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І ПРИРОДОКОРИСТУВАННЯ УКРАЇНИ**

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Рецензенти:

Бабченко Н.В. – кандидат філологічних наук, доцент, завідувач кафедри іноземної філології Університету сучасних знань

Іванова О.В. кандидат педагогічних наук, завідувач кафедри романогерманських мов і перекладу Національного університету біоресурсів і природокористування України

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Навчально-методичний посібник складається з декількох частин та додатків. Його основна мета – допомогти студентам з’ясувати основні питання сучасної лексикології англійської мови як складової частини загального мовознавства, з усіма її особливостями і характеристиками. розглянути головні напрямки і методи дослідження лексики, вивчити лексичні явища у їх морфологічному складі, за значенням, сталими властивостями, лексико-стилістичними ознаками, походженням, діалектними розбіжностями.

Матеріал навчально-методичного посібника може бути корисний для всіх, хто цікавиться сучасною англійською мовою.

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PREFACE

Dear students,

Significance of the manual lies in the development of communicative and professional competence as one of the key types of implementation of competence approach in general.

This manual is intended for the teaching English Stylistics to senior students at the Department of Romanic and Germanic Languages and translation.

The purpose of this manual is to help students, as advanced learners of English, to extend their linguistic and professional competence by:

- presenting significant notions of Stylistics as a subject;
- helping students preparing for the workshops;
- providing them with some supplementary reading material;
- developing skills in stylistic analysis of texts of different genres;
- increasing their motivation towards further education;
- developing critical thinking.

The structure of this manual is different from the other ones. Stylistics is analyzed and systematized according to the following branches: stylistic phonetics, stylistic morphology, stylistic lexicology, stylistic syntax, and stylistic semasiology. Views of various linguistic schools on nature of the subject of Stylistics, a number of approaches to lingua-stylistic analysis, samples of text interpretation are given in details.

The structure of the manual follows definite procedures: plans, definitions for significant stylistic notions and terms, a concise guide and points for discussions. The material is accompanied with recommended literature to be studied and sample assignments for practice. At the end of the course themes, multiple-choice tests for self-control are suggested. It helps to brush up theoretical background and practical skills.

At the end of the aid schemes, themes for self-study, appendices are suggested.

Seminar 1

STYLISTICS AS A SCIENCE

Plan

1. Stylistics as a science. What is style?
2. Stylistics of language and speech.
3. Types of stylistic research and branches of stylistics.
4. Stylistics and its connection with other linguistic disciplines.
5. Stylistic neutrality and stylistic colouring.
6. Stylistic function notion.

Objectives: The students will be able to

- Give definitions for main terms.
- Compare Stylistics of language and speech.
- Compare stylistic neutrality and stylistic colouring
- Make comments on the main stylistic problems.
- Discuss points of the theme.
- Do multiple-choice test 1: Stylistics as a science.

Strategies for learning:

- Focus your attention on the procedures of the plan.
- List a number of key terms by memory.
- List the most complicated questions.
- Review the notes of the lecture, follow the concise guide.
- Give the explanation for main terms in your own words.
- Design a diagramme for the main stylistic problems.
- Answer the points for a discussion.
- Do test 1. Use all available resources.
- Develop your own multiple-choice test.
- Prepare questions for a lecturer to be answered and discussed.

Significant notions and terms

Denotation is notional (lexical) meaning of word (phrase, etc.) as opposed to its stylistic appurtenance.

Connotation is a part of meaning of linguistic unit, expressing its stylistic value.

Context (linguistic) refers to the surrounding features of language inside a **text** [24, p.117].

Onomasiology (onomatology) is the theory of naming dealing with the choice of words.

Semasiology (semantics) is a branch of linguistics that deals with meaning.

Stylistics is the study of style in language, i.e. the analysis of distinctive linguistic expression and the description of its purpose and effect [24, p.121].

Style (L. “stilus”, “stylus”, a sharp stick for writing)

Style is what differentiates a group of homogeneous texts (an individual text) from all other groups (other texts)... Style can be roughly defined as the peculiarity, the set of specific features of a text type or of a specific text [23, p.9].

Style is regarded as something that belongs exclusively to the plane of expression and doesn't belong to the plane of content... **Style** is a system of interrelated language means which serves a definite aim in communication [18, p.18].

Style in language is a set of conscious or unconscious choices of expression, inspired or induced by a particular **context** [24, p.121].

Stylistics is the study of style in language, i.e. the analysis of distinctive linguistic expression and the description of its purpose and effect [24, p.121].

Text is any piece of language which, in terms of communicative meaning, is complete in itself [24, p.121].

CONCISE GUIDE

I. Every native speaker knows that there exist *different* ways of expressing people's attitude towards phenomena of objective reality. This fact conditions the existence of stylistics and constitutes its proper *object*. Expressive means of language and their function in different spheres of speech constitute the *subject* of stylistics.

Stylistics, as a branch of general linguistics, deals with variants, varieties of linguistic expression, and, hence, with the sub-systems making up the general system of language.

Being itself a system of signs, language may be subdivided into parallel sub-systems, synonymous to one another. In fact, we distinguish two stylistic strata of English vocabulary: stylistically neutral words and stylistically-marked words that can be further subdivided into sub-standard and super-standard types.

Table 1.

Neutral type of intercourse	Stylistically-marked type of linguistic intercourse	
	sub-standard	super-standard
The old man is dead	The old man has kicked the bucket.	The gentleman well advanced in years has attained the termination of his terrestrial existence.

The ultimate aim of stylistics is the investigation of synonymous linguistic means for the purpose of finding out their spheres of applicability.

Every sub-system consists of:

Linguistic units common to all the sub-systems;

Specific linguistic units, to be found only in the given sub-system.

Specific spheres differentiating the sub-systems (types of speech) may be called their *styles*. Roughly speaking, *style* is a complex of lexical, grammatical, etc. peculiarities by which a certain type of speech is characterized. *Style* is considered to be the main subject of stylistics.

II. The fundamental dichotomy of “language and speech” was introduced by F. de Saussure. According to it:

Table 2.

language	speech
a system of elementary and complex signs: phonemes → morphemes → words → word combinations → utterances → combinations of utterances.	A process of combining linguistic elements into linear linguistic units step by step: combination of vowels and consonants into words → word combinations → sentences → combinations of sentences → texts.
It exists only in human minds.	It exists in acts of communication.
It can be systematized into paradigms.	It can be systematized into syntagms.

Stylistics deals with texts both from syntagmatic and paradigmatic pointview. It leads to the notions of *stylistics of language* and *stylistics of speech*. Their difference lies in the material studied.

The *stylistics of language* analyses permanent (*inherent*) stylistics properties of language elements. The *stylistics of speech* studies stylistics properties, which appear in a context, and they are called *adherent*.

III. According to the *type* of stylistic research we can distinguish *literary stylistics* and *lingua-stylistics*. They have some meeting points and the points of difference. Both study the *common* ground of:

- the literary language from the point of view of its variability;
- the idiolect (individual speech) of a writer;
- poetic speech that has its own specific laws.

The points of difference proceed from the different points of analysis.

Lingua-stylistics studies

- functional styles (in their development and current state),
- the linguistic nature of the expressive means of the language, their systematic character and their functions.

Literary stylistics is focused on

- the composition of a work of art;
- various literary genre;
- the writer's outlook.

We distinguish the following branches of stylistics.

Comparative stylistics is connected with the contrastive study of more than one language.

Decoding stylistics is an attempt to harmoniously combine the two types of stylistic research and enable the scholar to interpret a work of art with a minimum loss of its purport and message.

Functional stylistics is a branch of lingua-stylistics that investigates functional styles.

Since the sub-systems of language used in different types of speech may differ from one another in every respect – phonetically, lexically, morphologically, syntactically and semantically – stylistics is connected with all corresponding branches of linguistics – with phonetics, morphology, lexicology, syntax and semasiology. It should be subdivided into the same branches as in linguistics in general:

- stylistic phonetics
- stylistic morphology,
- stylistic lexicology,
- stylistic syntax
- stylistic semasiology [18, p.58].

IV. Stylistics is very closely linked to all *linguistic disciplines*. It interacts with such theoretical subjects as *semasiology (semantics)* and *onomasiology (onomatology)*. Literary stylistics overlaps with areas of literary studies: *the*

theory of imagery, literary genres, and the art of composition. Decoding stylistics in many ways borders *culture studies* in the broad sense of what including the *history of art, aesthetic trends and information theory.*

V. According to Galperin I.R. in the literary language the *norm* is the invariant of the phonemic, morphological, lexical and syntactical patterns in circulation during a given period in the development of the given language. Variants of these patterns may diverge from the invariant, but never sufficiently to become unrecognizable or misleading [17, p.12]. Most scholars substitute the word *norm* for the word *neutrality*. So Skrebnev Y.M. claims, there are as many norms as there are sublanguages. Each language is subject to its own norm.

The *stylistic colouring* is nothing but the knowledge where, in what particular type of communication, the unit in question is current. The majority of words are neutral. Stylistically coloured words are bookish, solemn, poetic, official or colloquial, rustic, dialectical, vulgar. Within the stylistically coloured words there is another opposition between formal vocabulary and informal vocabulary. Stylistic connotations may be *inherent* or *adherent*.

VI. Stylistics does not study or describe separate linguistic units like phonemes or words or clauses as such. It studies their *stylistic function*. Stylistics is interested in the expressive potential of the units and their interaction in a text. *A word is always characterized by its denotative meaning but not necessarily by connotation.* Connotative meaning consists of four components: *emotive; evaluative; expressive; stylistic.* They may be all present at once, or in different combinations or they may not be found in the word at all.

Emotive connotations express various feelings or emotions. It is important to distinguish words with emotive connotations from words, describing or naming emotions and feelings.

The evaluative component charges the word with negative, positive, ironic or other types of connotations conveying the speakers' attitude in relation to the object of speech.

Expressive connotation either increases or decreases the expressiveness of the message. Emotive connotation always entails expressiveness but not vice versa.

A word possesses stylistic connotation if it belongs to a certain functional style or a specific layer of vocabulary (such as archaisms, barbarisms, slang, jargon, etc.).

Points for discussion

1. What is stylistics? What is style? Try to give definitions in your

- own words.
2. What are interdisciplinary links of stylistics and other linguistic subjects such as phonetics, lexicology, grammar, and semasiology? Provide examples.
 3. What is the main difference between stylistics of language and stylistics of speech?
 4. What types of stylistic research and its branches do you know? Comment on them.
 5. How does stylistic colouring and stylistic neutrality relate to inherent and adherent stylistic connotation?
 6. Is a word always characterized by its denotative meaning and necessarily by connotation?
 7. How many components does a connotative meaning consist of? What are they?

Recommended Literature:

1. Арнольд И.В. Стилистика современного английского языка. / И.В. Арнольд. – 4-е изд., исп.– М.: Флинта, 2002. – С.6-46 .
2. Ивашкин М.П. Практикум по стилистике английского языка. = A Manual of English Stylistics: [учебное пособие] / М.П. Ивашкин, В.В. Сдобников, А.В. Селяев.- М.: АСТ: Восток-Запад, 2005. – С.3-5.
3. Galperin I.R. Stylistics / I.R. Galperin. – М.: Высшая школа, 1981, – P.9–24.
4. Znamenskaya T.A. Stylistics of the English Language, Fundamentals of the course, Изд.3, исправленное. / Т.А. Znamenskaya . – М.: Едиториал УРСС, 2005. – P. 9– 24.
5. Kukhareno V. A. Seminars in style / V. A. Kukhareno.– М.: Высшая школа, 1971. – P. 4– 8.
6. Skrebnev Y.M. Fundamentals of English Stylistics/ Y.M. Skrebnev .– М.: Astrel, 2000. – P.6-35.
7. Verdonk Peter Stylistics/ Peter Verdonk .– Oxford University Press, 2003.– P. 3– 16.

Suggestions for further reading:

1. Бабенко Е.В. Лингвистические аспекты исследования эмоциональной сферы личности/ Е.В. Бабенко //«Изденіс» /«Поиск», серия гуманитарных наук Научное приложение Международного

научно-педагогического журнала «Высшая школа Казахстана» МОН РК. – Алматы № 3(2) / 2005. – С.157-161.

2. Кузнец, М.Д., Скребнев, Ю.М. Стилистика английского языка [Текст]: пособие для студ. пед. ин-тов / М.Д. Кузнец, Ю.М. Скребнев. – Л.: Учпедгиз, Ленинградское отд-е, 1960. – 173 с.
3. Лотман Ю.М. Структура художественного текста Об искусстве / Ю.М. Лотман //– СПб.: Искусство, 1998. – 285 с.
4. Степанов А. В. Основные понятия стилистики/ А. В. Степанов. – М.: МГУ, 1966. – 72 с.
5. Стилистика английского языка / [Мороховский А. Н., Воробьева О. П., Лихошерст Н. И., Тимошенко Э. В.].– К.: Вища Школа, 1984. – 248 с.
6. Maltzev V.A. Essays on English Stylistics/V. A. Maltzev. – Minsk: Vysheishaya Shkola, 1984. –164 с.

Sample assignments for practice (can be chosen by a deliverer of lectures and students)

1. Znamenskaya T.A. Stylistics of the English Language, Fundamentals of the course, Изд.3, исправленное. / Т.А. Znamenskaya . – М.: Едиториал УРСС, 2005. – Р. 28– 32.(ex.1– 10)
2. Kukhareno V. A. Seminars in style / V. A. Kukhareno.– М.: Высшая школа, 1971. – Р. 8– 23. (ex. I– VIII)

Test 1: Stylistics as a science

Choose the correct item.

1. Stylistics is
 - 1) a branch of general linguistics; 2) a poetic style; 3) a branch of syntax; 4) a product of individual choices; 5) a certain system.
2. The main subject of stylistics is
 - 1) phonetics; 2) morphology; 3) syntax; 4) lexicology; 5) style.
3. The word “style” is derived from
 - 1) Greek; 2) Arabic; 3) Latin; 4) Chinese; 5) Roman.
4. “Style is regarded as something that belongs exclusively to the plane of expression and doesn’t belong to the plane of content”, said ...
 - 1) Skrebnev Y. M.; 2) Galperin I. R.; 3) Arnold I. V.; 4) Babenko Y.V.; 5) Morokhovsky A.N.
5. According to Skrebnev general stylistics can be subdivided into ... independent branches.
 - 1) 10; 2) 18; 3) 2; 4) 5; 5) 1.

6. What is the invariant of the phonetic, morphological, lexical and syntactical patterns circulating in language- in- action at a given period of time?

1) Norm; 2) Style; 3) Syntax; 4) Semasiology; 5) Syntagmatics.

7. Stylistics ... phonetics, grammar, lexicology, the history of the language, literature, philosophy.

1) is connected with; 2) is disconnected with; 3) ignores; 4) implies; 5) presupposes

8. Who defined style as “socially recognized 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..?”

1) Arnold I.V.; 2) Skrebnev Y.M.; 3) Vinogradov V.V. 4) Maltzev V. A.; 5) Galperin I.R.

9. Whom do the words “style as a system of interrelated language means serves a definite aim in communication.” belong to?

1) Stepanov Y.S.; 2) Morokhovsky A.N.; 3) Kukharenko V.A.; 4) Golub I.V.; 5) Galperin I.R

10. What level does Skrebnev Y. M. uniquely single out in stylistics?

1) stylistics phonetics; 2) stylistics morphology; 3) stylistics lexicology; 4) stylistics syntax; 5) stylistics semasiology.

Seminar 2 STYLISTIC PHONETICS

*I would address God in Spanish,
My mistress in Italian;
English was good for talking to birds,
German, for giving commands to a horse.
Charles V*

Plan

1. Paradigmatic phonetics (phonetics of units):
 - 1.1. Primary and original form of language.
 - 1.2. Graphons. Their stylistic function.
 - 1.3. Essential problems of stylistic possibilities.
 - 1.4. Prosodic features of a text.
 - 1.5. Aesthetic evaluation of sounds.
 - 1.6. Onomatopoeia.
2. Syntagmatic phonetics (phonetics of sequences):
 - 2.1. Prosody
 - 2.2. Alliteration.
 - 2.3. Assonance.
 - 2.4. Paronomasia.
 - 2.5. Rhythm and metre.
 - 2.6. Rhyme.
 - 2.7. Types of rhyme.
 - 2.8. The structure of verse. The stanza.
 - 2.9. The ballad stanza.
 - 2.10. The heroic couplet.
 - 2.11. The Spenserian stanza.
 - 2.12. The ottava rima.
 - 2.13. The sonnet.

Objectives: The students will be able to

- Give definitions for main terms.
- Compare varieties of foot, stanza, rhyme, verse.
- Make comments on the main problems of Paradigmatic phonetics and Syntagmatic phonetics.

- Discuss points of the theme.
- Do multiple-choice test 2: Stylistic phonetics

Strategies for learning:

- Focus your attention on the procedures of the plan.
- List a number of key terms by memory.
- List the most complicated and controversial questions.
- Review the notes of the lecture, follow the concise guide.
- Explain main terms in your own words.
- Answer the points for a discussion.
- Do test 2: Stylistic phonetics. Use all available resources.
- Prepare questions for a lecturer and your group mates to be answered and discussed.
- Review new material as soon as possible
- Test your understanding of a subject by teaching or explaining it to someone else.
- Develop your own multiple-choice (open) test.

Significant notions and terms

Alliteration is a phonetic stylistic device; a repetition of the same consonant at the beginning of neighbouring words or accented syllables [18, p.188].

Assonance is a phonetic stylistic device; resemblance of sounds, partial rhyme created by the stressed vowel sounds [18, p.189].

Ballad stanza. It consists of four lines. The first and the third have four feet each (tetrameter), the second and the fourth have three (trimeter) [23, p.131].

Direct onomatopoeia is contained in words that imitate natural sounds: *ding-dong, buzz, cuckoo, mew, roar* [18, p.120].

Euphony (speaking well) is totality of devices improving phonetic aspect of texts [23, p.216].

Foot is the smallest recurrent segment of the line, consisting of one stressed syllable and one or two unstressed ones. The structure of the foot determines the metre [23, p.124].

Graphon is intentional violation of the spelling of a word (word combination) used to reflect its authentic pronunciation [19, p.11].

Heroic couplet consists of two lines (couple). The rhyming is *aa, bb, cc, etc.*[23, p.131].

Indirect onomatopoeia (echo-writing) is a combination of sound the aim of which is to make the sound of the utterance an echo of its sense: ‘And the silken, sad, uncertain rustling of each purple curtain’(E.A.Poe) [17, p.120].

Metre is the type of poetic rhythm of the line; measured patterned arrangement of syllables according to stress or length [18, p.197]. Disyllabic metres are trochee and iambus; trisyllabic are dactyl, amphibrach and anapest.

Onomatopoeia (sound imitation) is demonstration by phonetic means the acoustic picture of reality [23, p.44].

Ottava rima is a stanza of eight lines with three rhymes, the first six lines rhyming alternately and the last two forming a couplet; thus, *ab ab ab cc*[23,p.131].

Paronyms are words similar (not identical) in sound, but different in meaning [23, p.124].

Phoneme is a language unit that helps to differentiate meaningful lexemes but has no meaning of its own [19, p.10].

Prosody is the basic formal theory of poetry [23, p.122].

Rhyme is a regular recurrence of corresponding sounds at the ends of lines in verse [18, p.198].

Rhythm is a term applied to both verse and prose. When applied to verse it refers to the measured alteration of accented and unaccented syllables; when applied to prose it refers to the measured flow of words and phrases [18, p.198].

Sonnet is a stanza which at the same time is a complete poem in itself [23, p.132].

Stanza (strophe) is a group of verses forming a division of a song or poem, the largest unit of verse [23,p.130].

Spenserian stanza (introduced by Edmund Spenser in the 16-th century).Nine lines, eight of them are iambic pentameter, the ninth is iambic hexameter. The rhyme pattern is: *a b a b b c b c c* [23,p.131].

CONCISE GUIDE

Paradigmatic phonetics (phonetics of units)

Paradigmatic phonetics (phonetics of units) actually describes phonographical stylistic features of a written text.

It goes without saying that the primary and original form of language is oral speech. Writing has made primarily audible speech fixed and visible, which helps man to discover in it certain properties that could not have been noticed in

fleeting oral discourse. On the other hand, writing has limited our capacity to evaluate phonetic properties of texts. Orthography does not reproduce phonetic peculiarities of speech, except in cases when writers resort to ‘**graphons**’

Graphons are style forming, since they show deviations from the neutral (usual) way of pronouncing speech sound and/or their combinations, as well as peculiar prosodic features of speech. Most graphons show features of territorial or social dialect of the speaker. In many cases they show deviations from Standard English typical of whole groups of English speakers. A speaker may strengthen, emphasize, make more prominent the word intensifying its initial consonant as doubling the letter (*N-no!*), hyphenating spelling (*Im-pos-sible!*), *italicization or capitalization*.

On the whole, that is only oral speech (speech proper) that can be heard, tape-recorded, and the results of multiple hearing analysed and summarized. The graphic picture of actual speech – written or printed text gives us limited opportunities for judging its phonemic and prosodic aspects.

An essential problem of stylistic possibilities of the choice between options is presented by co-existence in everyday usage of varying forms of the same word and by variability of stress within the limits of the ‘Standard, or ‘Received Pronunciation’. For example, word ‘tuberculosis’ had six varieties of pronunciation. Nowadays modern dictionaries give only two varieties.

A very important sense-discriminating and style-forming function is performed by prosodic features, by suprasegmental characteristics of text or single utterance; stress, emphatic stress, tones, melody – intonation in general. Melodic variants theoretically constitute a paradigm of intonation.

The sounds themselves possess a kind of expressive meaning and, hence, stylistic value, though they have no extralingual meaning. That leads us to one more problem of paradigmatic stylistics – *aesthetic evaluation of sounds* viewed as units.

Sound and sound combinations of foreign languages produce a definite or indefinite impression upon us due to various kinds of native semantic associations. The essence of the stylistic value of a sound (or a sound complex) for a native speaker consists in its paradigmatic correlation with phonetically analogous lexical units of expressly positive or (mostly) expressly negative meaning. Any judgment of phonetic associations without profound knowledge phonetic systems can be subjective and misleading.

The unconditionally expressive and picture-making function of speech sounds is met with only in *onomatopoeia*. This stylistic device is used to imitate

the cries of beasts and birds, some kind of noises. Onomatopoeia can be found in poetry. Sound imitation may be used for comical representation of foreign speech.

A peculiar phenomenon, in a way connected with onomatopoeia, but opposite to it psychologically (in the direction of associative processes), is mental verbalization of extralingual sounds. We get what we expect to get. One hears what one subconsciously wishes (or fears) to hear.

“People understand each other not just because they hear; on the contrary, they hear because they understand”(Prof. O.B. Sirotinina).

Points for discussion

1. What do we imply by paradigmatic phonetics?
2. What is the primary and original form of language?
3. Does orthography reproduce phonetic peculiarities of speech?
4. What is graphon? Give the examples.
5. What is an essential problem of stylistic possibilities?
6. Which prosodic features of a text do you know?
7. What do you know about aesthetic evaluation of sounds?
8. What is onomatopoeia? What are varieties of onomatopoeia? Provide examples.

Syntagmatic phonetics (phonetics of sequences)

Syntagmatic phonetics (phonetics of sequences) deals with the stylistic functions of linguistic units used in syntagmatic chains, in linear combinations, not separately but in connection with other units.

Prosody is the basic formal theory of poetry

Alliteration is a phonetic stylistic device; a repetition of the same consonant at the beginning of neighbouring words or accented syllables. Alliteration is an ancient device of English poetry. In the Old English period there were no rhymes as today. Alliteration is widely used in English – more often than in other languages. We can see it in poetry and in prose, very often in titles of books, in slogans, and in set phrases.(last but not least, now or never, Sense and Sensibility, Pride and Prejudice).

Assonance (vocalic alliteration) is a phonetic stylistic device; resemblance of sounds, partial rhyme created by the stressed vowel sounds.

Paronomasia. Co-occurrence of paronyms is called ‘paronomasia’ Phonetically, paronomasia produces stylistic effects analogous to those of

alliteration and assonance. In addition, phonetic similarity and positional propinquity makes the listener (reader) search for semantic connection of the paronyms.

Poetry is a specific expressive system of language and its specificity makes it difficult for reading and appreciation. Reading poetry can be considered a creative process which requires effort and time. Due to its rhythm and euphony, verse exerts an aesthetic influence on a reader. Both euphony and rhythm depend on such components of poetry as **rhyme** and **metre**.

Rhythm is a term applied to both verse and prose. When applied to verse it refers to the measured alteration of accented and unaccented syllables; when applied to prose it refers to the measured flow of words and phrases.

English verse, like any verse, emanated from songs. The musical element has never been lost; it has assumed a new form of existence - rhythm.

There exist three types of rhythmical arrangement in English versification: *the strong-stress (or tonic) metre, the syllabotonic and syllabic metrical systems.*

In classical English verse two points were taken in account in defining measure: *the number of syllables and the distribution of stresses.* Regularity of stressed and unstressed syllables became the main feature of classical poetic form. This rhythmical arrangement is called **syllabo-tonic** metre.

There are five most recognizable English metrical patterns of them:

1. Iambic metre (iamb), in which the unstressed syllable is followed by a stressed one. It is graphically represented thus: $_ _ | _ .$ (re-peat')

2. Trochaic: $_ | _ _ .$ ('old-er)

3. Dactyl: $_ | _ _ _ .$ ('o-pen-ly)

4. Amphibrach: $_ _ | _ _ .$ (nar-'ra-tion)

5. Anapaest(ic): $_ _ _ | _ .$ (in-ter-rupt')

These rhythmical arrangements of stressed and unstressed syllables are the units of the metre, the repetition of which makes verse. One unit is called a **foot**; the number of feet in a line varies. The **five metrical feet** listed above fall into two groups:

1. *disyllabic feet, containing two syllables each (Iamb, choree) and*
2. *trisyllabic feet, containing three syllables each (dactyl, amphibrach and anapaest).*

Here are some examples illustrating various metrical arrangements of English verse taken from the poetic works by Robert Frost:

Iamb

And come to leave the routine road

And look for what had made me stall...

— / — — / — — / — — / —

— | — — | — — | — — | —

(Unharvested)

Trochaic

Looking downhill to a frothy shore...

| — — | — — — — | — — | —

(Bereft)

Dactyl

Out through the fields and the woods...

/ — — — / — — — / —

(Reluctance)

Amphibrach

So smelling their sweetness would be no theft...

— / — — — / — — — / — — / —

(Unharvested)

Anapaest

If I shed such a darkness...

— — / — — — / — —

(Afterflakes)

Rhyme.

According to Zhirmunskiy rhyme is a “sound repetition at the end of corresponding rhythmical groups (lines or periods), playing an organizing role in stanzic composition of a poem’ [20, p.246].

Stylistic functions of rhyme

The definition by Zhirmunskiy points at the fact that rhyme is an attribute of both instrumentation and rhythm at the same time. Thus, it reflects such functions of rhyme as:

1) Organizing (or compositional) function. Rhyme marks the end of a rhythmical group on the one hand and points at the interrelations between lines, grouped into stanzas according to a particular rhyming pattern. It is proved now that different rhyming patterns are also capable of producing certain impressions on a reader, which is very important from the stylistic point of view [19, p.235].

2) Euphonic function consists in producing an additional melodic effect, pleasing the ear of the listener [19, p.234].

3) Semantic function is fulfilled when the difference or similarity of phonation reflects the difference or similarity of the ideas expressed by rhyming words [14, p. 20].

Types of rhyme.

From the metrical point of view rhymes can be:

masculine (*male or single*) These rhymes are produced by monosyllabic words or words accented on the last syllable, such as *down : town, domain : remain*.

Words accented on the last but one syllable give the so called **feminine** rhyme, as Latin: *satin, overspread it: ever read it, persuasive: evasive*.

Dactylic rhymes are very rare in English poetry. They have stress on the third syllable from the end of the poetic line. According to the circumstances of the phonetic development of English language such clauses are met only in the words of foreign origin (French or Latin). For instance, *quality: morality*. Such types are called hypermetric and rarely used by Frost.

According to *the position of the rhyming lines*, **adjacent rhymes** (a a b b), **crossing rhymes** (a b a b), and **ring rhymes** (a b b a) are distinguished.

Rhyme being a tool of instrumentation can be classified according to its structure and place in the poem.

According to the structure we distinguish such types of rhymes as **full, incomplete** and **compound** (each of the types listed has some subtypes).

Full rhyme is an acoustic identity of all the sounds of the poetic line beginning with the last stressed one [23, p.283], such as *eye: sky, Latin: satin*. Full rhyme can be subdivided into **homonymous rhyme, absorbing rhyme, tautological rhyme**.

Incomplete rhymes present a greater variety. They can be divided into two main groups: *vowel-rhymes and consonant-rhymes* [23, p.123].

In **vowel-rhymes** the vowels of the syllables in corresponding words are identical, but the consonants may be different as in *say-day, die-why*. **Consonant**, on the contrary show concordance in consonants and disparity in vowels, for example: *side-said*.

Modifications in rhyming sometimes go so far as to make one word rhyme with a combination of words; or two or even three words rhyme with a corresponding two or three words [21, p.123]. Such rhymes are called **compound** or **broken**. The peculiarity of rhymes of this type is that the combination of words is made to sound like one word: *Isit- visit; were all – wall; all mown – alone; and lo - aglow*.

Among the certain features of traditional rhyming in the English poetry of past centuries ‘**eye-rhymes**’ (‘rhymes for the eye’) can be found. In fact there are no rhymes: the endings are pronounced quite differently, but the spelling of the endings is identical or similar (supply-memory). Many eye-rhymes are the result of historical changes in the vowel sounds in certain positions.

Another principle of classification of rhymes is the place it occupies within the poetic line. There can be **terminal** and **internal** rhyme. The first one is considered to be classical and is widely used by many poets. But there are cases when rhyme occurs not at the end of the line but in the beginning or in the middle. In such cases we are speaking about so called **leonine** [8, p.13] or **internal rhyme**.

Rhymeless verse is called: ‘blank verse’. It is mostly used by playwrights.

The structure of verse. The stanza. Two or more verse lines make a stanza (also called a ‘strophe’). If the syllable is the shortest unit of prosody in general, the foot is the smallest unit of metre in versification. The next unit is the line: it shows metrical pattern. Finally, the largest unit in verse is the stanza.

Stanza is a division of poetry named for the number of lines it contains:

Couplet: two-line stanza

Quatrain: four-line stanza

Quintet: five-line stanza

Sestet: six-line stanza

Octave: eight-line stanza

The ballad stanza. This variety is characteristic of folk ballads. The meter is the iambus, but it is not strictly kept. The stanza consists of four lines. The first and the third have four feet each (tetrameter), the second and the fourth have three (trimeter).

Now Robin Hood is to Nottingham gone,
With a link a down a day,
And there he met a silly old woman
Was weeping on the way.

The heroic couplet. One of the oldest forms of English strophics. This stanza was mostly employed in elevated genres. It consists of two lines (couple). The rhyming is aa bb cc, the metre, iambic pentameter. The first to employ it in England was Geoffrey Chaucer (Canterbury Tales)

The Spenserian stanza. (introduced by Edmund Spenser in the 16-th century). Nine lines, eight of them are iambic pentameter, the ninth is iambic hexameter. The rhyme pattern is: a b a b b c b c c .

Ottava rima is a stanza of eight lines with three rhymes, the first six lines rhyming alternately and the last two forming a couplet; thus, *ab ab ab cc*.

Sonnet is a stanza which at the same time is a complete poem in itself. Sonnet is a verse of fourteen lines (iambic pentameter). The rhyming must be strictly observed. The classical pattern is as follows: *abba abba*. The two quatrains are followed by two tercets (three-line stanzas). The rhymes in the tercets are usually *cdc ded*. One of the popular Shakespearean's sonnet rhyming scheme is the following: Octave (восьмистишие) - **A-B-A-B-C-D-C-D** (introduces situation or problem). Sestet (шестистишие) - **E-F-E-F-G-G** (suggests a conclusion or solution) It is preferable to alternate female (a) and male (b) rhymes. But all these requirements and restrictions are hardly ever observed by especially by the English authors.

Verse is a metric line of poetry. It is named according to the kind and number of feet composing it: iambic pentameter, anapestic tetrameter, and so on.

Monometer: one foot

Dimeter: two feet

Trimeter: four feet

Pentameter: five feet

Hexameter: six feet

Heptameter: seven feet

Octometer: eight feet

Points for discussion

1. What do we imply by syntagmatic phonetics?
2. How do we call the basic formal theory of poetry?
3. What is alliteration?
4. What stylistic effect does paronomasia produce?
5. What makes poetry difficult for reading and appreciation?
6. What does euphony and rhythm depend on?
7. What stanza was mostly employed in elevated genres? What is its rhyming is *aa bb cc*?
8. How do we call rhymeless verse?
9. What types of rhyme can be from metrical point of view?
10. What types of rhyme do we distinguish according to the position and structure of the rhyming lines?
11. What do we imply by eye-rhymes, terminal and internal rhyme?
12. What are the shortest units of prosody?
13. What elements do ballad stanza, ottava rima, sonnet differ from each other?

Recommended Literature:

1. Арнольд И.В. Стилистика современного английского языка. / И.В. Арнольд. – 4-е изд., исп.– М.: Флинта, 2002. – С.249– 274.
2. Galperin I.R. Stylistics / I.R. Galperin. – М.: Высшая школа, 1981, – P.257– 266.
3. Znamenskaya T.A. Stylistics of the English Language, Fundamentals of the course, Изд.3, исправленное. / Т.А. Znamenskaya . – М.: Едиториал УРСС, 2005. – Р. 59– 60, Р. 69–70.
4. Skrebnev Y.M. Fundamentals of English Stylistics/ Y.M. Skrebnev.– М.: Astrel, 2000. – P.37 –49, P. 122 –123.

Suggestions for further reading:

1. Виноградов В.В. Стилистика. Теория поэтической речи. Поэтика/ В.В. Виноградов. М.: Изд-во АН СССР, 1963. – С. 5 – 93.
2. Жирмунский В. М. Теория стиха / В. М. Жирмунский. – Л. Просвещение, 1980. – С. 151 – 162.
3. Кузнец, М.Д., Скребнев, Ю.М. Стилистика английского языка [Текст]: пособие для студ. пед. ин-тов / М.Д. Кузнец, Ю.М. Скребнев. – Л.: Учпедгиз, Ленинградское отд-е, 1960. – 173 с.
4. Лотман Ю.М. Структура художественного текста Об искусстве / Ю.М. Лотман //– СПб.: Искусство, 1998. – 285 с.
5. Степанов А. В. Основные понятия стилистики/ А. В. Степанов. – М.: МГУ, 1966. – 72 с.
6. Стилистика английского языка / [Мороховский А. Н., Воробьева О. П., Лихошерст Н. И., Тимошенко Э. В.]– К.: Вища Школа, 1984. – 248 с.
7. Maltzev V.A. Essays on English Stylistics/V. A. Maltzev. – Minsk: Vysheishaya Shkola, 1984. –164 с.

Sample assignments for practice

1. Kukhareno V. A. Seminars in style / V. A. Kukhareno.– М.: Высшая школа, 1971. – P.13–17.
2. Soars Liz & John New Headway Intermediate/ Liz & John Soars. – Oxford University Press, 2002. – Work Book, P.72. (ex 12)

Test 2: Stylistic phonetics

1... is a combination of speech-sounds which aims at imitating sounds produced in nature, by things, by people, by animals.

1) euphony; 2) rhythm; 3) rhyme; 4) alliteration; 5) onomatopoeia.

2. There are ... varieties of onomatopoeia.

1)3; 2)2; 3); 4)5; 5)4

3... is a regular recurrence of corresponding sounds at the ends of lines in verse

1). rhythm; 2) onomatopoeia; 3)rhyme; 4)alliteration; 5)poetry

4.The following words “ ding-dong”, “buzz”, “ bang”, “mew”, “roar” are a typical example of

1) rhythm; 2)rhyme; 3)alliteration; 4)direct onomatopoeia; 5)indirect onomatopoeia.

5.The model for couplets is

1) abab; 2)aaaa; 3)aa; 4)aaa; 5)abba.

2. ... is the main factor which brings order into the utterance.

1) rhyme; 2)alliteration; 3)rhythm; 4)onomatopoeia; 5)couplet

7. ... the smallest recurrent segment of the line, consisting of one stressed syllable and one or two unstressed ones is called

1)metre; 2)foot; 3)line; 4)flow; 5)pattern.

8. The type of poetic rhythm of the line is called

1)foot; 2) line; 3)metre; 4)flow; 5)pattern.

9.There are only ... possible combinations of stressed and unstressed syllables.

1)2; 2)3; 3)4; 4)8; 5)5

10.The following metrical pattern (**U S**)

U-unstressed, **S**-stressed is ...

1) trochaic metre; 2) dactylic metre; 3)anapaest; 4)iambic metre; 5)amphibrachic metre.

11.This metrical pattern (**S U**)

U-unstressed, **S**-stressed is ...

1)trochee; 2) iambus; 3) dactyl; 4) amphibrach; 5)anapaest.

12.This metrical pattern (**S U U**)

U-unstressed, **S**-stressed is....

1)trochee; 2) iambus; 3) dactyl; 4) amphibrach 5)anapaest.

13.This metrical pattern (**U SU**)

U-unstressed, **S**-stressed is...

1)amphibrach; 2) trochee; 3)dactyl; 4)anapaest; 5)iambus.

14.This metrical pattern (**U U S**)

U-unstressed, **S**-stressed is...

1)trochee; 2)iambus; 3)dactyl; 4)amphibrach; 5)anapaest.

15.A stanza (“strophe”) is... unit in a verse.

1)the longest; 2)the largest; 3)the smallest; 4)the shortest; 5)a ridiculous.

16.The sonnet is...

1)a stanza; 2)a poem; 3)a line; 4)a stanza which at the same time is a complete poem by itself; 5)an utterance which at the same time is an incomplete poem by itself.

17.Assonance is

1)a recurrence of stressed vowels; 2) a recurrence of initial consonants; 3)words similar in sound, but different in meaning; 4) the smallest segment of the line; 5)foot.

18.Paronyms are

1)a recurrence of stressed vowels; 2) a recurrence of initial consonants; 3)words similar in sound, but different in meaning; 4) the smallest segment of the line; 5)foot.

19.Rhymes in words ending with a stressed syllable are called...

1)male; 2) female; 3)dactylic; 4)triple; 5)tremble.

20.Rhymes in words with the last syllable unstressed are called...

1)male; 2) female; 3)dactylic; 4)triple; 5)tremble.

21.The ballad stanza consists of ... lines.

1)18; 2) 6; 3) 4; 4)5; 5) 7.

Seminar 3

STYLISTIC MORPHOLOGY

Plan

1. Paradigmatic morphology:
 - 1.1. Synonymy;
 - 1.2. Variability.
2. Syntagmatic morphology

Objectives: The students will be able to

- Give definitions for main terms of Paradigmatic morphology.
- Focus on functions of Paradigmatic morphology and Syntagmatic morphology
- Discuss points of the theme.
- Do multiple-choice test 3: Stylistic Morphology.

Strategies for learning:

- Focus your attention on the procedures of the plan.
- List a number of key terms by memory.
- List the most complicated and controversial questions.
- Review the notes of the lecture, follow the concise guide.
- Explain main terms in your own words.
- Organize and complete the table for formal words with your own examples.
- Answer the points for a discussion.
- Do test 3. Stylistic Morphology. Use all available resources.
- Develop your own multiple-choice (open) test.
- Prepare questions for a lecturer and your group mates to be answered and discussed.
- Review new material as soon as possible
- Test your understanding of a subject by teaching or explaining it to someone else.

Significant notions

Paradigmatic morphology observes the stylistic potentials of grammar forms [18, p.60].

Syntagmatic morphology deals with the importance of grammar forms used in a paragraph or text that helps in creating a certain stylistic effect [18,p. 71].

CONCISE GUIDE

Stylistic morphology, both paradigmatic and syntagmatic, has not yet been given full attention. Besides, the term ‘morphology’ originally implies the study of grammatical changes of isolated words by means of affixation, by auxiliaries and word-order. Stylistic morphology concerns not only morphemes, but any means of expressing grammatical meanings.

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

Among the problems of onomasiological morphology we distinguish two general trends:

- **Synonymy** (paradigmatic equivalence or interchangeability of different morphemes (dog-s, cow-s – ox-en, phenomen-a);
- **Variability** of use (partial interchangeability) of morphological ‘categorical forms’ or members of the opposition that constitute the grammatical category – ‘tense’, ‘person’, etc.

In both cases, there is a possibility of choice, of using only one of the two or several varieties that co-exist paradigmatically. For example, the opposition of remaining variants of grammatical morphemes is noticeable: brother-s, has (neutral) – breth-r-en, hath (archaic), got, at the corner, If I were (Br) –gotten, on the corner, If I was (Am).

Now let’s speak on **variability**. The use of a present tense of a verb on the background of a past-tense narration got a special name historical present in linguistics. ‘What else do I remember? Let me see. There comes out of the cloud our house...’(Dickens)

Another category that helps create stylistic colouring is that of gender. The result of its deviant use is personification and depersonification. Although the morphological category of gender is practically non-existent in English special rules concern whole classes of nouns that are traditionally associated with feminine or masculine gender. Thus countries are generally classed as feminine,

abstract notions associated with strength and fierceness are personified as masculine while feminine is associated with beauty or gentleness (death, fear, war, anger – he; spring, peace, kindness - she) Names of vessels and other vehicles (ship, boat, carriage, coach, car) are treated as feminine.

Summing up, the subject of onomatological morphology is variability of the forms expressing identical grammatical meanings, as well as variability of these grammatical meanings, which are often shifted (present expressing a past or future action, first person implying second or any person, plural becoming ‘emphatic singular’) [23, p.46-51].

Syntagmatic morphology deals with the importance of grammar forms used in a paragraph or text that helps in creating a certain stylistic effect. Skrebnev writes: “Varying the morphological means of expressing grammatical notions is based... upon the general rule: monotonous repetition of morphemes or frequent recurrence of morphological meanings expressed differently [23, p.134]”.

Skrebnev indicates that while it is normally considered a stylistic fault it acquires special meaning when used on purpose. He describes the effect achieved by the use of morphological synonyms of the genitive with Shakespeare – the possessive case (Shakespeare’s plays), prepositional of-phrase (the plays of Shakespeare) and an attributive noun (Shakespeare plays) as ‘elegant variation’ of style. General stylistic impression always depends on the morphological structure of the text. According to the data obtained by many researchers, colloquial texts comprise much fewer nouns and adjectives than bookish texts do; at the same time colloquial sublanguage is very rich in pronouns, deictic words, and also words with a very broad range of meaning (thing, place, business, affair, fact. etc). In colloquial speech, participial constructions are very rare. At the same time, emphatic particles and interjections are very widely employed in everyday intercourse (just, even, simply; eh, now then, etc.) [23, p.134].

Points for discussion

1. What does paradigmatic morphology observe?
2. What does syntagmatic morphology deal with?
3. What two general trends do we distinguish among the problems of onomasiological morphology?
4. What are they? Provide the examples.
5. What does general stylistic impression always depend on?

Recommended Literature:

1. Арнольд И.В. Стилистика современного английского языка. / И.В. Арнольд. – 4-е изд., исп.– М.: Флинта, 2002. – С.178–196.
2. Znamenskaya T.A. Stylistics of the English Language, Fundamentals of the course, Изд.3, исправленное. / Т.А. Znamenskaya . – М.: Едиториал УРСС, 2005. – Р. 87– 116.
3. Kukhareno V. A. Seminars in style / V. A. Kukhareno. – М.: Высшая школа, 1971. – Р. 18– 22.
4. Skrebnev Y.M. Fundamentals of English Stylistics/ Y.M. Skrebnev .– М.: Astrel, 2000. – Р.133– 35.

Suggestions for further reading:

1. Бабенко Е.В. Фразеосемантическое поле эмоций в единстве лингвистического и психолого-педагогического аспектов/ Е.В. Бабенко Е.Г. Чалкова// М.: Издательство МГОУ «Народный учитель», 2003. – 158 с.
2. Стилистика английского языка / [Мороховский А. Н., Воробьева О. П., Лихошерст Н. И., Тимошенко Э. В.]– К.: Вища Школа, 1984. – 248 с.
3. Ilyish B. The Structure of Modern English / B.A. Ilyish. – Leningrad: Prosveshcheniye, 1971. – 365 p
4. Maltzev V.A. Essays on English Stylistics/V. A. Maltzev. – Minsk: Vysheishaya Shkola, 1984. –164 с.

Sample assignments for practice

1. Znamenskaya T.A. Stylistics of the English Language, Fundamentals of the course, Изд.3, исправленное. / Т.А. Znamenskaya . – М.: Едиториал УРСС, 2005. – Р. 116– 122 (ex.1-5)
2. Kukhareno V. A. Seminars in style / V. A. Kukhareno.– М.: Высшая школа, 1971. –Р. 19–22 (ex.1-3)

Test 3: Stylistic Morphology

1. There are ... general trends among problems of onomasiological morphology.

1)1; 2)3; 3)2; 4)4; 5)5

2. Absence of the articles ...

is typical of headlines; 2)is not typical of headlines; 3)is rarely observed in headlines; 4) is never observed in headlines; 5)is often happened in headlines.

3. Sometimes articles are ...

1)absurd in colloquial speech; 2)strictly used in colloquial speech; 3)never used in colloquial speech; 4)often used in colloquial speech; 5)omitted in careless colloquial speech.

4. The morphological category of ... is practically non-existent in Modern English.

person; 2)gender; 3)number; 4)articles; 5)tense

5. In the English language a very young child of either sex (a baby) may be and usually is referred to as ...

1) one; 2) you; 3) he; 4)she; 5)it.

6. In the English language the name of a vessel is referred to as...

1) she; 2) it; 3)he; 4)we; 5)you.

7. In English the present tense can express an action of...

1) the past; 2)the present; 3)the past, the present and the future; 4)the future; 5)the future and the present.

8. The subject of ... is variability of the forms expressing identical grammatical meanings, which are often shifted.

1) stylistic morphology; 2)stylistic phonetics; 3)stylistics; 4)stylistic lexicology; 5)stylistic syntax

9. The suffix *-ish* in the following adjectives *baldish*, *dullish*, *biggish* serves to emphasize

1) 'delicate or tactful shadow of meaning'; 2) disapproval; 3) obvious negative evaluation; 4) indifference; 5)bookish manner.

10. The suffix *-ish* in the following adjectives *selfish*, *snobbish*, *raffish* serves to emphasize

1) 'delicate or tactful shadow of meaning'; 2) disapproval; 3) obvious negative evaluation; 4) indifference; 5)bookish manner.

Seminar 4
STYLISTIC LEXICOLOGY

Plan

1. Paradigmatic lexicology.
2. Syntagmatic lexicology.
3. Stratification of English vocabulary:
 - 3.1. Positive/elevated
 - 3.1.1. Poetic;
 - 3.1.2. Official;
 - 3.1.3. Professional.
 - 3.2. Neutral
 - 3.3. Negative/degraded
 - 3.3.1. Colloquial;
 - 3.3.2. Neologisms;
 - 3.3.3. Jargon;
 - 3.3.4. Slang;
 - 3.3.5. Nonce-words;
 - 3.3.6. Vulgar words.
 - 3.3.7. Dialectal words

Objectives: The students will be able to

- Give definitions for main terms of Stylistic Lexicology.
- Compare Paradigmatic lexicology and Syntagmatic lexicology.
- Compare positive/elevated, neutral, negative/degraded stratification of English vocabulary.
- Discuss points of the theme.
- Do multiple-choice test 4: Stylistic Lexicology

Strategies for learning:

- Focus your attention on the procedures of the plan.
- List a number of key terms by memory.
- List the most complicated and controversial questions.
- Review the notes of the lecture, follow the concise guide.
- Explain main terms in your own words.
- Make mind maps and flash cards of important information.
- Answer the points for a discussion.
- Do test 4: Stylistic Lexicology. Use all available resources.

- Prepare questions for a lecturer and your group mates to be answered and discussed.
- Review new material as soon as possible
- Test your understanding of a subject by teaching or explaining it to someone else.
- Compile your own multiple-choice (open) test.

Significant notions

Paradigmatic lexicology subdivides English vocabulary into stylistic layers [19, p.61].

Syntagmatic lexicology presents a number of stylistic problems connected with co-occurrence of words of various stylistic colourings. There are practically no rules to diagnose whether the recurrence of a word is a stylistic fault or an intentional stylistic device. Our judgement can be facilitated if we have sufficient data concerning the personality of the writer [9, p.135].

CONCISE GUIDE

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

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

Stylistic differentiation suggested by Skrebnev includes the following stratification.

Positive/elevated

Poetic;

Official;

Professional.

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

Neutral

Negative/degraded

Colloquial;

Neologisms;

Jargon;

Slang;
Nonce-words;
Vulgar words;
Dialectal words.

Special attention is made of *terms*. The author maintains that the stylistic function of terms varies in different types of speech. In non-professional spheres, such as literary prose, newspaper texts, everyday speech special terms are associated with socially prestigious occupations and therefore are marked as elevated. On the hand, the use of non-popular terms shows lack of taste or tact.

Positive/elevated stratification

Among *elevated words* we can find those which are used in official documents, diplomatic and commercial correspondence, legislation, etc. Such words have a tinge of pomposity about them. Their colouring is that of solemnity, and the words are termed «solemn words». The other variety of words is the poetic diction — words used in poetry and lyrical prose. They are «*poetic words*». True, it is hardly possible to delimitate strictly solemn words from poetic words.

The stylistic colouring of elevation also occurs in archaisms, bookish words and foreign words.

Archaisms. This term denotes words which are practically out of use in present-day language and are felt as obsolete. Archaisms may be subdivided into two groups. The first group is represented by «material archaisms», or *historical archaisms* — words whose referents have disappeared. The second group is formed by *archaisms proper* — those words which have been ousted by their synonyms.

In the works of fiction the use of archaic words serves to characterize the speech of the bygone epoch, to reproduce its atmosphere. It should be noted that archaization does not mean complete reproduction of the speech of past epochs; it is effected by the use of separate archaic words. In other cases, occurring in the speech of a person, archaic words show his attachment to antiquity. In poetry archaisms are used to create romantic atmosphere, the general colouring of elevation. The colouring may be described as poetic and solemn at the same time.

In official form of speech the function of archaisms is the same as in poetry (to rise above the ordinary matters of everyday life), but the colouring produced is different. It is the colouring of solemnity.

Bookish words. These words belong to that stratum of the vocabulary which is used in cultivated speech only — in books or in such special types of oral communication as public speeches, official negotiations, etc. They are mostly loan-words, Latin and Greek. They are either high-flown synonyms of neutral words, or popular terms of science. Consider the following example:

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

Began his answer — commenced his rejoinder.

A special stratum of bookish words is constituted by the words traditionally used in poetry («*spouse*» — *husband or wife*, «*woe*» — *sorrow*, «*foe*» — *enemy*). Some of them are archaic: «*aught*» — anything, «*naught*» — nothing, others are morphological variants of neutral words: «*oft*» — often, «*list*» — listen, «*morn*» — morning.

Foreign words. Foreign words should not be confused with borrowed words. Foreign words in English are for the most part late borrowings from French — those words which have preserved their French pronunciation and spelling. For example, the French formula «*Au revoir*» used in English by those ignorant of French has something exquisite. In the French word «*chic*» the same tinge of elegance is felt.

Neutral stratification

Neutral words form the bulk of the English vocabulary. They are used in both literary and colloquial language. Neutral words are the main source of synonymy and polysemy.

Negative/degraded stratification

Colloquial words lie nearest to neutral words. They are words with a tinge of familiarity or inofficiality about them. There is nothing ethically improper in their stylistic coloring, except that they cannot be used in official forms of speech.

To colloquialisms may be referred:

1. *colloquial words proper* (colloquial substitutes of neutral words), e. g., *chap*;

2. *phonetic variants of neutral words*: *baccy* (tobacco), *fella* (fellow);

3. *diminutives of neutral words*: *daddy*, *piggy*, as well as diminutives of proper names — *Bobby*, *Becky*, *Johny*;

4. words the primary meaning of which refer them to neutral sphere while the figurative meaning places them outside the neutral sphere, making them lightly colloquial. E. g., *spoon*

as a colloquial word means «a man with a low mentality»).

5. *most interjections* belong to the colloquial sphere: gee! Er? Well, etc.

Neologism is a newly coined word, or an established word used in a new sense.

Lexical neologisms denote new objects: (“neutron bomb”, “teach-in”, “push-button war”).

Stylistic neologisms denote already existing objects and notions (“see saw” – “battle”; “know-how”- “skill”). They appear to give more expressive names to the old objects.

Jargon words appear in professional or social groups for the purpose of replacing those words which already exist in the language. They can be subdivided into two groups: *professional jargonisms* and *social jargonisms*. The first group consists of denominations of things, phenomena and process characteristic of the given profession opposed to the official terms of this professional sphere. Thus, *professional jargonisms* are unofficial substitutes of professional terms. They are used by representatives of the profession to facilitate the communication.

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

Slang is the part of the vocabulary made by commonly understood and widely used words and expressions of humorous kind:— intentional substitutes of neutral and elevated words and expressions. The psychological source of its appearance and existence is striving for novelty in expression. Many words and expressions now referred to slang originally appeared in narrow professional groups; since they have gained wide currency, they must be considered as belonging to slang.

In creation of slang various figures of speech take part:

the upper storey (head) — metaphor;

skirt (girl) — metonymy;

killling (astonishing) — hyperbole;
whistle (flute) — understatement;
clear as mud— irony.

In slang we find expressions borrowed from written speech (e. g., «yours truly» used instead of the pronoun «I»). Some slang words are just distortions of literary words: *cripes* (instead of Christ). Sometimes slang words are just invented; *shinanigan* (trifles, nonsense).

Nonce-words are defined as chance words, occasional words, words created for the given occasion by analogy with the existing words by means of affixation, composition, conversion, etc. E. g., «There was a balconyful of gentlemen...») (the word balconyful was coined by analogy with the words «mouthful», ((spoonful)), «handful»). Being non-existent, unknown, yet comprehensible in the given situation, such words produce humorous effect. Being used just once, they disappear completely.

Vulgar words. This is a stylistically lowest group of words which are considered offensive for polite usage. They may be subdivided into two groups: *lexical vulgarisms and stylistic vulgarisms*.

To the first group belong words expressing ideas considered unmentionable in a civilized society. It is, so to speak, the very lexical meaning of such words which is vulgar. The second group — *stylistic vulgarisms* — are words the lexical meanings of which have nothing indecent or improper about them. Their impropriety in civilized life is due to their stylistic value — to stylistic connotation expressing derogatory attitude of the speaker towards the object of speech.

In real life vulgar words help to express emotions, emotive and expressive assessment of the object spoken about. When used in works of literature they perform the function of characterization.

Dialectal words are those which in the process of integration of the English national language remained beyond its literary boundaries, and their use is generally confined to a definite locality.

Points for discussion

1. What subdivisions of the English vocabulary do you know?
2. What terms are used to describe them?
3. Speak about general literary words illustrating your elaboration with examples.
4. What are the main subgroups of special literary words?
5. What do we imply by neutral words?

6. What subgroups do we refer degraded stratification? Give examples.
7. What are the fields of application of archaic words and forms?
8. What are the main characteristics of slang?
9. What do you know of professional and social jargonisms?
10. What is the place and the role of dialectal words in the national language?
In the literary texts?

Recommended Literature:

1. Ивашкин М.П. Практикум по стилистике английского языка. = A Manual of English Stylistics: [учебное пособие] / М.П. Ивашкин, В.В. Сдобников, А.В. Селяев. - М.: АСТ: Восток-Запад, 2005. – С.22-28.
2. Galperin I.R. Stylistics / I.R. Galperin. – М.: Высшая школа, 1981. – P.62–114.
3. Znamenskaya T.A. Stylistics of the English Language, Fundamentals of the course, Изд.3, исправленное. / Т.А. Znamenskaya . – М.: Едиториал УРСС, 2005. – P.61–63.
4. Kukhareno V. A. Seminars in style / V. A. Kukhareno.– М.: Высшая школа, 1971. – P.4–8.
5. Skrebnev Y.M. Fundamentals of English Stylistics/ Y.M. Skrebnev.– М.: Astrel, 2000. – P.135–139.

Suggestions for further reading:

1. Стилистика английского языка / [Мороховский А. Н., Воробьева О. П., Лихошерст Н. И., Тимошенко Э. В.].– К.: Вища Школа, 1984. – 248 с.
2. Степанов А. В. Основные понятия стилистики/ А. В. Степанов. – М.: МГУ, 1966. – 72 с.
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4. Maltzev V.A. Essays on English Stylistics/V. A. Maltzev. – Minsk: Vysheishaya Shkola, 1984. –164 с.

Sample assignments for practice

1. Znamenskaya T.A. Stylistics of the English Language, Fundamentals of the course, Изд.3, исправленное. / T.A. Znamenskaya. – М.: Едиториал УРСС, 2005. – P.28–32, ex.1– 10.
2. Kukhareno V. A. Seminars in style / V. A. Kukhareno.– М.: Высшая школа, 1971. – P.8–9. (ex. I– VIII)

Test 4: Stylistic Lexicology

1. The English language is divided into ... main layers.
1) 3; 2)1; 3)5; 4)2; 5)8
2. The common literary, neutral and common colloquial words are grouped under the term
1) non-standard English vocabulary; 2) standard English vocabulary; 3) general vocabulary; 4) professional vocabulary; 5) bookish vocabulary.
3. ... are usually high-flown synonyms of neutral native words.
1) borrowings; 2) barbarisms; 3) neologisms; 4) slang; 5) archaic words
4. The following words “to commence”, “infant”, “to proceed”, “maiden”, “to associate” are
1) barbarisms; 2) borrowings; 3) neologisms; 4) exotic words; 5) foreign words.
5. ... a layer of words of a highly colloquial character. The most extended and vastly developed subgroup of non-standard colloquial layer of the vocabulary.
1) exotic words; 2) slang; 3) borrowings; 4) neologisms; 5) terms
6. The following words “sarge”, “leggo”, “chuck”, “jack”, “brass” are
1) exotic words; 2) foreign words; 3) barbarisms; 4) neologisms; 5) slang.
7. ... are words and word combinations expressing scientific notions.
1) slang; 2) neologisms; 3) barbarisms; 4) terms 5) borrowings
8. The following words “eczema”, “cardiograph”, “neutrons”, “pinna” are
1) exotic words; 2) foreign words; 3) terms; 4) borrowings; 5) neologisms.
9. ... are words which denote new objects.
1) neologisms; 2) barbarisms; 3) terms; 4) borrowings; 5) slang
10. The following words “neutron bomb”, “push-button war”, “hippie”, “bionics” are
1) neologisms; 2) barbarisms; 3) terms; 4) borrowings; 5) slang.
11. The words which are used in a definite trade, profession are

1) exotic words; 2) terms; 3) professionalisms; 4)neologisms; 5) barbarisms

12. The following words “tin-fish”, “block-buster”, “piper”, “a midder case”, “sewing machine” are

1) professionalisms; 2)barbarisms; 3)neologisms; 4)foreign words; 5)slang.

13. ... are the words which are practically out of use in present-day language.

1) terms; 2)professionalisms; 3)archaic words; 4)neologisms; 5)barbarisms.

14. The following words “where of”, “wherefore”, “nay”, “haply”, “taketh” are

1) slang; 2) barbarisms; 3)borrowings; 4)terms; 5) archaisms.

15. What is the main stylistic function of archaisms?

1)To re-create the atmosphere of antiquity.

2)To supply the narrated events with the proper local colouring.

3)To convey the idea of the foreign origin or cultural status of the personage.

4)To create the true-to-life atmosphere of the narration.

5)To create the effect of laconism, tenseness and implication or that of witty humour and satire.

16. ... are used only in official or high-flown style.

1) foreign words; 2) bookish words; 3)professionalisms; 4)barbarisms; 5)borrowings

17. The following words “laureate”, “disimprove”, “abode”, “paradigm” are

1) bookish words; 2)foreign words; 3)professionalisms; 4)barbarisms; 5)borrowings.

18. ... which form the bulk of the English Vocabulary, are used in both literary and colloquial languages.

1)common literary words; 2)common colloquial words; 3)special colloquial words; 4) neutral words; 5)special literary words.

19.... is a recognized term for a group of words that exists in almost every language and whose aim is to preserve secrecy within one or another social group.

1)jargon; 2)barbarisms; 3)slang; 4) terms; 5)neologism.

20... are expletives and swear words which are of an abusive character, used now as general exclamation.

1) nonce-words; 2)dialectal-words; 3)vulgarisms; 4)neologisms; 5) jargonisms.

Seminar 5
STYLISTIC SYNTAX
Plan

1. Paradigmatic syntax.
 - 1.1. Completeness of sentence structure:
 - 1.1.1. ellipsis;
 - 1.1.2. aposiopesis;
 - 1.1.3. one-member nominative sentences;
 - 1.1.4. redundancy of elements.
 - 1.2. Word order:
 - 1.2.1. inversion of sentence members.
 - 1.3. Communicative types of sentences.
 - 1.4. Types of syntactic connection:
 - 1.4.1. detachment;
 - 1.4.2. parenthetical elements;
 - 1.4.3. asyndetic subordination and coordination.
2. Syntagmatic syntax.
 - 2.1. parallelism;
 - 2.1.2. anaphora;
 - 2.1.3. epiphora;
 - 2.1.4. chiasmus.

Objectives: The students will be able to

- Give definitions for main terms of Stylistic Syntax.
- Make mind maps and flash cards of important information on Completeness of sentence structure, Word order, Communicative types of sentences.
- Discuss points of the theme.
- Do multiple-choice test 5: Stylistic Syntax

Strategies for learning:

- Focus your attention on the procedures of the plan.
- List a number of key terms by memory.
- List the most complicated and controversial questions.
- Review the notes of the lecture, follow the concise guide.
- Explain main terms in your own words.
- Make mind maps and flash cards of important information.
- Answer the points for a discussion.

- Do test 5: Stylistic Lexicology. Use all available resources.
- Prepare questions for a lecturer and your group mates to be answered and discussed.
- Review new material as soon as possible
- Test your understanding of a subject by teaching or explaining it to someone else.
- Compile your own multiple-choice (open) test on Stylistic Syntax

Significant notions

Paradigmatic syntax has to do with the sentence paradigm: completeness of sentence structure, communicative types of sentences, word order, and type of syntactical connection [19, p.63].

Syntagmatic syntax deals with familiar phenomenon since it has to do with the use of sentences in a text. Skrebnev distinguishes purely syntactical repetition [19, p.72].

CONCISE GUIDE

Completeness of sentence structure

Ellipsis. Elliptical are those sentences in which one or both principal parts (subject and predicate) are felt as missing since, theoretically, they could be restored.

Elliptical sentences are typical, first and foremost, of oral communication, especially of colloquial speech. The missing elements are supplied by the context (lingual or extra-lingual). The brevity of the sentences and abruptness of their intonation impart a certain tinge of sharpness to them:

«Please, sir, will you write to me the post office. I don't want my husband to know that I'm — I'm-»

«Affiliated to art? Well! Name of post office». Victorine gave it and resumed her hat.

«An hour and a half, five shillings, (thank you. And tomorrow at half past two, Miss Collins...» (Galsworthy).

While in colloquial speech ellipsis is the natural outcome of extra-lingual conditions, in other varieties of speech it is used with certain stylistic aims in view. Thus it imparts a kind of emotional tension to the author's narration. Sometimes the omission of subjects contribute to the acceleration of the tempo of speech:

Ellipsis is also characteristic of such special spheres of written speech as telegraphic messages and reference books (in both of them it is used for the sake of brevity).

Aposiopesis (which means «silence») refers to cases when the speaker stops short in the very beginning or in the middle of the utterance, thus confining his mode of expression to a mere allusion, a mere hint at what remains unsaid. Care should be taken not to confuse the aposiopesis with cases when speaker is overwhelmed with emotion. Aposiopesis is a deliberate abstention from bringing the utterance up to the end:

«She had her lunches in the department-store restaurant at a cost of sixty cents for the week; dinners were one dollar five cents. The evening papers... came to six cents; and Sunday papers... were ten cents. The total amounts to 4 dollars 76 cents. Now, one had to buy clothes, and-» (O 'Henry)

Nominative sentences are one-member sentences where predicate is omitted. They may include components, which are connected with the nucleus not only with the help of coordination and subordination but the apposition as well. *«London. Fog everywhere. Implacable November weather».*

The brevity of nominative sentences renders them especially fit for descriptions:

«Dusk — of a summer night».

A succession of nominative sentences reflects the state of mind of the hero and invigorates the dynamic force of narration:

«But if they should! If they should guess! The horror! The flight! The exposure! The police!...» (Dreiser).

Nominative sentences are often used in stage remarks.

Redundancy of elements

Repetition is an expressive stylistic means widely used in all varieties of emotional speech— in poetry and rhetoric, in everyday intercourse.

The simplest variety of repetition is just repeating a word, a group of words, or a whole sentence:

«Scroodge went to bed again, and thought, and thought, and thought it over and over and over».

Framing is a particular kind of repetition in which the two repeated elements occupy the two most prominent positions — the initial and the final:

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

The so called appended statement (the repetition of the pronominal subject and of the auxiliary part of the predicate) are also referred to framing:

«*You've made a nice mess, you have...*» (Jerome).

Anadiplosis is a kind of repetition in which a word or a group of words concluding a sentence, a phrase or a verse line recur at the beginning of the next segment:

«*With Bewick on my knee, I was then happy; happy at least in my way*» (Bronte).

Prolepsis is repetition of the noun subject in the form of a personal pronoun. The stylistic purpose of this device is to emphasize the subject, to make it more conspicuous. E. g.:

«*Miss Tittle Webster, she slept forty days and nights without waking up*» (O'Henry).

Prolepsis is especially typical of uncultivated speech: «*Bolivar, he's plenty tired, and he can't carry double*» (O'Henry).

Polysyndeton is a specific type of connection between of the sentence, based on the repetition of the same conjunction that is on polysyndetic coordination. E. g.:

«*It (the tent) is soaked and heavy, and it flogs about, and tumbles down on you, and clings round your head, and makes you mad*» (Jerome).

Occasionally, it may create a general impression of solemnity, probably, due to certain association with the style of the Bible. E. g.:

«*And the rain descended, and the floods came, and the winds blew and beat upon the house; and it fell; and great was the fall of it*» (Matthew).

The conjunction *and* is extremely often used in colloquial speech, where it is not a stylistic device but mere pleonasm caused by the poverty of the speaker's vocabulary.

Word order

Inversion is a deviation from the usual order of words in the sentence. Stylistic inversion is placing a part of the sentence into an unusual position. Compare:

«They slid down» — «*Down they slid*».

The initial position may be occupied by various members of the sentence: predicative, verbal predicate, adverbial modifier, direct object, prepositional object.

Other kinds of inversion produce similar stylistic effect. Thus, if a sentence-member stands in the final instead of the initial position it also becomes prominent. This device is often used in poetry, e. g.:

*«He had moccasins enchanted, Magic moccasins of deer-skin...»
(Longfellow)*

Communicative types of sentences

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

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

Quasi-negative sentences: Did I say a word about the money. = I didn't say a word.

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

Types of syntactic connection

Detachment is an isolation of some parts of the sentence. **Detachment** means that a secondary member a) becomes phonetically separated, b) obtains emphatic stress, c) sometimes, though not necessarily, changes its habitual position. This secondary part of the sentence, remaining what it has been (an attribute, an adverbial modifier, etc.), at the same time assumes the function of an additional predicative; it comes to resemble the predicate.

Detachment makes the word prominent. Thus, from the point of view of Stylistics, detachment is nothing but emphasis. Theoretically, any secondary part of the sentence can be detached:

*«Smither should choose it for her at the stores — nice and dappled»
(Galsworthy) — detachment of the attribute.*

«Talent, Mr. Micawber has, capital, Mr. Micawber has not» (Dickens) — detachment of the direct object.

Parenthetical elements i. e. words, phrases and clauses disconnected grammatically with their syntactical surroundings, also possess stylistic value. Parenthesis may perform the following stylistic functions:

- to reproduce two parallel lines of thought, two different planes of narration (in the author's speech), e. g.:

«... he was struck by the thought (what devil's whisper? — what evil hint of an evil spirit?) — supposing that he and Roberta — no, say he and Sondra — (no, Sandra could swim so well and so could he) — he and Roberta were in a small boat somewhere...». (Dreiser);

- to make the sentence or clause more conspicuous, more emphatic, e. g.:

«The main entrance (he had never ventured to look beyond that) was a splendiferous combination of a glass and iron awning...» (Dreiser);

- to strengthen the emotional force by making part of the utterance interrogative or exclamatory, e. g.:

«Here is a long passage — what an enormous prospective I make of it! — leading from Peggoty 's kitchen to the front door» (Dickens);

- to avoid monotonous repetition of similar constructions;
- to impart colloquial character to the author's narration.

Asyndetic subordination and coordination

Asyndeton means absence of conjunctions. Asyndetic connection of sentences and parts of sentences is based on the lexical meanings of the units combined. The stylistic function of asyndeton is similar to that of ellipsis: brevity, acceleration of the tempo, colloquial character. E. g.:

«You can't tell whether you are eating apple-pie or German sausage, or strawberries and cream. It all seems cheese. There is too much odour about cheese» (Jerome).

Syntagmatic syntax

Parallelism means a more or less complete identity of syntactical structures of two or more contiguous sentences or verse lines: E.g.: «The cock is crowing, The stream is flowing, The small birds twitter, The lake doth glitter» (Wordsworth).

Parallelism is often accompanied by the lexical identity of one or several members of each sentence. In this case parallelism serves as a syntactical means of making the recurring parts prominent, more conspicuous than their surroundings.

Anaphora is the use of identical words at the beginning of two or more contiguous sentences or verse lines. Sometimes it is combined with parallelism, e. g.:

«Farewell to the mountains high covered with snow!

Farewell to the straits and green valleys below!

Farewell to the forests and wild hanging woods!

Farewell to the torrents and loud-pouring floods!» (Burns)

The expressive purpose of anaphora is to imprint the elements, emphasized by repetition, in the reader's memory, to impart a peculiar kind of rhythm to the speech and to increase the sound harmony.

Epiphora is recurrence of identical elements in the end of two or more contiguous utterances, e. g.:

«Now this gentleman had a younger brother of still better appearance than himself who had tried life as a cornet of dragoons, and found it a bore; and had afterwards tried it in the train of an English minister abroad, and found it a bore...» (Dickens).

Epiphora contributes to rhythmical regularity of speech, making prose resemble poetry. It may be combined with anaphora and parallelism.

Chiasmus is a special variety of parallelism. It is a reproduction in the given sentence of the general syntactical structure as well as of the lexical elements of the preceding sentence, the syntactical positions of the lexical elements undergoing inversion:

«The jail might have been the infirmary, the infirmary might have been the jail...» (Dickens).

Points for discussion

1. What does paradigmatic syntax deal with?
2. What four types do paradigmatic syntactical means of expression include?
3. What are their subdivisions? Give the examples.
4. What does syntagmatic syntax deal with?
5. What kinds of syntactical repetition does Skrebnev distinguish in his classification?
6. Characterize the subgroups. Give the examples.

Recommended Literature:

1. Ивашкин М.П. Практикум по стилистике английского языка. = A Manual of English Stylistics: [учебное пособие] / М.П. Ивашкин, В.В. Сдобников, А.В. Селяев. - М.: АСТ: Восток-Запад, 2005. – С.22-28.
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Suggestions for further reading:

1. Стилистика английского языка / [Мороховский А. Н., Воробьева О. П., Лихошерст Н. И., Тимошенко Э. В.]– К.: Вища Школа, 1984. – 248 с.
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4. Maltzev V.A. Essays on English Stylistics/V. A. Maltzev. – Minsk: Vysheishaya Shkola, 1984. –164 с.

Sample assignments for practice

1. Ивашкин М.П. Практикум по стилистике английского языка. = A Manual of English Stylistics: [учебное пособие] / М.П. Ивашкин, В.В. Сдобников, А.В. Селяев. - М: АСТ: Восток-Запад, 2005.ех.1-6, pp. 46-53.
2. Znamenskaya T.A. Stylistics of the English Language, Fundamentals of the course, Изд.3, исправленное. / Т.А. Znamenskaya. – М.: Едиториал УРСС, 2005. – P.76–78.
3. Kukharenko V. A. Seminars in style / V. A. Kukharenko.– М.: Высшая школа, 1971. – P.66–65.

Test 5: Stylistic Syntax

1. Find out the definition for Ellipsis.

- 1) It is a sentence where predicate is omitted.
- 2) It is a sudden break in speech.
- 3) It is a deliberate omission of one or both main members of a sentence.
- 4) It is a logical opposition.
- 5) It is a stylistic opposition.

2. Find out the example of Ellipsis.

- 1) – Where are you going, Edna? – her mother shrieked.
– Out.
– Who with?
– Minnie Watson.
- 2) You know, a kiss without a moustache is like meat without salt.
- 3) A thousand pardons.
- 4) Sweet sorrow.
- 5) The hall applauded.

3. Aposiopesis is

1) The repetition of a word or several words at the end of successive sentences.

- 2) A brief reference to some literary or historical event.
- 3) The simplest kind of metonymy.
- 4) A phonetic SD.
- 5) A sudden break in speech caused by some strong emotion.

4. Choose the example of Aposiopesis.

- 1) Everything – nothing.
- 2) Piggy flushed suddenly: “My dad’s dead”, he said quickly, “and my mum....”
- 3) I know the world and the world knows me.
- 4) Of course, it is important, incredibly, urgently, desperately.
- 5) A million kisses.

5. ... is one-member sentence where predicate is omitted.

1) aposiopesis; 2) ellipses; 3) anaphora; 4) nominative sentences; 5) epiphora

6. The nominative sentences may include components, which are connected with the nucleus not only with the help of coordination and subordination but with the as well.

- 1) apposition; 2) prefix; 3) suffix; 4) comma; 5) detachment
7. Find the example of Nominative sentence.
- 1) Don't use big words. They mean so little.
 - 2) A hundred head of cattle surprised him.
 - 3) The flight! The exposure! The police!
 - 4) Possibly not too pleased.
8. ... is the connection of sentences, phrases or words without any conjunctions but with the help of the lexical meaning of these elements.
- 1) polysyndeton; 2) repetition; 3) allusion; 4) asyndeton; 5) meiosis
9. Find the example of Asyndeton.
- 1) Then Night like some greet loving mother.
 - 2) Light – darkness.
 - 3) I looked at the gun and the gun looked at me.
 - 4) He is no cowards.
 - 5) She watched them go, she said nothing; it was not to begin then.
10. ... is an EM used when the speaker is under the stress or strong emotions and is forced to come back to the same words and ideas.
- 1) litotes; 2) repetition; 3) climax ; 4) chiasmus; 5) antithesis
11. There are at least ... types of repetition.
- 1) 4; 2) 14; 3) 2; 4) 44; 5) 6
12. ... is the repetition of one and the same member of the sentence, word combination or whole sentences immediately following each other.
- 1) enumeration; 2) anadiplosis; 3) chain repetition; 4) framing or ring repetition; 5) ordinary repetition.
13. ... is the repetition of the same unit at the beginning and at the end of the same sentence.
- 1) framing or ring repetition; 2) ordinary repetition; 3) catch repetition; 4) chain repetition; 5) tautology.
14. ... is the repetition of the same unit at the end of the preceding and at the beginning of the following sentence.
- 1) framing or ring repetition; 2) ordinary repetition; 3) catch repetition; 4) chain repetition; 5) tautology.
15. ... is the combination of several catch repetitions.
- 1) framing or ring repetition; 2) ordinary repetition; 3) catch repetition; 4) chain repetition; 5) tautology.
16. ... is the repetition of semantically and grammatically identical elements of the sentence (usually the subject expressed by a noun and by pronoun).

1) antonomasia; 2) syntactical tautology; 3) epiphora; 4) anaphora; 5) inversion.

17. Find the example of Syntactical Tautology.

Miss Tillie Webster, she slept forty days and nights without walking up.

Scepter and Crown must tumble down.

Oat and I were chewing the rag.

My heart is in the Highland, my heart is not here.

Every Caesar has his Brutes.

18... is a specific type of connotation between the compositions of the sentence, based on the repetition of the same conjunction.

1) asyndeton; 2) litotes; 3) enumeration; 4) repetition; 5) polysyndeton.

19. Polysyndeton is ... than repetition.

1) more varied; 2) less varied; 3) not so varied; 4) varied; 5) hardly varied

20. In which book every sentence, or at least almost every paragraph begins with "and"

The Bible. 2) Stylistics. 3) Lexicology. 4) Sense and sensibility. 5) Seminars in style.

Seminar 6

STYLISTIC SEMASIOLOGY

Plan

1. Paradigmatic semasiology:
 - 1.1. The first distinctive feature;
 - 1.2. The second distinctive feature.
2. Figures of replacement:
 - 2.1. Figures of Quantity:
 - 2.1.1. Hyperbole;
 - 2.1.2. Meiosis (understatement);
 - 2.1.3. Litotes.
 - 2.2. Figures of Quality:
 - 2.2.1. Metonymy;
 - 2.2.2. Metaphor;
 - 2.2.3. Irony.
3. Syntagmatic semasiology
4. Semantic figures of co-occurrence:
 - 4.1. Figures of identity;
 - 4.2. Figures of inequality;
 - 4.3. Figures of contrast.

Objectives: The students will be able to

- Give definitions for main terms of Stylistic Semasiology.
- Discuss points of the theme.
- Use the theory in practical assignments
- Do multiple-choice test 6: Stylistic Syntax

Strategies for learning:

- Focus your attention on the procedures of the plan.
- List a number of key terms by memory.
- List the most complicated and controversial questions.
- Review the notes of the lecture, follow the concise guide.
- Explain main terms in your own words.

- Make mind maps and flash cards of important information on Completeness of sentence structure, Word order, Communicative types of sentences.
- Answer the points for a discussion.
- Do test 6: Stylistic Semasiology. Use all available resources.
- Prepare questions for a lecturer and your group mates to be answered and discussed.
- Review new material as soon as possible
- Test your understanding of a subject by teaching or explaining it to someone else.
- Compile your own multiple-choice (open) test on Stylistic Semasiology

Significant notions

Paradigmatic semasiology is a branch of linguistics that deals with cases of “renaming” [19, p.60].

Syntagmatic semasiology deals with stylistic functions of relationship of names in texts [19, p.71].

CONCISE GUIDE

Paradigmatic semasiology is more aptly called paradigmatic onomasiology (“science of naming”). Of special interest for stylistic onomasiology are cases of “renaming”, of changing names of things, processes, qualities. Paradigmatic onomasiology treats manifold problems of choice of nomination.

The first distinctive feature. Semasiology pays little or no attention to the differentiation of levels: semantically identical (or similar) phenomena may occur in morphemes, words, phrases, sentences. Only phonemes do not concern semasiology, as they do not have extralingual meanings of their own.

The second distinctive feature. Semasiology and onomasiology specially deal with ‘renamings’, ‘transfers of names’, i.e. with whatever brings about a radical change in the substance of the text.

All kinds of transfer of denominations (from a traditional object to a situational object) bear the name of tropes (from the Greek *tropos* ‘turning’).

This is the basic term of paradigmatic onomasiology, which studied only tropes and nothing else.

Every trope, as distinct from a usual, traditional, collectively accepted denomination of the object demonstrates a combination, a coincidence of two

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

Since all stylistic devices are traditionally called *figures of speech* (although it is better to use the term only with reference to devices consisting of more than one element), we shall call tropes *figures of replacement*. For every trope is really a replacement: the language user discards the usual name of the object and replaces it with another. Figures of replacement (tropes) are first of all divided into two classes: *figures of quantity* and *figures of quality*.

Figures of quantity: hyperbole, understatement, litotes.

Figures of quality are subdivided into metonymical group (transfer by contiguity) consisting of metonymy, synecdoche, periphrasis; metaphorical group (transfer by similarity: metaphor, personification, epithet; and irony (transfer by contrast).

FIGURES OF REPLACEMENT

Figures of Quantity

Hyperbole is the use of a word, a word-group or a sentence which exaggerates the real degree of a quantity of the spoken about. E.g. “*One after another those people lay down on the grass to laugh – and two of them died*” (Twain).

Meiosis (understatement) consists in lessening, reducing the real quantity of the object of speech. The psychological essence of understatement is more complicated than that of hyperbole. The hearer is expected to understand the intentional discrepancy between what the speaker says about the object and what he really thinks about it. E. g. “*I was half afraid you had forgotten me*”.

Litotes is a specific variety of understatement consisting in expressing the lessened degree of quantity of a thing by means of negation of the antonym. The negation of the antonym expresses the positive idea but in a somewhat lessened degree. E.g. The negation of the antonym expresses the positive idea but in a somewhat lessened degree.

E.g. “*not bad*” in the meaning of “*good*”, or “*little harm will be done by that*”.

FIGURES OF QUALITY

Figures of quality, called “tropes” in traditional stylistics, are based on transfer of names.

We must distinguish three types of transfer:

1. transfer by contiguity;
2. transfer by similarity;

3. transfer by contrast.

Transfer by contiguity is based upon some real connection between the two notions: that which is named and the one the name of which is taken for the purpose.

Transfer by similarity is based on similarity, likeness of the two objects, real connection lacking completely.

Transfer by contrast is the use of words and expressions with the opposite meanings – opposite to those meant.

Metonymic group. Metonymy proper. Metonymy is applying the name of an object to another object in some way connected with the first.

The metonymic connections between the objects are manifold:

1. Source of action instead of the action: “Give every man thine ear and few thy voice”;
2. Effect instead of the cause: “He (fish) desperately takes the death”;
3. Characteristic feature instead of the object itself: “He was followed by a pair of heavy boots”;
4. Symbol instead of the object symbolized: “crown” for “king”.

Synecdoche is a variety of metonymy. It consists in using the name of a part to denote the whole, or vice versa. E. g. “to be a comrade with a wolf and owl...”(for wild beasts and birds in general).

Periphrasis is in a way related to metonymy. It is a description of an object instead of its name. E.g. two hundred pages of blood-curling narrative = (thriller); a gentleman of the long robe (lawyer); the better sex (women).

Metaphorical group. Metaphor denotes expressive renaming on the basis of similarity of two objects: the real object of speech and the one whose name is actually used. But there is only affinity, no real connection between the two. “*The machine* sitting at the desk was no longer a man; it was a busy New York broker...”(O’Henry).

Metaphor has no formal limitations: it can be a word, a phrase, any part of a sentence, or a sentence as a whole.

Personification is a particular use of metaphor. It is a transfer of features and characteristics of a person to a thing. E.g. “O, sleep, o gently sleep, Nature’s soft nurse, how have I frightened thee”(Shakespeare).

Peculiarities: 1) Personification is used only in fiction while metaphor can be found practically in every style. 2) P. can be realized only within a definite context no matter how short.

Allegory is also a variety of metaphor. A. is the expression of an abstract idea through some concrete image, some concrete object. Proverbs are most natural examples of allegory. E.g. Still waters run deep: all is not gold that glitters.

Allusion is a brief reference to some literary or historical event commonly known. The speaker is not explicit what he means. "If the International paid well, Aitken took good care he got his pound of flesh" (Chase).

Antonomasia is the use of a proper name in place of a common one or vice versa to emphasize some features. Every *Caesar* has his *Brutes*. Then there's that appointment with *Mrs. What's-her-name* for her bloody awful wardrobe.

Irony is the clash of two diametrically opposite meanings within the same context, which is sustained in oral speech by intonation. In case of metaphor and metonymy the transfer is realized on the basis of affinity between the objects, in case of irony on the relations of oppositions. E.g. "What noble illustrations of the tender laws of this favoured country! - they let the paupers go to sleep!" (Dickens).

Syntagmatic semasiology deals with stylistic functions of relationship of names in texts. It studies linear arrangement of meanings '**figures of co-occurrence**'. The most general types of semantic relationships can be reduced to three. Meanings can be either identical, or different, or else opposite.

The three types of semantic interrelations are matched by three groups of figures, which are the subject-matter of syntagmatic semasiology. They are:

figures of identity, figures of inequality, and figures of contrast.

FIGURES OF CO-OCCURRENCE

Figures of Identity

To this group Skrebnev refers *simile*, *quasi-identity* (квазитождество) and synonymous replacements (*replacers*).

Simile is imaginative comparison. This is an explicit statement of partial identity (affinity, likeness, similarity) of two objects. The purpose of this confrontation of the names of two different objects is to characterize vividly one of the two.

The existence of common features is always explicitly expressed in a simile, mostly by means of the words "as", "like" and others.

There are two types of simile. In one of them common feature of two objects is mentioned: E.g. "*He is as beautiful as a weathercock*".

In the second type the common feature is not mentioned; the hearer is supposed to guess what features the two objects have in common: E.g. "*My heart is like a singing bird.*"

Care should be taken not to confuse the simile and any sort of elementary logical comparison. A simile presupposes confrontation of two objects belonging to radically different semantic spheres: a comparison deals with two objects of the same semantic sphere:

“*She can sing like a professional actress*” (logical comparison);

“*She sings like a nightingale*” (simile).

Quasi-identity. According to Skrebnev these expressions turn out to be a special kind of syntagmatic phenomena. Actually they are complete two-member utterances in which the theme (‘topic’) is the traditional, non-figurative denomination of an object, and the rheme (‘comment’), its figurative, situational, characterizing denomination: a metaphor, a metonymy, or a combination of tropes

(i.e. metaphor+ hyperbole+irony+amalgamated).

Some of quasi-identities manifest special expressive force, chiefly when the usual topic – comment positions change places: the metaphoric (metonymical) name appears in the text first, the direct, straightforward denomination following it. E.g.: “*The machine sitting at that desk was no longer a man: it was a busy New York broker.*” (O. Henry)

Synonymous replacements. This term goes back to the classification of the use of synonyms proposed by M.D. Kuznets in 1947. She remarked that synonyms are used in actual texts for *two different reasons*. One of them is to avoid monotonous repetition of the same word in a sentence or a sequence of sentences. E. g.: “*The little boy was crying. It was the child’s usual time for going to bed, but no one paid attention to the kid.*” (*synonyms ‘replacers’*) (заменители).

The other purpose of co-occurrence of synonyms in a text is to make the description as exhaustive as possible under the circumstances, to provide additional shades of the meaning intended: “*Dear Paul, it’s very weak and silly of me, I know, to be so trembly and shaky from head to foot.*” (Dickens) (*synonyms ‘specifiers’*) (уточнители).

Figures of Inequality

Their semantic function is highlighting differences. The expression of differences can be ‘passive’ (specifying synonyms), or ‘active’, i.e. used on purpose (e.g. climax, anti-climax), and, in some varieties, effecting humorous illogicality (pun, zeugma).

Specifying, or clarifying synonyms. Synonyms used for clarification mostly follow one another (in opposition to replacers), although not necessarily

immediately. Clarifiers may either arise in the speaker's mind as an afterthought and be added to what has been said, or they occupy the same syntactical positions in two or more parallel sentences. E.g.: "*Joe was a mild, good-natured, sweet-tempered, easy-going, foolish dear fellow.*" (Dickens)

Climax (gradation) means such an arrangement of ideas (notions) in which what precedes is inferior to what follows. The first element is the weakest; the subsequent elements gradually rise in strength. E.g.: "*I am sorry. I am very sorry. I am so extremely sorry.*" (Chesterton)

Anti-climax (bathos). By anti-climax, any deviation of the order of ideas found in climax is usually meant. It consists in weakening the emotional effect by adding unexpectedly weaker elements to the strong ones which were mentioned above. Usually anticlimax is employed for humouristic purposes. E.g.: "*The woman who could face the very devil himself – or a mouse – loses her grip and goes all to pieces in front of a flash of lightning.*" (Twain)

Pun. This term is synonymous with the current expression 'play upon words'. The semantic essence of the device is based on polysemy or homonymy. Pun is based on the interaction of two well-known meanings of a word or phrase. E.g.:

Officer: What steps [measures] would you take if an enemy tank were coming towards you?

Soldier: Long ones.

Tautology is needless repetition of an idea in a different word, phrase or sentence; redundancy. E.g.: "Well", said vaguely, "*that's that*" and...

Zeugma is a structural arrangement of an utterance in which the basic component is simultaneously an element of a phraseological unit and of a free word-combination. *If the country doesn't go to the dogs (perish) or the Radicals (pass), we shall have you Prime Minister some day.* (O.Wilde)

Figures of Contrast

These figures are formed by intentional combination in speech of ideas, incompatible with one another. The figures are antithesis and oxymoron.

Antithesis based on relative opposition, which arises out of the context through the expansion of objectively contrasting pairs. E.g.: wisdom – foolishness;

light – darkness; everything- nothing. Don't use *big* words. They mean so *little*.

Mrs. Nork had a *large* home and a *small* husband. In marriage the *upkeep* of woman is often the *downfall* of man.

Oxymoron is a combination of two words (mostly an adjective and noun or an adverb with an adjective) in which the meaning of the two classes are opposite in sense. E.g.: low skyscraper; sweet sorrow; pleasantly ugly face; horribly beautiful. “*O brawling love! O loving hate!*”(Shakespeare)

Points for discussion

1. What does paradigmatic semasiology observe?
2. What does syntagmatic semasiology deal with?
3. What do we imply by “figures of speech”?
4. Can we substitute the notion “figures of speech” for “stylistic devices”?
5. How shall we classify figures of speech?
6. Have a talk on classification of figures of replacement.
7. Have a talk on classification of figures of co-occurrence.

Recommended Literature:

1. Ивашкин М.П. Практикум по стилистике английского языка. = A Manual of English Stylistics: [учебное пособие] / М.П. Ивашкин, В.В. Сдобников, А.В. Селяев. - М.: АСТ: Восток-Запад, 2005. – С.22-28.
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4. Kukhareno V. A. Seminars in style / V. A. Kukhareno.– М.: Высшая школа, 1971. – P.4–8.
5. Skrebnev Y.M. Fundamentals of English Stylistics/ Y.M. Skrebnev.– М.: Astrel, 2000. – P.135–139.

Suggestions for further reading:

1. Стилистика английского языка / [Мороховский А. Н., Воробьева О. П., Лихошерст Н. И., Тимошенко Э. В.]– К.: Вища Школа, 1984. – 248 с.
2. Степанов А. В. Основные понятия стилистики/ А. В. Степанов. – М.: МГУ, 1966. – 72 с.

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Sample assignments for practice

1. Ивашкин М.П. Практикум по стилистике английского языка. = A Manual of English Stylistics: [учебное пособие] / М.П. Ивашкин, В.В. Сдобников, А.В. Селяев. – М: АСТ: Восток-Запад, 2005. Р. –13– 20.
2. Znamenskaya T.A. Stylistics of the English Language, Fundamentals of the course, Изд.3, исправленное. / Т.А. Znamenskaya. – М.: Едиториал УРСС, 2005. – Р.64–68.
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Test 6: Stylistic Semasiology

Choose the correct item.

1. ... is a branch of linguistics which studies semantics, or meaning of linguistic units, belonging to different language levels (morphemes, words, word-combinations, sentences, utterances, texts).

Syntax; 2) Semasiology; 3) Morphology; 4) Phonology; 5) Sublanguages.

2. What is missing in the following scheme?

Figures of Replacement (Substitutions)



Figures of Quantity

?

1) Hyperbole; 2) Figures of Quality; 3) Contiguity; 4) Metonymy; 5) Allegory

3. Hyperbole, Meiosis, Litotes present...

1) Syntactical EM; 2) Semantic figures of co-occurrence; 3) Figures of Quality; 4) Figures of Quantity; 5) Syntactical SD.

4. It is a deliberate overstatement or exaggeration, the aim of which is to intensify one of the features of the object. What is it?

Simile; 2) Meiosis; 3) Litotes; 4) Hyperbole; 5) Metonymy.

5. Find the example of Hyperbole.

1) He was not without taste.

- 2) I was half afraid you had forgotten me.
- 3) Her family is one aunt about a thousand years old.
- 4) We've got a few lights on Broadway, don't you think, Mr. Platt?
- 5) "And what did you think of our little town?" Asked Zizzbaum with the famous smile of the Manhattanite.
6. What trope is the logical and psychological opposite to hyperbole?
 - 1)Meiosis.; 2)Metonymy.; 3)Metaphor.; 4)Irony.; 5)Simile.

7. What is a specific form of Meiosis?

- 1) Hyperbole.; 2)Simile.; 3)Litotes.; 4)Synecdoche.; 5)Metaphor.

8. Litotes presents a statement in the form of ...

- 1) Affirmation; 2) nullification; 3) necessity; 4) negation; 5) navigation.

9. Find the example of Litotes.

- 1) She writes rather too often.
- 2) King Arthur was no coward.
- 3) I've told you fifty times!
- 4) They think we have come by this house in some dishonest manner.
- 5) Small clear chords hung in the air like flowers.

10. Find the example of Metaphor.

- 1)Pat and I were chewing the rag about it; 2)Rude am I in my speech.;
- 3)You are like an angel.; 4)Every Caesar has his Brutes.; 5)The hat is still here.

11.... is SD based on the principle of substitution of one object for another.

- 1) Antonomasia; 2)Euphemism; 3)Metonymy; 4)Allegory; 5)Metaphor

12. Find the example of Metonymy.

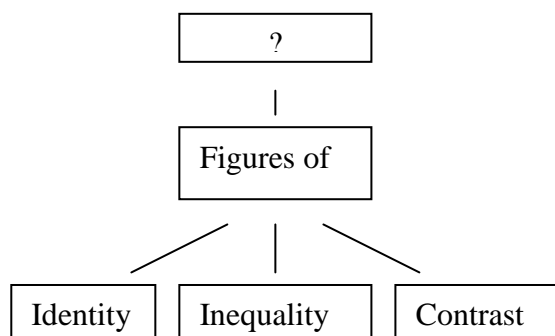
- 1) Gentleman of the long robe.; 2)To join the majority.; 3)The hat is still here.4)Don't be a Don Quixote!; 5)The better sex.

13....circumlocution: description instead of a word or phrase.

- 1) Antonomasia; 2) Euphemism; 3) Metonymy; 4) Allegory; 5)Periphrasis.

14. Give the title to the scheme.

- 1) Figures of co-occurrence
- 2) Tropes
- 3) Metonymy
- 4) Polysyndeton
- 5) Syntactical Devices



15. ... the imaginative comparison is explicitly made with the help of *like*, *as*, *seem*, *as...as*

1) Inversion; 2) Metaphor; 3) Simile; 4) Oxymoron; 5) Hyperbole

16. Find the example of Simile.

1) Time flies. 2) It will cost a pretty penny; 3) Rude am I in my speech; 4) O loving hate; 5) She walks like an angel.

17. ... is based on relative opposition, which arises out of the context through the expansion of objectively contrasting pairs.

1) Antithesis; 2) Climax; 3) Litotes; 4) Chiasmus; 5) Oxymoron

18. Find the example of Antithesis.

1) Hands-workers.; 2) Blind as a bat.; 3) He was not without taste; 4) Mrs. Nork had a large home and a small husband; 5) It is done-past-punished.

19. ... is a combination of two words in which the meanings of the two clash, being opposite in meaning

1) Epithet; 2) Antonomasia; 3) Oxymoron; 4) Irony; 5) Metaphor

20. What is the main structural model of Oxymoron?

Adj + verb; 2) Adj + pronoun, 3) Adj + noun; 4) Adj + adv; 5) Adv + adv

21. Find the oxymoronic word combination.

1) poor man; 2) people town; 3) low skyscraper; 4) little person, 5) small room.

22. ... is an arrangement of sentences or of the homogeneous parts of the sentence which secures a gradual increase in significance, importance or emotional tenseness in the utterance.

1) climax 2) zeugma; 3) pun; 4) litotes; 5) repetition.

23. Find the example of Climax.

1) Time flies.; 2) Wait they must.; 3) It is not a bad thing.; 4) He wanted to weep, to vomit, to die, to sink away.; 5) Wisdom-foolishness.

24... is a SD in which every successive word, phrase or sentence is emotionally or logically less strong than the preceding one.

1) anticlimax; 2) litotes; 3) repetition; 4) climax; 5) pun.

25. Find the example of Anticlimax.

1) Wisdom-foolishness. 2) Wait they must. 3) Time flies. 4) He wanted to weep, to vomit, to die, to sink away. 5) Can't you get a story out of it? he asked. Some sort of a story.... – Not a line, said I.

26. ... is a play on words that have a similar sound but different meaning.

1) zeugma; 2) tautology; 3) pun; 4) metonymy; 5) simile

27. Find the example of Pun.

1) It is done – past – punished!

2) Time flies.

3) It is not a bad thing.

4) I looked at the gun and the gun looked at me.

5) – I've spent last summer in a pretty city in Switzerland.

– Bern?

– No, I almost froze.

28. Pun is used to achieve

1) a sad effect; 2) a humorous effect; 3) a neutral reaction; 4) a pragmatic effect; 5) some misunderstanding.

29. ... is a simultaneous realization within the same short context of two meanings of a polysemantic unit.

1) pun; 2) simile; 3) litotes; 4) antithesis; 5) zeugma

30. Find the example that doesn't belong to Zeugma

1) "Dora, plunging at once into privileged intimacy and into the middle of the room".

2) "and May's mother always stood on her gentility; and Dot's mother never stood on anything but her active little feet".

3) My heart's in the highland, my heart is not here.

4) She was married to Mr. Johnson, her twin sister, to Mr. Ward; their half-sister, to Mr. Trench.

5) If the country doesn't go to the dogs or Radicals, we shall have you Prime Minister some day.

Seminar 7

FUNCTIONAL STYLES

Plan

1. The Belles-Lettres Style
 - 1.1. Poetry;
 - 1.2. Emotive Prose;
 - 1.3. The Drama.
2. Publicistic Style
 - 2.1. Oratory and Speeches;
 - 2.2. The Essay;
 - 2.3. Articles.
3. Newspapers
 - 3.1. Brief News Items;
 - 3.2. Headlines;
 - 3.3. Advertisements and Announcements;
 - 3.4. The Editorial.
4. Scientific Prose
5. Official Documents.

Objectives: The students will be able to

- Give definitions for main terms.
- Compare different approaches to the classification of Functional Styles
- Compare 5 main functional styles
- Make comments on the main problems of the functional styles.
- Discuss points of the theme.
- Do multiple-choice test 7: Functional styles.

Strategies for learning:

- Focus your attention on the procedures of the plan.
- List a number of key terms by memory.
- List the most complicated and controversial questions.
- Review the notes of the lecture, follow the concise guide.
- Explain main terms in your own words.
- Organize and complete the table for formal words with your own examples.
- Answer the points for a discussion.

- Do test 7. Use all available resources.
- Develop your own multiple-choice (open) test.
- Prepare questions for a lecturer and your group mates to be answered and discussed.

Significant notions

A *functional style* is a socially accepted stereotypes of speech behaviour closely connected with the human social activity [12, p.65].

A *functional style* is a system of expressive means and vocabulary answering the needs of a certain sphere of human activity [20, p.60].

CONCISE GUIDE

A *functional style* can be defined as a system of coordinated, interrelated and interconditioned language means intended to fulfill a specific function of communication and aiming at a definite effect [18, p.253].

Each style can be recognized by one or more leading features, which are especially conspicuous. For instance, the use of special terminology is a lexical characteristic of the style of scientific prose, and one by which it can easily be recognized.

The English language has evolved a number of functional styles easily distinguishable one from another. They are not homogeneous and fall into several variants all having some central point of resemblance. Thus, I. R. Galperin distinguishes five classes:

A. The Belles-Lettres Style

1. *Poetry*;

2. *Emotive Prose*;

3. *The Drama*.

B. Publicistic Style

Oratory and Speeches;

The Essay;

Articles.

C. Newspapers

Brief News Items;

Headlines;

Advertisements and Announcements;

The Editorial.

D. Scientific Prose

E. Official Documents.

Prof. I.V. Arnold suggested a description of functional styles based on the combination of the linguistic functions they fulfil [1, p.55].

Table 3.

Function Style	Intellectual communicative	pragmatic	emotive	Contact- making	aesthetic
oratorical	+	+	+	+	+
colloquial	+	+	+	+	-
poetic	+	-	+	-	+
publicist and newspaper	+	+	+	-	-
official	+	+	-	-	-
scientific	+	-	-	-	-

Among the problems of functional styles is so-called neutral style that is stylistically non-marked and reflects the norms of the language. It serves as a kind of universal background for the expression of stylistically marked elements in the texts of any functional type. It can be rarely observed in the individual use of the language and as Skrebnev remarked, perhaps, only handbooks for foreigners and primers could be qualified as stylistically neutral.

The Belles-Lettres Style

Poetry

- Emotive Prose
- The Drama

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

The belles-lettres style has a cognitive function as well as an aesthetic one.

It rests on certain indispensable linguistic features, which are:

Genuine, not trite, imagery achieved by purely linguistic devices.

The use of words in contextual and very often in more than one dictionary meaning, or at least greatly influenced by the lexical environment.

A vocabulary which will reflect to a greater or lesser degree the author's personal evaluation of things or phenomena.

A peculiar individual selection of vocabulary and syntax, a kind of lexical and syntactical idiosyncrasy.

The introduction of the typical features of colloquial language

to a full degree or a lesser one or a slight degree, if any.

Poetry

The first differentiating property of poetry is its orderly form, which is based mainly on the rhythmic and phonetic arrangement of the utterances. Both syntax and semantics comply with the restrictions imposed by the rhythmic pattern, and the result is brevity of expression, epigram-like utterances, and fresh, unexpected imagery. Syntactically this brevity is shown in elliptical and fragmentary sentences, in detached constructions, in inversion, asyndeton and other syntactical peculiarities.

Rhythm and rhyme are distinguishable properties of the poetic substyle. They are typical only of this one variety of the belles-lettres style.

Emotive Prose

Emotive prose has the same features as have been pointed out for the belles-lettres style in general; but all these features are correlated differently in emotive prose. The imagery is not so rich as it is in poetry. It would perhaps be more exact to define emotive prose as a combination of the spoken and written varieties of the language.

Present-day emotive prose is to a large extent characterized by the breaking-up of traditional syntactical designs of the preceding periods.

The Drama

The third subdivision of the belles-lettres style is the language of plays. It is entirely dialogue. The author's speech is almost entirely excluded except for the playwright's remarks and stage directions, significant though they may be.

Publicistic Style

Publicistic style also falls into three varieties, each having its own distinctive features. Unlike other styles, the publicistic style has spoken varieties, in particular, the *oratorical substyle*. The development of radio and television has brought into being a new spoken variety, namely, the *radio commentary*. The other two are *the essay* (moral, philosophical, literary) and *articles* (political, social, economic) in newspapers, journals and magazines.

The general aim of the publicistic style, which makes it stand out as a separate style, is to exert a constant and deep influence on public opinion, to convince the reader or the listener that the interpretation given by the writer or the speaker is the only correct one

Publicistic style is also characterized by brevity of expression. In some varieties of this style it becomes a leading feature, an important linguistic means. In essays brevity sometimes becomes epigrammatic.

Oratory and Speeches

Oratorical style is the oral subdivision of the publicistic style. Direct contact with the listeners permits the combination of the syntactical, lexical and phonetic peculiarities of both the written and spoken varieties of language. Certain typical features of the spoken variety of speech present in this style are: direct address to the audience («ladies and gentlemen»), «honorable members»), the use of the 2nd person pronoun «you»), sometimes contractions (*I'll*, *won't*, *haven't*, *isn't*) and the use of colloquial words.

This style is evident in speeches on political and social problems of the day, in orations and addresses on solemn occasions as public weddings, funerals and jubilees, in sermons and debates and also in the speeches of counsel and judges in courts of law.

The Essay

The essay is a literary composition of moderate length on philosophical, social, aesthetic or literary subjects. Personality in the treatment of theme and naturalness of expression are two of the most obvious characteristics of the essay.

The most characteristic language features of the essay are:

1. Brevity of expression, reaching in a good writer a degree of epigrammaticalness.
2. The use of the first person singular.
3. A rather expanded use of connectives, which facilitate the process of grasping the correlation of ideas.
4. The abundant use of emotive words.
5. The use of similes and metaphors as one of media for the cognitive process.

Articles

All the already mentioned features of the publicistic style are to be found in any article. The character of the magazine as well as the subject chosen affects the choice and use of stylistic devices.

Literary reviews stand closer to essays both by their content and by their linguistic form. More abstract words of logical meaning are used in them; they more often resort to emotional language and less frequently to traditional set expressions.

Newspaper Style

English newspaper style may be defined as a system of interrelated lexical, phraseological and grammatical means which is perceived by the community

speaking the language as a separate unity that basically serves the purpose of informing and instructing the reader.

Since the primary function of the newspaper style is to impart information the four basic newspaper features are:

1. Brief news items and communiqués;
2. Advertisements and announcement;
3. The headline;
4. The editorial.

Brief News Items

The function of a brief news is to inform the reader. It states only facts without giving comments. This accounts for the total absence of any individuality of expression and the almost complete lack of emotional coloring. It is essentially matter-of-fact, and stereotyped forms of expression prevail.

The newspaper style has its specific features and is characterized by an extensive use of:

1. Special political and economic terms.
2. Non-term political vocabulary.
3. Newspapers clichés.
4. Abbreviations.
5. Neologisms.

Besides, some grammatical peculiarities may characterize the style:

- Complex sentences with a developed system of clauses.
- Verbal constructions.
- Syntactical complexes.
- Attributive noun groups.
- Specific word order.

The Headline

The headline is the title given to a news item or a newspaper article. The main function of the headline is to inform the reader briefly of what the news that follows is about.

The basic language peculiarities of headlines lie in their structure. Syntactically headlines are very short sentences or phrases of a variety of patterns:

1. Full declarative sentences.
2. Interrogative sentences.

3. Nominative sentences.
4. Elliptical sentences.
5. Sentences with articles omitted.
6. Phrases with verbals.
7. Questions in the form of statements.
8. Complex sentences.
9. Headlines including direct speech.

Advertisements and Announcements

The function of advertisements and announcements, like that of brief news, is to inform the reader. There are two basic types of advertisements and announcements in the modern English newspaper: classified and non-classified.

In classified advertisements and announcements various kinds of information are arranged according to subject-matter into sections, each bearing an appropriate name.

As for non-classified advertisements and announcements, the variety of language form and subject-matter is so great that hardly any essential features common to all may be pointed out. The reader's attention is attracted by every possible means: typographical, graphical and stylistic, both lexical and syntactical.

The Editorial

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

The function of the editorial is to influence the reader by giving an interpretation of certain facts. Like any publicistic writing, editorials appeal not only to the reader's mind but to his feelings as well.

Scientific Prose

The language of science is governed by the aim of the functional style of scientific prose, which is to prove a hypothesis, to create new concepts, to disclose the internal laws of existence, development, relations between phenomena, etc. The language means used, therefore, tend to be objective, precise, unemotional, devoid of any individuality; there is a striving for the most generalized form of expression.

Scientific Prose style rests on certain linguistic features, which are:

1. Logical sequence of utterances;
2. The use of terms;
3. Sentence pattern of three types: postulatory, argumentative, and formulative;
4. The frequent use of foot-notes of digressive character.

The characteristic features enumerated above do not cover all the peculiarities of scientific prose, but they are the most essential ones.

Official Documents

The style of official documents, like other styles, is not homogeneous and is represented by the following substyles or variants:

1. The language of business document;
2. The language of legal documents;
3. That of diplomacy;
4. That of military documents.

This style has a definite communicative aim and accordingly has its own system of interrelated language and stylistic means.

In other words the aim of communication in this style of language is to reach argument between two contracting parties.

This style also has some peculiarities:

1. The use of abbreviations, conventional symbols, contractions;
2. The use of words in their logical dictionary meaning;
3. Compositional patterns of the variants of this style.
4. Absence of any emotiveness.

Points for discussion

1. What types of language communication do you know?
2. What are the main characteristics of the oral type of speech?
3. Enumerate functional styles of contemporary English.
4. What do you know about the scientific style?
5. Characterize the official style.
6. Discuss the peculiarities of the newspaper style.
7. What are the main features of the publicist style?
8. What is the status of the belles-lettres style among other functional styles?
9. What dichotomies between the types and the forms of language communication do you know? Do they correlate?

Recommended Literature:

1. Ивашкин М.П. Практикум по стилистике английского языка. = A Manual of English Stylistics: [учебное пособие] / М.П. Ивашкин, В.В. Сдобников, А.В. Селяев. - М: АСТ: Восток-Запад, 2005. – С.22-28.
2. Galperin I.R. Stylistics / I.R. Galperin. – М.: Высшая школа, 1981. – P.62–114.

3. Znamenskaya T.A. Stylistics of the English Language, Fundamentals of the course, Изд.3, исправленное. / Т.А. Znamenskaya . – М.: Едиториал УРСС, 2005. – P.61–63.
4. Kukhareno V. A. Seminars in style / V. A. Kukhareno.– М.: Высшая школа, 1971. – P.4–8.
5. Skrebnev Y.M. Fundamentals of English Stylistics/ Y.M. Skrebnev.– М.: Astrel, 2000. – P.135–139.

Suggestions for further reading:

1. Стилистика английского языка / [Мороховский А. Н., Воробьева О. П., Лихошерст Н. И., Тимошенко Э. В.].– К.: Вища Школа, 1984. – 248 с.
2. Степанов А. В. Основные понятия стилистики/ А. В. Степанов. – М.: МГУ, 1966. – 72 с.
3. Кузнец, М.Д., Скребнев, Ю.М. Стилистика английского языка [Текст]: пособие для студ. пед. ин-тов / М.Д. Кузнец, Ю.М. Скребнев. – Л.: Учпедгиз, Ленинградское отд-е, 1960. – 173 с.
4. Maltzev V.A. Essays on English Stylistics/V. A. Maltzev. – Minsk: Vysheishaya Shkola, 1984. –164 с.

Sample assignments for practice

1. Ивашкин М.П. Практикум по стилистике английского языка. = A Manual of English Stylistics: [учебное пособие] / М.П. Ивашкин, В.В. Сдобников, А.В. Селяев. – М: АСТ: Восток-Запад, 2005. – P. –68– 73.
2. Znamenskaya T.A. Stylistics of the English Language, Fundamentals of the course, Изд.3, исправленное. / Т.А. Znamenskaya. – М.: Едиториал УРСС, 2005. – P.179–187.
3. Kukhareno V. A. Seminars in style / V. A. Kukhareno.– М.: Высшая школа, 1971. – P.120–140.

Test 7: Functional Styles

Choose the correct item.

1. Function is defined as.....of one element to another.
 - 1) an opposition; 2) a system; 3) a relation; 4) a subdivision; 5) a subgroup
2. How many functions does any language have in relation to reality?

- 1) 2; 2) 1; 3) 3; 4) 5; 5) 12
3. Name the functions that language has in relation to reality.
- 1) Communicative and teaching. 2) Logical and cognitive. 3) Oral and written. 4) Cognitive and thinking. 5) Communicative and cognitive.
4. At the very early stages of its development a language was divided into..... related subsystems.
- 1) 2; 2) 3; 3) 4; 4) 5; 5) 6
5. Name the subsystems of the early language.
- 1) Poetic and literary. 2) Structural and formal. 3) Cognitive and specific. 4) The practical language and the poetic language. 5) The logical and the imaginative language.
6. The main unit of the oral type of speech is...
- 1) The noun; 2) The word-combination; 3) The utterance; 4) The word; 5) The text
7. The main unit of the written type of the language is ...
- 1) the text; 2) the word-combination; 3) the word; 4) the utterance, 5) the book
8. Belles-letters style implies..... substyles.
- 1) 3; 2) 2; 3) 4; 4) 5; 5) 6
9. Three substyles of the belles-letters style are
- 1) Conversational, publicistic, newspaper.
 2) Language of poetry, drama, official.
 3) Newspaper, conversational, scientific.
 4) Language of poetry, emotive prose, language of drama.
 5) Publicistic, oratorical, official.
10. The common function of three substyles of the belles-letters style can be called
- 1) Refutable; 2) Imaginary; 3) Aesthetico-cognitive; 4) Aesthetical; 5) Cognitive
11. Emotive prose is
- 1) A combination of monologue (the author's speech) and dialogue.
 2) Narration.
 3) A combination of narration and monologue.
 4) Questions.
 5) Remarks.
12. The language of drama is

1) Quotation; 2) Entirely dialogue; 3) Monologue; 4) Narration; 5) Combination of the dialogue and narration.

13. The publicistic style came into being as a separate style in the middle of the..... century.

- 1) 11th 2) 10th 3) 18th 4) 16th 5) 21st

14.... style was the last of all the styles of written literary English.

- 1) Official; 2) Scientific; 3) Newspaper; 4) Conversational; 5) Belles-letters style.

15. What substyle doesn't refer to the style of official documents?

- 1) The language of business document;
2) The language of legal documents;
3) The language of diplomacy;
4) The language of military documents;
5) The language of everyday speech.

16. Fill in the gaps.

A system of interrelated language means which serves a definite aim of communication is called It appears mainly in the literary standard of a language,

- 1) functional style
2) functional stylistics
3) stylistics
4) language-as-a-system
5) language-in-action

17. According to V.A. Kukhareno, sets or "paradigms" of language units of all levels of language hierarchy serving to accommodate the needs of certain typified communicative situation is called

- 1) functional stylistics
2) stylistics
3) language-as-a-system
4) language-in-action
5) functional style

18. According to I. R. Galperin ... is a system of coordinated, interrelated and interconditioned language means intended to fulfill a specific function of communication and aiming at a definite effect.

- 1) functional style
2) functional stylistics
3) stylistics

4)language-as-a-system

5)language-in-action

19.Functional, styles which are also called registers or discourses are ... in number.

1)3;2)5;3)7;4)9;5)3.

20.The language styles of belles-lettres, of publicist literature, of newspapers, of scientific prose and of official documents are the major

1)expressive means; 2)stylistic devices;3)functional styles;4)genres;5) styles

Seminar 8

TIPS FOR COMPLEX STYLISTIC ANALYSIS

The complex stylistic analysis of a literary text should cover the following issues:

The main events in the author's life that influenced his artist career, his way of thinking and his style.

The content of the text being analyzed.

The main idea of the text, i.e. the author's "message" to the reader.

Stylistic devices which help to express the main idea (i.e., to characterize the personages, to depict precisely the setting for the event, to express the author's attitude towards the narrated events and the characters, etc.)

Other stylistic devices (those which do not obligatory help to render the author's message, but build up the style of the narration) [6, p.54].

Analyzing the excerpts follow this pattern:

1. Name the book the fragment is taken from and its author.
2. Identify the general character of the text (narration, description, expository speech) and its topic.
3. Identify the manner of presentation (objective, subjective), form of presentation (direct speech, reported speech, first person narration, etc.). In case of description – its plane (close up, middle, panoramic view).
4. Speak on the general slant of the text and its message (ironic, sarcastic, humoristic, etc.).
5. Describe the stylistic effect achieved and identify the means (phonetic, morphological, lexical, syntactical, semasiological EM and SD) used to achieve it, their interaction and stylistic functions [12, p.18].

Sample procedure of stylistic analysis

I. Author Say what you know about the author, his/her method, about the book from which the analyzed extract is taken.

- The author of this story is...
- This is the first time I've read his/her story (extract), but I think that he/she is a real master for understanding of human nature (a faithful interpreter of the thoughts and feeling of people, a master of narrative and dialogue).

- The author is very famous as a short stories (novels, etc) writer.
- The author had a great talent for writing clear and logical prose.
- The author possessed a warm sympathy for the common man.
- His/her books combine serious thoughts with a masterful representation of reality.

- He/she is in his/her best in the description of nature.

II. Title

- As for the title of this story (extract) it is an unpredictable one... and only after reading the whole story (extract) it is possible to understand why the author chose such a title.

- The title... shows the main idea of the story (extract).
- The title... is connected with a proverb... (people believes, a legend, etc).

III. Genre

- This story (extract) belongs to a genre of a detective story (autobiography, realistic novel, fairy story, romance, spy story, science fiction, historical novel, tale, sketch, essay, a domestic novel, a novel of manners) with some elements of psychological plot.

- It's proved by presence of...
- Presence of the deep psychological reflections proved it.

IV. Text

1. Scene

- The scene takes place in a (big, small) city (village) in the 19... (at the beginning of the 20th century).

- The scene is laid in London in the 19-th century.

2. Time

- The story covers the period 1 year (day, month, week, some days, months, weeks).

- And in such short period of time the author discovers for us many features of the main characters of this story.

3. Retelling

- The story is about...
- The plot of the story is centred around ... (a murder).

4. Characters

- The central figure of the story is...
- As you can see the main characters of this story are...

- The author treats the main characters with compassion (respect disgust, love, coldness, cruelty, hypocrisy).

- The author doesn't get emotionally involved with his characters.

- The characters are so naturally portrayed that the reader gets the impressions that are drawn from true life.

- So, the first main character of this story... is shown as...

- ...' inner qualities are in full harmony with her/his appearance.

- The character of ...is a brilliant example of...

- Writer describes...as...

5. Composition

- I must confess that the plot of this story is as bright (interesting) as the main characters.

- Analyzing the structural components of the plot, there is exposition

- Where the author introduces the main characters, shows the place where the story develops.

- The plot of the story develops gradually.

- Complication represents the development of events and the events are logically arranged. It includes...

- The highest point of the action is the movement when... it is a climax of the story.

- And in conclusion in denouement we see...

- As the author speaks in his own voice, it imposes his personal perception of the events from the beginning till the end.

- The story is told in the first person, which makes it very convincing.

V. Language

- The speech of the characters is devoided of high-flown words, which adds more realism to the fragment.

- The story is built in descriptive manner with using some dialogues.

- A special attention is paid to interior monologues, which render thoughts and feeling of the main characters.

- The story is told in simple colloquial language and the whole text doesn't seem to be difficult.

- But the story is especially marked by colourful descriptions.

VI. Stylistic devices and expressive means

- All SD and EM employed by author are keyed to the purpose of revealing... (personage).

- The writer reveals his attitude towards the main character through the following similar...

- The author employs a few vivid epithets to underline the most bright traits of personage, such as...

- The SDs add some ironical (humorous) effect, for example...
- The choice of epithets reveals his/her (ironic) attitude to her (him).
- Their behaviour is revealed through the metaphor.
- The story does not abound in tropes, among them...

VII. Personal attitude.

Sample procedure of stylistic analysis

1. Speak of the author in brief.

- the facts of his/her biography relevant for his/her creative activities
- the epoch (social and historical background)
- the literary trend he/she belongs to
- the main literary pieces (works)

2. Give a summary of the extract (story) under consideration (the gist, the content of the story in a nutshell).

3. State the problem raised (tackled) by the author.

4. Formulate the main idea conveyed by the author (the main line of the thought, the author's message).

5. Give a general definition of the text under study.

- a 3rd person narrative
- a 1st person narrative
- narration interlaced with descriptive passages and dialogues of the personages
- narration broken by digressions (philosophical, psychological, lyrical, etc.)
- an account of events interwoven with a humorous (ironical, satirical) portrayal of society, or the personage, etc.

6. Define the prevailing mood (tone, slant) of the extract. It may be lyrical, dramatic, tragic, optimistic / pessimistic, melodramatic, sentimental, unemotional / emotional, pathetic, dry and matter-of-fact, gloomy, bitter, sarcastic, cheerful, etc.

7. The composition of the story. Divide the text logically into complete parts and entitle them. If possible choose the key-sentence (the topic sentence) in each part that reveals its essence. The compositional pattern of a complete story (chapter, episode) may be as follows:
 - the exposition (introduction)
 - the development of the plot (an account of events)
 - the climax (the culminating point)
 - the denouement (the outcome of the story)
8. Give a detailed analysis of each logically complete part.

Follow the formula-matter form. It implies that firstly you should dwell upon the content of the part and secondly comment upon the language means (Expressional Means and Stylistic Devices) employed by the author to achieve desired effect, to render his thoughts and feelings.

NB: Sum up your own observations and draw conclusions. Point out the author's language means which make up the essential properties of his individual style.

Phrases for Translating Ideas into Words_

- The story / article deals with / is concerned with / describes / examines / reveals / exposes / dwells on / explains / addresses / discusses / presents / covers / outlines / states / offers / considers / looks into / treats
- The story is set in ...
- The scene is laid in ...
- The story is written in a form of... (the author's recollections, the dialogue, narration, autobiography)
- The action takes place in ...
- As the story unfolds, ...

-
- The plot of the story centres round ...
 - The basic plot of the story develops slowly towards a violently dramatic incident and an ironical conclusion.
 - The plot of the story is complicated (intricate, tangled up, trite, commonplace, simple).
 - The plot of the story baffles the reader.

-
- The gist/core of the problem raised in the story is ...
 - The subject taken up in the story/article is ...
 - The issues/problems of... are the concern of this article.
 - This problem is the subject of the article.
 - The problems addressed in the article are acute / urgent / vital / burning.
-

- The main idea/message of the story is ...
 - ... is the main thread of the story.
 - The idea is conveyed through the presentation of ... (the dialogue of...)
 - The moral of the story is ...
 - The central conflict of the story is ...
-

- With the beginning of Chapter ..., the novel gains momentum and the mood changes.
-

- The story has a deep emotional/intellectual appeal.
- The content is an objective/subjective reflection of reality.
- The story deals with the burning problems of life: politics, economics, education, marriage, and so on.
- The story is a broad reflector of the aims, confusions, concerns, ideas, and attitudes of ...
- This story is intended to provoke thought.
- This story gives food for thought.
- This story is realistic in style, cordial in comedy, sympathetic in mood.
- The story is full of problems, but they emerge as part of life which is so energetically, vividly, frankly offered for our inspection.
- The story provokes contradictory assessments.
- The story is marked with pessimism/optimism.
- The story is characterized by gripping narrative and deep emotional impact.
- The story is permeated with irony/lofty ideas/strong feelings.

- The story is a remarkable insight into human character.
 - The story is an in-depth study of human nature.
 - The story reveals human virtues and vices.
 - This story reflects the author's preoccupation with the moral self.
 - The story shows the author's concern with the moral principles.
 - The story has a(n)interesting / entertaining / exciting / gripping / amusing / enjoyable / funny / witty / banal / skillfully developed / slow-moving / fast-moving plot.
-

- The charm of the story lies in a realistic portrayal of the characters and a truthful description of...
 - This story is a delight to read, even though it is made of material which is so disgusting and depressing.
 - Whatever is sick, sad and ugly in modern urban life is depicted in the story; its rare moments of beauty too.
-

- The author reveals the nature of his characters through (actions, details, dialogues, etc.)...
- The author gives an account of...
- The author conveys his emotions to the reader using ...
- The author brings to the reader's notice ...
- The author gives a comprehensive and vivid picture of...
- The author remains concentrated on these problems throughout the story.
- In this story the author voices dissatisfaction with ...
- The author shows (presents) complex / complicated / simple / imaginary / realistic / (un)convincing / superficial / flat / round / well(badly) portrayed characters.
- The author seems to be the spokesman of the spirit of time.
- The author's aim is to concentrate the reader's attention on the inner world of his characters.
- The author displays a mastery in rendering the subtleties and contradictions of life.

- The author is focused on human feelings and relationships, actions and motives.
 - The author explores the complexity of human character/ smb's inner motives.
 - There is one trait always present in this author's books, which singles him out of commonplace writers.
 - The author unfolds a theme in which stupidity, hypocrisy and ambition play their sorry parts.
 - The author's attention is focused on ...
 - The author portrays /depicts a man in close cooperation with society.
 - In his story the author turns to the conflicts of contemporary life.
-

- The reader can easily understand the author's own attitude towards his characters.
- The reader grasps the idea that ...
- ... serves to convey to the reader the mood of the narrator / author.
- It is ... that falls under the author's observation.
- The author's strong point lies in a vivid description of the beliefs, customs, manners, costumes, language of the epoch plus the energy and movement which his story displays.
- The author's sympathy lies with ...
- The author's real central figure seems to be ...
- The author's irony exposes the vices of this society: hypocrisy, money-worship, and moral degradation. That is why one can hardly find any positive character in the novel.
- The author is known for a deep psychological analysis of his heroes and a very thoughtful attitude to the burning political and social problems of the day.
- The author starts a new tradition of bringing the language of literature (in the author's speech, no less than in that of the personages) close to the language of real life. He does away with the elaborate syntax of the 19th century prose and cultivates somewhat abrupt sentences, true to the rhythm and the intonation of the spoken language and full of low colloquialisms and even slang.

- The author's method of developing a story often involves a turn which takes the audience half by surprise, as it may have taken the dramatist himself.
-

- There is not a character in the story that is not worth studying, nor a scene that is not life-like, not a reflection that has not a deep meaning.
 - The character of the heroine is drawn with admirable skill. She is full-blooded and many-sided: adventurous, gifted, with a keen sense of humour and deep understanding of people.
 - He is the only character worthy of the author's positive estimate.
 - His life is characteristic of/typical of/peculiar to...
 - She is an embodiment of beauty.
 - Money becomes the prime object of their worship and respect.
 - This character enjoys all the sympathy of the reader.
-

- Though possessing some social problems, this story seems to have an air of being away from reality.
- The story reveals the author's great knowledge of man's inner world. He penetrates into the subtlest windings of the human heart.
- The author's style is remarkable for its powerful sweep, brilliant illustrations and deep psychological analysis. Everything he touches seems to reflect the feelings of the heroes, and his power in depicting their passions - hate, fear, revenge, remorse, love - is enormous.
- Giving the author his due for brilliance of style and a pointed ridicule of many social vices, such as snobbishness, money-worship, pretence, self-interest, etc., we realize, however, his cynical attitude to mankind. It is quite obvious that when describing the corruption of modern society, he is not indignant but rather amused. His habitual attitude is that of expecting little or nothing of his fellow men. His ironical cynicism combined with a keen wit and power of observation affords him effective means of portraying reality without shrinking before its seamy side.
- The author shares in his characters' attitude towards ...
- ... is given by the author with great force and skill.

- Galsworthy's realism lies in his capacity for making his hero part and parcel of his surroundings and convincing the reader of his typicality: he is a fine artist in reproducing the individual workings of his characters' mind.
- The foundation of Galsworthy's talent lies in a remarkable power of ironic insight combined with an extremely keen and faithful eye for all the phenomena on the surface of the life he observes.
- The appeal of Jerome lies in his gentleness and irony, in his power of digression, his gift of capping his comic moments with a final extravagant act that outbids life altogether.
- The atmosphere of gaiety characteristic of the beginning is changed by sad humour towards the end.
- The charm of this story lies in its interesting plot and exciting situation. At the same time it conveys deep thought, keen observation and sharpness of characterization. These very qualities assure the author of an outstanding place in the annals of literature and in the hearts of all who love good stories.
- Many of the events, reactions and descriptions in the story are seen through the main character's eyes.
- This description provides an essential clue to the character.

-
- ... leads to comical effect.
 - ... intensifies the total effect.
 - ... brings out the character's essential nature.
 - ... adds much to the revelation of...
 - ... stands in contrast to ...

-
- The compositional arrangement of the text (stylistic devices) help to bring the idea out (to create tense atmosphere, to show the real state of things).
 - The author resorts to high-flown phrases/expressions to show ...
 - The enumeration shows the author's striving for an exhaustive and fully detailed presentation of the phenomenon dealt with.
 - The choice of vocabulary and stylistic devices is admirable.

- The following stylistic devices contribute to the expressiveness of the passage.
- The author makes extensive use of ... to render the story more vivid, convincing, more real and emotional.
- All the descriptive attributes used in the passage serve to convey to the reader ...
- An additional humorous effect is produced by ...
- The description of ...is contrasted to that of...

Danielle Steel "The Long Road Home"

Steve came to visit her at work sometimes, and always had interesting exchanges with Ian... And she always did, Gabriella had to lend Steve the money. He just didn't have it. His bank account had been empty for three months now, and the only money he had was whatever Gabbie lent him. In effect, she was supporting him on the salary she made at the bookshop. It meant deprivations for her, but it seemed a small sacrifice to make in order to help him. And he always was very grateful and repaid her by taking care of her, being nice to her, doing laundry while she was at work and more often than not making love to her for several hours the moment she came through the doorway. Sometimes he was already waiting for her in bed, naked. And she didn't want to tell him how tired she was, what a long day she had, or that she just didn't feel like it. He loved pleasuring her, it was the only gift he could give her, and he was more than generous with his body.

It was May before she even realized that he was no longer telling her about his interviews or the companies he'd called. He seemed to have stopped looking for a job entirely, and was no longer as embarrassed to ask her outright to give him money. And he no longer called it a loan now...

"Are calling me a gigolo?" he accused her in a heated argument in her bedroom, and she was mortified that he would think so.

"I didn't say that. I'm just saying I can't afford to support you". She had never covered this ground with anyone before, it was unfamiliar territory to her, and she didn't like it. It made her feel like a monster, and he seemed to feel she owed him something, and he was easily insulted.

"Is that what you think you're doing?" he shouted at her, wounded to the core. "Supporting me? How dare you? But she was, no matter what he chose to call it. All you're doing, Gabriella, is advancing me money."

"I know, Steve....I'm sorry It's just...I can't always manage it. My salary just isn't big enough. I think you have to get some kind of job now."

"I didn't go to Yale and Stanford in order to learn how-to wait on tables."

"Neither did I, and I went to Columbia. That a good school too..."

Sample stylistic analysis

The text under consideration is written by Danielle Steel and taken from the book "The Long Road Home". Danielle Steel is a prominent American writer whose romantic novels have enjoyed great popularity.

The text starts with the description of a young couple/ actually of their relationships in which a big problem is hidden. The man, called Steve, constantly takes money from his girl friend Gabbie and in exchange for it he gives her his love and affection. Such relations are a burden to Gabbie and it causes the following dialogue between them. Gabbie wants Steve to find a job, but he gets offended by this proposition.

The general slant of the text is rather tense. Gabbie is sick and tired of this problem and she does not know how to solve it in the most painless way.

According to the change of the place of action the text easily falls into two parts/ in the first part Danielle depicts the difficulties in the couple's relations, the second is rather emotional argue between them.

The author presents the situation in an objective way. The following narrative techniques are used: in the first part it is narration and in the second part direct speech is referred to.

The climax of the fragment is at the end of the second part when Steve shouts at Gabbie. The atmosphere here is very emotional and strained.

On the vocabulary level several layers of words are to be found. The bulk of the vocabulary is represented by neutral words (work, to lend, deprivation, laundry etc.) As the main problem of the text concerns money and job, there are many words and word combinations pertaining to this field (bank account/ money/ salary, interview, loan/ to afford, to advance money, to wait on tables etc). These words help to describe the situation more clearly and true to life.

As the text is written by an American writer, there are a certain number of American proper names: Stanford, Yale/ Columbia. They make the environment real.

The first part of the text is not rich in lexical or phonetic stylistic devices. We can find epithets there (small sacrifice/ a long day), metaphors (a small sacrifice/ he was more than generous with his body - I think it's a kind of irony as well)/ aposiopesis in the first sentence. It means that the author tried to depict the

situation objective. Mostly/ the stylistic effect is achieved by syntactical stylistic devices. There are many compound sentences, parallel constructions (And she didn't want to tell him how tired she was, what a long day she had, or that she just didn't feel like it. And he always was very grateful, and repaid her by taking care of her, being nice to her, doing laundry while she was at work and more often than not making love to her for several hours the moment she came through the doorway). It is also the case of polysyndeton in this sentence: the repetition of conjunction "and". We can find a detachment in the following sentence (Sometimes he was already waiting for her in bed, naked.). On my opinion, all these constructions serve to one purpose: to show the reader how tiresome their relations were for Gabbie, her state of mind when she had to endure the deprivations in order to support the man she probably did not love.

The second part of the text represents the dialogue between Steve and Gabbie. This is characters' speech and the author reproduces all syntactical and lexical peculiarities and the oral type of speech: elliptical sentences (Supporting me? How dare you?), question-answer units, direct address (you), conversational forms (didn't, you're, I'm, it's).

The mood of this part is very tense and the following stylistic means and devices are used to create such impression.

On the vocabulary level emotive language is clearly to be found (to accuse, to mortify, to be insulted, to shout at smb, wounded to the core etc). Judging by these words it is seen that it was not just a dialogue, it was a real collision.

Among the lexical stylistic devices the following ones are distinguished: epithets (a heated argument, a good school), simile (It made her feel like a monster), metaphor (unfamiliar territory, to cover the ground, wounded to the core), irony (Are you calling me a gigolo?)

On the syntactical level it is aposiopesis (I know Steve... It's just...). The characters' words are given in simple sentences, but the author's remarks are in compound ones. It means that in the dialogue many things left unsaid. Speaking about Gabbie Danielle Steel mostly uses passive voice as if she is one who suffers; Steve appears in the combination of the words "to be seemed". So we can understand by these words that Gabbie felt some uncertainty in Steve, she didn't know him well enough to be sure in him. I think the author quite succeeded in creation such impression on the reader. Her protagonists are bright and real, and the whole situation is vivid and true to life, that is the main reason of the big success of her novels.

Sample 2 (from a manual by Morokhovsky A.N.)

- Of course it was a relief that he was talking about acting, but what he was saying was so ridiculous that, angry as she was, she had to laugh.

- You, blasted idiot, you don't know what you're talking about. Why, what I didn't know about acting isn't worth knowing. Everything you know about it I've taught you. If you are even a tolerable actor it's due to me. After all, the proof of the pudding's in the eating. D'you know how many curtain calls I got tonight? The play's never gone better in all its run.

- I know all about that. The public are a lot of jackasses. If you yell and screams and throw yourself about you'll always get a lot damned fools to shout themselves silly. Just barnstorming, that is what you've been doing the last four nights. It was false from beginning to end.

- False? But I felt every word of it.

I don't care what you felt, you weren't acting it. Your performance was a mess. You were overacting, you didn't carry conviction for a moment. It was about as rotten a piece of ham-acting as I've ever seen in my life. (S. Maugham. "Theatre").

This fragment is taken from the novel "Theatre" by S. Maugham. It presents a dialogue between the main character of the novel topic of their heated argument is Julia's acting. She was sure she was at her best that night, her husband, on the other hand, considered her acting false from beginning to end. In his opinion she was exaggerating, overacting, and made a mess of the whole performance. This is characters' speech and the author reproduces all syntactical and lexical peculiarities and the oral type of speech; elliptical sentences (Just barnstorming; False?), question-answer units, direct address (you), exclamation (why), colloquial words and expressions (blasted idiot: a lot of jackassases, silly, a mess, a rotten piece, etc.), conversational forms (yell, scream), phraseology (the proof of the pudding's in the eating), etc.

The general tone of the dialogue is highly emotional, sarcastic, so all the elements of the utterances are very emphatic: parallel anaphoric constructions (you were exaggerating) (you were overacting, you didn't know what you're talking about... what I don't know about acting isn't worth knowing), emphatic inversion (Everything you know about it...).

In general the characters speak standard conversational English; syntactic structures, words, set expressions etc., but the usage of the mentioned colloquial words determines its colloquial, emotional and even sarcastic nature.

The stylistic effect is achieved by means of selection and combination by means selection and combination in the text of peculiar lexical units, synonyms in particular: Lot of jackasses, damned fools, barnstorming, exaggerating, overacting, etc.

To express his idea more vividly the character uses phrases of different stylistic colouring:..you didn't carry conviction for a moment. It was as rotten as a piece of ham-acting as I've seen in my life.

Sample 3. (from a manual by Morokhovsky A.N.)

His short grey cloak and robe were rather of Flemish than of French fashion... Over his left shoulder hung an embroidered scarf which sustained a small pouch of scarlet velvet, such as was then used by fowlers of distinction to carry their hawks food. Instead of the boots of the period, he wore buskins of half-dressed deer's skin. (W. Scott. Quentin Durward).

This is fragment taken from the historical novel by W. Scott "Quentin Durward" which presents an objective description of a character from the novel. The author resorts to direct characterization of the personage through the close-up description of his appearance, of his clothing. In each of the three sentences the author concentrates on this or that article of clothing (a dress, scarf, a pouch, boots), thus organizing the excerpt logically.

The logical organization and connection of the sentences are emphasized with the help of stylistic inversion in the second sentence and inversion with detachment in the third one.

The personage described lived several centuries ago, that's why the author, while describing his appearance, managed to give indirect characterization of the epoch, to create true-to-life atmosphere of antiquity, realistic historical background.

The stylistic effect is achieved by means of selection and combination in the text of peculiar lexical units, namely historic (fowler, buskins, pouch) and archaic (robe) words.

Some recommendations and a sample of stylistic analysis borrowed from a Book of Practice in Stylistics, by V. A. Kukharenko.

Starting on the road of stylistic analysis you should keep in mind at least three basic essentials:

1. Read the passage given for analysis to the end.

2. Be sure you understand not only its general content but every single word and construction, too.
3. Paying due respect to linguistic intuition which is an indispensable part of all linguistic work, be sure to look for the source of your “feeling of the text” in the material reality of the latter.

My dad had a small insurance agency in Newport. He had moved there because his sister had married old Newport money and was a big wheel in the Preservation Society. At fifteen I’m an orphan, and Vic moves in “From now on you’ll do as I tell you,” he says. It impressed me. Vic had never really shown any muscle before (N.Travis).

The first person singular pronouns indicate that we deal either with the entrusted or with the personage’s uttered monologue.

The communicative situation is highly informal. The vocabulary includes not only standard colloquial words and expressions such as “dad”, “to show muscle” (which is based on metonymy), the intensifying, “really”, but also the substandard metaphor “a big wheel”. The latter also indicates the lack of respect of the speaker towards his aunt, which is further sustained by his metonymical qualification of her husband (“old Newport money”).

The syntax, too, participates in conveying the atmosphere of colloquial informality – sentences are predominantly short. Structures are either simple or, even when consisting of two clauses, offer the least complicated cases of subordination.

The change of tenses registers changes in the chronology of narrated events. Especially conspicuous is the introduction of Present Simple tense, which creates the effect of immediacy and nearness of some particular moment, which, in its turn, signifies the importance of this event, thus foregrounding it, bringing it into the limelight – and making it the logical and emotional centre of the discourse.

Procedures of the interpretation of the poetry

1. The interpretation of metrical arrangement.
 - Write out the graphical representation of the poem.
 - Define the type of the system of versification.
 - Define the type of the metrical feet used.
 - Note the use of rhythmical modifications, define their stylistic function.
2. The interpretation of rhyme.

- Define the rhythmic pattern of the poem and its function; describe the structure of the stanza.
 - Speak on the general character of the rhymes used. Do they carry out any independent function?
 - Note the use of the instrumental devices (alliteration, assonance, consonance). Describe the effect achieved with their help.
3. Summarize the results of the interpretation of metre and rhyme. Speak on the unity of form and content of the poem.

The suggested plan of the interpretation of the poetic form should be treated as the basic one. Each poem is a unique phenomenon, a result of an individual approach of the author towards the material of the language. Thus, the interpretation of each poem requires an individual approach. While interpreting a poem a student must transform the given plan in accordance with the peculiarities of its poetic form and content.

Sample analysis

They Were Welcome to Their Belief

Grief may have thought it was grief.
 Care may have thought it was care.
 They were welcome to their belief,
 The over important pair.

No, it took all the snows that clang
 To the low roof over his bed,
 Beginning when he was young,
 To induce the one snow on his head.

But whenever the roof came white
 The head in the dark below
 Was a shade less the color of night,
 A shade more the color of snow.

Grief may have thought it was grief.

Care may have thought it was care.
 But neither one was a thief
 Of his raven color of hair.

The poem is the example of the verse called tonic. Its peculiarity is the equal number of stressed and an optional number of unstressed syllables in a line. At first sight the rhythmical arrangement seems to be chaotic, but if to consider the scheme closely we will see that certain lines have the same combination of stressed and unstressed syllables:

-| - - -| - - -| -
 -| - - -| - - -| -
 - - -| - - -| - - -| -
 - -| - - -| - - -| -
 -| - - -| - - -| - - -| -
 - - -| - - -| - - -| -
 - -| - - -| - - -| -
 - - -| - - -| - - -| -

- - -| - - -| - - -| -
 - -| - - -| - - -| -
 - - -| - - -| - - -| - - -| -
 - - -| - - -| - - -| -

-| - - -| - - -| -
 -| - - -| - - -| -
 - -| - - -| - - -| -
 - - -| - - -| - - -| -

We can see from the scheme that the following lines have the same structure:

- 1, 2, 13 and 14;
- 3 and 9;
- 4 and 10;
- 6, 12 and 16;
- 7 and 15;
- 8 and 11.

This arrangement explains the musicality of the poem, reflects the secret interrelation of its lines. The only euphonic tool used by the author is rhyme (full type). There are no alliterated sounds for the parallel constructions:

Grief may have thought it was grief.

Care may have thought it was care.

and

...a shade less the color of night,

A shade more the color of snow.

And lexical repetitions *snow, head* create euphonic effect and the additional sound repetition would be excessive and would destruct the reader's attention from the content. With the help of all the tools described the poet managed to create the meditative tone of sorrowful nostalgia about youth.

Sample Analysis of Shakespearean Sonnets

The initial reading of the following sonnet would mean little to most nonnative speakers. But it emerges after thorough lexical analysis.

Sonnet 87

Farewell! Thou art dear for my possessing;
And like enough thou know'st thy estimate:
The character of thy worth gives thee releasing;
My bonds in thee are all determinate.
For how do I hold thee but by thy granting?
And for that riches where is my deserving?
The cause of this fair gift in me is wanting,
And so my patent back again is swerving.
Thyself thou gav'st, thy own worth then not knowing,
Or me, to whom thou gav'st it, else mistaking;
So thy great gift, upon misprision growing,
Comes home again, on better judgement making.
Thus have I had thee, as a dream doth flatter,
In sleep a king, but waking no such matter.

Procedures:

T: In this sonnet Shakespeare exploits the multiple meanings of certain words.

Stage 1

Work in pairs.

Use a monolingual dictionary to discover all the meanings of certain words.

Dear – someone regarded with affection, dearly

Bond – something that binds, fastens, holds together, a certificate of debt issued in order to raise funds.

Estimate - to form an approximate idea of (size, cost, calculate roughly)

Wanting- lacking

Caro- affection, in the sense of expensive

Misprision –a mistake or an omission

Like- likely

Thou- you

Thee - you

Know'st

Thy - your

Doth- does

Charter - a formal document, the hire or lease of transportation

Swerving – to turn aside from a course sharply or suddenly.

Stage 2

Group the content words into two or three semantic categories.(Foe example, evaluation, commercial agreements)

Evaluation	commercial agreements
worth	charter
deserving	bonds
judgement	patents

Conclusion: Shakespeare writes about love using vocabulary normally associated with entirely different fields.

Stage 3

Focuses on discourse features. Answer the questions:

- Who is the speaker and to whom is the poem addressed?
- What does the pronoun it in the tenth line refer to?
- To whom are the questions in the fifth and sixth lines addressed and do they require answers?
- How do the last two lines sum up the entire poem?
- Identify and explain the figures of speech in lines 1, 2, 5, 6, 10-14.

Conclusion:

Shakespeare uses the terminology of commercial and financial affairs as an extended metaphor for the termination of sentimental relations lovers of unequal “worth”.

The addressee is more likely to be Shakespeare’s fair youth.

Stage 4

Suggest your own interpretation in Ukrainian.

CONCLUSION

Dear students, at the end of the course of English Stylistics you learned:

- contemporary scientific –theoretical ideas in the field of stylistics;
- a terminological system of stylistics as a science;
- main steps of historical development of stylistics;
- main techniques of stylistic analysis and interpretation;
- modern views on varieties of English Stylistics.

You can solve the following professional-adaptive problems:

- analyze different linguistic theories in a critical and creative way.
- analyze specific language units and generalize language facts of modern English in terms of socio-cultural, ethno-linguistic conditions of its formation.
- explain specific features of Modern English Stylistics from the different points of view.
- do linguistic researches with the purpose to develop your professional competence.

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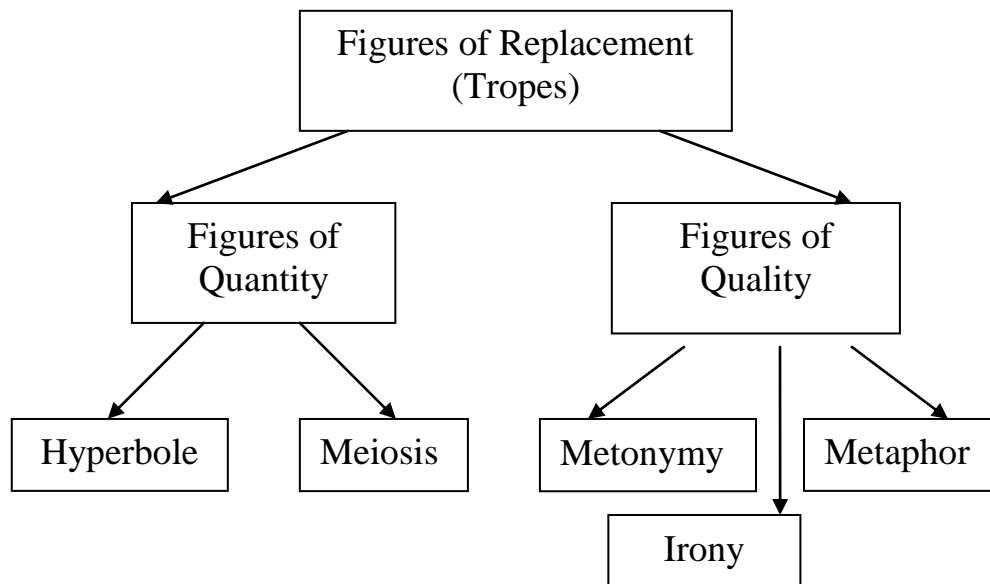
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Appendix 1.

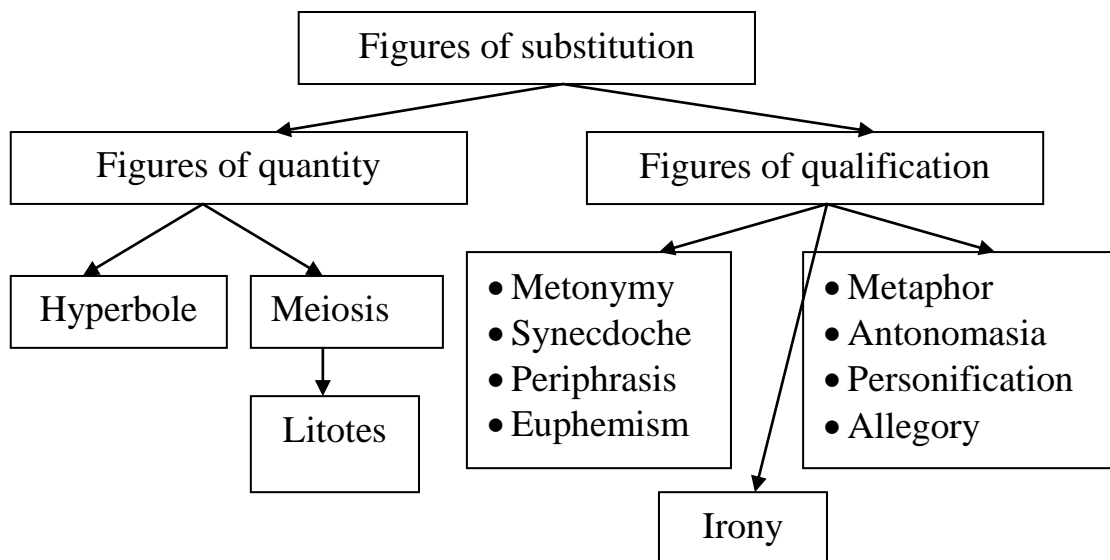
Scheme 1

Figures of Replacement (Tropes) (Skrebnev's classification) [23, p.102]



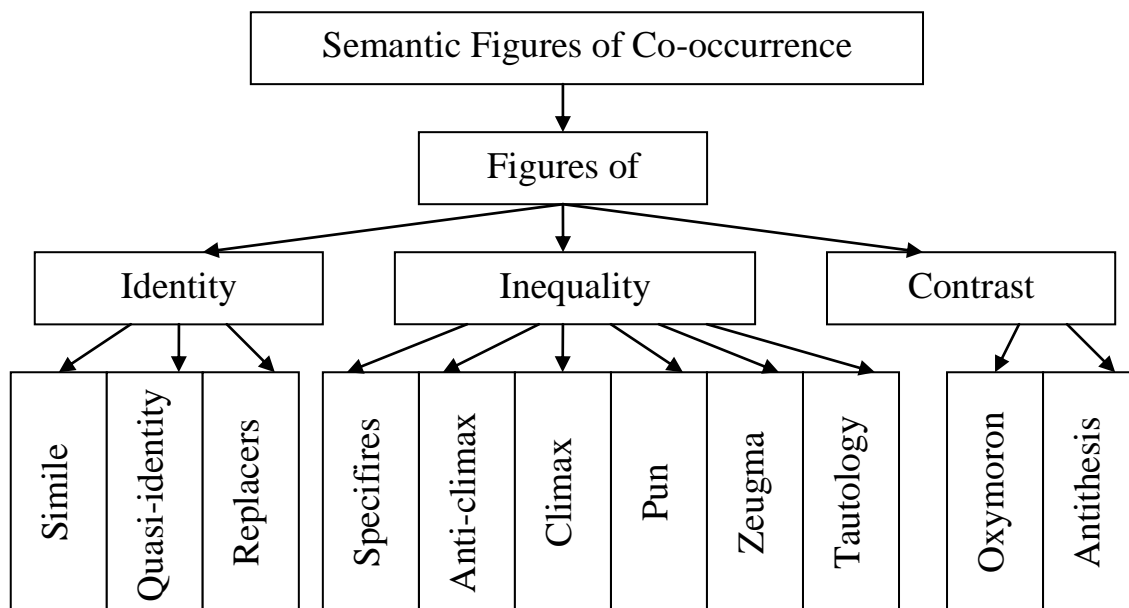
Scheme 2

Figures of substitution (Morokhovsky's classification) [12, p.39]



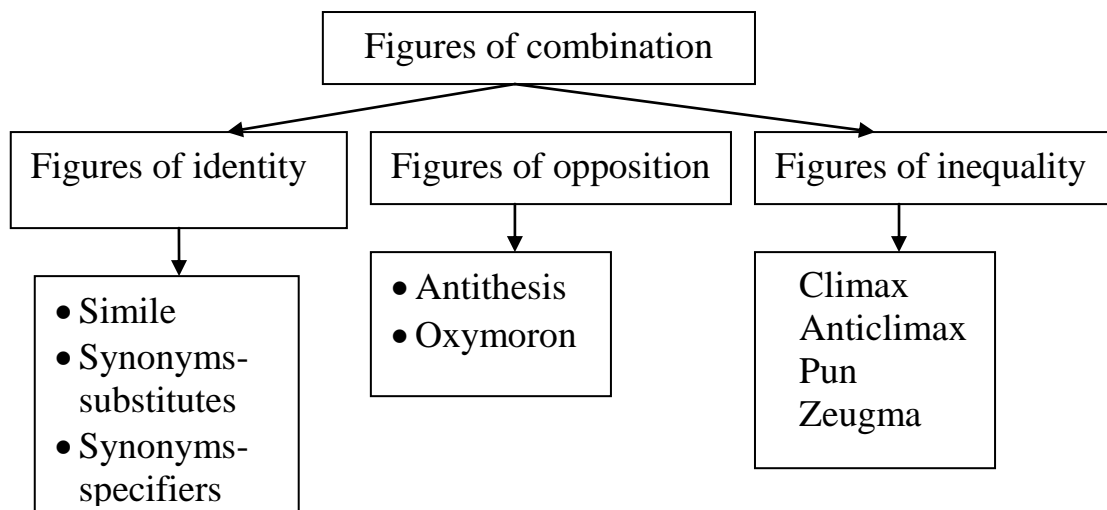
Scheme 3

Semantic Figures of Co-occurrence [23, p.165]

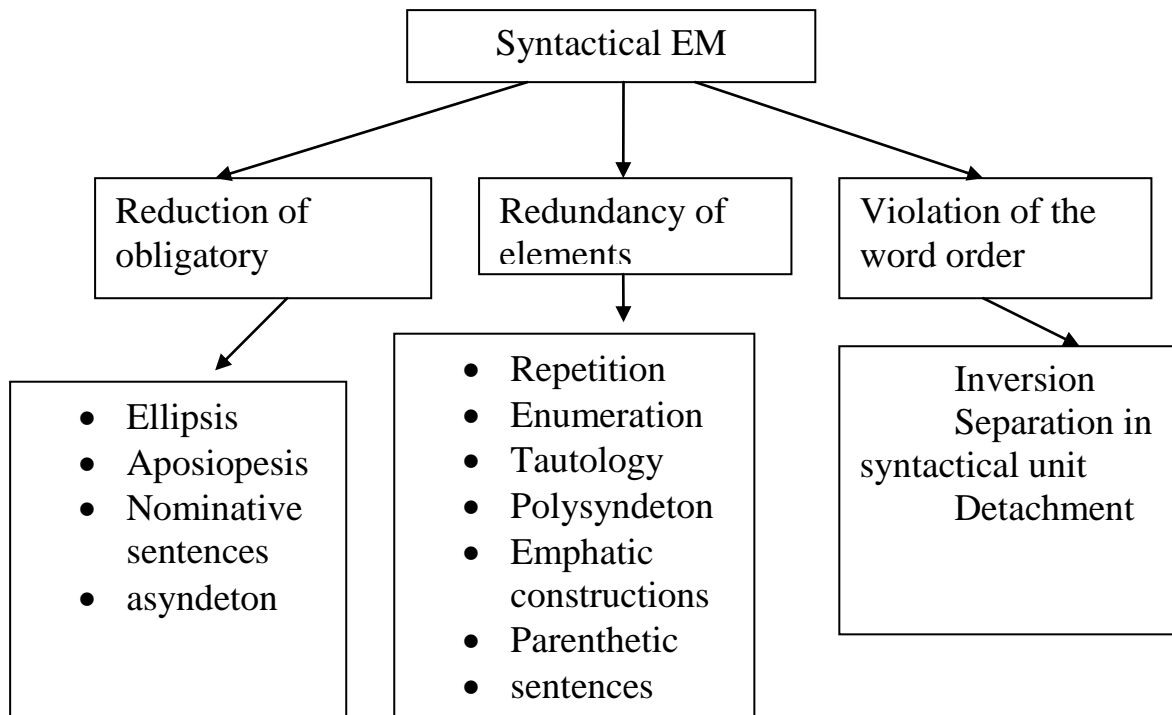


Scheme 4

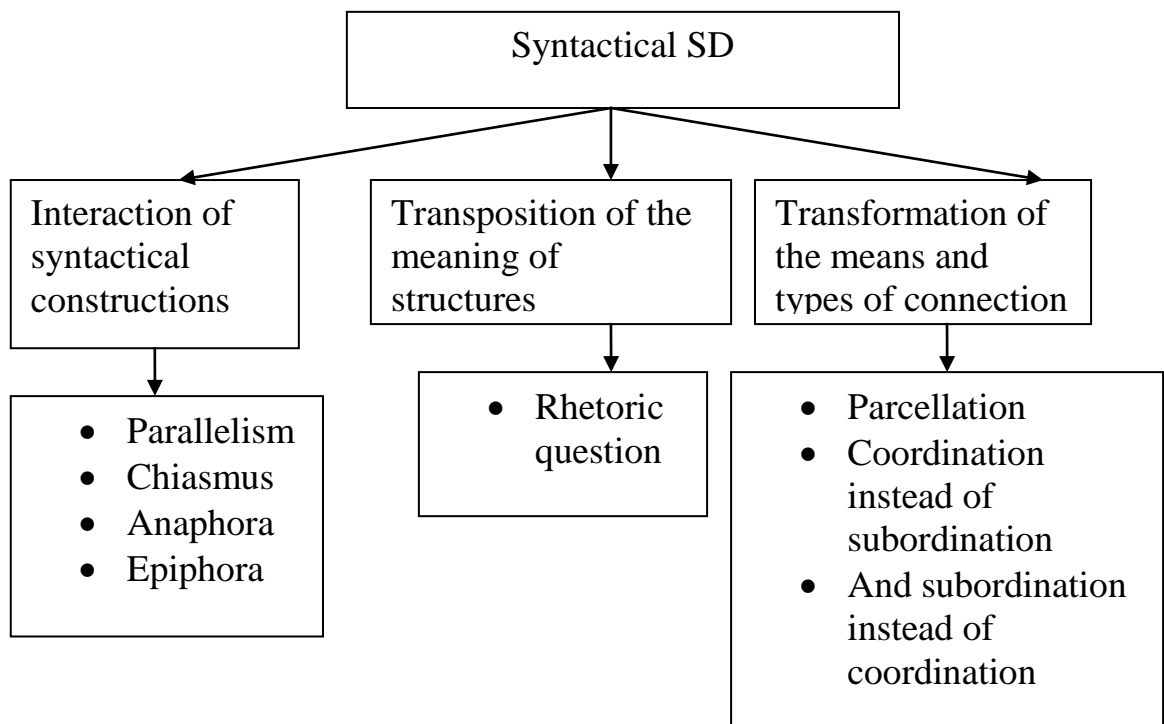
Figures of combination (Morokhovsky's classification) [12, p.54]



Scheme 5 Syntactical EM (Morokhovsky's classification) [12, p.34]



Scheme 6 Syntactical SD (Morokhovsky's classification) [12, p.35]



Sample themes for self-study

1. About nature of a context.
2. Business correspondence in English.
3. Coupling in poetry.
4. Denotative and connotative meaning of a word.
5. Expression on the level of word-formation.
6. Figures of substitution in the oral type of speech.
7. Figures of combination in the oral type of speech.
8. Functional and stylistic peculiarities of science and technical advertising.
9. Functions performed by vulgarisms.
10. Functions performed by colloquialisms.
11. Functions performed by slang.
12. Functions performed by jargon words.
13. Humour in Mark Twain's masterpiece "The adventures of Tom Sawyer".
14. Theory of images.
15. The Prague School and the Statistical Theory of the Poetic language.
16. The variants of Non-standard conversational English.
17. Interaction of stylistic colouring of a word with some context.
18. Irony in the novel "Oliver Twist" by Ch. Dickens.
19. Lexical peculiarities of the oral type of speech.
20. Lexical peculiarities of the written type of speech.
21. Linguistics and the figures of Rhetoric.
22. Means of rendering the stylistic effect produced by figures of speech: hyperbole, understatement, metonymy, personification, metaphor, periphrasis, epithet, simile, anti-climax in concrete examples.
23. Methods of linguistic analysis.
24. Newspaper headlines as compression of information.
25. Peculiarities of forming the image of the author in political discourse.
26. Phonetic expressive means in Emily Dickinson's poem.
27. Problems of correlation between linguistic and extralinguistic components.
28. Revaluation of syntactical categories.

29. Studies in the emotional and affective means of expression in Modern English, Ukrainian.
30. Stylistic functioning of phraseological units.
31. Syntactical peculiarities of the oral type of speech.
32. Syntactical peculiarities of the written type of speech.
33. Stylistic peculiarities of the oratorical style.
34. Stylistic peculiarities of the publicistic style.
35. Stylistic peculiarities of diplomatic documents.

References on expressive means and stylistic devices

	term	definition	example
1	Anadiplosis	The final element (or elements) of a sentence (paragraph, stanza) recur at the very beginning of the next sentence (paragraph, stanza).	Three fishers went sailing <i>out into the west</i> , <i>Out into the West</i> , as the sun went down.
2	Anaphora	A. is the repeated word (or phrase) comes as the beginning of two or more consecutive sentences, clauses or phrases.	<i>My heart's in the Highland</i> , my heart is not hear. <i>My heart's in the Highland</i> , a-chasing the deer...
3	Alliteration	A. is the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the beginning or successive words.	<u>t</u> it for <u>t</u> at; <u>b</u> lind as a <u>b</u> at, <u>b</u> etwixt and <u>b</u> etween; it is <u>n</u> eck or <u>n</u> othing; to rob <u>P</u> eter to pay <u>P</u> aul
4	Allusion	A. is a brief reference to some literary or historical event commonly known.	" <i>Die in the sky</i> " for Railmen." If the International paid well, Aitken took good care he got his <i>pound at flesh</i> "
5	Antithesis	A. is based on relative opposition, which arises out of the context through the expansion of objectively contrasting pairs.	wisdom -foolishness light - darkness everything- nothing Don't use <i>big</i> words. They mean so <i>little</i> . Mrs. Nork had a <i>large</i> home and a <i>small</i> husband. In marriage the <i>upkeep</i> of woman is often the <i>downfall</i> of man.
6	Antonomasia	A. is the use of a proper name in place of a common one or	Every <i>Caesar</i> has his <i>Brutes</i> . Then there's that

		vice versa to emphasize some features.	appointment with <i>Mrs. What's-her-name</i> for her bloody awful wardrobe.
7	Aposiopesis(Break-in-the Narrative)	A. a sudden breaking off in the midst of a sentence as if from inability or unwillingness to proceed.	"My dad is dead," he said quickly, "and <i>my mum...</i> "
8	Asyndeton	A. is connection between parts of a sentence or between sentences without any formal sign, the omission of conjunctions.	They had done all the things together. <i>Walking together. Dancing together. Sitting silent together. Watching people together.</i>
9	Chiasmus	C. is reversed parallelism. (SPO-OPS)	<i>I know the world and the world knows me. I looked at the gun, and the gun looked at me. Pleasure's a sin, and sometimes sin's a pleasure.</i>
10	Climax	C. is an arrangement of sentences (or of the homogeneous parts of one sentence) which secures a gradual increase insignificance, importance, or emotional tension in the utterance.	It is <i>done -past -punished!</i> Of course it is important. <i>incredibly, urgently, desperately</i> important. He was numbed. <i>He wanted to weep, to vomit, to die, to sink away.</i>
11	Detachment	D. is an isolation of some parts of the sentence.	1. Despiere had been nearly killed, <i>ingloriously</i> in a jeep accident. 2. How do you like the Army?" Mrs. Silburn asked. <i>Suddenly, conversationally.</i>
12	Ellipsis	E. is all sorts of omission in a	"Where are you going,

		sentence.	Edna?"- her mother shrieked. "Out". "Who with?"
13	Epiphora	E. is the repeated unit, which placed at the end of consecutive sentences, clauses or phrases.	If he wished to float into fairyland, <i>he reads a book</i> ; if he wishes to dash into the thick of battle, <i>he reads a book</i> ; if he wishes to soar into heaven, <i>he reads a book</i> .
14	Epithet	E. is an adjective or descriptive phrase used to characterize a person or object with the aim to give them subjective evaluation.	"Thief", Pilon shouted. " <i>Dirty pig</i> of an <i>untrue friend</i> ". "Such was the background of the <i>wonderful, cruel, enchanting, bewildering, fatal, great city.</i> " " <i>a plump, rosy-cheeked, wholesome applefaced young woman</i> ".
15	Hyperbole	H. is deliberate overstatement or exaggeration, the aim of which is to intensify one of the features of the object	<i>A thousand pardons. I've told you forty times. One after another those people lay on the ground to laugh- and two of them died.</i>
16	Inversion	I. deals with the displacement of the predicate (which is the case <u>complete inversion</u>) or with the displacement of secondary members of the sentence (which is the case of <u>partial inversion</u>)	Women are for attach. <i>Wait they must. Calm and quiet below me in the sun and shade lay the old house...</i> " <i>Rude am I in my speech...</i> "
17	Irony	I. is the clash of two diametrically opposite meanings within the same context, which is sustained in oral speech by intonation.	" It must be <i>delightful</i> to find oneself in a foreign country without a penny in one's pocket." <i>"I like a parliamentary</i>

			<i>debate</i> , Particularly when 'its not too late.'
18	Litotes	L. is expressing an idea by means of negating the opposite idea.	It's <i>not</i> a bad thing. He <i>is no</i> coward. He <i>was not</i> without taste...
19	Meiosis (under statement)	M. is the logical and psychological opposite of hyperbole. It is lessening, weakening, and reducing the real characteristics of the object of speech.	It will cost you <i>a pretty penny</i> .
20	Metaphor	M. denotes expressive renaming on the basis of similarity of two objects: the real object of speech and the one whose name is actually used. But there is only attinity, no real connection between the two.	"How about <i>playing the game</i> with the cards <i>face up</i> ?" (how about speaking sincerely)
21	Metonymy	M. is transfer of name of one object onto another to which it is related or which is a part.	"We smiled at each other, but we didn't speak because there were <i>ears</i> all around us." The <i>hall</i> applauded.
22	Oxymoron	O. is a combination of two words (mostly an adjective and noun or an adverb with an adjective) in which the meaning of the two classes are opposite in sense.	low skyscraper; sweet sorrow; pleasantly ugly face; horribly beautiful.
23	Parallelism	P. is the kind of repetition, involving the whole structure of the sentence.	The coach was waiting, the houses were fresh, the roads were good, and the driver was willing.
24	Periphrasis	P. is the re-naming of an object by a phrase that brings out some particular features of the	two hundred pages of blood-curling narrative = (thriller);

		object.	a gentleman of the long robe (lawyer); the better sex (women)
25	Personification	P. is attributing human properties to lifeless objects - mostly to abstract notions, such as thoughts, actions, intentions, emotions, seasons etc.	How soon hath <i>Time</i> , the subtle thief of youth... Then <i>Night</i> , like some great loving mother...
26	Polysyndeton	P. is the use of a number of conjunctions in close succession.	<i>And</i> they wore their best <i>and</i> more colourful clothes. Red shirts <i>and</i> green shirts <i>and</i> yellow shirts <i>and</i> pink shirts.
27	Pun	P. is based on the interaction of two well-known meanings of a word or phrase. P. is synonymous with the current expression "play upon words". It is based on polysemy or homonymy.	Officer: What steps [measures] would you take if an enemy tank were coming towards you? Soldier: Long ones.
28	Repetition	R. is an expressive means of language used when the speaker is under the stress or strong emotions.	"Stop!"-she cried, " <i>Don't tell me! I don 't want to hear; I don't want to hear what you've come for. I don't want to hear. "</i>
29	Rhetorical question	R. is the statement in the form of a question, also presupposes the possible (though not demanded) answer.	What courage can withstand the everduring and all besetting terrors of a woman's tongue? To be or not to be?
30	Simile	S. is a structure of two components joined by a fixed range of link-adverbs. (like, as.. though, as...as, seem, ...)	To fit like a glove; Kiss without moustache like meat without salt.

31	Synecdoche	S. denotes the simplest kind of metonymy: using the name of a part to denote the whole or vice verse.	<i>Hands = workers</i> <i>A hundred head of cattle.</i> <i>The student</i> is expected to know.(the whole class is meant)
32	Tautology	T. is needless repetition of an idea in a different word, phrase or sentence; redundancy.	"Well", said vaguely," <i>that's that</i> " and...
33	Zeugma	Z. is a structural arrangement of an utterance in which the basic component is simultaneously an element of a phraseological unit and of a free word-combination.	If the country <i>doesn't go to the dogs (perish) or the Radicals(pass)</i> , we shall have you Prime Minister some day.

Title: Metrical feet - Lesson for a boy

Author: Samuel Taylor Coleridge [More Titles by Coleridge]

Trochee trips from long to short;
From long to long in solemn sort
Slow Spondee stalks; strong foot! yea ill able
Ever to come up with Dactyl trisyllable.
Iambics march from short to long;--
With a leap and a bound the swift Anapaests throng;
One syllable long, with one short at each side,
Amphibrachys hastes with a stately stride;--
First and last being long, middle short, Amphimacer
Strikes his thundering hoofs like a proud highbred Racer.
If Derwent be innocent, steady, and wise,
And delight in the things of earth, water, and skies;
Tender warmth at his heart, with these metres to show it,
With sound sense in his brains, may make Derwent a poet,--
May crown him with fame, and must win him the love
Of his father on earth and his Father above.
My dear, dear child!
Could you stand upon Skiddaw, you would not from its whole ridge
See a man who so loves you as your fond.

S. T. COLERIDGE.1803.

Phonetic Expressive Means and Stylistic Devices

№	term	definition	example
1.	Alliteration	is the repetition of similar sounds, in particular consonants, in close succession, often in the initial position.	E.g.: " D eep into the d arkness peering, long I stood there wondering, fearing, d oubting, d reaming d reams no mortal ever d ared to d ream before" ((E. A. Poe))
2.	Onomatopoeia	is a combination of speech-sounds which aims at imitating sounds produced in nature, by things, by people and by animals.	E.g.: ding-dong, buzz, bang, cuckoo, roar, ping-pong, etc.
3.	Rhyme	is the repetition of identical or similar terminal sound combinations of words. In verse rhyming words are usually placed at the end of the corresponding lines.	E.g.: "I bring fresh showers for the thirsting flowers." (internal rhyme) (Shelly)
4.	Rhythm	is a flow, movement, procedure, etc., characterized by basically regular	E.g.: "The high-sloping roof, of a fine sooty pink was almost Danish, and two 'ducky ' little windows looked out of it, giving an

		recurrence of elements or features, as beat, or accent, in alternation with opposite or different element or features.	impression that every tall servant lived up there" (J. Galsworthy)
5.	Iambic metre (iamb)	— _ _	re-peat'
6.	Trochaic	_ _ —	'old-er
7.	Dactyl	_ _ — —	'o-pen-ly
8.	Amphibrach	— _ _ —	nar-'ra-tion
9.	Anapaest (ic)	— — _ _	in-ter-rupt'

Appendix 6

Lexical Expressive Means and Stylistic Devices

№	term	definition	example
1.	Antonomasia	is the interplay between the logical and nominal meanings of a word.	E.g.: "I suspect that the Noes and Don't Knows would far outnumber the Yesses" (The Spectator)
2.	Allusion	is an indirect reference, by word or phrase, to a historical, literary, mythological, biblical fact or to a fact of everyday life	E.g.: "'Pie in the sky' for Railmen" means nothing but promises (a line from the well-known workers' song: "You'll get pie in

		made in the course of speaking or writing.	the sky when you die").
3.	Bathos	means bringing together unrelated elements as they denoted things equal in rank or belonging to one class, as if they were of the same stylistic aspect. By being forcibly linked together, the elements acquire a slight modification of meaning.	E.g.: "They grieved for those who perished with the cutter. And also for the biscuit-casks and butter." (Byron)
4.	Cliché	is an expression that has become hackneyed and trite.	E.g.: rosy dreams of youth, to grow by leaps and bounds, the patter of rain, to withstand the test of time, etc.
5.	Epithet	is usually an attributive word or phrase expressing some quality of a person, thing or phenomenon. The epithet always expresses the author's individual attitude towards what he describes, his personal appraisal of it, and is a powerful means in his hands of conveying his emotions to the reader and in this way securing the desired effect.	E.g.: wild wind, loud ocean, heart-burning smile, slavish knees, etc.
6	Epithet	is a word or a group of words giving an expressive	E.g.: fine open-faced boy; generous and soft in heart;

		characterization of the subject described.	wavy flaxen hair.
7	Euphemism	is a word or phrase used to replace an unpleasant word or expression by a conventionally more accepted one.	E.g.: to pass away/to join the majority (to die), a four-letter word (an obscenity), etc.
8.	Hyperbole	is a deliberate overstatement or exaggeration of a feature essential (unlike periphrasis) to the object or phenomenon	E.g.: a thousand pardons, scared to death, 'I'd give the world to see him', 'I would give the whole world to know', etc.
9.	Irony	is a figure of speech by means of which a word or words express the direct opposite of what their primary dictionary meanings denote. is the clash of two opposite meanings within the same context, which is sustained in oral speech by intonation. Bitter or politically aimed irony is called SARCASM.	E.g.: It must be delightful to find oneself in a foreign country without a penny in one pocket. E. g.: Stoney smiled the sweet smile of an alligator.
10.	Metonymy	is the term used when the name of an attribute or object is substituted for the object itself. It is based on some kind of association connecting	E.g.: the Stage = the theatrical profession; the Crown = the King or Queen; a hand = a worker; etc.

		<p>two concepts which are represented by the dictionary and contextual meanings.</p> <p>is a transfer of the name of one object to another with which it is in some way connected.</p>	
11.	Oxymoron	<p>is a combination of two words (mostly an adjective and a noun or an adverb with an adjective) in which the meanings of the two clash, being opposite in sense.</p>	<p>E.g.: delicious poison, low skyscraper, pleasantly ugly, sweet sorrow, proud humility, 'She was a damned nice woman', etc.</p>
12	Personification	<p>is a description of an object or an idea as if it were a human being.</p>	<p>E.g.: The long arm of the law will catch him in the end.</p>
13	Periphrasis (Circumlocution)	<p>is the use of a longer phrasing in place of a possible shorter and plainer form of expression. In other words, it is a round-about or indirect way to name a familiar object or phenomenon.</p>	<p>E.g.: a gentleman of the long robe (a lawyer), the fair sex (women), a play of swords (a battle), etc.</p>
14	Pun	<p>is another stylistic device based on the interaction of two well-known meanings of a word or phrase, more</p>	<p>E.g.: What is the difference between a schoolmaster and an engine-driver? One trains the mind and the</p>

		independent than zeugma.	other minds the train.
15	Reversed Epithet	is composed of two nouns linked in an of-phrase. The subjective, evaluating, emotional element is embodied not in the noun attribute but in the noun structurally described.	E.g.: "...a dog of a fellow" (Dickens); "a devil of a job" (Maugham); "A little Flying Dutchman of a cab" (Galsworthy)
16	Simile	is an expressed imaginative comparison based on the likeness of two objects or ideas belonging to different classes (not to be confused with comparison weighing two objects belonging to one class). Similes have formal words in their structure such as like, as, such as, as if, seem.	E.g.: "I saw the jury return, moving like underwater swimmers..."
17	Zeugma	is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being, on the one hand, literal and, on the other,	E.g.:" Whether the Nymph Shall stain her Honour or her new Brocade Or lose her Heart or necklace at a Ball." (Pope)

		transferred	
18	Zeugma	the context allows to realize two meanings of the same polysemantic word without the repetition of the word itself.	E.g.: Mr. Stiggins ... took his hat and his leave.

Appendix 7

Syntactical Expressive Means and Stylistic Devices

	term	definition	example
1.	Anaphora	is when the repeated word (or phrase) comes at the beginning of two or more consecutive sentences, clauses or phrases.	<i>My heart's in the Highland, my heart is not hear. My heart's in the Highland, a-chasing the deer...</i>
2	Anadiplosis	is structured so that the last word or phrase of one part of one part of an utterance is repeated at the beginning of the next part, thus hooking the two parts together.	Three fishers went sailing <i>out into the west, Out into the West</i> , as the sun went down.

3	Anticlimax	is an arrangement of ideas in ascending order of significance, or they may be poetical or elevated, but the final one, which the reader expects to be the culminating one, as in climax, is trifling or farcical. There is a sudden drop from the lofty or serious to the ridiculous.	E.g.: "This war-like speech, received with many a cheer, Had filled them with desire of flame, and beer." (Byron)
4	Antithesis	is based on relative opposition which arises out of the context through the expansion of objectively contrasting pairs.	E.g.: "A saint abroad, and a devil at home." (Bunyan) "Better to reign in hell than serve in heaven." (Milton)
5	Antithesis	is a structure consisting of two steps, the lexical meanings of which are opposite to each other.	E.g.: In marriage the upkeep of a woman is often the downfall of a man.
6	Asyndeton	is a connection between parts of a sentence or between sentences without any formal sign, the connective being deliberately omitted.	E.g.: "Soames turned away; he had an utter disinclination for talk, like one standing before an open grave, watching a coffin slowly lowered." (Galsworthy)

7	Break-in-the-Narrative (Aposiopesis)	is a break in the narrative used for some stylistic effect.	E.g.: "You just come home or I'll..."
8	Chiasmus	Chiasmus is a pattern of two steps where the second repeats the structure of the first in a reversed manner.	E.g.: Mr. Boffin looked full at the man, and the man looked full at Mr. Boffin.
9	Climax (Gradation)	is an arrangement of sentences (or homogeneous parts of one sentence) which secures a gradual increase in significance, importance, or emotional tension in the utterance.	E.g.: "Little by little, bit by bit, and day by day, and year by year the baron got the worst of some disputed question." (Dickens)
10	Enumeration	is a stylistic device by which separate things, objects, phenomena, actions are named one by one so that they produce a chain, the links of which are forced to display some kind of semantic homogeneity, remote though it may seem.	E.g.: "Scrooge was his sole executor, his sole administrator, his sole assign, his sole residuary legatee, his sole friend and his sole mourner." (Dickens)
11	Epiphora	is when the repeated unit is placed at the end of consecutive sentences, clauses or phrases.	If he wished to float into fairyland, <i>he reads a book</i> ; if he wishes to dash into the thick of

			battle, <i>he reads a book</i> ; if he wishes to soar into heaven, <i>he reads a book</i> .
12	Ellipsis	imitates the common features of colloquial language, where the situation predetermines not the omission of certain members of the sentence, but their absence.	E.g.: "Nothing so difficult as the beginning." (Byron)
13	Elliptical Sentence	is a sentence where one of the main members is omitted.	E.g.: "Very windy, isn't it?" - "Very." - "But it's not raining." - "Not yet." - "Better than yesterday."
14	Framing	is an arrangement of repetition in which the initial parts of a syntactical unit, in most cases of a paragraph, are repeated at the end of it.	I cooled off where Frank was concerned; he didn't notice, but I cooled off. (V. Pritchett. The Sailor)
15	Inversion	is a broken word order.	E.g.: Into a singularly restricted and indifferent environment Ida Zobel was born.
16	Litotes	is a peculiar use of negative constructions aimed at establishing a positive feature in a person	E.g.: "He was not without taste ..." "It troubled him not a little ... "

		or thing.	
17	Polysyndeton	is the connection of sentences, or phrases, or syntagms, or words by using connectives (mostly conjunctions and prepositions) before each component part.	"The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect." (Dickens)
18	Repetition	is an expressive means of language used when the speaker is under the stress or strong emotion.	E.g.: "I am exactly the man to be placed in a superior position in such a case as that. I am above the rest of mankind, in such a case as that. I can act with philosophy in such case as that." (Dickens)
19	Repetition	is observed when some parts of the sentence or sentences are repeated. It is employed as a means of emphasis.	A smile would come into Mr. Pickwick's face; the smile extended into a laugh; the laugh into a roar, and the roar became general.
20	Rhetorical Question	is a statement in the form of a question which needs no answer.	E.g.: Why do we need refreshment, my friends? Why can we not fly? Is it because we are calculated to walk?

	Suspense	<p>is arranging the matter of a communication in such a way that the less important, subordinate parts are amassed at the beginning, the main idea being withheld till the end of the sentence. Thus the reader's attention is held and his interest is kept up.</p>	<p>E.g.: "Mankind, says a Chinese manuscript, which my friend M. Was obliging enough to read and explain to me, for the first seventy thousand ages ate their meat raw." (Charles Lamb)</p>
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An example of a stylistic analysis

The following example text has been written by Dan McIntyre, one of the course tutors for the lecture/seminar-based course at Lancaster University that mirrors this web-based course.

Doing Stylistics: An Analysis of '(listen)' by E. E. Cummings

1. Introduction

If you're new to stylistics it's often difficult to know where to begin when attempting a stylistic analysis. Many people come to stylistics having studied English literature, which demands a very different set of skills. Analysing a text stylistically is unlike doing a 'literary' analysis as it needs to be much more objective and rooted in fact. With stylistics we aim to explain how the words of a text create the feelings and responses that we get when we read them. What I aim to do here is demonstrate how to go about doing stylistics by analysing a poem by the American poet E. E. Cummings. I will show you how such an analysis might be structured, how to relate linguistic elements to meaning, and how to provide an objective account of your initial interpretation of a text.

2. '(listen)' by E. E. Cummings

How do you begin a stylistic analysis? Well, it's a good idea to start with your initial thoughts and feelings about the text you're going to analyse. Then when you do the actual analysis you can see if you were right or wrong in your initial interpretation. Sometimes the linguistic structure of the text will not support your interpretation, in which case you may have to reconsider this in the light of your analysis. This is why stylistics is useful as a method of interpreting texts. Let's begin, then, by looking at our chosen poem.

'(listen)' is taken from E. E. Cummings' 1964 collection *73 Poems*, of which it is number 63. None of the poems in the collection have titles but are instead referred to by number. However, for ease of reference I have used the first line of the poem as a title. A transcript of the poem is given on page 2.

The poem '(listen)' is typical of Cummings' style and contains some striking irregularities of form in comparison to 'traditional' poetry. You can notice, for example, the lack of capitalisation where you might normally expect it, the strange use of punctuation and the seemingly odd structure of particular phrases. Cummings' poems all use lots of deviation and '(listen)' is no exception. One of the reasons for this is Cummings' desire to break with more conventional poetic traditions. However, his use of deviation is not simply for shock value, and the linguistic choices he makes are by no means arbitrary. Despite this, such

extreme deviation can make it difficult for us to interpret his poems. In the past, some critics have even disregarded his seemingly odd use of language, claiming that it is of no interpretative significance. R. P. Blackmur, for example, a critic writing in 1954, had this to say about the strange linguistic choices in Cummings' poems:

...extensive consideration of these peculiarities today has very little importance, carries almost no reference to the meaning of the poems.

(Blackmur 1954: 320)

63

[1] (listen)

this a dog barks and
how crazily houses
eyes people smiles

[5] faces streets
steeple are eagerly

tumbl

ing through wonder
ful sunlight

[10] - look -
selves, stir: writhe
o-p-e-n-i-n-g

are(leaves;flowers)dreams

,come quickly come

[15] run run
with me now
jump shout(laugh
dance cry sing)for

it's Spring

[20] - irrevocably;
and in
earth sky trees
:every
where a miracle arrives

[25] (yes)

you and I may not
hurry it with
a thousand poems
my darling

[30] but nobody will stop it

With All The Policemen In
The World

(E. E. Cummings, 73 Poems)

The view that Blackmur gives is now extremely dated. What he refers to as 'peculiarities' are in fact highly significant linguistic deviations, and it is important for us to assume that every element of any piece of writing has a possible interpretative significance. You might ask if this is actually the case. Do we really infer meaning from every bit of a text? Well, the evidence we have would suggest that we do. Researchers such as Van Peer (1980; 1986) have found that readers do indeed pick up on the smallest details of a text and use them to construct a meaningful interpretation. A stylistic analysis of our poem will enable us to explain the foregrounding within it thoroughly, and will also show how stylistics can be a valuable tool for the literary critic.

Let's start with an initial interpretation of the poem. Like many of Cummings' poems, '(listen)' appears to be a celebration of the imminent arrival of Spring and all the joy and newness this brings. There is a dynamic feel to the poem and, of course, along with the references to new life we can note the related sexual connotations; the poem seems also to be an address to a lover to share the poet's happiness, and to acknowledge the inevitability of the natural world and all that this encompasses. The themes of Spring and sex, and nature and man are thus intertwined, creating the quirky humour typical of Cummings - in this case, a double-meaning plea to a lover to let nature take its course. The poem is not overtly descriptive in its treatment of Spring. Instead we seem to be presented with a set of random images (e.g. houses, smiles, people, streets) and actions. We'll look at the significance of this factor in creating what we perceive to be a poem about Spring in section 3.1. To sum up, then, the speaker appears to be saying that, like the arrival of Spring, his love is inevitable and cannot be stopped.

'(listen)' is not a particularly difficult poem in terms of the complexity of the subject matter. What is more difficult is to relate the numerous 'strange' stylistic features that Cummings has chosen to use to our general interpretation. We can begin to do this by looking at the most foregrounded features of the poem; that is, the bits of the poem that stand out because they seem unusual. So, now that we've got an initial interpretation of the poem, we can move on and try a thorough linguistic analysis of it.

3. Analysis

My initial interpretation of '(listen)' came about solely as a consequence of looking at the words in the poem. I wasn't, for example, thinking particularly about the deviant grammatical and graphological elements. An examination of the lexical features, then, is perhaps a good place to start with a more detailed linguistic analysis. We will consider how other poetic effects contribute to the overall meaning of the poem later on.

3.1 Lexical Features

Let's first of all consider the open class words in the poem. Open class words are those which carry the majority of meaning in a language, as opposed to closed class (grammatical) words such as determiners (e.g. this, that, the) and prepositions (e.g. in, at, on). Closed class words act like sentence 'glue' and link together open class words in meaningful arrangements (sentences). Table 1 shows how the open class words are distributed throughout the poem, and whether they are nouns, verbs, adjectives or adverbs.

Table 1 Distribution of open class words in '(listen)'

NOUNS	MAIN VERBS	ADJECTIVES	ADVERBS
dog	listen	wonderful	crazily
houses	barks		easily
eyes	tumbling		quickly
people	look		irrevocably
smiles	stir		
faces	writhe		
streets	opening		

steeple	come (x2)		
sunlight	run (x2)		
leaves	jump		
flowers	shout		
dreams	laugh		
earth	dance		
sky	cry		
trees	sing		
miracle	[i]'s		
poems	arrives		
policemen	hurry		
world	stop		
19	21	1	4

We can see from the above table that the poem consists mainly of nouns and verbs. The nouns are mostly concrete - that is, they refer to physical objects - and only two of the nouns are abstract (*dreams* and *miracle*). It is possible to divide the nouns into two rough areas of meaning, or *semantic fields*. Table 2 shows how we might do this:

Table 2 Distribution of nouns within two basic semantic classes

NOUNS RELATED TO NATURE	NOUNS RELATED TO HUMANS
dog, sunlight, leaves, flowers, earth, sky, trees, miracle, world	houses, eyes, people, smiles, faces, streets, steeples, dreams, poems, policemen

The mixture in the poem of nouns belonging to these two different semantic classes could be said to account for what we perceive as an interconnection between nature and man. My initial impression of the poem was that there was some kind of conflict between these two elements and this is explained in part

by the above table. The two abstract nouns, *dreams* and *miracle*, could belong to either category and might be seen to connect the two semantic classes.

If we now look at the verbs in the poem we can see that they create a sense of immediacy as we read it. They also contribute to our understanding of it as an address to another person. All the verbs which are marked for tense (finite verbs) are in the present tense. So we have present simple verbs such as 'barks' [2], 'is' [19] and 'arrives' [24] and present progressive forms such as 'are [eagerly] tumb/ling' [6/7/8] and 'o-p-e-n-i-n-g/are' [12/13]. In addition to helping to establish the sense of immediacy, the progressive present participles ('tumbling' and 'opening') indicate the ongoing ('stretched') nature of the actions. This contributes to the idea of the inevitability of nature - Spring is arriving even as the poet speaks. This is also reinforced by the four adverbs of manner, which convey a sense of speed (*quickly*), excitement (*crazily*, *eagerly*) and inevitability (*irrevocably*).

The sense we get of the poem being an address to another person is achieved through the use of *directive* verbs. 12 of the verbs in the poem take this form (*listen*, *look*, *come* (x2), *run* (x2), *jump*, *shout*, *laugh*, *dance*, *cry*, *sing*). Directives can be used for commanding (*Do your essay!*), inviting (*Come in*), warning (*Mind your head*) etc. In '(listen)' they appear to be used (1) to plead with, and to urge the addressee to join in with, the speaker's celebration of Spring, and (2) to share in, and contribute to, his feelings of happiness (for example, in the lines 'run run/with me now' and 'sing)for it's Spring'). Note, too, that in the final stanza there is a second person pronoun ('you') and that in line 29 this addressee is referred to as 'my darling', suggesting a romantic relationship between the speaker and whomever he/she² is addressing.

There are no unusual words in the poem - no neologisms, for example, and no unconventional affixation, which Cummings often uses in his other poems. However, some of the words are arranged on the page in a seemingly strange way. *Wonderful*, for example, runs across two lines and as a consequence is highly foregrounded. Dividing the word across the morphemes (*wonder* and *ful*) allows us two interpretative effects. We first read the word as the noun *wonder*, and then as the adjective *wonderful*. The graphological deviation here foregrounds the word and creates a density of meaning. Since deviation is such an apparent feature in '(listen)', it is worth examining it in more detail. We can also consider parallelism and the foregrounding effects that this creates.

3.2 Deviation and Parallelism

Perhaps the most striking aspect of deviation in '(listen)' is the almost constant use of lower case letters where we would normally expect capitals. This though is typical of Cumming's poetry and so we can't attribute any great significance to it, other than his desire to break with normal convention. However, one of the effects of this graphological deviation is to foreground any instances where Cummings *does* use capitalisation. Because of this we can infer that the word 'Spring' in line 19 is an important concept in the poem, since it is the first word we come across with initial capitalisation. Likewise, the final line of the poem [31] is heavily foregrounded by each word beginning with a capital letter. This emphasises the idea being expressed here; namely that nothing (least of all poetry) and nobody is able to stop the progression of Spring or the poet's love for his addressee - not even conventionally powerful people such as policemen. Cummings perhaps chooses 'policemen' because they are a stereotypical example of powerful people.

In addition to the graphological deviations, there are also a number of grammatical deviations in the poem. Many of these occur through Cummings' tendency to use punctuation where it would not normally be necessary. So, for instance, we get phrases being bracketed where there is no grammatical need, in order to express the notion of two events happening at the same time. An example would be in lines 12 and 13 - 'o-p-e-n-i-n-g/are(leaves;flowers)dreams'. Here, the bracketed part of line 13 seems to mean that leaves and flowers are physically opening at the same time as the poet's dreams are opening metaphorically. Again, this contributes to our understanding of the poem as being very active and dynamic. Note the additional semantic deviation here - *dreams* cannot actually open and so this part of the line is foregrounded too, possibly to suggest that with the arrival of Spring the speaker becomes more aware of his dreams and aspirations, more 'open' in the sense of receptive and unguarded.

Cummings tries to capture the idea of a multitude of thoughts occurring simultaneously by breaking grammatical conventions. In addition to his use of bracketed phrases, groups of nouns are often run together without punctuation (e.g. lines 3 to 6 and line 22), and we also find both definite and indefinite reference within the same clause ('**this** a dog barks'; a possible explanation for this is that *this* is used to show that the speaker is referring to a specific dog, but *a* is also used because the speaker is not familiar with the animal - i.e. is not aware of its name. By using both definite and indefinite reference the poet is

able to convey this idea.). Such features, remember, are what Blackmur (1954) dismissed as 'peculiarities'. However, if we examine these closely we can see that there is actually a systematicity to the deviations, and that they do indeed contribute to meaning. We can see an example of this in lines 7 and 8. Here, Cummings divides the word *tumbling* so that the progressive morpheme *-ing* appears on a separate line. This foregrounds the verb and also creates a homological effect, or what Short (2000) refers to as a 'graphology-symbolic' effect. This is where a word or a piece of text actually looks like the concept that it represents - for example, if I were to write the word *w^ab^y* like this. In lines 7 and 8 the verb appears to 'tumble' from one line to the next and so we understand the action to be an important concept within the poem. Similarly, in line 12 Cummings uses deviant punctuation to split the progressive participle 'opening' into its component letters ('o-p-e-n-i-n-g'). Again this foregrounds the verb and creates the homological effect of the word actually opening. Notice as well that the hyphens also suggest that the opening is a long, drawn-out process, reminiscent of the slowness with which flowers bloom, especially when contrasted with the following line which contains no spaces between words and punctuation marks.

If we look closely at the occurrences of graphological deviation in the poem, we can see that it often works to foreground the dynamic verbs - those verbs which imply action of some sort. Line 10 ('-look-') is an example of this. The line consists of a single verb in the imperative mood, foregrounded by a hyphen either side of it. The initial verb of line 14 is also foregrounded due to the deviant punctuation (a comma is used to begin the line). And in line 11 ('selves,stir:writhe') the verbs are foregrounded through being connected by a colon and by the lack of spaces between words.

Other actions are foregrounded in different ways. In line 15 we get repetition of the verb, and in lines 16, 17 and 18 the verbs occur in an unpunctuated list, with the list in brackets running on to a new line. And line 12 is foregrounded at a number of different levels; graphology (which we have already mentioned), grammar (through an inversion of the expected subject-verb-object word order, which has the effect of placing the emphasis of the clause on the action) and semantics - by having an inanimate abstract noun ('dreams') functioning as the subject of a dynamic verb. All these deviations focus our attention on the actions in '(listen)' and contribute to the sense we have of the poem being very dynamic. You can see, then, that our stylistic analysis is so far upholding our initial interpretation of the poem.

In addition to the graphological deviation in the poem, there is also some degree of graphological parallelism in the arrangement of the poem into stanzas. There are several possible ways of describing the graphological organisation of the poem. It may be seen as five 6-line stanzas (the first line of each stanza being separated from the remaining 5 by a line space), with a stand-alone line at the end of the poem. Alternatively, we might describe it as being made up of five 5-line stanzas, all interspersed with a single line. However you prefer to see it, what this seems to suggest is that there is some order to the poem. It is not the chaotic graphological jumble that it first appears. It is difficult, though, to know what to make of the parallel structure of the poem, and if we were to try and relate it to our initial impression of the poem it would be a pretty tenuous interpretation. However, one researcher who has studied a number of Cummings poems suggests that graphological parallelism is a significant stylistic feature in his poetry. Dixit (1977) studied a corpus of E. E. Cummings poems in detail and concluded that, far from being arbitrary examples of deviation, the poems are, in fact, systematically deviant. She explains that:

When the poet chooses to talk about spring, his poem displays a regular cyclic structure like that of the seasons themselves.

(Dixit 1977: 87-88)

Obviously, it is no accident that Cummings structured the poem as he did, and the above is one possible explanation as to why.

Another instance of parallelism in the poem occurs at the phonological level, where we find the repetition of particular sounds. Although '(listen)' does not have a rhyme scheme of any regularity (in fact, all that saves it from being defined as free verse is the regularity of its graphological organisation on the page), Cummings does make use of internal rhyme at particular points within the poem. There is no strict pattern to its occurrence, yet there is some degree of phonological parallelism in each stanza except the last two.³ Often we find a repetition of vowel sounds in words in close proximity to each other, as we can see in the examples below (vowel sounds are in bold):

how crazily houses	[3]
eyes people smiles steeple s	[4]
are eagerly	[6]
... wonder/ful sunlight	[8,9]
, come quickly come	[14]
sing) for it's Spring	[19]

What we can note from this is that the absence of phonological parallelism in the last stanza again foregrounds this part of the poem. The last stanza, then, is heavy with deviation, which suggests it is important in interpretative terms.

3.3 Congruence of Foregrounding in the Final Stanza

As we have seen so far, there is a strong element of foregrounding in the final stanza of '(listen)'. This is what Leech (1969) describes as 'congruence' of foregrounding, which is where we get lots of different types of foregrounding occurring at once. This is obviously very important for our interpretation of the poem but before coming to any overall conclusion about meaning, let's consider again exactly what elements are foregrounded here.

First there is the internal deviation we noticed with the initial capitalisation of each word in the last line. Secondly, unlike in the other stanzas, there is a lack of any sort of phonological parallelism, and (disregarding the obvious lack of punctuation) the grammatical ordering of the stanza follows conventional rules of syntax. What is interesting about these foregrounded elements is that they are all the result of internal deviation, and are all foregrounded because they conform to our normal expectations of written language! In addition to the numerous deviant features of the poem in the other stanzas, what we have in the last stanza is a kind of 'reverse' deviation. The most strongly foregrounded features of '(listen)' are those which we would usually define as 'normal'.

The effect of all this is to make it unusually easy for us to understand the last stanza. There is no difficult interpretative work to do (in comparison to the rest of the poem) and so the final message of the poem is made extremely clear; nothing and nobody can stop the progress of Spring and the poet's love - the implication being, perhaps, that we should not struggle against these forces, but simply resign ourselves to accepting and becoming participants in them.

4. Conclusion

Now we have analysed the poem stylistically we are in a position to write some sort of conclusion to our study. Here, you can reflect on whether or not your initial interpretation was borne out, and on those features of the text which you were perhaps not able to account for.

My analysis of '(listen)' shows how we can use stylistics to uphold an interpretation of a poem, and how it can also highlight elements of a poem that we might otherwise miss. It also enables us to speculate with more certainty on precisely why E. E. Cummings chooses to use such seemingly odd stylistic techniques in '(listen)'. For example, we saw that deviant punctuation is linked to

the foregrounding of dynamic verbs, explaining why we perceive so much 'movement' in the poem.

Analysing the poem stylistically also highlights how the most internally deviant features of the poem are those which we would usually consider to be 'normal', non-deviant language in both everyday communication and within poetry, and suggests a reason as to why this might be. Stylistics, then, is helpful in explaining parts of a text which we might not otherwise understand.

There are particular features of the poem, though, which I have not been able to account for. For example, I can't explain the comma between 'selves' and 'stir' in line 11, and I'm not sure about the relevance of the colon just before 'every' in line 23. A stylistic analysis which could account for these factors would obviously supersede the one I have given.

In general though, I have shown how the linguistic features of a poem are directly related to meaning, and in doing so I have upheld my initial interpretation of '(listen)'. Of course, mine is not the only interpretation which could be given to the poem. However, by using a systematic analytical technique like stylistics we can ensure that our interpretation is as explicit and grounded in fact as it can be. It is also highly likely that any other stylistic analysis of the poem would include at least some of my conclusions. I hope, then, that I have shown you how to explain why a text makes you feel a particular way, and that I have gone some way towards convincing you that stylistics is a useful tool for anybody interpreting literary texts.

Notes

1. Although many people believe that E[dward] E[stlin] Cummings had the lower case spelling of his name legalized, the E. E. Cummings Society has recently been working to correct this idea which is now generally believed to be false. More information concerning this issue can be found at the following website:
<http://www.gvsu.edu/english/cummings/caps.htm>. Note though that many of Cummings' books are printed with the lower-case spelling of his name on the cover, which presumably he considered acceptable. To avoid confusion, throughout this article I use the conventional, upper-case spelling of Cummings' name.
2. Note that we cannot state conclusively that the speaker is male since there is no textual evidence for this. However, our schematic assumptions make it likely that we will imagine the speaker to be a man, since 'darling' is perhaps more likely to be used by a male to a female (of course, this is

only an assumption; note that we could test this hypothesis by concordancing the word 'darling' in a corpus of spoken English). There is also a tendency for readers to assume that the persona in a poem and the poet are one and the same. Because we know that the writer of the poem is male, it is likely that we will suppose the persona to be male too.

3. The absence of phonological parallelism in the penultimate stanza is perhaps explained by the fact that at this stage in the poem the language is becoming more 'normal' as we arrive at the final stanza. The penultimate stanza of the poem is still stylistically odd, though, because of the deviant punctuation in line 24 and the use of parentheses in line 25. [<http://www.lancaster.ac.uk/fass/projects/stylistics/topic10/12method.htm>]