only saying, do you know how to talk French?'

'Well, den, why couldn't he *say* it?' 'Why, he *is* a-saying it. That's a Frenchman's *way* of saying it.'

'Well, it's a blame ridicklous way, en I doan' want to hear no mo' 'bout it. Dey ain' no sense in it.'

'Looky here, Jim; does a cat talk like we do?'

'No, a cat don't.'

'Well, does a cow?'

'No, a cow don't, nuther.'

'Does a cat talk like a cow, or a cow talk like a cat?'

'No, dey don't.'

'It's natural and right for 'em to talk different from each other, ain't it?'

'Course.'

'And ain't it natural and right for a cat and a cow to talk different from *us*? Why, mos' sholy it is.'

'Well, then, why ain't it natural and right for a *Frenchman* to talk different from us? You answer me that.' 'Is a cat a man, Huck?'

'No.'

'Well, den, dey ain't no sense in a cat talkin' like a man. Is a cow a man? -er is a cow a cat?'

'No, she ain't either of them.'

'Well, den, she ain't got no business to talk like either one er the yuther of'em. Is a Frenchman a man?'

'Yes.'

'Well, den! Dad blame it, why doan' he *talk* like a man? You answer me *dat*!*'*

I see it warn't no use wasting words - you can't learn a nigger to argue.

So I quit (M. Twain "*Huckleberry Finn*").

7) With a clamor of bells that set the swallows soaring, the Festival of Summer came to the city Omelas, bright-towered by the sea. The rigging of the boats in harbor sparkled with flags. In the streets between houses with red roofs and painted walls, between old moss-grown gardens and under avenues of trees, past great parks and public buildings, processions moved. Some were decorous: old people in long stiff robes of mauve and gray, grave master workmen, quiet, merry women carrying their babies and chatting as they walked. In other streets the music beat faster, a shimmering of gong and tambourine, and the people went dancing, the procession was a dance. Children dodged in and out, their high calls rising like swallows crossing flights over the music and singing. All the processions wound towards the north side of the city, where on the great water-meadow called the Green Fields boys and girls, naked in the bright air, with mud-stained feet and ankles and long, lithe arms, exercised their horses before the race. The horses wore no gear at all but a halter without bit. Their manes were braided with streamers of silver, gold, and green. They flared their nostrils and pranced and boasted to one another; they were vastly excited, the horse being the only animal who had

adopted our ceremonies as his own. Far off to the north and west of mountains stood up half encircling

Omelas on her bay. The air of morning was so clear that the snow still crowning the Eighteen Peaks burned with white-gold fire across the miles of sunlit air, under the dark blue of the sky. There was just enough wind to make the banners that marked the racecourse snap and flutter now and then. In the silence of the broad green meadows one could hear the music winding through the city streets, farther and nearer and ever approaching, a cheerful faint sweetness of the air that from time to time trembled and gathered together and broke out into the great joyous clanging of the bells (Ursula K. Le Guin "*The Ones Who Walk Away From Omelas*").

8) This tale, episode, experience – call it how you will – was related in the fifties of the last century by a man who, by his own confession, was sixty years old at the time. Sixty is not a bad age – unless in perspective, when no doubt it is contemplated by the majority of us with mixed feelings. It is a calm age; the game is practically over by then; and standing aside one begins to remember with a certain vividness what a fine fellow one used to be, I have observed that, by an amiable attention of Providence, most people at sixty begin to take a romantic view of themselves. Their very failures exhale a charm of peculiar potency. And indeed the hopes of the future are a fine company to live with, exquisite forms, fascinating, as if you like, but – so to speak – naked, stripped for a run. The robes of glamour are luckily the properly of the immovable past which, without them, would sit, a shivery sort of thing, under the gathering shadows (J. Conrad "*The Inn of Two Witches*").

9) Hubert did not answer. Motionless, his elbows on the parapet, he stared down into the water. Minnie Looked at him, perplexed only, at first; but all at once she was seized with a nameless agonizing doubt that grew and grew within her, as the silence prolonged itself, like some dreadful cancer of the spirit, until it had eaten away all her happiness, until there was nothing left in her mind but doubt and apprehension (A. Huxley "*Hubert and Minnie*").

10) When I walked alone in the fine weather, and thought of the summer days when all the air had been filled with my

boyish enchantment, I did miss something of the realization of my dreams; but I thought it was a softened glory of the Past, which nothing could have thrown upon the pleasant time. I did feel, sometimes, for a little while, that I could have wished my wife had been my counsellor; had had more character and purpose, to sustain me and improve me by; had been endowed with power to fill up the void which somewhere seemed to be about me; but I felt as if this were an unearthly consummation of my happiness, that never had been meant to be, and never could have been (Ch. Dickens "*Oliver Twist*").

11) At the back of the mill was a little garden hemmed in on three sides by the house, the outhouses, and a high brick wall, and open on the fourth towards the water. Looking over the parapet, Minnie watched it sliding past. It was like a brown snake with arrowy markings on its back; and it crawled, it glided, it slid along for ever. She sat there, waiting: her train, from London, had brought her here soon after lunch; Hubert, coming across country from the Watchetts, would hardly arrive before six. The water flowed beneath her eyes like time, like destiny, smoothly towards some new and violent event (A. Huxley "*Hubert and Minnie*").

12) At the same instant the barbaric and repulsive creature's automobile, about as large as a railway carriage, drove up and forced my frail cab down the street. I had to wait, humiliated and helpless, the taximeter of my cab industriously adding penny to penny, while that offensive hag installed herself, with the help of the maid, the porter and two page-boys, in her enormous vehicle, I should not have minded had she been young and pretty. If she had been young and pretty she would have had the right to be rude and domineering. But she was neither young nor pretty. Conceivably she had once been young; pretty she could never have been. And her eyes were hard – hard.

Hence my state of excited annoyance (A. Bennett "*The Supreme Illusion*").

13) London. Michaelmas Term[1] lately over, and the Lord Chancellor sitting in Lincoln's Inn Hall. The implacable November weather. As much mud in the earth, and if the waters had but newly retired from the face of earth, and it

would not be wonderful to meet a Megalossurus[2], forty feet long or so, waddling like an elephantine lizard up Holborn Hill. Smoke lowering down from chimney-pots, making a soft black drizzle, with flakes of soot in it as big as full-grown snow-flakes gone into mourning, one might imagine, for the death of the sun. Dogs, undistinguishable in mire. Horses, scarcely better; splashed to their very blinkers. Foot passengers jostling one another's umbrellas, in a general infection of ill-temper, and losing their foot-hold at street-corners, where tens of thousands of other foot passengers have been slipping and sliding since the day broke (if this day ever broke), adding new deposits to the crust upon crust of mud, sticking at those points tenaciously to the pavement, and accumulating at compound interest.

Fog everywhere. Fog up the river, where it flows among green aits[3] and meadows; fog down the river, where it rolls defiled among the tiers of shipping, and waterside pollutions of a great (and dirty) city. Fog on the Essex marshes, fog on the Kentish heights. Fog creeping into the cabooses of collier-brigs; fog drooping on the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides of their wards; fog in the stem and bowl of the afternoon pipe of the wrathful skipper, down in his close cabin; fog cruelly pinching the toes and fingers of his shivering little 'prentice boy on deck. Chance people on the bridges peeping over the parapets into a nether[4] sky of fog, with fog all round them, as if they were up in a balloon, and hanging in the misty clouds.

Gas looming through the fog in diverse places in the streets, much as the sun may, from the spongy fields, be seen to loom by husbandman and ploughboy. Most of the shops lighted two hours before their time – as the gas seems to know, for it has a haggard and unwilling look.

The raw afternoon is rawest, and the dense fog is densest, and the muddy streets are muddiest, near that leaden-headed old obstruction, appropriate ornament for the threshold of a leaden-headed old corporation: Temple Bar. And hard by Temple Bar, in Lincoln's Inn Hall, at the very heart of the fog, sits the Lord High Chancellor, in his High Court of Chancery.

Never can there come fog too thick, never can there come mud and mire too deep, to assert with the groping and floundering condition which this High Court of Chancery, most pestilent of hoary sinners, holds, this day, in the sight of heaven and earth (Ch. Dickens "*The Black House*").

[1]*Michaelmas Term* – a religious holiday in autumn;

[2]*megalossaurus* – a creature now extinct, a gigantic lizard

[3]*aits* – small isles in a river

[4]*nether* – lower

14) Then he laid his hand on Bertie Reid's head, closing the dome of the skull in a soft, firm grasp, gathering it, as it were; then, shifting his grasp and softly closing again, with a fine, close pressure, till he had covered the skull and the face of the smaller man, tracing the brows, touching the full, closed eyes, touching the small nose and the nostrils, the rough, short moustache, the mouth, the rather strong chin. The hand of the blind man grasped the shoulder, the arm, the hand of the other man. He seemed to take him, in the soft, traveling grasp (D.H. Lawerence "*The Blind Man*").

15) It was a hazy sunrise in August. The denser nocturnal vapours, attacked by the warm beams, were dividing and shrinking into isolated fleeces within hollows and coverts, where they waited till they should be dried away to nothing.

The sun, on account of the mist, had a curious sentiment, personal look, demanding the masculine pronoun for its adequate expression. His present aspect, coupled with the lack of all human forms in the scene, explained the old-time heliolatries in a moment. One could feel that a saner religion had never prevailed under the sky. The luminary was golden-haired, beaming, mild-eyed, God-like creature, gazing down in the vigour and intentness of youth upon an earth that was brimming with interest for him.

His light, a little later, broke through chinks of cottage shutters, throwing stripes like red-hot pokers upon cupboards, chests of drawers, and other furniture within; an awakening harvesters who were not already astir (Th. Hardy "*Tess of the d'Urbervilles*")

16) The moon has just risen, very golden, and like a bright, powerful, watching spirit peered through the bars of an

ash tree's half-naked boughs. In among the apple tress it was still dark, and he stood making sure of his direction, feeling the rough grass with his feet. A black mass close behind him starred with a heavy grunting sound, and the large pigs settled down again close to each other, under the wall. He listened. There was no wind, but the stream's burbling whispering chuckle had gained twice its daytime strength. One bird, he could not tell what, cried "Pip-pip", "Pip-pip", with perfect monotony; he could hear a night-jar spinning very far off; an old owl hooting. Ashurst moved a step or two, and again halted, aware of a dim living whiteness all round his head. On the dark unstirring trees innumerable flowers and buds all soft and blurred were being bewitched to life by the creeping moonlight. He had the oddest feeling of actual companionship, as if a million white moths or spirits had floated in and settled between dark sky and darker ground, and were opening and shutting their wings on a level with his eyes. In the bewildering, still scentless beauty of that moment he almost lost memory why he had come to the orchard. The flying glamour which had clothed the earth all day had not gone now that night had fallen, but only changed into this new form. He moved o through the thicket of stems and boughs covered with that live powdering whiteness, till he reached the big apple tree. No mistaking that, even in the dark, nearly twice the height and size of any other, and leaning –out towards the open meadows and the stream. Under the thick branches he stood still again, to listen. The same sounds exactly, and a faint grunting from the sleepy pigs. He put his hands on the dry, almost warm tree trunk, whose rough mossy surface gave forth a peaty scent at his touch. Would he come – would she? (J. Galsworthy "*The Apple Tree*").

4. SCHEME OF STYLISTIC ANALYSIS OF A SCIENTIFIC TEXT

1. The type of the text: the sciences, the humanities, the natural sciences.

2. The genre of the text: article, dissertation, treatise, thesis, manual, review, etc.

3. The theme/subject/topic of the text.

4. Compositional form/pattern/design:

- the title
- the introductory paragraph
- the body paragraphs (chronological, thematic)
- the closure
- quotations (complete and fragmentary), references
- foot-notes (digressive in character).

5. Compositional types of narration:

- description (static and dynamic)
- reasoning/argumentation (proof and conclusion – theoretical, empirical or mixed).

6. Language peculiarities:

6.1. lexical:

- bookish words
- terminological nomenclature (general and specific)
- lexical expressiveness (quantitative, sometimes rarely in the humanities figurative)

6.2. syntactical:

- the word order
- types and kinds of sentences
- sentence patterns (postulatory, argumentative, formulative)
- passive constructions
- impersonal forms
- constructions with *"one"* and *"that of, "those of "that"*+Participle
- types and kinds of attributes
- syntactical complexes; prepositional phrases
- conjunctions and conjunctive words

6.3. morphological:

- the prevalence of nouns/noun phrases, groups

- pronouns *"we", "I"*
- adverbs.

7. Objectivity, precision of the text.
8. Emotiveness and subjective modality

(From: *Reading and Analysing English Texts*, 2003: 143)

5. EXTRACTS FROM SCIENTIFIC TEXTS FOR STYLISTIC ANALYSIS

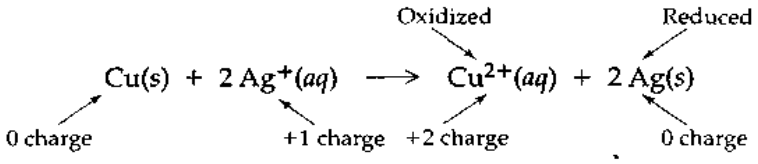
Using the scheme of stylistic analysis of a scientific text prepare stylistic analyses of the following extracts:

1)

The Meaning of Oxidation and Reduction

Historically, the word oxidation referred to the combination of an element with oxygen to yield an oxide, and the word reduction referred to the removal of oxygen from an oxide to yield the element. Today, though, the words have taken on a much broader meaning. An oxidation is now defined as the loss of one or more electrons by an atom, and a reduction is the gain of one or more electrons. Thus, an oxidation-reduction reaction, or redox reaction, is one in which electrons are transferred from one atom to another.

Take the reaction of copper with aqueous Ag+ as an example. Copper metal gives an electron to each of two Ag+ ions, forming Cu2+ and silver metal. Copper is oxidized in the process, and Ag+ is reduced. You can follow the transfer of the electrons by noting that the charge on the copper increases from 0 to +2 when it loses two electrons, while the charge on Ag+ decreases from +1 to 0 when it gains an electron.



As this example shows, oxidations and reductions always occur together. Whenever one substance loses an electron (is oxidized), another substance must gain that electron (be

reduced). The substance that gives up an electron and causes a reduction—the copper atom in the reaction of Cu with Ag+—is called a reducing agent. The substance that gains an electron and causes an oxidation — the silver ion in the reaction of Cu with Ag+— is called an oxidizing agent. The charge on the reducing agent increases during the reaction, while the charge on the oxidizing agent decreases.

2)

VIII. The Role of Non-Governmental Organizations

A. General

Observer status for nongovernmental organizations (NGOs) is provided for under the Vienna Convention[1] and the Montreal Protocol.[2] NGOs, as well as non-parties and national organizations, may "upon invitation from the Parties present, participate without the right to vote in proceedings of any meeting in matters of direct concern to the body or agency they represent."[3] NGO participation rights have been slightly curtailed by Rule 7 of the Rules of Procedure adopted for Meetings of the Parties to the Protocol, under which NGOs may attend any meeting if not objected to by one-third of the parties present."[4] Some commentators have detected a defect in NGOs' observer status because there is no explicit role for NGOs in the reporting procedure. However, by being admitted to participate in the meetings, NGOs do have an opportunity to criticize state reports and present their own versions or additional information. NGO representatives may also attend Meetings of the Parties as part of state-party delegations.

[1] Vienna Convention, *supra* note 5, Art. 6, para. 5.

[2] Montreal Protocol, *supra* note 6, Art. 11, para. 5.

[3] Ozone Secretariat (UNEP), Annex XXII Rules of Procedure, Montreal Handbook 160.

[4] *Id.*

3)

Break-Even Analysis and Operating Leverage

Managers must continually make comparisons among alternative systems of production. Should one type of plant be replaced by another? How does your plant stack up against your competitor's? Break-even analysis can be extended to help make such comparisons more effective. In this appendix, we show how you can analyze how total costs and profits vary with output, depending on how automated or mechanized the plant may be. This is an important topic, since top-level managers often have to make such comparisons.

At the outset, it is essential to recognize that some plants, because they are much more mechanized than others, have relatively high fixed costs but relatively low average variable costs. Consider firms I, II, and III in Figure 9.19. Firm I's plant has fixed costs of $100,000 per month, which are much higher than those of the planes operated by firm II or III; however, its average variable cost of $2 is much lower than that of firm II or III. Essentially, firm I have substituted capital for labor and materials. It has built a highly automated plant with high fixed costs, but low average variable cost.

At the opposite extreme, firm III has built a plant with low fixed costs but high average variable cost. Because it has not invested a great deal in plant and equipment, its total fixed costs are only $25,000 per month, which is much less than for firm I or II. However, because of the relatively low level of mechanization at its plant, firm III's average variable cost is $4, considerably higher than at the other two firms. Relative to firm I, firm III uses more labor and materials and less capital.

Firm II's plant occupies a middle position (between firms I and III) in this regard. Its total fixed cost of $60,000 is less than firm I's but more than firm III's, and its average variable cost of $3 is greater than firm I's but less than firm III's. It has not automated its plant to the extent that firm I has, but it has done more in this regard than firm III.

In comparing these plants, one of the important things to consider is the **degree of operating leverage**, which is defined as the percentage change in profit resulting from a 1 percent change in the number of units of product sold. Specifically,

$$Degree\ of\ operating\ leverage = \frac{percentage\ change\ in\ profit}{percentage\ change\ in\ quantity\ sold}$$

$$= \frac{\Delta\pi / \pi}{\Delta Q / Q}$$

$$= \frac{\Delta\pi}{\Delta Q}\left(\frac{Q}{\pi}\right) \text{ or } \frac{d\pi}{dQ}\left(\frac{Q}{\pi}\right),$$

where π is the firm's profits, and Q is the quantity sold.

4)

Sociolinguistics studies the ways in which language interacts with society. It is the study of the way in which language's structure changes in response to its different social functions, and the definition of what these functions are. "Society" here is used in its broadest sense, to cover a spectrum of phenomena to do with race, nationality, more restrict regional, social and political groups, and the interactions of individuals within groups. Different labels have sometimes been applied to various parts of this spectrum. 'Ethnolinguistics' is sometimes distinguished from the rest, referring to the linguistic correlates and problems of ethnic groups illustrated at a practical level by the linguistic consequences of immigration; there is a language side to race relations, as anyone working in this field is all too readily aware (D. Crystal).

5)

PHYSICAL EXAMINATION

Initially, all polytrauma patients require an organized, concomitant approach to evaluation and treatment. Initial intervention includes airway establishment, ventilation institution, and circulation confirmation, the "ABC's" of trauma management.

Spontaneous ventilation must be assured. Lesions above the C4 level paralyze all the respiratory muscles and mandate ventilatory support. Lower lesions may affect the accessory muscles of respiration, rendering the child susceptible to subsequent respiratory exhaustion.

Once the patient is stabilized, attention can be directed to the neurologic status. The level of consciousness and the

presence or absence of spontaneous movement should be documented, as well as complaints of numbness or tingling. A patient with normal movement and reflexes in the upper extremities and loss of movement and absent reflexes in the lower extremities warrants careful examination for thoracic or lumbar spinal cord injury. After this brief initial neurologic survey, a thorough, complete examination is begun, starting with inspection. …

TABLE 1. Motor grading system

0 – Absent Total paralysis

1 – Trace Palpable or visible contraction

2 – Poor Active movement through ROM with gravity eliminated

3 – Fair Active movement through ROM against gravity

4 – Good Active moment through ROM against resistance

5 – Normal

6)

FUNCTIONS OF AN ACUTE ANGLE

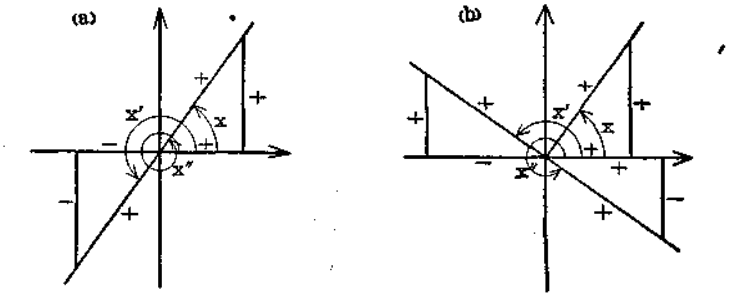
17. Functions of any Angle in Terms of Functions of an Acute Angle. – It is possible to express in a simple manner any function of any angle in terms of a function of an acute angle. Therefore a table of values of the functions of angles from 0° to 90° will serve for all angles. In fact, in view of (6), a table of functions from 0° to 45° would be sufficient, though not convenient.

1. Any angle, positive or negative, can be brought into the first quadrant by adding to it, or subtracting from it, an integral multiple of 90°.

Thus: $760° - 8 \times 90° = 40°$; $-470° + 6 \times 90° = 70°$.

2. When an angle is changed by an integral multiple of 90°, say $n \times 90°$, the new terminal line lies in the *same line* as the original terminal line when *n is even; at right angles* to it when *n is odd.*

3. Two angles which differ by an *even multiple of* 90° will be called *symmetrical* with respect to the initial line, or simply *symmetrical*; two angles which differ by an *odd multiple of* 90°, skew-symmetrical.



Angles x′ and x″ are symmetrical with respect to angle x

Angles x′ and x″ are skew-symmetrical with respect to x

When two angles are *symmetrical*, any function of the one is *numerically* equal to the *same function* of the other.

From figure (a), $\sin x = -\sin x' = \sin x''$, etc., for the other functions.

When two angles are *skew-symmetrical*, any function of the one is *numerically* equal to the *co-function* of the other.

From figure (b), $\sin x = -\cos x' = \cos x''$, etc., for the other functions.

7) The early lack of interest by the English government in the American mainland colonies led, therefore, both to a rapid growth of legislative assemblies, with wide franchises and, rather later, to an unregulated growth of slavery. When the home country first began to take a closer interest, during Charles II's reign, its main concern was with regulated trade. By an Act of 1660, "enumerated" commodities from the English mainland colonies in America had to be sent direct to England. These included tobacco, cotton, wool, indigo, to which were later added tar, pitch, turpentine, hemp, masts, yards, rice, copper, iron, timber, furs, and pearls. These included all the staples of the South, chiefly tobacco, rice and indigo. But, further north, leading exports like fish – for a long time the chief staple of the New England – grain, and other foods were kept out of England by high tariffs (J. Paul).

8)

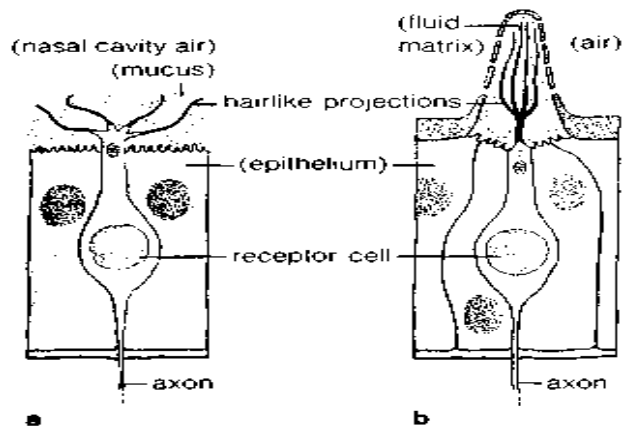


Figure 15.2 *Structure of an olfactory receptor cell in the epithelium of a vertebrate (**a**) and of an insect (**b**). (After Steinbrecht in C. Pfaffman, ed . Olfaction and Taste, vol 3, Rockefeller University Press, 1969)*

SENSING ENVIRONMENTAL CHANGE

Primary Receptors: Windows on External and Internal Worlds

The only windows between the nervous system and events going on within and around the animal body are primary receptors: cells or parts of cells that detect specific kinds of stimuli. A stimulus is any form of energy change in the environment that the body actually detects. If there were no such detection of change, the world would seem uniformly and perpetually devoid of detail. What you see as a blue flower in a golden wheat field is, in essence, a change in wavelengths of light energy—a difference in color between two regions of space. What you hear as sound are waves of change in air pressure—mechanical energy changes over time. What you feel as hunger is influenced by receptors inside your body that monitor shifting glucose levels—chemical energy changes—in your blood.

Receptor cells translate stimulus energy (any detected form of energy change in the environment) into electrochemical messages that can be dealt with by the nervous system.

Receptors reside in skin and body surfaces, in muscles and tendons, and in internal organ walls. Often they are arranged in epithelial and connective tissue to form sensory organs, such as the eye retina. Sensory organs amplify stimulus energy during its transformation into nerve signals.

Stimulus amplification helps many animals detect weak but potentially important signals in the distance—for instance, to see or hear danger approaching. In addition, sensory organs provide information about stimulus direction. Thus, for example, your brain can estimate the source of some sound by comparing signals being sent to it from receptors in each of your two ears.

Receptors may be grouped according to the type of stimulus energy that they selectively detect:

Chemoreceptors. Detect impinging chemical energy (molecules or ions that have become dissolved in body fluids next to receptor). Include odor and taste receptors, and internal receptors such as those sensitive to blood oxygen levels.

Mechanoreceptors. Detect mechanical energy associated with changes in pressure, position, or acceleration. Include receptors for touch, stretch, equilibrium, and hearing.

Photoreceptors. Detect photon energy of visible and ultraviolet light.

Thermoreceptors. Detect radiant energy associated with temperature changes. Include infrared receptors.

Electroreceptors. Detect electrical energy movements (currents). Include receptors for electrical fields generated passively by external objects (such as prey), or for externally induced disturbances in a self-generated electrical field around the animal body (as in electric eels).

Nocireceptors. Detect energy changes that are injurious or painful to the body.

9)

Style and the Scope of Stylistics

The concept of style has a wide currency since it is applied to various spheres of human activity characteristic of an individual (to have a personal style), a distinct personality (the style of Hemingway), periods (the baroque style), individual tone adopted in conversation (a patronizing style), mode of tradition (to live in style), living, fashion, etc. Generally speaking, possibilities of selection from inventories of largely synonymous choices enable particular ways (i.e., .styles.) of their arrangement. In verbal communication, these inventories

are represented not only by the systems of linguistic (viz. phonological, morphological, lexical and syntactic, i.e., the .classical. inventory of microstylistics), paralinguistic (viz. graphological and suprasegmental features, including paralanguage) and non-linguistic choices (e.g., background music, the quality of printing paper), but also by thematic, textual (macrostylistic, e.g., cohesion) and macro-compositional (e.g., genre) features, including types of speech act, the type of code, etc. Their relevance for the stylistic enquiry lies in their significance (or, more accurately, in their appropriateness) in relation to the intended function of discourse (the sense of stylistic appropriateness or suitability can be seen as a part of communicative competence, cf. Richards et al., 1985). Style as a situationally distinctive use of language (Crystal 1987) then can be seen as an agent integrating all style-making. (pragmatic) means and acting as a unifying principle of text construction which pervades all textual levels and which performs, besides this integrating function, also aesthetic, semantic and characterizing functions (cf. Hausenblas 1987, Macurova 1993, Hermak 2001, Vachek 1974) (Milan Ferenчik).

SUPPLEMENT

1. TOPICS FOR REPORTS

1. Stylistics and its objectives. Linguostylistics and literary stylistics.
2. Types of stylistics. Author's stylistics, reader's stylistics and immanent stylistics.
3. Decoding stylistics and its fundamental notions.
4. Modern trends in stylistics (cognitive stylistics, discourse stylistics, feminist stylistics).
5. Types of foregrounding.
6. Shennon's theory of information and stylistics.
7. Basic notions of stylistics: style, norm, context, expressive means, stylistic devices, image.
8. Style as the object of study in stylistics.
9. Lexical and syntactic peculiarities of the written type of speech.
10. Functional styles of contemporary English.

11. Lexical and syntactic peculiarities of the oral type of speech.
12. Individual style study.
13. The theory of image.
14. Approaches to the interpretation of tropes.
15. Different classifications of expressive means and stylistic devices from antique to modern times.
16. Colloquial vs. literary type of communication.
17. The role of the context in the actualisation of meaning.
18. Phonetic means of stylistics: alliteration, assonance and onomatopoeia.
19. The notion of rhythm.
20. Graphical means of expressiveness: intentional violation of the graphical form of a word (graphon).
21. Graphical means of expressiveness: stylistic use of punctuation and of the type.
22. Graphic segmentation of the text.
23. Stylistic potential of parts of speech.
24. Stylistic classification of the English word-stock.
25. Stylistic potential of high-flown vocabulary.
26. Stylistic potential of colloquial vocabulary.
27. Slang and its stylistic functions.
28. Stylistic peculiarities of terms in scientific and literary texts.
29. Stylistic functions of archaisms.
30. Metaphor: semantic, morphological, syntactical, structural, functional peculiarities.
31. The most frequently observed mechanisms of irony formation.
32. Semantic and structural types of epithets.
33. Figures of opposition and their stylistic potential.
34. Figures of identity and their stylistic functions.
35. Stylistic syntax.
36. Factors that condition the style differentiation of a language.
37. The variants of the non-standard conversational English.
38. Stylistic peculiarities of the oratorical style.
39. Stylistic peculiarities of the publicist style.

40. Stylistic peculiarities of legal documents.
41. Stylistic peculiarities of diplomatic documents.
42. Stylistic peculiarities of scientific prose.
43. Stylistic peculiarities of the newspaper style.
44. The substyle of poetry.
45. The language of drama.
46. Business correspondence in English.
47. The status of the belles-lettres style among other functional styles.
48. The literary colloquial style and informal colloquial style.
49. Types of speech in a literary text.
50. Text and its categories.

2. ASSIGNMENTS FOR INDIVIDUAL STUDY

Тема	**Індивідуальні завдання**	**Літературне джерело**
1	**2**	**3**
1. Загальнотеоретичні проблеми стилістики**.** Предмет і завдання стилістики. Основні поняття стилістики.	1. Теорія інформації і сучасна стилістика. 2. Літературна та лігвістична стилістика. 3. Стилістика декодування. Теорія висунення. 4. Теорія образу.	*Стилистика английского языка* / А.Н.Мороховский, О.П.Воробйова, Н.И.Лихошерст, З.В.Тимошенко. – К.: Вища школа, 1991. – С. 7-48. *Арнольд И.В.* Стилистика современного английского языка. – Л.: Просвещение, 1981. – С. 7-82. *Знаменска Т.А.* Стилистика английского языка. Основы курса. – М.: Издательство ЛКИ, 2008. – С. 9-28; 162-180.
2. Стилістична фонетика. Графіко-фонетичні та графічні засоби стилістики.	Способи сегментації тексту.	*Стилистика английского языка* / А.Н.Мороховский, О.П.Воробйова, Н.И.Лихошерст, З.В.Тимошенко. – К.: Вища школа, 1991. – С. 7-48.
3. Стилістична морфологія	1) Предмет і завдання стилістичної граматики. 2) Поняття морфологічної транспозиції. 3) Стилістичний потенціал іменника і дієслова.	*Раевская Н.Н.* Очерки по стилистической грамматике современного английского языка. – К., 1973. – С. 7-12, С. 27-40, С. 62-129.

4. Стилістична лексикологія.	1) Денотативне і конотативне значення. 2) Декодування тексту за допомогою лексичного аналізу.	*Арнольд И.В.* Стилистика современного английского языка. – Л.: Просвещение, 1981. – С. 105-115, С. 131-139.
5. Стилістична семасіологія.	1) Підходи до класифікації виразних засобів та стилістичних прийомів від античності до сьогодення. 2) Тропи. Епітет.	*Арнольд И.В.* Стилистика современного английского языка. – Л.: Просвещение, 1981. – С. 82-93. *Знаменска Т.А.* Стилистика английского языка. Основы курса. – М.: Издательство ЛКИ, 2008. – С. 162-180. *Онопрієнко Т.М.* Епітет у системі тропів сучасної англійської мови (Семантика. Структура. Прагматика): Автореф. дис. … канд. філол. наук. – Харків, 2002. – 19 с.
6. Стилістичний синтаксис.	1) Текстовий рівень. План оповідача та план персонажа. 2) Текстовий рівень. Понадфразова єдність та абзац.	*Арнольд И.В.* Стилистика современного английского языка. – Л.: Просвещение, 1981. – С. 200-203. С. 203-208.
7. Стилістична диференціація сучасної англійської мови.	1) Стиль наукової прози. 2) Стиль поезії. 3) Стиль драматичних творів. 4) Публіцистичний стиль. 5) Розмовний стиль. 6) Ділове листування.	*Разинкина Н.Н.*Стилистика английской научной речи. – М., 1972. – С. 26-34. *Galperin I.R.* Stylistics. – М.: Higher School, 1977. – С. 287-295. *Скребнев Ю.М.* Основы стилистики английского языка. – М.: ООО «Издательство Астрель»: ООО «Издательство АСТ», 2003. – С.179-212.

3. EXAM QUESTIONS

1. The subject-matter and aims of stylistics.
2. The subject of stylistics and its place in the system of related disciplines.
3. Branches of stylistics.
4. Types of stylistics. Linguistic and literary stylistics.
5. Decoding stylistics and its fundamental notions.
6. New trends in stylistic research (cognitive stylistics, discourse stylistics).
7. Oral and written types of speech.
8. Style as the main subject of stylistic studies.
9. Shennon's theory of information.
10. General linguistic fundamentals of stylistics.
11. Basic notions of stylistics: style, individual style, functional style, norm.
12. Basic notions of stylistics: context, image, expressive means, stylistic device.
13. Classifications of expressive means by G.Leech, I.R.Galperin, A.N. Morochovsky, Y.M. Skrebnev.
14. Phonological and graphological means of stylistics.
15. Graphon and its stylistic potential.
16. The notions of versification and instrumentation.
17. Versification: rhythm.
18. Versification: rhyme.
19. Instrumentation: onomatopoeia.
20. Instrumentation: alliteration, assonance.
21. Ways of foregrounding a morpheme.
22. Stylistic potential of nouns.
23. Stylistic potential of verbs.
24. Stylistic potential of pronouns.
25. Stylistic potential of articles.
26. Stylistic potential of adjectives and adverbs
27. Types of connotations.
28. Stylistic classification of the English vocabulary.
29. Stylistic functions of literary words.
30. Stylistic functions of conversational words.
31. Figures of quantity: hyperbole, meiosis, litotes.
32. Figures of quality: metonymical group.

33. Figures of quality: metaphorical group.
34. Figures of quality: irony.
35. Types of epithets.
36. Figures of opposition.
37. Figures of identity.
38. Syntactic expressive means based on the redundancy of sentence structure.
39. Syntactic expressive means based on the violation of the word-order.
40. Syntactic expressive means based on the reduction of sentence structure.
41. Syntactic stylistic devices based on formal and semantic interaction of syntactical constructions.
42. Factors that condition the style differentiation of a language.
43. The notion of a functional style.
44. The functional style of official documents.
45. The scientific functional style.
46. The newspaper functional style.
47. The publicist functional style.
48. The literary functional style.
49. Stylistic peculiarities of colloquial style.
50. Text and its categories.

GLOSSARY OF STYLISTIC TERMS

Allegory ['жlɪg(ə)rɪ] (*Gk 'allegoria* – speaking otherwise') means expressing abstract ideas through concrete pictures. It is a form of symbolism in which ideas or abstract qualities are represented as characters or events in the story, novel, or play.

Alliteration [əHl□tə˙re□ʃ(ə)n] (L '*repeating and playing upon the same letter*') is the repetition of the same (or similar) sounds or sound clusters, usually consonants, of stressed syllables in neighbouring words or at short intervals within a line or passage, usually at word beginnings.

Allusion [ə'lu:ʒ(ə)n] (L '*allusio* – a play on words or game; and a derivative of the Latin word *alludere* – to play around or to refer to mockingly') is an implied or indirect reference to a person, event, or thing or to a part of another text (the so-called allusive quotations).

Anapaest ['жnəpi:st] is a metrical foot consisting of two short or unstressed syllables followed by one long or stressed syllable – – □⊥ .

Anticlimax [Нжnt□'kla□mжks] a structure in which every successive word, phrase, or sentence is emotionally or logically less strong than the preceding one.

Antithesis [жn't□иəs□s] (Gk '*opposition')* is the expression of opposing or contrasting ideas laid out in a parallel structure.

Antonomasia [Нжntənəж'me□z□ə] is the usage of a proper name for a common noun *(Othello, Romeo)* or the usage of common nouns or their parts as proper names *(Mr. Snake, Mr. Backbite* etc.).

Aposiopesis [НжpəжHsaiə'pi:sis] ***(****or* ***break in the narrative)*** **(**Gk '*becoming silent*') denotes a speaker's deliberate failure to complete a sentence, which is caused by the influx of senses, consideration of time, notice that he/she gives out some secret, unwillingness to proceed, inability or unwillingness to finish the utterance.

Archaic [ɑ:'keɪɪk] ***words*** are out-dated words which are already partly or fully out of circulation, rejected by the living language. I.R. Galperin classifies archaic words into the following groups [Galperin, 1977: 83]:

- *Obsolescent* [Hɒbsə'les(ə)nt] *words* are in the stage of gradually passing out of general use: (pronoun *thou* and its

forms – *thee, thy, thine*; pronoun *ye;* verbal ending *–est* and the verb forms *art, wilt* (*thou makest, thou wilt*); the ending *–(e)th* instead of *–(e)s* (*he maketh*); contracted forms (*'tis, 'twas, 'gainst, e'en (even)*); past tenses (*spake, clothed*)).

- *Obsolete* [ˋɒbsəli:t] *words* have completely gone out of use but are still recognized by the readers: *methinks* – it seems to me, *nay* – no, *aught* – anything, *naught* – nothing.

- *Archaic* [ɑ:'keɪɪk] *words proper* are no longer recognized in modern English: (*troth* – faith, *losel* – worthless, lazy fellow, *albeit* – though, *whilom* – formerly, *ehe* – also).

Assonance ['жsənəns] is the repetition of similar vowel sounds, usually close together, to achieve a particular effect of euphony.

Asyndeton [ж'sɪndɪtən] (Gk '*disconnected*') is the omission of the conjunctions that ordinarily join coordinate words or clauses.

Author's [ˋɔ:иəz] ***stylistics*** [staɪˋlɪstɪks] (***genetic stylistics***) is interested in the peculiarities of the author's style on the basis of his creative biography, his believes, interests and other factors which could influence his literary creative work.

Bookish [bxkəʃ] ***(learned) words*** are mostly used in cultivated spheres of speech: in books, public speeches, official negotiations and official documents.

Cacophony [kə'kɒfən□] is a sound pattern used to create harsh and discordant effect.

Chiasmus [ka□'жzməs] **(**reversed parallelism) (Gk '*a placing crosswise*') is a kind of parallelism where the word order of the sentence or clause that follows becomes inverted.

Climax ['kla□məks] is the point of the greatest conflict, the emotional high point, the turning point in the plot, or the point at which the main character to choose some form of action that will either worsen or improve his or her situation.

Climax ['kla□məks] or ***gradation*** [grə'deəʃ(ə)n] (L '*gradatio* – gradualness'; Gk '*climax* – a ladder') is a structure in which every successive word, phrase, or sentence is emotionally stronger or logically more important than the preceding one.

Cognitive ['kɒgnətəv] ***stylistics*** describes what happens in the minds of readers when they interface with (literary) language.

Colloquial [kə'ləukwɪəl] ***words*** according to their usage may be divided into three big groups: 1) literary colloquial used in fiction to represent the peculiarities of speech of educated people in the course of ordinary conversation or when writing letters to intimate friends; 2) familiar colloquial which are more emotional and much more free and careless than literary colloquial and contain a great number of jocular or ironical expressions and nonce-words; 3) low colloquial used in illiterate popular speech.

Comparative [kəm'pжrətəv] ***method*** ['meиəd] is aimed at finding out the most effective way of expression by comparing selected language means with those which are either less expressive or neutral in the given context.

Comparative [kəm'pжrətəv] ***stylistics*** [staə'ləstəks] investigates national and international features in stylistic systems of national languages.

Conflict ['kɒnflɪkt] is an internal or external struggle between the main character and an opposing force.

Connotative [kə'nəʊtetəv] ***meaning*** ['mi:nəŋ] may be of four types [Методичні вказівки, 2001: 14]:

1. **emotive** [ə'məʊtəv] **meaning** refers to the feelings and emotions of the speaker towards things and phenomena of objective reality;
2. **expressive** [ək'spresəv] **meaning** aims at creating the image of the indicated object;
3. **evaluative** [ə'vжljuətəv] **meaning** states the attitude of speakers (in terms “approval – disapproval”) to the object in question;
4. **functional** ['fʌŋkʃ(ə)nəl] **stylistic meaning** indicates the sphere of usage of a linguistic unit.

Context ['kɒntekst] is a linguistic encirclement of a language unit.

Contrastive stylistics is concerned with the investigation of stylistic systems of unrelated languages.

Convergence [kən'vɜ:dʒ(ə)ns] is a combination of stylistic devices promoting the same idea, emotion or motive.

Conversational [Hkɔnvə'seɪʃ(ə)n(ə)l] ***words*** are most often used in oral, colloquial speech. They include colloquial words, general slang words (interjargon), special slang words (social and professional jargons), vulgarisms and dialectal words.

Corpus ['kɔ:pəs] ***stylistics*** uses a corpus methodology to investigate stylistic categories in different text types or in individual texts. The qualitative and quantitative analyses of stylistic phenomena rely on the evidence of language usage as collected and analysed in corpora.

Dactyl ['dӂktəl] is a metrical foot consisting of stressed syllable followed by two unstressed syllables ⊥ — —.

Decoding [di: 'kəʊdəŋ] ***stylistics*** (***reader's stylistics*** or ***stylistics of perception)*** focuses on the reader's perception of a literary text, his reaction to it.

Denotative [dɪ'nəutətɪv] ***meaning*** informs of the subject of communication; ***connotation*** [Hkɔnə'teɪʃ(ə)n] informs of the participants and conditions of communication [Kukharenko, 2003: 27].

Detachment [də'tӂtʃmənt] is a separation of a secondary part of the sentence with the aim of emphasizing it.

Dialectal [Hdaəə'lektəl] ***stylistics*** studies stylistic stratification and differentiation of language units within a definite geographical or social dialect.

Dialectal [Hdaəə'lektəl] ***words*** reflect the peculiarities of social or geographical environment.

Discourse ['dɪskɔ:s] ***stylistics*** considers a writer's employment of discourse strategies and the way a text functions as discourse.

Ellipsis [ə`lɪpsɪs] (Gk '*leaving out*') is the absence of one or both principal parts (the subject, the predicate) in a syntactic construction.

Emphatic [əm'fӂtək] ***constructions*** [kən'strʌkʃ**(**ə**)**nz] (the emphatic construction with *'do', 'it is smb/smth who/that', 'it*

is by/with/through smth that', 'it is then that) intensify any member of a sentence, giving it more prominence.

End [end] ***rhyme*** [raəm] is a rhyme used at the end of a line to echo the end of another line.

Enumeration [□Hnju:mə're□ʃ(ə)n] is a repetition of homogeneous parts of the sentence, aimed at emphasizing the whole utterance.

Euphemism ['ju:fəməz(ə)m] **(**Gk '*eupheme* – speaking well') is a variety of periphrasis which is used to replace an unpleasant word or expression by a conventionally more acceptable one.

Euphony ['ju:fənə] is a sound pattern used to create pleasing and harmonious effect.

Exposition [Hekspə'zəʃ(ə)n] refers to the explanatory information a reader needs to comprehend the situation in the story.

Expressive **[**əks'presəv] ***means*** of a language are defined as those phonetic, morphological, word-building, lexical, phraseological and syntactic forms which exist in the language-as-a-system for the purpose of logical and/or emotional intensification of the utterance [Galperin, 1977: 27].

Falling [fɔ:ləŋ] ***action*** ['ӕkʃ(ə)n] are the events that follow the climax.

Feminist ['fəmənəst] ***stylistics*** is concerned with the analysis of the way that questions of gender impact on the production and interpretation of texts.

Figures ['fəgəz] ***of co-occurrence*** [ˋkəxə'kʌrəns] are understood as combined, joint appearance of sense units, i.e. types of linear arrangement of meanings in texts [Скребнев, 2003: 143].

Figures ['fəgəz] ***of replacement*** [rə'pleəsmənt] in English are divided into **figures** ['fəgəz] **of quantity** ['kwɒntɪtɪ] (hyperbole, meiosis) and **figures of quality** ['kwɒlɪtɪ] (metonymy, metaphor, irony).

Foot [fʊt]is a group of syllables forming a metrical unit; a unit of rhythm.

Foregrounding ['fɔ:graund□ŋ] is making the utterance more conspicuous, more effective and therefore imparting some additional information.

Functional ['fʌŋkʃ(ə)nəl] ***style*** [staəl] of a language is a system of interrelated language means which serves a definite aim in communication [Galperin, 1977: 33]. ***Classification*** [Hklɤksəfə'keəʃ(ə)n] ***of functional*** ['fʌŋkʃ(ə)nəl] ***styles*** according to [Kukharenko, 2003: 8]:

- *official* [ə'fəʃəl] *style* is represented in all kinds of official documents and papers;
- *scientific* [Hsaəən'təfək] *style* is found in articles, brochures, monographs and other scientific and academic publications;
- *publicist* ['pʌbləsəst] *style* covers such genres as essay, feature article, public speeches etc.;
- *newspaper* ['nju:zHpeəpə] *style* is observed in the majority of information materials printed in newspapers;
- *belles-lettres* [Hbel'letrə] *style* embraces numerous and versatile genres of imaginative prose.

Functional ['fʌŋkʃ(ə)nəl] ***stylistics*** studies peculiarities and regularities of language functioning in different types of speech, speech structure of functional styles, norms of selection and combination of language units in them.

General **[**'dʒen(ə)rəl**]** ***stylistics*** (*theoretical stylistics*, *theory of stylistics*) studies universal stylistic means which exist in any language and regularities of language functioning irrespective of the content, aim, sphere of communication.

Graphic **[**'grɤkfək**]** ***stylistic means*** are employed to bring out or strengthen some word, word combination or utterance in order to make it more prominent. They include spacing of graphemes (hyphenation, multiplication) and of lines, all changes of the type (italics, bold type, capitalization or absence of capital letters), punctuation and intentional violation of spelling.

Graphon ['grɤkf(ə)n] as intentional violation of the graphical shape of a word (or word combination) is used to reflect its authentic pronunciation [Kukharenko, 2003: 14].

Historical [hɪs'tɒrɪk(ə)l] ***stylistics*** deals with the studying of stylistic system of a language in a diachronic aspect.

Hyperbole [ha□'pɜ:bələ] (Gk 'overcasting') is a purposeful overstatement or exaggeration of the truth to achieve intensity, or for dramatic or comic effect.

Iambus [a□'ӂmbəs] is a metrical foot consisting of one unstressed syllable followed by one stressed syllable ⏑ ⊥ .

Immanent ['əmənənt] ***stylistics*** studies a literary text as some immanent fact, not taking into account author's intentions or how this text is interpreted by the reader.

Incomplete [Hənkəm'pli:t] ***sentences*** are characterized by the absence of auxiliary elements of the sentence (auxiliary verbs, articles, prepositions, conjunctions).

In ***indirect*** [in'd(a)ərect] ***speech*** [spi:tʃ] the exact words of a personage are transformed by the author in the course of his narrative and undergo some changes.

Initiating [ə'nəʃəeətəŋ] ***incident*** ['ənsədənt] is an event that changes the situation established in the exposition and sets the conflict in motion.

Instrumentation [Hənstrəmen'teəʃ(ə)n] is the art of selecting and combining sounds in order to make the utterance expressive and melodic. It unites three basic stylistic devices: alliteration, assonance and onomatopoeia.

Interior [ən'təərəə] ***speech*** represents the inner world of a character, his thoughts, ideas, believes, and views. In ***interior*** [ən'təərəə] ***monologue*** ['mɔn(ə)lɔg] a character observes, contemplates, analyses, plans something. It is the best way on describing the true nature of a personage. ***Short*** [ʃɔ:t] ***insets*** [in'sets] ***of interior*** [ən'təərəə] ***speech*** represent mental and emotional reactions of a character to remarks or actions of other characters [Kukharenko, 2003: 109; Kukharenko, 2004: 174]. But when the writer does not interfere into the process of a character's thinking it results in ***stream-of-consciousness technique***.

Internal [ən'tɜ:nəl] ***(interior***, [ən'təərəə] or ***leonine*** ['li:ənaɪn] ***rhyme)*** is used within a line e.g., William Shakespeare's *"Hark; hark! The lark at heaven's gate sings*".

Inversion [□n'vɜ:ʃ(ə)n] is the syntactic reversal of the normal order of the words and phrases in a sentence.

Linguistic [lɪŋ'gwɪstɪk] ***stylistics*** studies the language units of all levels from the point of view of effectiveness of their employment in definite types of speech.

Literary ['lətərərə] ***(high-flown) words*** are traditionally linked with poetic, bookish, or written speech.

Literary ['lətərərə] ***stylistics*** deals with artistic expressiveness characteristic of a literary work, literary trend or epoch, and factors which influence it.

Litotes [laɪ'təuti:z] **(**Gk '*single, simple, meagre')* presents a statement in the form of negation and has a specific semantic and syntactic structure: the usage of *not* before a word with a negative prefix.

Meiosis [ma□'əus□s] **(**Gk '*lessening*'**)** or ***understatement*** is a deliberate underestimation for emphasis.

Metaphor ['metəfə] **(**Gk '*carrying from one place to another*') is a secondary nomination unit based on likeness, similarity or affinity (real or imaginary) of some features of two different objects.

Method ['meɪʁəd] ***of stylistic experiment*** [ək'sperəmənt] lies in substitution of the writer's words, utterances or constructions for new ones with the stylistic aim.

Metonymy [me'tɔnəmɪ] **(**Gk '*name change*') is a stylistic figure in which the name of one thing is substituted for that of something else closely associated with it as in, *the White House* (meaning the President or the whole executive branch), or *the pen is mightier than the sword* (meaning written words are more powerful than military force).

Metre (***meter***) ['mi:tə] in poetry is the rhythmic pattern of a poetic line.

Narration [nə're□ʃ(ə)n] is the author's story about the events and about the actions of personages. The basic types of narration are first and third person narration.

Neutral ['nju:trəl] ***words*** possess no stylistic colouring and can be employed in all styles of language.

Nomenclature [nəu'menklətʃə] ***words*** are very close to terms: they refer to a definite branch of human activity, mainly professional, e.g. names of minerals, chemical elements, types of cars etc.

Nominative ['nɔmɪnətɪv] ***sentences*** are one-member sentences with a noun, a prepositional noun-phrase, or an adverb.

Norm [nɔ:m] is the invariant of the phonetic, morphological, lexical and syntactic patterns circulating in language-in-action at a given period of time [Galperin, 1977: 19].

Onomatopoeia [HɔnəHmɯktə'pi:ə] **(**Gk '*name-making*') is the naming of a thing or action by a vocal imitation of the sound associated with it (such as *buzz*, *hiss, zoom, whiz, crash, ding-dong, pitter-patter, yakety-yak*). Onomatopoeia may also refer to the use of words whose sound suggests the sense.

Oxymoron [Hɔksɪmɔrɔn] (Gk '*oxymoron* – witty, foolish') is also a combination of opposite meanings which exclude each other *(deafening silence, wise folly, crowded loneliness, unanswerable reply).*

Parallelism ['pɯrələlɪz(ə)m] (Gk '*alongside one another*') is a repetition of similar syntactic structures in close proximity.

Periphrasis [pə'rɪfrəsɪs] (Gk '*peri* – around; *phraseo* – speak') is a roundabout way of speaking or writing; known also as circumlocution.

Personification [pəHsɔnɪfɪ'keɪʃ(ə)n] (L '*persona* – person, *facere* – do') is based on ascribing some features and characteristics of a person to lifeless objects – mostly to abstract notions, such as thoughts, actions, intentions, emotions, seasons, of the year.

Plot [plɔt] is an author's careful arrangement of events in a narrative to achieve a desired effect. It is a series of actions, often presented in chronological order.

Poetic [pəʊ'etək] ***words*** were widely used in poetry of the 17th-18th centuries. Poetic words include:

- archaic words (*commix* – mix, *nay* – no, *whereof* – of which, *to deem* – to think);
- archaic forms (*vale* – valley, *maketh* – makes, *thou willt* – you will, *brethren* – brothers);
- historical words (*argosy* – large merchant ship, *yeomen* – vassal);
- poetic words proper ("refined") (*quoth* – said, *woe* – sorrow, *charger, courser, steed, barb* – horse, *main* – ocean, *spouse* – wife, husband).

Polysyndeton [Hpɔlɪ'sɪndətən] (Gk '*much compounded*') is opposite to asyndeton and means a repetition of conjunctions in close succession which are used to connect sentences, clauses, or words and make the utterance more rhythmical.

Practical ['prӕktɪk(ə)l] ***stylistics*** is a discipline that deals with general knowledge about language and speech styles, stylistic norms, stylistic means, and ways of employment of language means for correct organization of speech.

Professionalisms [prə'feʃ(ə)n(ə)lɪz(ə)mz] are words connected with productive activities of people united by a common occupation or profession.

Pun [pʌn] is a play on words based on homonymous and polysemantic words to create a sense of surprise.

Quantitative ['kwɔntɪtətɪv] ***method*** ['meиəd] consists in defining the quantitative properties of a language phenomenon.

Repetition [Hrepə'təʃ(ə)n] is a reiteration of the same word or phrase to lay an emphatic stress on certain parts of the sentence. Various types of repetition can be found in fiction:

- ***ordinary*** ['ɔ:d(ə)n(ə)rɪ]***repetition***, i.e. a repetition of a word in close succession;
- ***anaphora***: [ə'nӕf(ə)rə] the beginning of two or more successive sentences (clauses) is repeated;
- ***epiphora*** [e'pəfərə]: the end of successive sentences (clauses) is repeated;
- ***framing*** ['freɪmɪŋ] or ***ring repetition***, i.e. a repetition in which the opening word or phrase is repeated at the end of the sentence or a group of sentences;

- ***anadiplosis*** [Hӕnədə'plousəs] or ***catch*** [kӕtʃ] ***repetition***, i.e. device in which the last word or phrase of one clause, sentence, or line is repeated at the beginning of the next;
- ***chain*** [ʧeɪn] ***repetition***, i.e. a combination of catch repetitions.

Represented [**H**ri:prə'zentəd] ***(reported) speech*** [spi:tʃ] is a mixture of the viewpoints and language spheres of both the author and the character [Kukharenko, 2003: 110].

Represented [**H**ri:prə'zentəd] ***uttered*** ['ʌtəd] ***speech*** [spi:tʃ] is the mental representation of a once uttered remark.

Represented [**H**ri:prə'zentəd] ***unuttered*** [ʌn'ʌtəd] ***speech*** [spi:tʃ] is the mental representation of the character's thinking. This type of speech resembles interior speech in essence, but differs in manifestation. It is delivered in the third person singular and may contain the author's remarks.

Rhetorical [rɪ'tɒrɪk(ə)l] ***questions*** are negative or affirmative statements rather than questions, possible answers being implied by the question itself.

Rhyme [raəm] (also spelled *rime*) is the correspondence of two or more words with similar-sounding final syllables placed so as to echo one another.

In ***exact*** [ɪg'zӕkt] ***rhyme*** [raəm] sounds following the vowel sound are the same: *red* and *bread, walk to her* and *talk to her*.

In ***eye*** [aə] ***rhyme*** [raəm] syllables are identical in spelling but are pronounced differently (*cough / slough*).

In ***feminine*** ['femənən] ***rhyme*** [raəm] (sometimes called ***double rhyme***) two syllables rhyme.

In ***masculine*** ['mӕskjulən] ***rhyme*** [raəm] two words end with the same vowel-consonant combination

In ***pararhyme*** two syllables have different vowel sounds but identical penultimate and final consonantal groupings (*grand / grind*).

In ***trisyllabic*** [Htraəsə`lӕbək] ***rhyme*** [raəm] three syllables rhyme.

Rhyme [raəm] ***scheme*** is the formal arrangement of rhymes in a stanza or a poem. The rhyme scheme is usually presented with lowercase letters of the Latin alphabet (as *ababbcbcc*, in the case of the Spenserian stanza), each different letter presenting a different rhyme.

Rhythm ['rəиəm] in verse or prose is the movement or sense of movement communicated by the arrangement of stressed and unstressed syllables and by the duration of the syllables.

Rising ['raɪzɪŋ] ***action*** ['ӕkʃ(ə)n] includes various episodes that develop, complicate or intensify the conflict.

Semantico-stylistic analysis method *(stylistic analysis*) aims at defining the correlation between the language means employed for expressive conveyance of intellectual, emotional or aesthetic content of speech (or text) and the content of information.

Semasiology [sɪHmeɪsɪ'ɒlədʒɪ] is a branch of linguistics which studies the meaning of linguistic units of different language levels.

Separation or syntactic split [splət] is the splitting of a noun phrase by the attribute adjunct which is removed from the word it modifies.

Simile ['səmələ] (L '*similie* – similar') is an explicit statement of partial identity (affinity, likeness, similarity) of two objects.

Slang [slӕŋ] **words** are low colloquial words used by members of one social group.

Slant [sla:nt] ***rhyme*** [raəm] (or ***near rhyme***, ***imperfect rhyme***) happens when final consonant sounds are the same but the vowel sounds are different: *sun* rhyming with *bone*, *moon*, *rain*, *green*, *gone*.

Special ['speʃ(ə)l] ***literary*** ['lətərərə] ***vocabulary*** [vəʊ'kӕbjuləгə] includes terms, poetic diction, archaic words, foreign words, bookish (learned) words.

Statistic [stə'tɪstɪk] ***method*** ['meиəd] establishes peculiarities and regularities of language units functioning which can differentiate individual or functional styles.

Statistical [stə'tɪstɪk(ə)l] ***stylistics*** [staə`ləstəks] (*stylometrics*) studies the peculiarities of language units functioning in texts of different functional styles obtaining the objective data by applying certain methods of statistics.

Style [staəl] denotes the collective characteristics of writing, diction or any artistic expression and the way of presenting things, depending upon the general outlook of a person, a literary school, a trend, a period or a genre.

Stylistic **[**staə'ləstək] ***context*** ['kɒntekst] is a stretch of a text which is interrupted by appearance of an unexpected in the given context element that leads to creation of a stylistic device. Stylistic context is differentiated into:

a) stylistic microcontext, realized within one sentence;

b) stylistic macrocontext, realized within a superphrasal unit or paragraph;

c) stylistic megacontext, comprising the whole literary work [Мороховский и др., 1991: 34].

Stylistic [staə'ləstək] ***device*** [də'vaəs] is a conscious and intentional intensification of some typical structural and /or semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model. SDs function in texts as marked units. They always carry some kind of additional information, either emotive or logical [Galperin, 1977: 30].

Stylistic [staə'ləstək] ***lexicology*** [Hleksə'kolədʒi] considers stylistic functions of lexicon, expressive, evaluative and emotive potential of words belonging to different layers of vocabulary.

Stylistic [staə'ləstək] ***morphology*** [mɔ:'fɒlədʒɪ] is interested in stylistic potential of grammatical forms and grammatical meanings peculiar to particular types of speech

Stylistic [staə'ləstək] ***phonetics*** [fəʊ'netəks] studies the style-forming phonetic features of sounds, peculiarities of their organization in speech. It also investigates variants of pronunciation occurring in different types of speech, prosodic features of prose and poetry.

Stylistic [staə'ləstək] ***semasiology*** [sɪHmeɪsɪ'ɒlədʒɪ] deals with ‘renaming’, ‘transference’, which is the substitution of the

existing names approved by long usage and fixed in dictionaries by new, occasional, individual ones, prompted by the speaker's subjective original view and evaluation of things [Kukharenko 2003: 42].

Stylistic [staə'ləstək] ***syntax*** ['səntɤks] investigates the style-forming potential of particular syntactic constructions and peculiarities of their usage in different types of speech.

Stylistics [staə'ləstəks] is a branch of linguistics which investigates the entire system of expressive resources available in a particular language.

Stylistics [stai'listiks] ***of language*** ['lɤŋgvədʒ] investigates language subsystems (or functional styles): their vocabulary, phraseology and syntax, and it also studies expressive, emotional and evaluative properties of different language means.

Stylistics [staə'ləstəks] ***of speech*** [spi:tʃ] analyses actual texts, investigating how they convey their meaning not only according to the existing language norms but also on the basis of deviations from these norms.

Synecdoche [sɪ'nekdəkɪ] (Gk '*taking up together*') is a variety of metonymy in which the part stands for the whole.

Terms ['tʒ:mz] are words and word combinations which are specifically employed by a particular branch of science, technology, trade or arts to convey a notion peculiar to this particular activity.

Trochee ['trəuki:] is a metrical foot consisting of one stressed syllable followed by one unstressed syllable ⊥—.

Tropes [trəʊps] are ***figures*** ['figəz] ***of replacement*** [ri'pleəsmənt] in which the language user discards the usual name of the object and replaces/substitutes it with another [Скребнев, 2003: 102].

Versification [Hvɜ:sɪfɪ'keɪʃ(ə)n] is the art of writing poetry in keeping with certain rules based on language regularities and poets' experience. The main concepts of versification are *rhyme* and *rhythm*.

Vulgarisms ['vʌlgərəz(ə)m] is a rude word which is not generally used in public.

Weakened ['wi:kənd] ***rhyme*** [raəm] occurs when the relevant syllable of the rhyming word is unstressed (*bend / frightened*).

Zeugma ['zju:gmə] (Gk '*zeugyana* – to join, to combine') is a simultaneous realization within the same short context of two meanings of a polysemantic unit.

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Навчальне видання

ЖУКОВСЬКА Вікторія Вікторівна

ОСНОВИ ТЕОРІЇ ТА ПРАКТИКИ СТИЛІСТИКИ АНГЛІЙСЬКОЇ МОВИ

Навчальний посібник
для студентів вищих навчальних закладів

Надруковано з оригінал-макета автора

Підписано до друку 13.01.10. Формат 60х90/16. Папір офсетний.
Гарнітура Bookman Old Style. Друк різографічний.
Ум. друк. арк. 14.0. Обл. вид. арк. 10.0. Наклад 300. Зам. 12.

Видавництво Житомирського державного університету
імені Івана Франка
м. Житомир, вул. Велика Бердичівська, 40
Свідоцтво про державну реєстрацію:
серія ЖТ №10 від 07.12.04 р.
електронна пошта (E-mail): zu@zu.edu.ua