***Lection 1-2***

**Generalities of Stylistics**

***The notion of stylistics.***Stylistics is a branch of linguistics which deals with expressive resources and functional styles of a language.

***Types of stylistics.*** *Linguo-stylistics* is a science of functional styles and expressive potential of a language. *Communicative (decoding) stylistics* de­scribes expressive peculiarities of certain messages (texts). *Coding stylistics (literary stylistics)* deals with individual styles of authors. *Contrastive stylis­tics* investigates stylistic systems of two or more languages in comparison.

***Connection of stylistics with other branches of linguistics.*** *Stylistics and phonetics:* Phonetics studies sounds, articulation, rhythmics and intona­tion. Stylistics concentrates on expressive sound combinations, intonational and rhythmic patterns. *Stylistics and lexicology:* Lexicology describes words, their origin, development, semantic and structural features. Stylistics also deals with words, but only those which are expressive in language or in speech. *Stylistics and grammar:* Grammar describes regularities of building words, word-combinations, sentences and texts. Stylistics restricts itself to those gram­mar regularities, which make language units expressive.

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

***The notion of functional style.*** One and the same thought may be worded in more than one way. This diversity is predetermined by coexist­ence of separate language subsystems, elements of which stand in relations of interstyle synonymy. Compare: / *am afraid lest John should have lost his way in the forest* (bookish) = *I fear John's got lost in the wood* (conversational). Such language subsystems are called "functional styles". Functional style units are capable of transmitting some additional informa­tion about the speaker and the objective reality in which communication takes place, namely the cultural and educational level of the speaker, his inner state of mind, intentions, emotions and feelings, etc. The most tradi­tionally accepted functional styles are the style of official and business communication, the style of scientific prose, the newspaper style, the publicistic style, the belletristic style, the conversational style.

The style a writer or speaker adopts depends partly on his own person­ality but very largely on what he has to say and what his purposes are. It follows that style and subject matter should match each other appropriately. For example, a scientific report will obviously be much more formal and ob­jective in style than a poem which is trying to convey an intensely personal and moving experience. Just how important it is to choose an appropriate style can be seen by examining the following three sentences, which all say the same thing but in different ways:

*John's dear parent is going to his heavenly home (bookish).*

*John's father is dying (literary colloquial).*

*John's old fella's on his way out (informal colloquial).*

Though these sentences say the same thing, the style is very different in each. The first sentence is unduly sentimental and rather pompous. It has a falsely religious ring to it because, in striving to be dignified, it is overstated. The second one is plain and simple because it is formed of simple neutral words and does not try to disguise the unpleasant fact of death by using a gentler expression like *passing away.* Its simplicity gives it a sincerity and a dignity which are lacking in the first sentence, and, according to how it was said, it would be capable of conveying immeasurable grief in a way which is not possible with the other two. The third sentence is ludicrously insensitive, the use of slang suggesting the speaker's lack of respect or concern for John's father.

* **style**

1. One very important feature of good style is that it must be entirely appro­priate for the task it is performing.
2. This means that the author must take into account [even if unconscious­ly!] audience, form, and function.
3. Style might be good, yet hardly noticeable - because it is concentrated on effective communication. This is sometimes known as 'transparent' good style.
4. The following extract is from **The Highway Code.**

When approaching a roundabout, watch out for traffic already on it. Take special care to look out for cyclists or motorcyclists ahead or to the side. Give way to traffic on your right unless road markings indicate otherwise; but keep moving if the way is clear.

1. This is writing which makes its points as simply and as clearly as possi­ble. The vocabulary is that of everyday life, and in manner it is speaking to a general reader without trying to make an impression or draw atten­tion to itself in any way.
2. This writing is entirely free of literary effects or decoration.
3. In most writing however, 'good style' is normally associated with verbal inventiveness and clever manipulation of the elements of literary lan­guage.
4. The extract from Vladimir Nabokov's famous novel **Lolita** illustrates this point:

Lolita, light of my life, fire of my loins. My sin, my soul. Lo-lee-ta: the tip of the tongue taking a trip of three steps down the palate to tap, at three, on the teeth. Lo. Lee. Ta.

1. This is writing which is deliberately setting out to be impressive. It relies very heavily on decoration and ornament.
2. In this extract Nabokov uses lots of alliteration - the repetition of the T and 't' sounds, metaphor- 'light' and 'fire' -andonomatopoeia- 'trip', 'tap' - as well as such fancy wordplay as the orthographic and semantic parallels between 'life' and 'fire'.
3. Good style in speech and writing - like that in clothes or other matters involving taste - can go in and out of fashion.
4. **Style in context.** Style, in any kind of speech or writing, is extremely important to the overall function of communication. In most cases, a consistency of features produces what we understand as a pleasing style. That is, the style is appropriate to the context in which it occurs.
5. A discordant style is produced by the inclusion of some feature which does not fit with the stylistic context of the piece. In other words, the feature is out of place.
6. An example of this might be found in a personal letter which is signed 'Yours faithfully' or an aristocratic character in a novel speaking street slang for no good stylistic reason.

***The notion of norm.*** Norm may be defined as a set of language rules which are considered to be most standard and correct in a certain epoch and in a certain society. It is next to impossible to work out universal language norms because each functional style has its own regularities. The sentence *"*I *ain't got no news from nobody"* should be treated as non-grammatical from the point of view of literary grammar though it is in full accordance with special colloquial English grammar rules.

***The notion of form.*** Form is a term which refers to the recognizable shape of a text or a speech act. This shape may be either physical or abstract. It is physical in writing and abstract in spoken communication. Written forms are novels, stories, articles, poems, letters, posters, menus, etc. Spoken forms are conversations, TV and radio commentaries, announcements, ser­mons, jokes and anecdotes, etc. The term "form" is used in linguistics and ir literary criticism as a technical term. It is used when considering the shape, the construction, or the type of speech or writing. An awareness of form can help to produce more efficient communication.

***The notion of text.*** Text literally means "a piece of writing". Charles Dickens' novel "Bleak House" is a text. A letter from a friend is a text. A caption to a picture is a text. A painting by Picasso can also be conditionally called a text. The term "text" is most used in linguistics and literary studies, where it was originally used as a synonym for "book", but it could just as easily be a poem, a letter, or a diary. This term is now in general use in other branches of the humanities such as cultural studies and film studies, where its meaning becomes *"the thing being studied".* In these other fields it could also be a video film, an advertisement, a painting, or a music score. Even a bus ticket may be called "a text". The term "text" is used so as to concen­trate attention on the object being studied, rather than its author.

***The notion of context. Types of context.*** *A linguistic context* is the encirclement of a language unit by other language units in speech. Such encir­clement makes the meaning of the unit clear and unambiguous. It is especially important in case with polysemantic words. *Microcontext* is the context of a single utterance (sentence). *Macrocontext* is the context of a paragraph in a text. *Megacontext* is the context of a book chapter, a story or the whole book.

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

Extralingual context can be physical or abstract and can significantly affect the communication. A conversation between lovers can be affected by surroundings in terms of music, location, and the presence of others. Such surroundings form *a physical context. A* dialogue between colleagues can be affected by the nature of their relationship. That is, one may be of higher status than the other. Such nature forms *an abstract context.* Historical accounts are more easily understood when evoked in the context of their own time. Such context is called *temporal or chronological.* There would be a psychologi­cally advantageous context within which to tell one's spouse about that dent­ed bumper on the new car. Such context may be called *psychological.*

No linguistic unit exists in a vacuum and this is why dictionaries have only a limited function in conveying meaning devoid of context. Words do not have an absolute meaning. Shades of meaning emerge with variation in context. For example, if we say that *"Peter the First was a great mon­arch",* we are using *great* as an adjective to imply stately qualities and a large-scale impression of a historical figure. On the other hand, if we say *"We had a great time at the party last night",* the word *great* takes on a different meaning. The implication is that we enjoyed ourselves, and we wish to convey this in a rather exaggerated way. We are confident that our listener will understand. If we express our feelings to a sexual partner using the word *love,* that word means something quite different to the *love* we express to a two-year-old child. The context is different, and it affects the meaning of the word *love.*

In a detailed linguistic sense, a unit of meaning which we refer to as a *morpheme* can only be seen as such in context. For example, within the context of the word *elephant,* the fragment *ant* cannot be classed as a morpheme. This is because it is an integral part of that larger morpheme, *elephant.* However, considered on its own as a word, *ant* (the insect) is a morpheme. Here it is in a different context: *Ants are industrious.* Similarly, used as a prefix in a word such as *antacid,* it is a bound morpheme mean­ing *against* or *opposite.*

* **context**

• In poetry we find that context is crucial to meaning and its effect. If we take Robert Browining's use of disyllabic rhyme as used in 'The Pied Piper of Hamelin', we find the following sequence:

You hope because you're old and obese

To find in the furry civic robe ease.

1. In this context the word 'obese' promotes a humorous and lighthearted effect. However, if our doctor warned us that we were overweight [obese] and stood a great risk of heart attack, it would not be such a laughing matter.
2. If it is at all helpful, the idea of context can be illustrated by use of an analogy with colour.
3. A flash of crimson on a white background looks very vivid, and it can even make the white look slightly pink.
4. However, crimson on a black background loses its radiance and almost disappears.

***The notion of speech.***Speech and writing are two different systems. They are closely related, but not the same. Speech is normally a continuous stream of sound. It is not broken up into separate parts like writing. People do not speak in sentences or paragraphs, they make up the content of what they are saying quite spontaneously, without any planning *or* long deliberation. Conversations are often accompanied by other sign systems which aid un­derstanding. These might be physical gestures, facial expressions, even bodi­ly posture. Meaning in speech is also commonly conveyed by tone and other non-verbal means such as irony. Speech quite commonly includes false starts, repetition, hesitation, "fillers" with no lexical or grammatical meaning, such as *"urn"* and *"er",* and even nonsense words which replace terms which can not be recalled, such as "thingy" and "doodah".

Speech may often be quite inexplicit - because the participants in a con­versation can rely on the context for understanding. Speech can not be revised or edited in the same way as writing. Most people unconsciously or deliberately employ a wide range of speech varieties or functional styles in their everyday conversation. Linguists regard speech as primary and writing as secondary. Language changes take place far more rapidly in speech than in writing.

***The notion of writing.***Writing is the use of visual symbols which act as a code for communication between individuals or groups. Writing is a lan­guage variety and should be regarded as entirely separate from speech. The code of written language consists of letter-forms (the alphabet) used to form a visual approximation of spoken words. The spelling of most words in En­glish is now fixed. The relationship between spelling and pronunciation is consistent in Russian and Ukrainian but not consistent in English. Words are formed in accordance with the conventions of spelling, then combined ac­cording to the rules of syntax to form meaningful statements.

Mistakes in spelling and grammar might be tolerated in casual writing, such as personal correspondence, but they are generally frowned on in all types of public and formal writing. Writing cannot include any non-verbal gestures or the communication features which accompany spoken language - such as facial expression, physical gestures, or tone of voice. The written word has to rely on choice of vocabulary, punctuation and printed emphasis (italics, capital letters) to produce such effects.

***The notion of expressive means.*** Expressive means of a language are those phonetic, lexical, morphological and syntactic units and forms which make speech emphatic. Expressive means introduce connotational (stylistic, non-denotative) meanings into utterances. *Phonetic expressive means* in­clude pitch, melody, stresses, pauses, whispering, singing, and other ways of using human voice. *Morphological expressive means* are emotionally co­loured suffixes of diminutive nature: *-y (-ie), -let (sonny, auntie, girlie, streamlel).* The range of emotional suffixes is much wider in synthetic lan­guages than in English. Compare the following:

|  |  |  |
| --- | --- | --- |
| ***Suffix*** | ***Ukrainian language words*** | ***Russian language words*** |
| - ок | дубок, деньок | дубок, денек |
| - ик | коник | домик |
| - иця, - ица | водиця | водица |
| - ичка  - ечка  - очка | водичка  пічечка  сіточка | водичка  печечка  сеточка |
| - инка | сніжинка | снежинка |
| - очок  - ечка  - ечко | дубочок  книжечка  словечко | дубочок  книжечка  словечко |

To *lexical expressive means* belong words, possessing connotations, such as epithets, poetic and archaic words, slangy words, vulgarisms, and interjections. A chain of expressive synonymic words always contains at least one neutral synonym. For example, the neutral word *money* has the following stylistically coloured equivalents: *ackers (slang), cly (jargon), cole (jar­gon), gelt (jargon), moo (amer. slang), moolah (amer. slang), mopus (slang), oof (slang), pelf (bookish), rhino (conversat. ), spondulicks (amer. slang), cash (conversat. ), boot (slang), brads (conversat. ), chuck (amer. slang), lettuce (slang), lolly (slang), ante (slang), bread (slang), dumps (conversat. ), beens (slang), blunt (slang), crap (slang), dough (conversat.),* etc. A chain of expressive synonyms used in a single utterance creates the effect of climax (gradation): *"Знову дзвеніли, бриніли, сурмили комарі, допікали, дошкулювали, діймали, жерли, гризли" (Ю. Яновський).*

То *syntactic expressive means* belong emphatic syntactic constructions. Such constructions stand in opposition to their neutral equivalents. The neu­tral sentence *"John went away"* may be replaced by the following expres­sive variants: *"Away went John"* (stylistic inversion), *"John did go away"* (use of the emphatic verb *"to do"), "John went away, he did"* (emphatic confirmation pattern), *"It was John who went away"* (*"It is he who does it"* pattern). Compare: *«Это знают все»* (neutral) = *«Все это знают!»* (exclamatory) = *«Кто оке этого не знает?»* (rhetorical). A number of Russian and Ukrainian expressive syntactic structures have no identical equiv­alents in English. It concerns impersonal sentences, denoting natural phe­nomena and physical conditions of living beings *(Темнеет. Вечереет. Петру не спится. Что-то гнетет),* infinitival sentences *(Быть беде! Не быть тебе моим мужем! К кому обратиться за помощью?),* generalized-personal statements *(Что посеешь, то и пожнешь. С кем поведешься, от того и наберешься).*

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

* **figures of speech**

1. Figures of speech or rhetorical devices are present in all cultures. It seems that it is in the very nature of linguistic discourse for speakers to act creatively. Indeed, it is that creativity in language use which ultimate­ly divides language use in humans and animals.
2. A child begins to be creative by using various figures of speech at the very beginning of the acquisition process. Words such as 'bang', 'smack', 'moo', and 'baa' are all onomatopoeic figures of speech common to a child's early vocabulary.
3. It is useful to contemplate a continuum of which the two opposites are literal and non-literal in terms of linguistic expression. We could envisage a statement of fact towards one extreme and a metaphor towards the other.
4. The statement of fact might be **This is a wooden door.**
5. An example of a metaphor might be **The sunshine of your smile.**
6. These two utterances comprise five words each, yet the metaphor says much more than the factual statement. Not only does it say more but it speaks of vast and abstract elements such as love, the sun, gesture, happiness, human warmth, pleasure and possibly more.
7. Figures of speech are often used to express abstract emotional or philo­sophical concepts. The figure of speech attaches the abstract concept to a material object and thus is instrumental in creating powerful and dy­namic communication.
8. Original figures of speech are valued in both speech and in writing. We respect the ability to generate these. Politicians for instance often use figures of speech, and are variously successful with this practice.
9. Churchill's image of 'the iron curtain' has stayed with us for over fifty years, although the phenomenon it described no longer exists.'The cold war' superseded it, during which it was the threat of someone 'pressing the button' which was on everyone's mind.
10. The 'rhetorical question' is a figure of speech favoured by politician and lay person alike. It is a powerful device because, although it has the appearance of being a question, it often acts as a form of persua­sion or criticism.
11. 'Is our country in danger of becoming a hot-bed of sleaze?' we might hear a politician ask.'Are we going to stand by and let these atrocities continue?' Listening to our car radio we might mentally frame an answer to this kind of question — or at least we might be drawn into contemplat­ing the issue.
12. At a more domestic level we might be asked 'What time do you call this?' or 'How many times have I told you ...?' These are questions which actively discourage any answer. They are a form of rebuke which is an established ritual. As competent language users, we know them and participate in the ritual — by not answering, or responding to the 'real' (unstated) criticism.
13. Another figure of speech which spans the social spectrum is the cliche. These are often derided, and the word itself has become a pejorative term. However, the cliche is very much 'alive and kicking', especially in the context of football.'Over the moon' about a result and 'gutted' to hear the news, are just two such figures of speech heard almost daily over the popular media.
14. The cliche proves its function by its prolific use. Perhaps it is its over­use, or its application in inappropriate contexts which may cause distaste.
15. Figures of speech are also known as images. This indicates their func­tion well. The outcome of using them is that the listener or the reader receives a multi-dimensional communication. Lewis Carroll coined the term 'portmanteau' for words which are packed with layers of meaning. Although Carroll's usage is slightly different from that of figures of speech, it does illustrate that we have a strong drive as language users to convey meaning colourfully and economically.

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

When you look in a mirror, you see an *image.* You see a likeness of yourself. When you use a camera and take a picture of your girlfriend Masha in a flowered hat, the photograph you develop is an image of Masha. If you look at this photograph twenty years later, you will see an image of what Masha used to be like. You might ask a renowned painter to paint your por­trait in oils. The picture he paints is an image of you. It may not be exactly like you. He may paint your nose bent round a bit the wrong way, or he may not capture the attractiveness and mystery of your green eyes. He may give you a figure of akolobok, though you have always thought of yourself as slim and lithe. He has painted you as he sees you. He has put on to canvas his *image* of you. Perhaps he has tried to convey in his picture not only your physical likeness but also something of your inner character: how greedy or scandal­ous you are, for example. The same with words. Instead of painting you in oils, someone may prefer to paint you in words. If you really are greedy, untidy and have no table manners at all, you may one day find, at your table in the exclusive restaurant where you often dine, written on a small white card, the terse message: *YOU'RE A PIG.* It will be your image, created by a met­aphor. You are not a pig, of course, even though your table manners are dreadful. What the writer means is that you eat like a pig. You are like a pig in this one respect. And your verbal image created on the card will possibly help you to understand it.

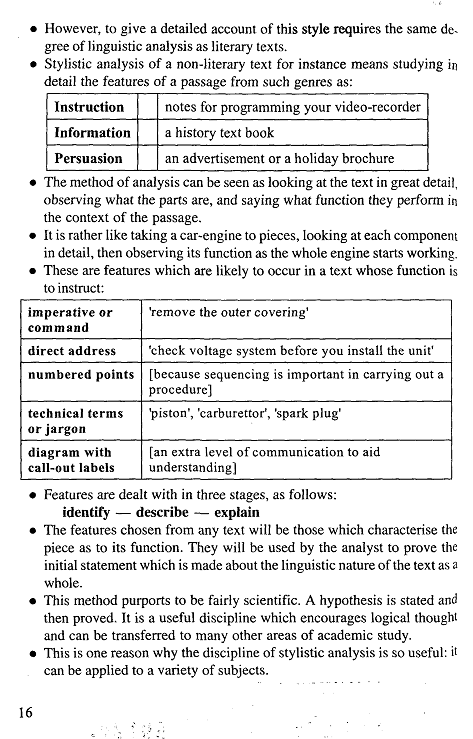
Image is the matter of stylistic analysis.

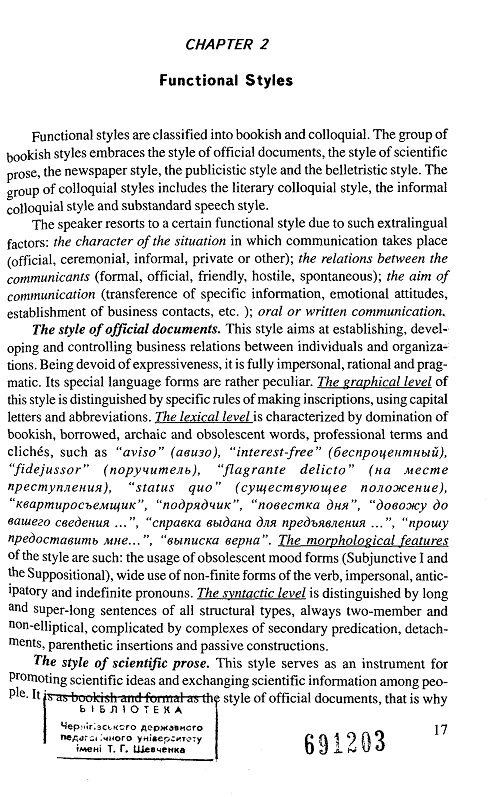
* **stylistic analysis**

1. Stylistic analysis is a normal part of literary studies. It is practised as a part of understanding the possible meanings in a text.
2. It is also generally assumed that the process of analysis will reveal the good qualities of the writing.
3. Take for example the opening lines of Shakespeare's *Richard* ***III:***

Now is the winter of our discontent Made glorious summer by this sun of York;

• A stylistic analysis might reveal the following points:

1. the play is written in poetic blank verse
2. that is — unrhymed, iambic pentameters
3. the stresses fall as follows
4. Now is the winter of our discontent
5. [notice that the stress falls on vowel sounds]
6. the first line is built on a metaphor
7. the condition of England is described in terms of the season 'winter'
8. the term 'our' is a form of the royal 'we'
9. the seasonal metaphor is extended into the second line ...
10. ... where better conditions become 'summer'
11. the metaphor is extended even further by the term 'sun'
12. it is the sun which appears, 'causing' the summer
13. but 'sun' is here also a pun - on the term 'son'...
14. ... which refers to the son of the King
15. 'York' is a metonymic reference to the Duke of York
16. In a complete analysis, the significance of these stylistic details would be related to the events of the play itself, and to Shakespeare's presentation of them.
17. In some forms of stylistic analysis, the numerical recurrence of certain stylistic features is used to make judgements about the nature and the quality of the writing.
18. However, it is important to recognise that the concept of style is much broader than just the 'good style' of literary prose.
19. For instance, even casual communication such as a manner of speaking or a personal letter might have an individual style.
20. 



both styles have much in common. *To graphical peculiarities* of the style of scientific prose belong number- or letter-indexed paragraphing, a developed system of headlines, titles and subtitles, footnotes, pictures, tables, schemes and formulae. A great part of *the vocabulary* is constituted by special terms of international origin. The sphere of computer technologies alone enlarges the word-stock of different language vocabularies by thousands of new terms, such as *"modem", "monitor", "interface", "hard disk", "floppy disk", "scanner", "CD-rom drive", "driver", "fragmentation", "formatting", "software", "hardware",* etc. Most of such terms are borrowed from En­glish into other languages with preservation of their original form and sound­ing *(модели монитор, интерфейс, сканнер, драйвер, фрагментация, форматирование).* The rest are translated by way of loan-translation *(жесткий диск, гибкий диск)* and in other ways *(software -компьютерные программы, hardware - компоненты ЭВМ).* Adopted foreign terms submit to the grammar rules of the Russian and Ukrainian lan­guages while forming their derivatives and compounds *(модемный, сканирование, переформатирование).* The scientific vocabulary also abounds in set-phrases and cliches which introduce specific flavour of book-ishness and scientific character into the text *(We proceed from assumption that... , One can observe that... , As a matter of fact, ..., As is generally accepted, ... ,).*

One of the most noticeable *morphological features* of the scientific prose style is the use of the personal pronoun *"we"* in the meaning of "/". The scientific *"we"* is called *"the plural of modesty". Syntax* does not differ much from that of the style of official documents.

***The newspaper style****.* The basic communicative function of this style is to inform people about all kinds of events and occurrences which may be of some interest to them. Newspaper materials may be classified into three groups: brief news reviews, informational articles and advertisements. *The vocabulary* of the newspaper style consists mostly of neutral common liter­ary words, though it also contains many political, social and economic terms *(gross output, per capita production, gross revenue, apartheid, single European currency, political summit, commodity exchange, tactical nu­clear missile, nuclear nonproliferation treaty).* There are lots of abbrevia­tions *(GDP* - *gross domestic product, EU - European Union, WTO -World Trade Organization, UN - United Nations Organization, NATO -North Atlantic Treaty Organization, HIV - human immunodeficiency vi­rus, AIDS* - *acquired immune deficiency syndrome, IMF – International Monetary Fund, W. W. W. - World Wide Web).* The newspaper vocabular­ies of the Russian and Ukrainian languages are overloaded with borrowings and international words *(ттерв'ю, кореспонденщя, шформащя, репортаж, 1деал1зац1я, 1деолог1Я, сощал-демократ, монопол1ст, imuiamop),* that is why the abundance of foreign suffixes *(-ция, -ация, -изация, -изм, etc. )* is a conspicuous *morphological feature* of the Russian and Ukrainian newspaper style. One of unattractive features of the newspa­per style is the overabundance of cliches. A cliche is a hackneyed phrase or expression. The phrase may once have been fresh or striking, but it has be­come tired through overuse. Cliches usually suggest mental laziness or the lack of original thought.

* Traditional examples of cliches are expressions such as **it takes the biscuit, back to square one** and **a taste of his own medicine.**

1. Current favourites (in the UK) include **the bottom line is ..., a whole different ball game, living in the real world, a level playing field,** and **moving the goalposts.**
2. Cliches present a temptation, because they often seem to be just what is required to make an effect. They **do the trick.** They **hit the nail on the head.** They are **just what the doctor ordered.** [See what I mean?]
3. Here is a stunning compilation, taken from a provincial newspaper. The example is genuine, but **the names have been changed to protect the innocent.** [That's a deliberate example!]

**By their very nature** cabarets tend to be **a bit of a hit and miss** affair. And Manchester's own 'Downtown Cabaret' is **ample proof** of that. **When it was good it was very good, and when it was bad it was** awful. Holding **this curate's egg** together was John Beswick acting as compere and keeping the hotchpotch of sketches and songs **running along smoothly.** And his professionalism **shone through** as he kept his **hand on the tiller** and **steered the shown through** a difficult audi­ence with **his own brand** of witticism. Local playwright Alan Chivers had previously **worked like a Trojan** and managed to **marshal the talents** of **a bevy of** Manchester's **rising stars.**

*Syntax* of the newspaper style as well as syntax of any other bookish style is a diversity of all structural types of sentences (simple, complex, compound and mixed) with a developed system of clauses connected with each other by all types of syntactic connections. The coating of bookishness is creat­ed by multicomponent attributive noun groups, participial, infinitive and gerundi-al word-combinations and syntactic constructions of secondary predication.

Advertising newspaper materials (ads) may be *classified* and *non-clas­sified.* Classified ads are arranged topicwise in certain rubrics: "Births", "Deaths", "Marriages", "Sale", "Purchase", "Здоровье", "Меняю", "Сниму", "Услуги", "Знакомства", etc. Non-classified ads integrate all top­ics. Ads are arranged according to stereotyped rules of economizing on space. Due to this all non-informative speech segments are omitted intentionally, e. g.: *Births. On November 1, at St. Bartholomew's Hospital, to Barbara and John Culhane - a son. Здоровье. Антицеллулитпный массаж. Пр. Ильича, 7а. Т. 345-44-65.*

*Graphically,* the newspaper style is notable for the system of head­lines. The headlines have formed themselves into a specific genre. They com­bine three functions: gripping readers' attention, providing information and evaluating the contents of the article. To perform these functions newspaper headlines must be sensational, expressive and informative. Sentences in head­lines tend to be short, one-member or elliptical, affirmative, negative, inter­rogative and exclamatory.

***The publicistic style.***This style falls into the following variants: the ora­tory style (speeches, lectures and reports), the style of radio and TV pro­grams, the style of essays and journalistic articles. The most essential feature of *the oratory style* is the direct contact of the speaker with the audience. To establish and maintain this contact, the speaker continuously resorts to vari­ous *language means of address: ladies and gentlemen, honourable guests, dear colleagues, dear friends,* etc. Public speeches, radio and TV com­mentaries are crammed with *syntactic stylistic devises* of repetitions (direct, synonymic, anaphoric, epiphoric, framing, linking), polysyndeton, and parallel­isms. These devices aim at making information persuasive. Journalistic arti­cles and essays deal with political, social, economic, moral, ethical, philosoph­ical, religious, educational, cultural and popular-scientific problems. The choice of language means depends on the subject described. Scientific articles and essays contain more neutral words and constructions and less expressive means than articles and essays on humanitarian problems.

*The belletristic style.* This style attracts linguists most of all because the authors of books use the whole gamma of expressive means and stylistic devises while creating their images. The function of this style is cognitiveaesthetic. The belletristic style embraces prose, drama and poetry. *The lan­guage of emotive prose* is extremely diverse. Most of the books contain the authors' speech and the speech of protagonists. The authors' speech embod­ies all stylistic embellishments which the system of language tolerates. The speech of protagonists is just the reflection of people's natural communica­tion which they carry out by means of the colloquial style. *The language of drama* is also a stylization of the colloquial style when colloquial speech is not only an instrument for rendering information but an effective tool for the description of personages. The most distinctive feature of *the language of poetry* is its elevation. The imagery of poems and verses is profound, implicit and very touching. It is created by elevated words (highly literary, poetic, barbaric, obsolete or obsolescent), fresh and original tropes, inversions, repe­titions and parallel constructions. The pragmatic effect of poetic works may be enhanced by perfected rhymes, metres, rhymes and stanzas.

***The colloquial styles.*** These styles comply with the regularities and norms of oral communication. The vocabulary of *the literary colloquial style* comprises neutral, bookish and literary words, though exotic words and colloquialisms are no exception. It is devoid of vulgar, slangy and dialectal lexical units. Reduction of grammatical forms makes the style morphological­ly distinguished, putting it in line with other colloquial styles. Sentences of literary colloquial conversation tend to be short and elliptical, with clauses connected asyndetically.

The vocabulary of *the informal colloquial style* is unofficial. Besides neutral words, it contains lots of words with connotative meanings. Expres­siveness of informal communication is also enhanced by extensive use of stylistic devises. The speaker chooses between the literary or informal collo­quial style taking into account the following situational conditions: aim of com­munication, place of communication, presence or absence of strangers, per­sonal relations, age factor, sex factor, etc.

One of the variants of the informal colloquial style is *the dialect.* Dia­lects are regional varieties of speech which relate to a geographical area. The term *dialect* used to refer to deviations from Standard English which were used by groups of speakers. Political awareness has now given linguists the current concept of a dialect as *any developed speech system.* Standard English itself is therefore now considered to be a dialect of English - equal in status with regional dialects such as Scottish or social dialects, or Black En­glish. The concept of dialect embraces all aspects of a language from gram­mar to vocabulary. Nowadays linguists take a descriptive view of all language phenomena. They do not promote the notion of the superiority of Stan­dard English. This is not to say that Standard English and Received Pronunci­ation are considered equal to dialectal forms, but certainly attitudes are be­coming more liberal.

Writers have for centuries attempted to represent dialectal utterances in their work. Shakespeare often gave his yokels such items. Snout the tinker in "A Midsummer Night's Dream" says *"By'r lakin, a parlous fear".* The novelist D. H. Lawrence represented the Nottinghamshire dialect in many of his novels by interspersing Standard English with utterances such as "Come into that" spoken by Mellors in "Lady Chatterley's Lover". Some contempo­rary regional dialect forms are ones which have remained as such after being eliminated from what is now Standard English. An example of this is the Scottish *kirtle* which was replaced in Standard English during the Old English period by *skirt.*

The lowest level in the hierarchy of colloquial styles is occupied by *sub­standard or special colloquial English.* At the first glance, substandard English is a chaotic mixture of non-grammatical or contaminated speech pat­terns and vulgar words which should be criticized without regret. However, a detailed analysis of these irregularities shows that they are elements of a system, which is not deprived of rationality. For example, the universal gram­matical form *ain 't* is a simplified substitute for *am (is, are) not, was (were) not, have (has, had) not, shall (will) not, there is (are, was, were) not:*

"I ain't sharin' no time. I ain't takin' nobody with me, neither"

(J. Steinbeck).

"It ain't got no regular name" (E. Caldwell).

"All I say ain't no buildings like that on no Florida Keys"

(E. Hemingway). Economical means of substandard English coexist with redundant or ple­onastic forms and contaminated syntactic structures:

"Then let's us have us a drink" (T. Capote).

"I think it more better if you go to her, sir" (S. Maugham).

"I wants my wife. I needs her at home" (W. Faulkner).

"Dey was two white mens I heerd about" (W. Styron).

"Young folks and womens. they aint cluttered" (W. Faulkner).

"I want you guys should listen to Doc, here" (J. Steinbeck).

"I used to could play the fiddle" (T. Capote). Substandard English speech abounds in obscene words marked in dictio­naries by the symbol "taboo", vulgarisms *(bloody buggering hell, damned*

*home-wrecking dancing devil),* slangy words *(busthead =* inferior or cheap whisky, liquor, or wine which results in hangover; *cabbage =* money, ban­knotes, paper money; *frog-eater =* a Frenchman; *a pin-up girl* = a sexually attractive young woman, usually a movie celebrity, a model or the like) and specific cliches *(dead and gone, good and well, lord and master, far and away, this here ...).*

Substandard English is used by millions of people in English speaking countries. It is a conspicuous indicator of low language culture and educa­tional level. Being introduced into books, it becomes a picturesque means of protagonists' characterization. Russian and Ukrainian substandard languages have the same features. Compare: *гренки, феномен, беспрецендентный, более моложе, мы хочем, я поняла, мы живем на 245 квартале, белые розы: что с ними сделал снег и морозы, библиотека для детей централизованной системы, подъезжая к станции, с меня слетела шляпа.* It is not an easy thing for a translator to provide sufficient equiva­lence of translation in case with substandard languages. He must be a great expert on both the source and target language substandard resources.

The binary division of functional styles into bookish and colloquial is gener­ally accepted in the soviet and post-soviet stylistic school. In British stylistic theories we also meet two general terms which cover the whole set of partic­ular functional styles: Standard English and Substandard English. Standard En­glish embraces all bookish substyles and the literary colloquial style. Substan­dard English includes the informal colloquial style and special colloquial English. The term *Standard English,* as viewed by the British scholars, refers to a dialect which has acquired the status of representing the English language.

***Lection 5* Stylistic Lexicology**

Stylistic lexicology deals with words which make up people's lexicon. Vocabulary or lexis is usefully distinguished from grammar in textual analysis. The grammar of any utterance is the underlying structure. The vocabulary is the immediate content or subject-matter of a statement. The passage which follows contains a normal mixture of grammatical items and vocabulary items:

*Bananas are cheap and plentiful and can be used in many interesting* I *ways, either as desserts or in main meals.* With the grammatical items I removed, the sentence still makes some sense: *Bananas cheap plentiful* I *used many interesting ways either desserts main meals.* Without the lexi- [ cal items however, the grammar words mean nothing as a sequence: *are and* I *can be in as or in.*

Vocabulary is one level of stylistic analysis, along with phonology, gra­phology, grammar and semantics. In analyzing the vocabulary of a text or a speech, patterns of usage would be the subject of comment. For instance, the frequent occurrence of technical terms in car repair manual, or of emotive I words in a tabloid newspaper article.

The majority of English words are neutral. Neutral words do not have stylistic connotations. Their meanings are purely denotative. They are such I words as *table, man, day, weather, to go, good, first, something, enough.* Besides neutral vocabulary, there are two great stylistically marked layers of words in English word-stock: literary vocabulary and colloquial vocabulary. Literary vocabulary includes bookish words, terms, poetic and archaic words, barbarisms and neologisms. Colloquial vocabulary embraces conversational I lexis, jargonisms, professionalisms, dialectal, slangy and vulgar words.

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

Bookish words are mainly used in writing and in polished speech. They form stylistic opposition to their colloquial synonyms. Compare: *infant* (book­ish) = *child* (neutral) = *kid* (colloquial); *parent* (bookish) = *father* (neutral) = *daddy* (colloquial).

***Terms*** belong to particular sciences. Consequently, the domain of their usage is the scientific functional style. The denotative meanings of terms are clearly defined. A classical term is monosemantic and has no synonyms. Terms of general nature are interdisciplinary *(approbation, anomaly, interpreta­tion, definition, monograph, etc. ).* Semantically narrow terms belong to a definite branch of science (math.: *differential, vector, hypotenuse, leg (of a triangle), equation, logarithm).* When used in other styles, terms produce different stylistic effects. They may sound humoristically or make speech "clever" and "scientific-like". Academic study has its own terms too. Terms such as *palatalization* or *velarization* (phonetics), *discourse analysis* (sty-listics), *hegemony* (political philosophy) and *objective correlative* (literary studies) would not be recognizable by an everyday reader, though they might be understood by someone studying the same subject.

Terms should be used with precision, accuracy, and above all restraint. Eric Partridge quotes the following example to illustrate the difference be­tween a statement in technical and non-technical form: *Chlorophyll makes food by photosynthesis = Green leaves build up food with the aid of light.* When terms are used to show off or impress readers or listeners, they are likely to create the opposite effect. There is not much virtue in using terms such as *aerated beverages* instead of *fizzy drinks.* These simply cause disruptions in tone and create a weak style. Here is an even more pretentious example of such weakness: *Enjoy your free sample of our moisturizing cleansing bar* (in other words - *our soap).*

The stylistic function of ***poetic words*** is to create poetic images and make speech elevated. Their nature is archaic. Many of poetic words have lost their original charm and become hackneyed conventional symbols due to their constant repetition in poetry *(очи, дева, мурава, упование, стан (девичий), десница (правая рука), воинство, горнило, вещать, влачить, гласить, зардеть, отчий, златокудрый, дивный, поныне, воистину, во славу).*

It is a well-known fact that the word-stock of any language is constantly changing and renewing. Old words die and new words appear. Before disap­pearing, a word undergoes the stages of being obsolescent, obsolete and ar­chaic. The beginning of the aging process of a word is marked by decrease in its usage. Rarely used words are called obsolescent. To English ***obsolescent words*** belong the pronoun *though* and its forms *thee, thy* and *thine,* the verbs with the ending *-est (though makest)* and the ending *-th (he maketh),* and other historical survivals. ***Obsolete words*** have gone completely out of usage though they are still recognized by the native speakers *(methinks = it seems to me; nay - no).* ***Archaic words*** belong to Old English and are **not** recognized nowadays. The main function of old words is to create a realistic background to historical works of literature.

***Barbarisms*** and ***foreignisms*** have the same origin. They are bor­rowings from other languages. The greater part of barbarisms was borrowed into English from French and Latin *(parvenu* - выскочка; *protege -*протеже; *a propos -* кстати; *beau monde* - высший свет; *de novo -*сызнова; *alter ego -* другое «я»; *datum* - сведения, информация). Barbarisms are assimilated borrowings. Being part of the English word-stock, they are fixed in dictionaries. Foreignisms are non-assimilated borrowings occasionally used in speech for stylistic reasons. They do not belong to the English vocabulary and are not registered by lexicographers. The main func­tion of barbarisms and foreignisms is to create a realistic background to the stories about foreign habits, customs, traditions and conditions of life.

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

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

There are some specific ways of forming colloquial words and gram­matical fusions. The most typical of them are contraction *(demo = demon­stration, comp = comprehensive school, disco* = *discotheque, pub = public house, ad* = *advertisement),* amalgamation of two words in a single one *(s'long = so long, с'топ* з= *come on, gimme = give me, wanna = want to, gonna = going to, don't = do not, he's* = *he has/is),* affixation *(missy = miss, girlie* = *girl, Scotty* = *Scotchman),* compounding, composing and blending *(legman = reporter, hanky-panky = children's tricks, yellow-belly = coward, motel = a hotel for people who are travelling by car).*

The most productive way of building colloquial words in Russian and Ukrainian is derivation. Lots of suffixes and prefixes convert neutral words into conversational: *мама = мамочка, мамуля, мамуся, мамка, мамаша, маман, мамища; книга* = *книжка, книжица, книжонка, книжища.*

Many of colloquial words are extremely emotional and image-bearing. For example, the interjections *oops, oh, gee, wow, alas* are capable of ren­dering dozens of contextual subjective modal meanings, such as gladness, rapture, disappointment, resentment, admiration, etc. Not less expressive are Russian and Ukrainian colloquial words. Compare: *пустомеля, скупердяй, одурелый, чумной, орать, проныра.* Expressive colloquial words form long chains of synonyms: *лицо = физиономия, портрет, морда, рожа, харя, рыло, будка.*

***Jargonisms*** are non-standard words used by people of a certain asocial group to keep their intercourse secret. There are jargons of criminals, con­victs, gamblers, vagabonds, souteneurs, prostitutes, drug addicts and the like. The use of jargon conveys the suggestion that the speaker and the listener enjoy a special "fraternity" which is closed for outsiders, because outsides do not understand the secret language. Here are some words from American and Russian drug takers' jargon: *white stuff = cocaine or morphine; candy - cocaine; snifter - a cocaine addict; boxed, spaced out, bombed, junked up or charged up = being affected by drugs; candy man* = *drug seller; cap = a capsule with a narcotic; jab-off = an injection of a narcotic; pin-shot = an injection of a drug made with a safety pin and an eye-dropper instead of a hypodermic needle; mainliner = a drug addict who takes his narcotics by intravenous injection; ширнуться - ввести наркотик внутривенно; раскумариться = принять наркотик в период ломки, ломка = постнаркотическое состояние у наркоманов, которое характеризуется физическими страданиями.* Social contra­dictions of our life gave rise to such word combinations as *"отмазать от суда", "закосить от армии".* Eventually, some jargonisms pass into stan­dard speech. This is the case with the Russian word *"беспредел"* which penetrated into Standard Russian from prison jargon due to its expressive­ness and topicality of meaning.

Eric Partridge, an authority on the subject, identifies a number of reasons for the creation and use of jargon. In his opinion, people resort to jargon to be different, startling, or original; to display one's membership of a group; to be

secretive or to exclude others; to enrich the stock of language; to establish a friendly rapport with others; to be irreverent or humorous.

***Professionalisms***are term-like words. They are used and understood by members of a certain trade or profession. Their function is to rationalize professional communication and make it economical. This is achieved due to a broad semantic structure of professional terms, which makes them eco­nomical substitutes for lengthy Standard English vocabulary equivalents. Com­pare: *scalpel = a small sharp knife used by a doctor for doing an oper­ation; round pliers = a metal tool with round ends that looks like a strong pair of scissors, used for holding small objects or for bending and cutting wire; зачистить населенный пункт (военный арго); отработать подозреваемого (милицейский арго), прозвонить линию (арго телефонистов).* The foreman in a garage does not need to write on a mechanic's worksheet: *"Please regulate the device which pro­vides a constant supply of petrol to the inlet manifold of the engine".* He writes: *"Adjust the carburetor".*

***Dialecticisms*** are words used by people of a certain community living in a certain territory. In US Southern dialect one might say: *"Cousin, у'all talk mighty fine"* which means *"Sir, you speak English well".* In ethnic-immi­grant dialects the same sentence will sound as *"Paisano, you speek good the English"* or *"Landsman, your English is plenty all right already".*

***Slang*** is non-standard vocabulary understood and used by the whole nation. Slang is sometimes described as the language of sub-cultures or the language of the streets. Linguistically, slang can be viewed as a sub-dialect. It is hardly used in writing - except for stylistic effect. People resort to slang because it is more forceful, vivid and expressive than standard usages. Slangy words are rough, often scornful, estimative and humorous. They are com­pletely devoid of intelligence, moral, virtue, hospitality, sentimentality and oth­er human values.

Slang prefers short words, especially monosyllables. ***Vulgar or*** *obscene* ***words*** may be viewed as part of slang. The most popular images of slang are food, money, sex and sexual attraction, people's appearances and characters. Because it is not standard, formal or acceptable under all conditions, slang is j usually considered vulgar, impolite, or boorish. However, the vast majority of slangy words and expressions are neither taboo, vulgar, derogatory, nor of­fensive in meaning, sound, or image. Picturesque metaphor, metonymy, hy­perbole and irony make slangy words spicy. Look how long, diverse and ex­pressive the chain of slangy synonyms denoting *"money"* is: *ackers, cly, cole, gelt, moo, moolah, mopus, oof, spondulicks, queer, boot, chuck, hardstujf, lettuce, lolly, boodle, sea-coal, green goods, hay, shoestring, ante, bread, ducats, dumps, swag, bean, blunt, crap, dough, haddock, ochre, rubbish, salad, soap, splosh, sugar, chink, gob, poke, iron, bal­sam, jack, loot, pile, wad, dust, tin, brass, fat, rocks, chips, corn, red, sand, bundle, oil, shells.*

*>* Some forms of slang change very rapidly, for various reasons.

1. Teenage slang changes rapidly because people are teenagers for a short period of time. For example, in the early 1990s the term used to express enthusiastic approval was 'Ace'. Now this would be considered rather dated. It has been replaced by 'Sound' — which itself will soon be sup­planted by whatever the current teenage culture decides is appropriate.
2. 'Smashing!' and 'Super!' the teenage slang of Enid Blyton stories of the 1930s and 1940s is now used to parody the period and the attitudes from which they sprang. Intrinsically however, it is no different from today's terms.
3. One important function of teenage slang is to create an identity which is distinct from the general adult world. Teenagers for this reason do not generally approve of parents or teachers using their slang terms. This defeats the object of what is essentially a group 'code'.
4. Thus new terms are generated every couple of years. It is interesting that the main slang items are adjectives for extreme approval or extreme disapproval.

*Idioms.* An idiom is a fixed phrase which is only meaningful as a whole. All languages contain idiomatic phrases. Native speakers learn them and re­member them as a complete item, rather than a collection of separate words: *a red herring* = *a false trail, raining cats and dogs* = *raining very hard, a fly in the ointment* = *spoiling the effect.*

Idioms often break semantic conventions and grammatical logic - as in *I'll eat my head (I'll be amazed if..).* The object of the verb "to eat" is conventionally something edible, but as part of this idiom it is something def­initely inedible. Non-native speakers find the idiomatic side of any language difficult to grasp. Native speakers of a language acquire idioms from a very early stage in their linguistic development.

The translator should bear in mind the fact that idioms are generally impossible to translate between languages, although some families of lan­guages use idioms based on identical ideas. In French, for example, the idi­omatic phrase *"топ vieux"* is parallel in its meaning with the English *"old chap",* and in Russian the phraseologism *"львиная доля"* is parallel with the English *"the lion's share".*

Idioms very often contain metaphors, but not always. For example, *How do you do* is an idiomatic greeting but it is not a metaphor. Idioms are not always used or recognized by the whole of the language community. Sub­groups of speakers employ idioms peculiar to themselves. Teenagers, occu­pational groups, leisure groups, and gender groups all employ idioms or spe­cial phrases. These will mean something within the context of the group and its communication: *He was caught leg-before-wicket (sport). She was at her sister's hen-party (gender).*

***Lection 6***

**Morphological Stylistics**

Morphological stylistics deals with morphological expressive means and stylistic devices. Words of all parts of speech have a great stylistic potential. Being placed in an unusual syntagmatic environment which changes their canonized grammatical characteristics and combinability, they acquire stylis­tic significance. The central notion of morphological stylistics is the notion of transposition. ***Transposition*** *is a divergence between the traditional us­age of a neutral word and its situational (stylistic) usage.*

Words of every part of speech are united by their semantic and gram­matical properties. General lexico-grammatical meaning of nouns is substantivity, i. e. the ability to denote objects or abstract notions. Due to the diverse nature of substantivity, ***nouns*** are divided into proper, common, concrete, ab­stract, material and collective. Cases of transposition emerge, in particular, when concrete nouns are used according to the rules of proper nouns usage, or vice versa. It results in creation of stylistic devises named antonomasia or personification. For example: *The Pacific Ocean has a cruel soul* or *John will never be a Shakespeare.*

Besides general lexico-grammatical meaning, nouns possess grammati­cal meanings of the category of number and the category of case. These meanings may also be used for stylistic objectives. According to the category of number, nouns are classified into countable and uncountable. Each group has its own regularities of usage. When these regularities are broken for stylistic reasons, speech becomes expressive. Uncountable singularia tantum nouns, or countable nouns in the singular, occasionally realizing the meaning of more than oneness, evoke picturesque connotations: *to hunt tiger - to hunt tigers; to keep chick = to keep chicks; snow = snows; sand* = *sands; water = waters; time = times; бить зайца = охотиться на зайцев; ходить на медведя = охотиться на медведей.* Normally, the genitive case form is a form of animate nouns. When inanimate nouns are used in this form, their initial meaning of inanimateness is transposed. In such cases they render the meanings of time or distance *(mile's walk, hour's time),* part of a whole *(book's page, table's leg),* or qualitative characteris­tics *(plan's failure, winter's snowdrifts, music's voice).*

Stylistic potential of nouns is significantly reinforced by transpositions in the usage of *articles* as noun-determiners. Such transpositions occur against generally accepted normative postulates which run: articles are not used with names of persons and animals, some classes of geographical names, abstract nouns and names of material. Uncommon usage of articles aims at importing specific shades of meaning into speech. Thus, the indefinite article combined with names of persons may denote one representative of a family *(Mary will never be a Brown),* a person unknown to the communicants *(Jack was robbed by a Smith),* a temporary feature of character *(That day Jane was different. It was a silly Jane).* Not less expressive are cases when the name of a person is used as a common noun preceded by the indefinite article: *Mike has the makings of a Byron.* Stylistic usage of the definite article takes place when names of persons are modified by limiting attributes *(You are not the John whom I married),* when a proper name denotes the whole family *(The Browns are good people),* or when a name of a person is mod­ified by a descriptive attribute denoting a permanent feature of character *(I entered the room. There she was* - *the clever Polly).* Suchlike deviations in the usage of articles are possible with other semantic classes of nouns: geo­graphical names, abstract and material nouns.

Transposition of ***verbs***is even more varied than that of nouns. It is ex­plained by a greater number of grammatical categories the meanings of which may be transposed. Most expressive are tense forms, mood forms and voice forms. One of peculiar features of English tense forms is their polysemantism. The same form may realize various meanings in speech. Deviation from the general (most frequently realized) meaning makes verbs stylistically coloured. Commonly, the present continuous tense denotes an action which takes place at the moment of speaking. But it may also denote a habitual action *(John is constantly grumbling),* an action which occupies a long period of time *(Sam is wooing Mary now),* and an action of the near future *(Pete is starting a new life tomorrow).* In such cases the present continuous tense becomes synonymous with the present or future indefinite. But there is a difference. While the sentence *"John constantly grumbles"* is a mere statement, the sentence *"John is constantly grumbling "* introduces the negative connota­tions of irritation, condemnation, regret, sadness and others.

There is a rule that verbs of sense perception and mental activity are not I used in the continuous tense forms. This rule is often broken by the speaker ! intentionally or subconsciously. In both cases verbal forms convey additional , stylistic meanings of subjective modality *(I am seeing you = I am not blind; I am understanding you* = *You need not go into further details; I am* I *feeling your touch = So tender you are, etc. ).*

One of peculiar verbal transpositions is the change of temporary planes of narration when events of the past or future are described by present tense forms. Such transposition brightens the narration, raises its emotional tension, expresses intrigue, makes the continuity of events visual and graphic: *It was yesterday and looked this way. The perpetrator comes to his victim, takes a long dagger out of his inner pocket and stabs the poor man right into* j *his belly without saying a word. The man falls down like a sack, a foun­tain of blood spurting from the wound.*

Transposition is not the only way to make verbs expressive. A good many verbal forms are expressive in themselves. The imperative mood forms are not just commands, invitations, requests or prohibitions. They are a perfect means of rendering an abundance of human emotions. The sentence *Just come to me now* may contextually imply love or hate, threat or warning, promise or desire. A wide range of subjunctive mood forms offers a good stylistic choice of synonymous ways to verbalize one and the same idea. Compare the following synonymous pairs of sentences: *It is time for me to* I *go = It is time that I went; It is necessary for him to come* = *It is neces-* I *sary that he come; We must go now not to be late = We must go now lest* I *we be late; Let it be* = *So be it.* The first sentence of each pair is stylistically neutral while the second sentence is either bookish or obsolescent. In many contexts passive verbal forms are more expressive than their active counter- I

parts. Compare: *A round table occupied the centre of the room = The centre of the room was occupied by a round table; They answered him nothing* = *He was answered nothing; They forgave him his rudeness* = *He was forgiven his rudeness.*

General lexico-grammatical meaning of ***adjectives***is that of qualitativeness. Qualitative adjectives are always estimative, that is why they are used as epithets *(picturesque*' *view, idiotic shoe-laces, crazy bicycle, tremen­dous achievements)* and can form degrees of comparison. Relative adjec­tives normally do not form degrees of comparison and serve as logical (non-stylistic) attributes *(red colour, Italian car, dead man).* However, they may be occasionally transposed into qualitative. Such transposition imports origi­nality and freshness in speech: *This is the reddest colour I've ever seen in my life; "Ferrari" is the most Italian car which you can meet in this remote corner of the world; Garry was the deadest men ever present in that ambitious society.* Expressiveness of adjectives may be as well en­hanced by non-grammatical transpositions in the formation of the degrees of comparison, when well-known rules of their formation are intentionally vio­lated: *My bride was becoming beautifuller and beautifuller; You are the bestest friend I've ever met.*

Expressive devices may be created by transposition of ***pronouns****.* When objective forms of personal pronouns are used predicatively instead of nom­inative forms, sentences obtain colloquial marking *(It is him; It is her; It is me; It is them; It is us).* The meaning of the pronoun *I* may be contextually rendered by the pronouns *we, you, one, he, she* and others. The so-called "scientific *we"* is used in scientific prose instead of / for modesty reasons. The same replacement in a routine conversation creates a humoristic effect (a tipsy man coming home after a workday and addressing his wife cheerful­ly, about himself: *Meet us dear! We have come!).* When the pronoun *you* is replaced by the pronoun *one,* the statement becomes generalized, its infor­mation being projected not only to the listeners, but to the speaker himself: *One should understand, that smoking is really harmful!* When / is substi­tuted by *he, she,* or nouns *(the guy, the chap, the fellow, the fool, the girl, etc),* the speaker either tries to analyse his own actions with the eyes of a stranger, externally, or he is ironical about himself. Stylistic effects may also be achieved by the usage of archaic pronouns: the personal pronoun *thou* (2 person singular) and its objective form *three,* the possessive pronoun *thy* and its absolute form *thine,* the reflexive pronoun *thyself.* These obsolete pro­nouns create the atmosphere of solemnity and elevation, or bring us back to ancient times.

***Lection 7-8***

**Phonetic And Graphic Expressive Means And Stylistic Devices**

Stylistically marked phonemes do not exist. Consequently, there are no expressive means on the phonological language level. Nevertheless, specific combinations of sounds may create different speech effects and devices. Phonetic stylistic devices belong to versification and instrumentation types. *Versification* is the art of writing verses. It is the imaginative expression of emotion, thought, or narrative, mostly in metrical form and often using figura­tive language. Poetry is actually the earliest form of literature, and was creat­ed precisely to be *spoken* - in the days before many could read. Poetry has traditionally been distinguished from prose (ordinary written language) by rhyme or the rhythmical arrangement of words (metre). Here are some miscella­neous remarks about poetry made by writers and critics at various time. These remarks make an answer to the question "What is poetry?"

1. A poem has to be in lines.

1. A poem has to have rhymes.
2. A poem has to be in one of a number of set rhythms.
3. A poem has to have verses/stanzas.
4. The rhythms of poetry are quite different from ordinary speech.
5. A poem has to have a capital letter at the start of each line.
6. A poem has to have vivid, descriptive words.
7. A poem has to have imagery - similes, metaphors and other stylistic devices.
8. The language used in poetry is a special kind of language.
9. Some words are not suitable in poetry.
10. Some subjects are not suitable for poetry.
11. Some subjects are more poetic than others.

The main concepts of versification are rhyme and rhythm. *Rhyme* is the accord of syllables in words: *fact* - *attract, mood - intrude; news* - *refuse.*

Such an accord is met at the end of two parallel lines in verses. Rhyme is a sound organizer, uniting lines into stanzas. Rhyme is created according to several patterns. Vertically, there are such rhymes: adjacent (aa, bb), cross (ab, ab) and reverse (ab, ba). According to the variants of stress in the words being rhymed, rhymes are classified into *male* (the last syllables of the rhymed words are stressed), *female* (the next syllables to the last are stressed) and *dactylic* (the third syllables from the end are stressed).

***Rhythm*** is a recurring stress pattern in poetry. It is an even alternation of stressed and unstressed syllables. Lines in verses are built with poetic feet. *A foot* is a combination of one stressed and one or two unstressed syllables. The most popular poetic feet are trochaic foot, iambus, dactyl, amphibrach, and anapest. A detailed description and bright examples of the mechanisms of versification can be found in theoretically oriented manuals of stylistics, such as /. *Arnold. Stylistics of Modern English. - Moscow, 1990; I. Gal-perin. Stylistics. - Moscow, 1977* and others.

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

***Alliteration*** is a stylistically motivated repetition of consonants. The re­peated sound is often met at the beginning of words: *She sells sea shells on the sea shore. Peter Piper picked a peck of pickled pepper.* Alliteration is often used in children's rhymes, because it emphasizes rhythm and makes memorizing easier:

*Baa baa blacksheep*

*Have you any wool?*

*Yes sir, no sir.*

*Three bagsfulL.*

The same effect is employed in advertising, so that slogans will stick in people's minds: *Snap, crackle and pop^\_Al\iteration* is used much more in poetry than in prose. It is also used in proverbs and sayings *(тише едешь, дальше будешь; один с сошкой, семеро с ложкой),* set expressions, football chants, and advertising jingles.

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

*Брожу, ли я вдоль улиц шумных,*

*Вхожу ль во многолюдный храм,*

*Сижу ль меж: юношей безумных,*

*Я предаюсь своим мечтам.*

*(А. С. Пушкин)*

***Onomatopoeia*** is a combination of sounds which imitate natural sounds: wind wailing, sea murmuring, rustling of leaves, bursts of thunder, etc. Words which represent this figure of speech have aural similarity with the things they describe: *buzz = жужжать, roar = грохотать, bang* = *бахнуть, hiss = шипеть, sizzle = шипеть на сковородке, twitter* = *чирикать, pop — хлопать , swish = рассекать воздух, burble = бормотать, cuckoo = куковать, splash* - *плескаться.* Animal calls and sounds of insects are evoked onomatopoeically in all languages. For example, *cock-a-doodle-do!* is conventionally the English representation for the crowing of a J cock. Interestingly, the Russians and the French represent this imitation as *кукареку* and *cocorico* correspondingly, which is significantly different from the English variant, although logic tells us that the roster's cry is the same across the world. It means that onomatopoeia is not an exact reproduction of natural sounds but a subjective phenomenon.

Onomatopoeia is used for emphasis or stylistic effect. It is extensively featured in children's rhymes and poetry in general.

Expressiveness of speech may be also significantly enhanced by such phonetic means as ***tone.*** To the linguist "tone" means the quality of sound produced by the voice in uttering words. In a general sense, tone is the atti­tude of the speaker or writer as revealed in the choice of vocabulary or the intonation of speech. Written or spoken communication might be described as having a tone which is, for instance, ironic, serious, flippant, threatening, light-hearted, or pessimistic. Attitude expressed in tone may be rendered con­sciously or unconsciously. It could be said that there is no such thing as a text or verbal utterance without a tone. In most cases, tone is either taken for granted, or perceived unconsciously.

Basic notions *of* ***graphic expressive means*** are punctuation, orthogra­phy or spelling, text segmentation, and type. ***Punctuation*** is used in writing to show the stress, rhythm and tone of the spoken word. It also aims at clarifying the meaning of sentences. There are such common marks of punctuation: the full stop [.], the comma [, ], the colon [: ], the semicolon [; ], brackets [()], dash [ - ], hyphen [ - ], the exclamation mark [! ], the oblique stroke [/ ]„ the interrogative (question) mark [ ? ], inverted commas (quotation marks) [" "], suspension marks [...], the apostrophe [ ' ].

* **Miscellaneous remarks** on punctuation.

1. Many aspects of punctuation are ultimately a matter of personal prefer­ence and literary style.
2. The general tendency in most public writing today is to **minimise** the amount of punctuation used.
3. There are also minor differences in practice between the UK and the USA.
4. The suggestions made above are based generally on conventions in the UK.
5. Double punctuation ["What's the matter!?"] is rarely used, except in very informal writing such as personal letters or diaries.
6. The combination of colon-plus-dash [: — ] is never necessary. Some people use this [it's called 'the pointer'] to indicate that a list will follow, but the colon alone should be sufficient.
7. The importance of punctuation can be illustrated by comparing the two following letters. In both cases, the text is the same. It's the punctuation which makes all the difference!

Dear John:

I want a man who knows what love is all about. You are gener­ous, kind, thoughtful. People who are not like you admit to being useless and inferior. You have ruined me for other men. I yearn for you. I have no feelings whatsoever when we're apart. I can be forever happy — will you let me be yours? Gloria

Dear John:

I want a man who knows what love is. All about you are gener­ous, kind, thoughtful people, who are not like you. Admit to be­ing useless and inferior. You have rained me. For other men, I yearn. For you, I have no feelings whatsoever. When we're apart, I can be forever happy. Will you let me be?Yours, Gloria

***The full stop*** signals the end of a declarative sentence. It indicates a strong pause. It is used most commonly at the end of a complete sentence. Besides that, it may be used as an instrument for dividing a text or a sentence into very small segments to underline the dynamic character of events or to create a stylistic device of parceling. There are the following peculiarities in the usage of full stops:

* > Full stops are commonly placed after abbreviations:  
  **ibid.** No. **1 ff.** e. g.

• The stop is normally placed inside quotation marks but outside brackets:

**"What joy we had that particular day." Profits declined (despite increased sales).**

• However, if the quotation is part of another statement, the full stop goes J  
outside the quote marks:

**Mrs Higginbottam whispered "They're coming".**

• **If** the parenthesis is a complete sentence, the full stop stays inside the  
brackets:

**There was an earthquake in Osaka. (Another had oc­curred in Tokyo the year previously.** )

• No full stop is required if a sentence ends with a question mark or an  
exclamation, or a title or abbreviation which contains its own punctuation:

**Is this question really necessary?**

**What a** mess!

**He is the editor of *Which?***

**She gave her address as 'The Manor, Wilts.'**

• Full stops are not required after titles, headings, or sub-headings:

**The Turn of the Screw Industrial Policy Report Introduction**

• The stop is not necessary following common titles which are shortened  
forms of a word (technically, 'contractions'):

Dr [Doctor] **Mr** [Mister]

**St** [Street] **Mme** [Madame]

• Full stops are not necessary after the capital letters used as abbrevia­  
tions for titles of organisations and countries:

**NATO** North Atlantic Treaty Organisation

**BBC** British Broadcasting Corporation

**UNO** United Nations Organisation

**USA** United States of America

• They are not used where the initials of a standard work of reference are used as an abbreviated title:

**OED** Oxford English Dictionary

D N В Dictionary of National В iography

**PML** A Papers of the Modern Languages Association

***The comma*** is used to show a slight pause in a sentence. It helps to clarify the sense of statements and to prevent ambiguity. It separates the items in lists: *The box contained a book, some pencils, and a knife.* Opin­ions differ on the need for the final comma in such examples. If the items are all of the same kind, it can usually be omitted. If they are not, it is usually safer to retain the comma. The comma also separates two clauses when the first is not closely associated with the second: *She is a famous singer, whilst her husband remains unknown.* It introduces a pause where the eye might oth­erwise continue and mistake the sense of what is written: *In the valley be­low, the villages looked small.* It separates a sequence of adjectives which qualify a noun: *He was an arrogant, pompous fellow.* However, when the adjectives are of a different order or type, no comma is necessary: *He was a distinguished foreign visitor.* The comma marks the start and finish of a parenthetical phrase within a sentence: / *am quite sure, despite my reserva­tions, that he's the best man.*

***Brackets*** are used to insert a word or a phrase into a sentence *(Most of the suspects (seven in all) were questioned by the police).* The words inserted between brackets are usually an explanation or an illustration. The rules of the usage of brackets are such:

* **Round brackets** are used to represent an aside or an extra piece of information which is closely related to the main subject of the sentence.

- Goodwin argues that Thompson's policies (which he clearly dis­likes) would only increase the problem.

• **Square brackets** are used to indicate that something is being added by  
the author. This is usually for clarification or comment.

1. The reporter added that the woman [Mrs Wood] had suffered severe injuries.
2. A mother wrote that her son was 'fritened [sic] to go to school'.
3. When brackets are used at the end of a sentence, the full stop falls outside the bracket (like this).
4. Statements inside brackets should be grammatically separate from the sentence. That is, the sentence should be complete, even if the contents of the brackets are removed.

- The republican senator (who was visiting London for a minor operation) also attended the degree ceremony.

• If a quotation contains a mistake in the original you can indicate that the error is not your own. This is indicated by the use of square brackets.

- The senior government minister who was recently acquitted of  
kerb-crawling claimed that at long last his 'trails [sic] and tribula­  
tions' were at an end.

1. The expressions within brackets should be kept as brief as possible, so as not to interrupt the flow of the sentence.
2. The use of brackets should be kept to a minimum. If used too frequently, they create a choppy, unsettling effect.

***The dash*** is used to indicate a sudden change of thought, an additional comment, or a dramatic qualification: *That was the end of the matter - or so we thought.* Dashes can also be used to insert a comment or a list of things: Everything - furniture, paintings, and books - survived the fire.

***The exclamation mark*** indicates surprise, gladness, irritation, despair, indignation, anger, alarm and other feelings and emotions: *The ship is sink­ing! Jump in the lifeboat!* When the exclamation mark is put at the end of a sentence, the nature of which is not exclamatory, it may express the speak­er's irony, sorrow, nostalgia and other shades of modality. Exclamation marks should be used with restraint. The more frequently they occur, the weaker becomes their effect.

***The interrogative mark*** is used to show that a question has been raised: *Why is that woman staring at us?*

***The hyphen*** is a short dash which connects words or parts of words. Hy­phens form derivatives and compounds: *re-enter, co-operate, multi-story, son-in-law, president-elect.* There are some peculiarities in the usage of hyphens:

* Hyphens should be used where it is necessary to avoid ambiguity:

**two-year-old cats two year-old cats**

• They should also be used to distinguish terms which are spelled identical­  
ly, but which have different meanings:

**reformation** change for the better

**re-formation** to form again

**recover** to regain control

**re-cover** to cover again

**resign** to stand down

**re-sign** to sign again

• Hyphens are used when new terms are formed from compounds, but they are dropped when the compound is accepted into common usage.  
(This process is usually more rapid in the USA than in Europe.)

**bath-tub book-shelf club-house  
bathtub bookshelf clubhouse**

• This phenomenon is currently visible in computer technology, where all three forms of a term may co-exist:

**Word processor Word-processor Wordprocessor**

• Remember that the hyphen is not the same thing as the longer dash. A distinction between the two is commonly made in the US, but not in the UK.

*The oblique stroke* is used to separate items in a list: *oil/water mix, italic/Roman type, Kent/Surrey boundary, 2003/04, etc.*

* The oblique stroke should not be used as a substitute for words such as **and, plus,** and **or.**

1. Try to avoid the **either/or** construction and such lazy (and ugly) com­pounds as **'an entire social/sexual/ideological system'.**
2. The oblique stroke might be useful when taking notes, but it should be avoided in formal writing for the sake of elegance.

*Suspension marks* are typically used to signify emotional pauses of the speaker. They reflect such inner states of people as uncertainty, confusion or nervousness. They also create a stylistic device of aposiopesis.

***The colon*** is used to introduce a strong pause within a sentence. It may anticipate a list of things: *The car has a number of optional extras: sun roof, tinted windows, rear seat belts, and electrically operated wing mir­rors.* The colon separates two clauses which could stand alone as separate sentences, but which are linked by some relationship in meaning: *My brother likes oranges: My sister hates them.* The colon is used before a long quota­tion or a speech: *Speaking at Caesar's funeral, Anthony addressed the crowd: "Friends, Romans, countrymen...".* It is also used before a clause which explains the previous statement: *The school is highly regarded: ac­ademic standards are high, the staff are pleasant, and the students en­joy going there.* The colon can provide emphasis or create dramatic effect: *There can be only one reason for this problem: John's total incompe­tence.* It can precede an illustration: *The vase contained beautiful flowers: roses, tulips, and daffodils.* It can separate the title and the sub-title of a book or an article: *Magical Realism: Latin-American fiction today.*

*The semicolon* is half way between a comma and a colon. It marks a pause which is longer than a comma, but not as long as a colon. Semicolons are used between clauses which could stand alone, but which are closely related and have some logical connection. They punctuate lists of things in continuous prose writing: *Neither of us spoke; we merely waited to see what would happen. He usually took great care; even so he made a few* j *errors. Four objects lay on the desk: a large book; a spiral-bounded notepad; a glass vase containing flowers; and a silver propelling pen­cil.* Semicolons help to avoid ambiguity in sentences composed of phrases of different length and a mixed content: *The Chairman welcomed the Presi­dent, Dr Garvey; the Vice-President Mr. Barncroft and his wife; several delegates from the United States; and members of the public who had been invited to attend.*

* Because the semicolon **may** be used instead of a full stop, some peo­ple use it without discrimination. They connect clause after clause with semicolons where no real link exists between them. This creates grammatical confusion and very poor style.

***The*** *apostrophe* is a raised comma. It is used to show possession *{my mother's house, anybody's guess)* and to punctuate contractions *(There's nobody here. Where's Freddy? Don't fence me in).*

***Capital*** *letters* are stylistically used to show the importance of particular words. They are always used for proper nouns, at the start of sentences, and for places and events of a public nature.

* **NB!** Avoid continuous capitals. THEY LOOK VERY UNSIGHTLY AND ARE HARD TO READ.

• Capitals are used to denote the names of particular or special things.

days of the week **Wednesday, Friday**

places **East Anglia**

rivers **the river Mersey**

buildings **the Tate Gallery**

institutions **the Catholic Church**

firms **British Aerospace**

organisations **the National Trust**

months of the year **April, September**

• However, when such terms are used as adjectives or in a general sense,  
no capital is required:

**the King James Bible/a biblical reference**

**Oxford University/a university education**

**the present Government/governments since 1967**

• Capitals are used when describing intellectual movements or periods  
ofhistory:

**Freudian Platonism**

**Cartesian the Middle Ages**

**the Reformation The Enlightenment**

• They are also used in the titles of books, plays, films, newspapers, mag­azines, songs, and works of art in general. The normal convention is to capitalise the first word and any nouns or important terms. Smaller words such as 'and', 'of, and 'the' are left uncapitalised:

A **View from the Bridge The Mayor of Casterbridge North by Northwest The Marriage of Figaro**

• Notice the difference between the same term used in a general and a particular sense:

**The children's Uncle Fred is seventy. Their uncle is the oldest in the family.**

Common nouns begin with capital letters in case of metaphoric personi­fication *(Every day Music comes into my house).* All the letters of a word, a word-combination or a sentence may be capitalized to make these language units emphatic. All language units also become expressive when their initial letters are capitalized. The same effect can be achieved by the usage of italics (italic type) - a special kind of type which graphically makes linguistic units conspicuous and noticeable: *aaabbbccc.*

***Text*** *segmentation* means the division of texts into smaller segments: paragraphs, chapters, sections and others. Some of the segments start' with overlines (headings or headlines).

***A paragraph*** is a group of sentences which deal with one topic and express a more or less completed idea or thought. The sentences in para­graphs are related to each other to produce an effect of unity. Paragraphs are used to divide a long piece of writing into separate sections. They give rhythm, variety and pace to writing.

* The following example is the definition of a paragraph:

The central thought or main controlling idea of a paragraph is usually conveyed in what is called a topic sentence. This crucial sentence which states, summarises or clearly expresses the main theme, is the keystone of a well-built paragraph. The topic sentence may come anywhere in the para­graph, though most logically and in most cases it is the first sentence. This immediately tells readers what is coming, and leaves them in no doubt about the overall controlling idea. In a very long paragraph, the initial topic sentence may even be restated or given a more significant emphasis in its conclusion.

• The recommended structure of a typical paragraph in academic writing is as follows. [It is rather like a mini-version of the structure of a com­plete essay]

1. The opening topic sentence
2. A fuller explanation of the topic sentence
3. Supporting sentences which explain its significance
4. The discussion of examples or evidence
5. A concluding or link sentence

• The start of a new paragraph is usually signalled by either a double space between lines, or by indenting the first line of the new paragraph.

1. Very short paragraphs are often used in literary writing for stylistic effect.
2. One of the most famous examples of this device comes from the Bible [John 11:35].

When Jesus therefore saw her weeping, and the Jews also weeping which came with her, he groaned in the spirit, and was troubled. And said, Where have ye laid him? They said unto him, Lord, come and see.

Jesus wept.

1. The longer the paragraph, the more demands it makes on the reader.
2. The last sentence in a paragraph is often used to provide a link to the next.
3. The following example [written by E. M. Forster] shows the skilful use of an attention-grabbing first sentence, and a concluding sentence which whets the reader's appetite to know more about the subject:

John Skelton was an East Anglian: he was a poet, also a clergyman, and he was extremely strange. Partly strange because the age in which he flour­ished - that of the early Tudors - is remote from us, and difficult to interpret. But he was also a strange creature personally, and whatever you think of him when we've finished - and you will possibly think badly of him - you will agree that we have been in contact with someone unusual.

***Chapters and sections***are major text segments. They may be compared

with fragments of mosaic, which form the whole picture when put together.

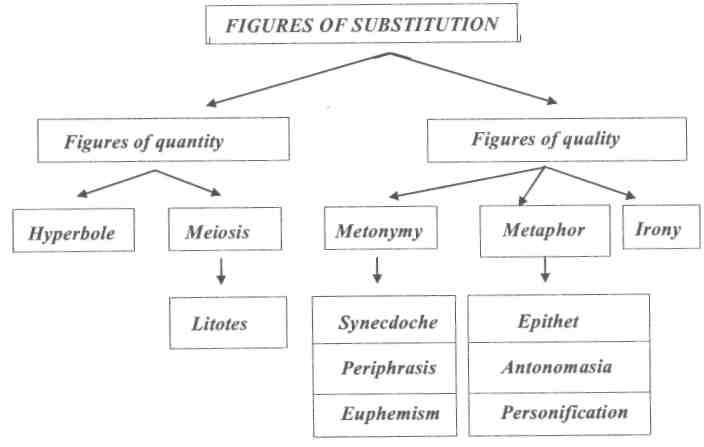
*A heading* is the name of a text or its segment. It tends to disclose the plot of narration. It should be garish and catching in order to attract the poten­tial reader's attraction.

Text segmentation is just one of the components of *layout.* Layout is the physical organization of a text on the page, the screen, or any other medium of written communication. It refers to the visual conventions of arranging texts to assist reading and comprehension. Good layout includes effective use of the following common features: *page margins, paragraphs, justifica­tion, type style, italics, capitals, indentation, line spacing, centering, type size, bold, underlining.* There are particular conventions of layout in each functional style. Some of conventions are based purely on the function of the text, and some on tradition. The modern trend is towards layout which results in fast and easy reading of the page. Layout complements content in efficient communication. It facilitates the reading and the comprehensibility of the text. All readers are affected by these conventions, even though they may not be aware of them.

***Lection* 9**

**Stylistic Semasiology Lexico-semantic Stylistic Devices**

**Figures Of Substitution**

**HYPERBOLE**

***Hyperbole is a deliberate exaggeration of a certain quality of an object or phenomenon.***

***Assigned features.*** Hyperbole can be expressed by all notional parts of speech. The most typical Tases of expression are: by pronouns *(all, every, everybody, everything);* by numerical nouns *(a million, a thousand);* by adverbs of time *(ever, never).* In Ukrainian the ways of expression are such: by pronouns *(всі, все, весь, вся, всяк(ий), кожен, кожна, кожне);* **by** numerical nouns *(сотня, тисяча, мільйон);* by intensifying adverbs *(жахливо, страшенно, колосально);* by adverbs of time, place *(завжди, ніколи, всюди).*

Hyperbole may be the final effect of other stylistic devices: metaphor, similie, irony. ***Communicative function.*** Hyperbole mounts the expressiveness of speech. ***Examples:***

*Mary was scared to death.*

*Sam would give the world to see Dave again.*

*I beg a thousand pardons.*

*Pete knows everybody in the town.*

*Every single rascal tries to cheat the public here.*

*It was so noisy inside that you couldn't hear yourself think.*

*А сома... сома мені самому доводилося бачити такого*

*завбільшки, як комбайн! Тільки трохи довшого.*

*Він такий голодний, що коня з'їсть.*

*Таким поглядом можна вбити.*

*Я вас чекав цілу вічність. Ви завжди забуваєте про час і ніколи*

*не поспішаєте. Вас лише за смертю посилати.*

*Тато ж тебе сто разів просив не робити з мухи слона, а ти все*

*життя усе перебільшуєш.*

**MEIOSIS**

***This figure of quantity is opposite in meaning to hyperbole. Meiosis is a deliberate diminution of a certain quality of an object or phenomenon. Assigned features.*** Meiosis underlines insignificance of such qualities of objects and phenomena as their size, volume, distance, time, shape, etc. The domain of meiosis is colloquial speech. ***Communicative function.*** Meiosis makes speech expressive. ***Examples:***

*There was a drop of water left in the bucket.*

*It was a cat-size pony.*

*August can do the job in a second.*

*Cary and Jane's house is one minute from here.*

*The guy is so disgusting! He is a real microbe.*

*Можна ще крапельку супу?*

*Зачекайте хвилинку. Він пару секунд тому побіг до друга, що*

*живе у трьох кроках звідси, і зараз повернеться.*

**LITOTES**

***Litotes is a specific variant of meiosis.***

***Assigned features.*** Litotes has a peculiar syntactic structure. It is a combination of the negative particle *"not"* and a word with negative meaning or a negative prefix. Such a combination makes positive sense: *"not bad"* means *"good", "not unkind"* means *"kind",* etc.

Litotes is used in all functional styles of English. ***Communicative functions.*** Litotes extenuats positive qualities of objects or

phenomena. It makes statements and judgments sound delicate and diplo­matic. It also expresses irony. ***Examples:***

*After the brawl Julia was not dissatisfied with herself.*

*Martin is not without sense of humour.*

*The decision was not unreasonable.*

*The venture was not impossible.*

*John's behaviour was not disrespectful.*

*Він не якийсь там жалюгідний жебрак і не просить вас зробити*

*неможливе.*

*Бачу, що ви обурені, і не без причини.*

*Не те. щоб він не знав можливостей свого бюджету, і не завжди*

*ж був таким недалекоглядним, але цього разу вирішив запросити*

*дружину до театру, оскільки не хлібом єдиним живе людина.*

**METONYMY**

***Metonymy is transference of a name of one object to another object. Metonymic transference of names is based upon the principle of conti­guity of the two objects.***

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

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

*This pair of whiskers is a convinced scoundrel.* ***Communicative*** *functions.* Stylistic metonymy builds up imagery, points out

this or another feature of the object described, and makes speech eco­nomical. ***More examples:***

*The sword is the worst argument in a situation like that.*

*The other voice shook his head and went away.*

*The messenger was followed by a pair of heavy boots.*

*The fish swallowed her death and the float went down.*

*I wish you had Gary's ears and Jack's eyes.*

*Linda gave her heart to the grocer's young man.*

*Окуляри сьогодні були дуже прискіпливі: на зборах дивилися*

*суворо як на молодий ентузіазм, так і на обачливу старість.*

*Язик до Києва доведе.*

*Нам треба більше робочих рук.*

*Чого ти, чуєш, розсівся перед моїми літами, перед моїм смутком*

*і сивиною?*

*А повз неї тупали тисячі ніг, дихали тисячі грудей, ревіли баси і*

*танцювали, як божевільні, дзвони.*

* **metonymy**

1. Metonymy can be seen as a specific kind of symbolism by which the most essential component of the subject is abstracted to represent it. This component acts as a single symbol for something larger and usually more complex.
2. For instance, a crown is the most essential material component of the trappings of royalty, and so it serves well in representing the whole sys­tem of monarchy.
3. Similarly, the stage is a material component of acting as a profession. This too serves to represent symbolically something abstract and dynamic.
4. The 'cloth' symbolises the religious profession, and the 'bar' represents the legal profession. Both these items are essential material objects and are used to refer to the abstract concept of a profession.
5. In a statement such as 'Shakespeare depicts monarchs as human' the name is actually symbolising the total collection of his works. This form of metonymy is useful as a very graphic kind of shorthand.
6. This pragmatic explanation could also apply to the example of 'Whitehall announced today ...', although we could ascribe more political and even ulterior functions to this usage. [Remember, 'Whitehall' represent the civil service in the UK.]
7. To refer to Whitehall as having issued a statement is to generalise the source of the communication. This may be in the political interest of the Establishment. It is a form of social control to promote an image of a corporate mass of civil servants, rather than suggesting that one per­son or even a small hierarchical group makes significant and powerful decisions.
8. Whitehall as a material location stands for something abstract, in this case an institution. This symbolic use depersonalises the source of the statement, perhaps thereby giving it more authority.
9. This political interpretation is merely speculation, but the mechanical anal­ysis of metonymy as a symbolic device stands on firmer ground.
10. [Pedants who collect terms enjoy distinguishing metonymy from synech-doche, which is its figurative bedfellow.]

**SYNECDOCHE**

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

*Caroline lives with Jack under the same roof (under the same roof =*

*in the same house).* The second variant of synecdoche is ***using the name of the whole ob­ject to denote a constituent part of this object:***

*The hall applauded (the hall = the people inside).* ***More examples:***

*The school went to the zoo.*

*Here comes another beard.*

*The blue suit bowed and left the room.*

*The museum spoke of the past.*

*It's October now. Rummer's rose no more.*

*Словом, він був надзвичайно розумною талановитою людиною.*

*Його кров вас покарає.*

*Він мав свій куток, свій шматок хліба.*

*Уночі палало село.*

*Профспілки звикли до масовості, для них зайвий чоловік поряд* -

*нормально!*

* **synecdoche**

1. In the expression 'All hands on deck!', the term 'hands' stands for 'mar­iners'.
2. The term 'hand' has been chosen to represent the whole expression 'able-bodied seaman' [or in PC (politically correct) terms 'sea-person'] because that is the most important feature required for work on deck.
3. In the expression 'United won the match', the term 'United' (in the case of Manchester United Football Club) might not *appear* to be the most important or essential item to represent the whole.
4. However, Manchester has *two* football teams — the other being Manches­ter City Football Club. A supporter of MUFC would therefore be select­ing the one important linguistic feature which distinguished his team from the other football club.
5. The parts of the name 'Manchester' and 'Football Club' would be im­plied by the speaker, and understood by the listener.

**PERIPHRASIS**

***This variety of metonymy is the replacement of a direct name of a thing or phenomenon by the description of some quality of this thing or phenomenon.***

***Assigned features.*** Periphrasis intensifies a certain feature of the ob­ject described. It stands close to metonymy because it is one more way to rename objects.

*Classification.* There are such types of periphrasis as logical and figu­rative. **Logical periphrasis** is based upon one of the inherent properties of the object:

*weapons = instruments of destruction;*

*love = the most pardonable of human weaknesses;*

*Київ* = *місто каштанів;*

*будинок* = *затишок від вітру та опадів буде погода, як не потече з неба вода, (дощ)*

**Figurative periphrasis** is based upon metaphor or metonymy:

*to marry = to tie the knot (metaphor); enthusiast* = *young blood (me­tonymy); money = root of evil (metaphor).*

***Communicative functions.*** Besides rendering stylistic information, periph­rasis performs a cognitive function: it deepens our knowledge of the ob­jective world.

***More examples:***

*cotton* = *white gold - біле золото;*

*furs - soft gold* = *м 'яке золото;*

*lawyer = a gentleman of the long robe - людина у мантії;*

*women = the better (fair) sex* = *краща (прекрасна) стать;*

*medical men = people in white gowns = люди у білих халатах;*

*ordinary person* = *a man in the street = людина з вулиці;*

*wife* = *my better half = моя краща половина;*

*policeman* = *guardian of public order* = *охоронець правопорядку.*

*oil = black gold* = *чорне золото;*

*"Жигулик", мабуть, аж тепер відчувши свої рани, заводитися*

*не захотів, і Скляр потрюхикав до ринкової площі способом*

*Адама і Єви, тобто пішки.*

**EUPHEMISM**

***It is a word or word-combination which is used to replace an un­pleasantly sounding word or word-combination.***

*Assigned* ***features.*** Euphemism might be viewed as periphrasis: they have the same mechanism of formation. Strictly speaking, euphemisms are not stylistic devices but expressive means of language: most of them are registered in dictionaries.

***Classification.*** Euphemisms may be classified according to the spheres of their application and grouped the following way:

**1. Religious euphemisms: *devil*** = *the dickens, the deuce, old Nick;* ***God*** *= Lord, Almighty, Heaven, goodness.* ***Чорт*** *= лукавий, нечистий, нечиста сила, нечистий дух, злий дух, лихий дух, дух тьми (пітьми), дух темноти, дух мли, лихий, чорний, чорна сила; той, що не проти ночі згадувати;* ***Бог*** = *Всевишній, всесильний, творець.*

**2. Moral euphemisms: *to die*** *= to be gone, to expire, to be no more, Jo depart, to decease, to go west, to join the majority, to pass away; dead = deceased, departed, late;* ***a whore*** *= a woman of a certain type; an obscenity = a four-letter word.* ***Померти*** *=. упокоїтися, спочити, відійти (у кращий/потойбічний світ), преставитися, скінчитися, піти до праотців;* ***мертвий*** *= покійний, неживий, бездиханний;* ***брехати*** = *говорити неправду, вигадувати, видумувати, фантазувати, заговорюватися;* ***красти*** *= забирати лишки; брати те, що погано лежить;* ***старий*** = *людина похилого віку;* ***проститутки*** = *працівники сфери сексуального обслуговування; горілка* = *гірка, зілля, зелений змій, грішна вода, скляний бог,* [ *веселуха, живиця, сорокаградусна.*

1. **Medical euphemisms: *lunatic asylum*** *= mental hospital, mad­house; idiots* = *mentally abnormal, low, medium and high-grade mental defectives;* ***cripple*** *= invalid; insane* = *person of unsound mind. Божевільня/****психіатрична лікарня*** *= будинок для душевно хворих, жовтий дім;* ***дурень*** = *розумово відсталий, не сповна розуму, не всі вдома, клепки не вистачає;* ***тяжко хворіти*** *= дихати на ладан.*
2. **Political euphemisms: *starvation =*** *undernourishment;* ***revolt, revolution*** *= tension;* ***poor people*** = *less fortunate elements;* ***absence of*** *wages* ***and salaries*** = *delay in payment;* ***profit*** = *savings.* ***Страйк*** *-демонстрація протесту;* ***жебрак*** *— прохач;* ***вигнати*** = *вказати на двері, попросити, спровадити, вирядити;* ***безплатно*** *= за спасибі; бідність* = *нестаток, скрута.*

***Communicative function.*** Euphemisms make speech more polite, cul-| tured, delicate, acceptable in a certain situation.

**Note.** Euphemisms have their antipodes which might be called **disphe-[ misms.**

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

*to die* = *to kick the bucket;*

*to urinate = to piss;*

*a German soldier (W. W. II)* = *krauthead;*

*a Negro = kinky-head;*

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

*обличчя* = *морда, рило, пика, будка;*

*померти* = *одубіти, дуба врізати, здохнути; грубіян = хамло.*

**METAPHOR**

Metaphor is the second figure of quality. *Metaphor, like metonymy, is* ***also the result of transference of the name of one object to another ob­ject. However, metaphoric transference is of different nature: it is based upon similarity of the objects (not contiguity).***

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

1. According to the pragmatic effect produced upon the addressee met­ aphors are subdivided into trite (or dead) and genuine (or original). **Dead metaphors** are fixed in dictionaries. They often sound banal and hackneyed, like cliches:

*to prick up one's ears; the apple of one's eye; to burn with desire;*

*seeds of evil; a flight of imagination; floods of tears; хмара запитань;*

*потік емоцій/сліз; братися за розум; перемивати кісточки;*

*загострювати увагу; лізти в голову; спадати на думку.* **Original metaphors** are not registered in dictionaries. They are creat­ed in speech by speakers' imagination. They sound fresh and expressive, unexpected and unpredictable:

*Some books are to be tasted, others swallowed, and some few to be*

*chewed and digested.*

*We all want a little patching and repairing from time to time.*

*The wind was a torrent of darkness among the gusty trees.*

*Золото мистецтва з переляком сплавити, добути з брехні* -

*ненадійна алхімія.*

*Де котиться між: голубих лугів Хмарина ніжна з білими плечима.*

*Я продаю сония* - *оранжеві, тугі. З тривожними музичними очима.*

*Дим розгортає крила і пориває з собою вогонь.* Cg *вже не діти в*

*червоних спідничках. Се щось велике, завзяте, сердитий звір.*

*що хоче скинуть з грудей вагу, що простягає спідсподу лапи з*

*синіми жилами, душить й підгортає під себе. Роззявляє криваву*

*пащу й жере. Рве зубом й лютує.*

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

*the arm of the chair, the foot of the hill, ніжка столу, крило будинку, лопатка, колінна чашечка, рукав річки, гребінь хвилі, глава книги, двірники автомобіля.* Nominational metaphor is a source of lexical homonymy. When an object obtains a quality which is typical of another object, **cog­nitive metaphor** is formed: *One more day has died. A witty idea has come to me. The road lead Jack there. The sight took John's attention. The shore was drowning in the fog.*

*Лукаса переслідувало відчуття, ніби за ним стежать. Навчання посувалося поволі, але все ж посувалося. Час ішов, сонце вставало і знову сідало на горизонті.* Being a source of lexical polysemy, cognitive metaphors do not possess great stylistic value.

The most expressive kind of metaphor is **imaginative metaphor.** Imag­inative metaphors are occasional and individual. They are bright, image-bear-1 ing. picturesque and poetic:

: *Patricia's eyes were pools of still water. Time was bleeding away.*

*If there is enough rain, the land will shout with grass. Отруйні води ненависті клекотали довкола Кетлін, здіймалися вище й вище, підступали до грудей, до шиї, хапали в свої мертві стиски, не давали дихати, не давали жити. Чорне озеро ярмарку вливається струмком в каплицю; одні йдуть, другі виходять.*

*У розлогому полумиску долини, що по самі вінця затекла сонием, колобродиться, вирує ярмарок.*

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

*A good book is the best of friends. The wind was a torrent of darkness. Час іде.*

*День тягнеться довго. Небо насупилось хмарами.* **A sustained metaphor** appears in cases when a word which has been used metaphorically makes other words of the sentence or paragraph also

realize their metaphoric meanings:

*The average New Yorker is caught in a Machine. He whirls along, he is dizzy, he is helpless. If he resists, the Machine will mangle him. If he does not resist, it will daze him first with its glittering reiterations. so that when the mangling comes he is past knowing. Ми нахилили наші обличчя над урвищем вниз, і коли очі наші добігли, минаючи хаос поламаних скель та диких рослин, до берега моря, ми уздріли, як воно тріпалось тихо в сітці яскравих бліків, наче зловлене в невід з синіх, зелених і рожевих мотузок, а крізь ту сітку на нас дивилась мозаїка дна: фіолетові плями густих водоростей, блакитні очі підводних пісків, стара бронза і темно-синя емаль, що зливались в один вогняний сплав. Заворушились кляті питання, кляті думки і болі; вони звідусіль лізли в голову, справляли там і похорони, і поминки. І вже очей і серця не тішив ні дитячий шепіт колосу, ні тихий зоряний пил. ні місячне марево.* In fact, a sustained metaphor is a sequence of simple metaphors, most of which are cognitive. This chain of simple metaphors unfolds the meaning of the first, initial metaphor.

*Communicative functions.* Metaphor is one of the most powerful means of creating images. Its main function is aesthetic. Its natural sphere of usage is poetry and elevated prose.

***Additional features.*** Canonized metaphors tend to become *symbols.* A symbol is an object which stands for something else. It is a reference in speech or in writing which is made to stand for ideas, feelings, events, or conditions. A symbol is usually something tangible or concrete which evokes something abstract. The following are standard symbols in the context of English and Ukrainian cultures *the rose often stands for love, the dove stands for peace, the cross stands for Christianity, the red colour stands for passion, the ace of spades stands for death.*

* **metaphors**

1. It's useful to see the concept of metaphor as part of a scale which runs from the literal to the non-literal use of language.
2. A literal statement is one which refers to the actual material world in plain terms. For instance — 'This table is made of wood'.
3. At the other extreme, and in the words of a popular song, we find the statement:

'The sun is a big yellow duster, polishing the blue, blue sky'

1. This makes a much bigger demand on our imagination and on our willing­ness to step outside the rational, literal world.
2. This metaphor can be analysed as follows. The sun is being compared to a duster. This idea is interesting because dusters are often yellow like the sun. Further, just as the sun appears to move in the sky, removing grey clouds, a duster moves to polish a surface and clear it of dust. In the con­text of a pop song, the idea is witty and entertaining in a lighthearted way.
3. Contrast this more serious metaphor:

Now does he feel

His filthy murders sticking on his hands **t** This is from *Macbeth.* The image is extremely vivid as the murderer's sense of guilt is conveyed to the audience by combining the abstract guilt and the material sticky blood.

1. Metaphor is extremely economic communication. Several layers of mean­ing can be conveyed at the same time.
2. Advertisers make effective use of metaphor and other images because they have a restricted amount of space, and this space is very costly. A phrase such as 'the sunshine breakfast' is more effective than a state­ment which might read: 'Have our cereal for your breakfast and you'll enjoy it. It will give you energy and nutrition because the corn's been grown in a sunny climate.'

**EPITHET**

*Epithets* ***are*** *such* ***attributes which*** *describe objects expressively.*

*Assigned features.* It is essential to differentiate between **logical at­tributes** and **epithets proper. Logical attributes** are objective and non-evaluating:

*a round table, green meadows, next day, second boy, loud voice,* I *гіркий перець, сива бабуся, рожева тканина, кисле яблуко, свіжий хліб, золота обручка, чиста тарілка, глуха людина, липовий цвіт, холодна вода, легка валіза.* They have nothing to do I with stylistics. **Epithets proper** are subjective and evaluating, mostly metaphorical. These qualities make epithets expressive:

*loud ocean, wild wind, glorious sight, irresistible charm, crazy be­haviour. Classification.* Epithets may be classified on the basis of their semantic and structural properties. Semantically, epithets fall into two groups: epithets associated with the nouns modified and epithets not associated with the nouns I modified. **Associated epithets** point out typical features of the objects which they describe. Such typical features are implied by the meaning of the nouns themselves:

*if forest, then — dark; if attention, then — careful; if seas, then - salty; if tears, then - bitter; if sky, then - blue;*

*гіркі сльози, сива давнина, рожеві мрії, кисла фізіономія, свіжі ідеї, золоті руки, чиста правда, глуха стіна, липова довідка, холодна байдужість, легке серце.*

**Unassociated epithets** ascribe such qualities to objects which are not inherent in them. As a result of this, metaphors emerge fresh, unexpected, original and expressive:

*voiceless sands, helpless loneliness, thirsty deserts, blank face, mur­derous weather, гіркий сон, сивий біль, рожевий обман, кислі очі, свіжий ворог, золота посмішка, чиста тупість, глухий туман, липовий сміх, холодна перемога, легка клятва.* Unassociated epithets may be called "speech epithets" because they are created right in the process of communication.

**Associated epithets** are mostly language epithets. Their use with cer­tain nouns has become traditional and stable. Thus, they are language-as-a-system elements.

As to their structural composition, epithets are divided into **simple, com­pound, phrasal** and **clausal. Simple epithets** are ordinary adjectives: *magnificent sight, tremendous pressure, overwhelming occupation,гробова тиша, голосистий дзеін, спрагле серце, масний погляд, солодкий час, гірка давнина, глухий кут.*

**Compound epithets** are expressed by compound adjectives;

*mischief-makin*g *pupil, curly-headed boy, heart-burning desire, блакитнаво-срібний сон, щиросердне зізнання, хитроліудрий начальник, легкокрила бричка, тупоголова/ тонкосльоза людина.*

**Phrasal epithets** are expressed by word-combinations of quotation type: *do-it-your self command, go-to-devil request, head-to-toe beauty, темно-сірі з грозою і цвітом очі, з переораним зморшками обличчям дід.*

**Clausal epithets** are expressed by sentences;

*l-don 't-want-to-do-it feeling, I-did-it-myself statement, чутка "одна баба сказала", підхід "моя хата з краю", посада "куди пошлють", робота "не бий лежачого", посмішка "рот до вух".*

**ANTONOMASIA**

***This variety of metaphor is based upon the principle of identifica­tion of human beings with things which surround them.*** People may be identified with other people, with animals, with inanimate objects and natural phenomena.

When the speaker resorts to antonomasia, he creates the so-called "talk­ing names" which aim at depicting certain traits of human character: moral and psychological features, peculiarities of behaviour, outlook, etc.:

*John is a real Romeo.*

*The Snake entered the room* (instead of *Mary entered the room).*

*Yesterday Jack came across Miss Careless again.*

*Sam is the Napoleon of crime.*

*I haven't seen the Pimple of late.*

*Будь ти проклятий навіки, Чорте-зі-Свічечкою!*

*Кудипошлють сів на пароплав, поплив і приплив.*

*Після того Дев'ятий, глянувши в конспект, удався до інших прикладів.*

*Пане Забудько, ви знову залишили ключі вдома?*

*Ви ж просто Шаляпін. такий голос маєте!*

*Лазар ненавидів тюремного смотрителя, якому тюрма дала*

*прізвище Морда.*

**PERSONIFICATION**

***When the speaker ascribes human behaviour, thoughts and ac­tions to inanimate objects, he resorts to the stylistic device of personifi­cation:***

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

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

The night was creeping towards the travelers.

Вітер утомився цілоденною борнею, ізнемігся, заблудився серед вулиць і в безладді тихо крутить пил і сміття і, плазуючи, питає, що ж робити?

З неба ж широко-величного, ясного та чистого радісно дивилось на них сонне й сміялось.

На синіх долонях вечора темним смутком горбатився старий вітряк і в благанні простягав завмерлі руки чи то до неба, чи то до людей: звикнувши до праиі. до гурту, він німотно карався без них, і тихі сльози скапували з його крил.

Сонне стояло якесь безпомічне і нерішуче. Боялось навіть моргнути.

**ALLEGORY**

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

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

He було порятунку ні від Бога, ні від чорта, ні від людей. Суддею був Ведмідь, Вовки були підсудки.

Свиня з Мурахою сперечалися, хто з них двох багатший. А Віл був свідком правоти і побічним суддею. [...] "Не те ви лічили, пане Віл". - перебила його мову Мураха.

**IRONY**

***This figure of quality is realized when the speaker intentionally breaks the principle of sincerity of speech.*** Ironically used words acquire meanings opposite to their primary language meanings:

ironical good means bad, enough means not enough, pleased means displeased, etc.

***Assigned features.*** Though irony is a contextual stylistic device, there exist words and word-combinations which convey ironical meaning out of context:

*too clever by half, a young hopeful, head cook and bottle washer, to orate, to oratorize.*

In order to help the addressee decode irony the speaker often resorts to appropriate intonation and gestures.

***Communicative function.*** Irony is generally used to convey a negative meaning or emotion: irritation, regret, dissatisfaction, disappointment, displeasure, etc.

***More examples:***

What a noble illustration of the tender laws of this.

Favoured country! - they let the paupers go to sleep!

Cutting off chickens' heeds! Such a fascinating process to watch.

It must be delightful to find oneself in a foreign country without a penny in one's pocket.

Thank you very much for trumping my ace!

Він такий розумний, що й "два плюс два" не второпає.

Аякже, рада вас бачити, тільки б ще три роки не приходили.

Схожа свиня на коня, тільки шерсть не така.

Боюсь, як торішнього снігу.

Гарне життя: як собаці на прив'язі.

* irony

1. There are various types of irony. They have in common the adoption of a distance from the subject for satirical or critical effect.
2. A speaker might take up an opponent's argument and then exaggerate it to reveal its weaknesses. This is Socratic irony.
3. Writers or speakers might pretend to hold opinions which are the exact opposite of what they truly believe. [The reader or listener must be alert and skillful to avoid being drawn into a trap.]
4. Dramatic irony occurs when the audience at a play know something of which the characters on stage are ignorant [the lover hidden in the next room].
5. Irony is often classed as a form of humour, along with sarcasm and satire. These do not necessarily evoke laughter, but rather a wry shrug or assent to the idea that the received world picture has been disturbed.

**PRACTICAL ASSIGNMENT**

***Ex. I. Pick out figures of substitution, classify them and define their stylistic functions.***

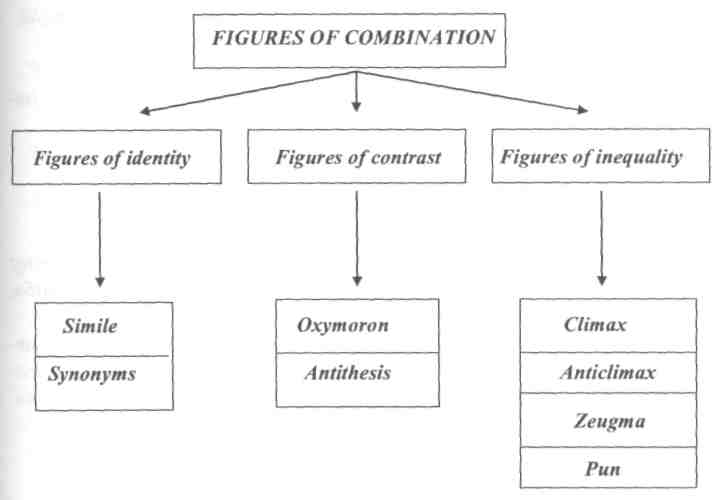
1. Christina's love is hungry: it swallows every penny Bert offers. 2. The empty shell of the Embassy frightened Philip. 3. Mary was a large dark moth, her wings lifted, ready to fly. 4. One more truck had passed by, full of mous­taches and beards. 5. Rambos are necessary in Victoria's business. 6. Dance music was bellowing from the open door. 7. Dismal and rainy day emerged from the womb of the night. 8. Some remarkable pictures in the gallery: a Petrov-Vodkin, two Van Dycks and an Aivazovsky. 9. Stoney smiled the sweet smile of an alligator. 10. Edward's family is a couple of aunts a thousand years old. 11. It was not unwise to behave like that. 12. The girl gave Jacob a lipsticky smile. 13. Jenny is the size of a peanut. 14. A spasm of high-voltage nervousness ran through Diana. 15. Don't move the tiniest part of an inch! 16. Bernard had an overwhelming belief in the brains and hearts of his nation. 17. England has two eyes - Oxford and Cambridge. 18. Money burns a hole in ray pocket. 19. Every Caesar has his Brutus.

***Ex. II. Recognize metaphors and classify them.***

I. The moon held a finger to her lips and the lake became pale and quiet. 2. Beauty is a flower. 3. The sun ray on the wall above Pete slowly knifes down, cuts across his chest, becomes a coin on the floor and vanishes. 4. That great kind man had taken Becky under his wing. 5. Spring will come again with her sweet fresh air creeping in. 6. Carol was already familiar with the geography of the house. 7. There, at the very core of London, in the heart of its business, in the midst of a whirl of noise stands Newgate. 8. The sight took Bobby's attention. 9. Mirabel was a wonderful cook. 10. The ghost of a smile appeared on Soames' face. 11. Time has a cruel soul. 12. Jeff is a regular Sherlock Holmes. 13. The stars were dancing in the sky. 14. Mr. Dombey's cup of satisfaction was so full, that he could afford a drop or two of its con­tents. 15. A storm of indignation broke out.

***Lection* 10**

**Stylistic Semasiology**

**Figures Of Combination**

**SIMILE**

***This figure of identity consists in expressive comparison of two ob­jects which have something in common.***

***Assigned features.*** Simile should not be confused with logical compar­ison which is devoid of any stylistic meaning. The sentence "John can run as fast as Jack" contains purely logical confrontation of two objects. Here are some more examples of logical comparison:

John is older than Sam.

John behaves like his father.

John is not so heavy as Sam.

Словом, Яринка стала панночкою, як і її приятельки . сусідки з інших сіл.

Іван Захарович знає це краще, ніж будь-хто.

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

1. Conjunctions as or like:

Rosa is as beautifid as a flower. Paula is like a fairy.

2. Adverbial clauses of comparison (conjunctions as, as if, as though):  
Robin looked at Sibil as a mouse might look at a cat.

Viola behaves as if she were a child.

1. Adjectives in the comparative degree: Roy behaved worse than a cut­throat.
2. Adverbial word-combinations containing prepositional attributes: With the quickness of a cat. Samuel climbed up the tree.
3. Simile may be implied, having no formal indications of comparison: Odette had a strange resemblance to a captive bird.

Conjunctions of comparison in the Ukrainian language are the following: як, мов, мовби, немов, немовби, наче, начебто, неначе, ніби, нібито, ніж, аніж:, etc.:

Зворушливо-ніжне видиво з чарівливо легкою, як шовк, постат­тю, з ласкавою усмішкою, що пливла в просторі, тонка й про­зора, мов ранковий туман під сонцем, виникало завжди неспо­дівано й неждано. Гули хрущі та літали, як кулі.

Обмок - як вовк, обкис - як біс, голодний - як собака. Гаснуть вогні у листі, Ніби в безодню моря Падають зорі янтарні.

Всі слухали ораторів так, як можна слухати спущених на землю на парашутах янголів з вістю про благословення Боже. Ваша образа для мене гірше смерті. Наполоханою пташкою кинулася Марія до сінешніх дверей.

...Олександра здавалася велетом-квіткою. створінням тропічної природи. Communicative function. Simile is one of the most frequent and effective means of making speech expressive. The more unexpected the confron­tation of two objects is, the more expressive sounds simile.

* similes

1. A simile requires less of an imaginative leap than does a metaphor. A simile states that A is like B, whereas a metaphor suggests that A actually is B.
2. The simile is one component of imagery. This is the process of evoking ideas, people, places, feelings and various other connections in a vivid and effective way.
3. Imagery is used in both written and spoken communication in many variet­ies of form, from advertising to poetry and from chatting to speech-making.
4. Simile, metaphor and symbol are the main types of imagery, and the result is that communication acquires a creative and vital quality which somehow springs from the essential act of comparison.
5. So, a raindrop can become a crystal, fear can become an abyss, and jealousy a monster.
6. By employing imagery, we interpret the material world and use language to transmit our vision.

**SYNONYMS**

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

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

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

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

В кінці вулиці з 'явився якийсь чоловік. Він чогось озирався назад і поспішав.

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

Oswald's life was fading, fainting, gasping away, extinguishing slowly. Edgar was such a scoundrel, such a blackguard, such a villain, such a rascal.

А яка вода в Основі! Лагідна, ласкава, м'яко-шовкова. Зелений світ, вмитий росами, ляшав. висвистував, видзвонював лунко, переливався розмаїтістю акордів, ладів і тонів. 3. Intensifying function. A chain of synonyms is a potent means of expressing human feelings and emotions. Scores of subjective modal mean­ings may be rendered with the help of synonymic repetition: request, invita­tion, gratitude, gladness, impatience, certainty, hatred, irritation, disgust, hor­ror, indignation, fury, etc. For example:

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

Kill him, Johnnie! Murder him! Slaughter him like a pig! Вони знов давай його просить, давай його благати. Ну й перелякався я, отетерів з ляку.

* synonyms

1. Synonyms are usually referred to by linguists as 'near synonyms', be­cause they argue that no two words mean exactly the same. If they did, one would probably disappear from use.
2. English is a language which has 'borrowed' from many varied sources during the course of its history. This has created a wide and heteroge­neous lexicon. For example, terms which were originally French cur­rently coexist with their Anglo-saxon equivalents:

petite small

tour trip

chauffeur driver

aperitif drink

promenade front (as in sea-front)

escritoire desk

1. The French term usually carries a prestige value over that of the English equivalent, which is often seen as basic and even crass. This is because of the history of French dominance over the English as a result of the Norman Conquest.
2. During the period of French rule after 1066, a state of diglossia existed throughout the south of England. Diglossia means that two languages are used by one society, but applied to two discrete functions. French was used for matters of church and state, whereas English was used by the common people for personal and family discourse.
3. The legacy of this diglossia is that we have a multitude of synonyms or near-synonyms at our disposal.
4. However, it is usually preferable to state the same idea in a variety of styles, rather than to repeat one definitive term for one specific phe­nomenon.
5. In Shakespeare's King Lear, the king confesses to being a 'foolish fond old man'. The use of two near synonyms has a poetic and dramatic effect, as one adjective has the effect of intensifying the other.

**OXYMORON**

***This figure of contrast is a combination of words which are seman-tically incompatible.***

As a result, the object under description obtains char­acteristics contrary to its nature: hot snow, loving hate, horribly beautiful, nice blackguard.

Безпощадний блиск твоєї вроди лагідно в душі моїй сія.

(Д. Павличко)

Взимку сонце крізь плач сміється.

І від солодких слів буває гірко.

Холодним жаром запалало серце. Classification. The main structural pattern of oxymoron is "adjective + noun" (hot snow). The second productive model is "adverb + adjective" (pleasantly ugly). Predicative relations are also possible (Sofia's beauty is horrible). Besides that, oxymoron may occasionally be realized through free syntactic patterns, such as up the down staircase.

Communicative function. Oxymoron has great expressive potential. It is normally used in cases when there is a necessity to point out contradictory and complicated nature of the object under description.

* oxymoron

1. The oxymoron is closely related to antithesis and paradox. Both of these are figures of speech.
2. An oxymoron is 'a contracted paradox'. That is, the paradox is an ap­parently contradictory statement; whereas the contradiction in an oxy­moron is reduced to just two antithetical terms.
3. It is the sort of playful and often witty effect used by those who wish to draw attention to their command of language.
4. The device is much-loved by poets, because it enables them to express complex ideas in a very compressed form:

Where grey-beard mirth and smiling toil retired The toiling pleasure sickens into pain [OLIVER GOLDSMITH]

**PARADOX**

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

The child is father to the man.

Cowards die many times before their death.

Paradoxically speaking, language study can be fun. Communicative function. Paradox is used for emphasis or stylistic effect.

Additional features. Paradox was much-used by the Metaphysical poets of the seventeenth century - of whom John Donne is perhaps the best known. The following example is taken from one of his religious sonnets in which he appears to God to strengthen his beliefs. He packs three paradoxes into the last four lines:

Divorce теє, untie, or breake that knot againe,

Take теє to you, imprison теє, for I

Except you enthrall теє, never shall be free,

Nor ever chast, except you ravish теє.

**ANTITHESIS**

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

"wise foolishness" is an oxymoron;

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

Isabel's salary was high; Isabel's work was light. More examples:

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

I had walked into that reading-room a happy, healthy man. I crawled

out a decrepit wreck.

Gilbert wears fine clothes while I go in rags.

While I am weak from hunger. Denis suffers from overeating.

А далі пішли інші дні, зі своїми клопотами, турбаціями, зі своїми

тінями й просвітками, зі ширим словом і дрібнотою доносів на

тому ж папері, в який можна вписати незрівнянний образ і окало

гадюки.

Янгольський голосок, та чортова думка.

Слова одні нам тішать слух і зір. А інші нас відштовхують раптово.

**CLIMAX (GRADATION)**

This figure of inequality consists in arranging the utterance so that each subsequent component of it increases significance, importance or emotional tension of narration:

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

1 am sorry. I am so very sorry. I am so extremely sorry.

Важливий - вирішальний - грандіозний.

Гарний - чудовий - пречудовий - незрівнянний - божественний.

Кмітливий - розумний - мудрий.

Механізм справді був простий, зручний, корисний.

*Classification.* Gradation which increases emotional tension of the ut­terance may be called **emotional.** Emotional gradation is created by syn­onymic words with emotive meanings:

*nice* - *lovely - beautiful - fair - magnificent; surprised* - *astonished*

*- astounded - struck - petrified - killed (figuratively).*

*На серці в Гната ставало так погано, прикро, болісно.*

*Не тільки тужна пісня лилася із змученої душі матері, а й пропікали сльози гарячі сліди на її обличчі.*

*Сонце пече, аж в'ялить.*

*Пилип так зажурився, аж скис.* Gradation revealing the quantity of objects may be called **quantitative:**

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

*kitchens.*

*Око бачить далеко, а розум ще далі.*

*Минають дні, роки, і вже століття засвідчують реалії буття.*

**ANTICLIMAX**

***It*** *consists* ***in arranging the utterance*** *so* ***that*** *each subsequent com­ponent of* ***it*** *decreases significance, importance or emotional tension of* ***narration:***

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

*Вовк - хижак, і хижак лютий, кровожадливий, проте боятися його нема чого.*

*Лезо небезпеки нависло над бідолашним і розрізало навпіл... Але не треба почувати відразу і втрачати свідомість, бачучи червоні краплі. Пер ев' язу вальний матеріал нам не потрібний* - *це ж помідор.*

*Вони і жваво сміялись, і стиха сяяли радістю.* Climax and anticlimax may be combined, like in the anecdote:

*Yes, I came face to face with a lion once. To make things worse, I was alone and weaponless. First, I tried to hypnotize him looking straight into his eyeballs. But it was useless. He kept on crawling towards me. Then I thought of plunging my arm down his throat, grabbing him by the tail from the inside and turning him inside out, but it seemed too dangerous. And he kept on creeping towards me, growling in antici­pation. I had to think fast. Meanwhile,, the situation got more and*

*more monotonous with every coming second. And you know how I escaped the situation. When I became bored enough with the lion's muzzle, I just left him and went to the other cages.*

**ZEUGMA**

***A zeugmatic construction consists of at least three constituents. The basic word of it stands in the same grammatical but different semantic relations to a couple of adjacent words. The basic word combined with the first adjacent word forms a phraseological word-combination. The same basic word combined with the second adjacent word forms a free word-combination.*** For example:

*Freddy got out of bed and low spirits.* ***Communicative function.*** Zeugma is used to create a humoristic effect which is achieved by means of contradiction between the similarity of the two syn­tactic structures and their semantic heterogeneity. *More* ***examples:***

*Mary dropped a tear and her handkerchief.*

*George possessed two false teeth and a kind heart.*

*Dora plunged into privileged intimacy and into the middle of the room.*

*Любить медалі один, а другий* - *мрію.*

**PUN**

The principle of semantic incompatibility of language units realized in zeugma is also realized in pun. In fact, ***pun is a variant of zeugma,*** or vice versa. The difference is structural: pun is more independent, it does not need a basic component like zeugma. Pun is just ***a play on words.***

***Classification.***

**1.** Play on words may be based upon **polysemy and homonymy:**

*a) Visitor, to a little boy:*

1. *Is your mother engaged?*
2. *Engaged ? She is already married;*

*b) A young lady, weeping softly into her mother's lap:*

1. *My husband just can't bear children!*

*He needn't bear children, my dear. You shouldn't expect too much of your husband*

2. Play on words may be based upon **similarity of pronunciation:** *John said to Pete at dinner: "Carry on". But Pete never ate carrion. Хотів розвалитися у кріслі, а воно не витримало і розвалилося. Ваше чадо* - *чудо, але не чудове, якраз навпаки.*

**PRACTICAL ASSIGNMENT**

***Pick out figures of combination,*** *classify* ***them and define their sty­listic functions.***

**1.** Isaac's looks were starched, but his white neckerchief was not. 2. For a time Jean put on a Red Cross uniform and met other ladies similarly dressed in the armory, where bandages were rolled and reputations unrolled. 3. Ben­ny reminded James, as he said afterwards, of a hungry cat. 4. Huddled in her gray fur against the sofa cushions, Aurora had a strange resemblance to a captive owl. 5. I want you all, each and every one of you all. 6. The rich arrived in pairs and also in Rolls Royces. 7.1 let a day slip by without seeing her, then three, a whole week. 8. The yacht was his inheritance, his tradition, his life. 9.1 despise New York's poorest great men, the haughtiest beggars, the painful delights, the lowest skyscrapers, the dolefulest pleasures. 10. The lady had a mane of yellow hair too long to be called bobbed, but too loose to be called anything else. 11. When a man is in the country he amuses other people. When a man is in town he amuses himself. 12. The trouble happened because of this degrading and disgusting document, this blighting bill, this per­nicious placard, this abominable advertisement. 13. Poor Betty. She must be as poor as a church mouse. 14. The countryside seemed to faint from its own loveliness. 15. Clement was a saint in public and a devil at home. 16. More solitary than Robinson Crusoe, who had nobody to look at him, I went into the booking-office. 17. Joe was a mild, good-natured, sweet-tempered, easy-go­ing, foolish dear fellow. 18. Mr. Witte's method of paying off debts would be a form of feeding a dog with bits of its own tail. 19. It was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us... on the right and in front and behind. 20. "Golden dreams" is a very sweet story, singularly sweet; in fact, madam, the critics are saying it is the sweetest thing that Mr. Slush has done.

***Lection 11***

**Stylistic Syntax Syntactic Stylistic Devices**

**Syntactic Stylistic Devices**

**ELLIPSIS**

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

1. *Where did you go ?*
2. *To the disco.Assigned features.* Elliptical sentences can not be viewed as stylistic devices in direct intercourse because they are devoid of suprasegmental information. Ellipsis becomes expressive when used in literature as a means of imitating real speech. Ellipsis makes speech dynamic, informative and unofficial.

***Communicative functions.*** Ellipsis saves the speaker from needless ef­fort, spares his time, reduces redundancy of speech. Elliptical structures may also reveal such speakers' emotions as excitement, impatience, delight, etc. As a stylistic device, ellipsis is an effective means of protagonists' portrayal.

***More examples:***

1. *Hullo! Who are you?*
2. *The staff.*
3. *Where are the others?*
4. *At the front.*

*Вгорі - темне непривітне небо, долі* - *холодна мокра земля, і*

*більш нічого.*

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

**NOMINATIVE (NOMINAL) SENTENCES**

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

***Classification.*** There are such structural types of nominative sentenc­es as:

1. **Unextended** nominative sentences consisting of a single element:

*Morning. April. Problems.*

2. **Extended** nominative sentences consisting of the basic component and  
one or more words modifying it:

*Nice morning. Late April. Horribly great problems.*

3. **Multicomponent** nominative sentences containing two or more basic el-

ements:

*Late April and horribly great problems.*

*Далина. Далечінь. Світлодаль... У мандрівку збирається молодь. Невпинне, безжальне, вперте обертання. Мовчазна безнадій­ність руху.*

*Безмежний простір, безкінечні небеса, виспів птаства, дзюркіт струмочків, пречиста весняна зелень, перші квіти.* ***Communicative functions.*** A sequence of nominative sentences makes for dynamic description of events. Sets of nominative sentences are used to expressively depict the time of the action, the place of the action, the atten­dant circumstances of the action, the participants of the action.

**APOSIOPESIS (BREAK-IN-THE-NARRATIVE)**

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

*If you go on like this...*

*Ну, взяв би і написав по-російському. А то...*

*Я ось йому покажу, де раки зимують. Буде він у мене...*

*Так ви самі їдете? А якже...*

*Голова правління їх утихомирює, а вони...* ***Assigned features.*** The information implied by aposiopesis is usually clear in communicative situation. Break-in-the-narrative expresses such modal meanings as threat, warning, doubt, indecision, excitement, and promise.

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

**ASYNDETON**

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

*John couldn 't have done such a silly thing, he is enough clever for that. Fathers, mothers, uncles, cousins. Cocking tails and pricking whiskers,...*

*We had heard planes coining, seen them pass overhead, watched them go far to the left, heard them bombing... Механізм справді був простий, зручний, корисний. Пан директор сміється, сміється сонце, сміюсь і я. Я знаю: в призначений долею вечір напророчать дорогу мені три зозулі в саду.* ***Communicative functions.*** Asyndeton makes speech dynamic and ex­pressive. Sometimes it implies the speaker's haste, nervousness and impatience.

**PARCELING**

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

*Oswald hates Rolf Very much.*

*Sally found Dick. Yesterday. In the pub.*

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

*В четвертому класі щось заримував про собаку. По-російському.*

*Жартівливе.*

*І слухає мій сум природа. Люба. Щира. Крізь плач. Крізь сміх.*

*Крізь листя дерев і контури хат виднілися далекі обриси поля.*

*Зеленого, соковитого.*

*Оселився після війни в цьому місті. Знову ж таки з чистої*

*випадковості, з обов'язку військової людини. Хоча й не скажеш.*

*що ие було у розладі з його бажанням.*

***Assigned features.*** Parceling is typical of spontaneous speech, where the function of dots is performed by pauses. In speech parceling may be non-stylistic, when it is just the resuit of the specific psychological process of forming and verbalizing human thoughts.

***Communicative functions.*** When used in writing, parceling performs the following functions:

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

**REPETITION**

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

*Classification.* There are such structural types of repetition as:

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

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

*Never take the rifle again. Put it back! put it back! Put it back!*

*Голова на солому хилиться, хилиться, хилиться.*

*Я сорочку знайду вишиванку І надіну, як хлопчик, радий. По барвінку піду на світанку Молодий, молодий, молодий!*

**2. Anaphora.** The repeated word or word-combination is at the begin­ning of each consecutive syntactic structure:

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

*Щастя не вміщалося у серці, щастя розривало груди!*

*Трохи не доспиш, трохи не доїси - то й вірші гарні пишуться.*

*Та й залишився в Києві. Та й закінчив школу. Та й зробився фельдшером.*

3. **Epiphora.** The repeated unit is placed at the end of each consecutive syntactic structure:

*It is natural to be scared in a case like that. You are sure to be petri­fied in a case like that. Вона хотіла жити! Повинна була жити! Ох і хитрюще! Сонце хитрюще! Якби це було просто щастя, то це було б просто щастя.*

4. **Framing.** The initial part of a language unit is repeated at the end of this unit:

*Poor Mary. How much Jack loved her! What* ***will*** *he do now?* ***I*** *wish it* ***hadn't*** *happened. Poor Mary. Боже, яка мука стояти отак на роздоріжжі й не знати, куди йти!*

*Що робити, що чинити?.. Боже!..*

*Я так і знав, що ви забудете принести книгу. Я так і знав.*

**5. Linking or reduplication.** The final component of a syntactic struc­  
ture is repeated at the beginning of a sequential syntactic structure:

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

*Семен шубовснув у воду, і вода широкими кружками побігла від нього назустріч хвилям.*

*Повсюди він відчував на собі тяжкий холодний погляд. Погляд у спину. Сонце пече! Так пече, ніби воно з квасочниками в долі.*

6. **Chiasmus** (reversed parallel construction). In such syntactic struc­tures there is a cross order of repeated language units:

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

*Люди існують в часі, а час існує в людях.*

*Хоч ти іди в ліс по дрова, а я буду вдома, хоч я\_буду вдома, а ти*

*йди в ліс по дрова.*

*Не говори, що знаєш, а знай, що говориш. Communicative functions.* The device of repetition aims at emphasiz­ing a certain component of the utterance. Being repeated, a language unit obtains additional stylistic information. Consecutive contact repetition is ca­pable of rendering scores of modal meanings and human emotions: certainty, doubt, delight, impatience, worry, request, invitation, gratefulness, horror, irri­tation, disgust, hate, fury, indignation, and others.

Such varieties of repetition as anaphora, epiphora, framing, linking are text-forming devices or compositional means.

**ENUMERATION**

It is a syntactic device of naming objects so that there appears a chain of homogeneous parts of the sentence:

*There were cows, hens, goats, peacocks and sheep in the village.*

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

*More* ***examples:***

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

*The principal production of these towns appears to be soldiers, sail­ors. Jews, chalk, shrimps, officers and dock-yard men. "Мерседеси". "апелі", "сітроєни", "олдсмобілі", "фіати". "форди", і навіть "кадилаки"* - *справжній парад світової автомобільної продукції! Ходжу, дихаю, дивлюсь, слухаю. їм. чхаю. - і взагалі все роблю, що роблять усі живі люди. Місячне сяйво ворушилося на дорогах, спліталось у коронах дерев, ковзалось по солом'яних стріхах.*

*І незчулися, як на подвір'ї м'яко загупали чиїсь кроки, як зойкнули росами наполохані черешні, як зашипіла земля.*

**TAUTOLOGY**

The speaker resorts to the repetition and enumeration of the type de­scribed above quite intentionally and consciously. However, ***repetition may be*** *of* ***unintentional, involuntary or tautological nature.***

***Classification.*** Tautological repetition may be caused by the following reasons:

1. The speaker's excitement, fright, scare, petrification, grief and other deep emotions:

*Darling, darling Bundle. Oh, darling Bundle. She's dead; I know she's dead. Oh, my darling. Bundle darling, darling Bundle. I do love you so. Bundle -darling - darling...*

*2.* Slipshod organization of the utterance, low cultural level of the speaker:  
*No one could do the job more better.*

*I ain 't got no. cigarettes from nobody.*

*The name of my informant... the name of my informant... the name*

*of... the name. The name escapes me.*

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

*"I did... what you said..." Dun gasped, closing his eyes and squeez­ing the words out in painful jerks. "It was too late... Give me something, Doc... Give me something, quickly.... Got to hold out... get us down... She's on autopilot but... got to*

*get down... Must tell Control... must tell..." His mouth moved silently.*

*With a desperate effort he tried to speak. Then his eyes rolled up and he collapsed.*

*Мені болить голова... Я хочу трохи спочити... трохи спочити.*

*От іменно... спочити б трохи...* ***Communicative functions.*** Generally speaking, involuntary repetition has little to do with stylistics. It becomes stylistically significant when used in writing as a characterization device.

**POLYSYNDETON**

It is stylistically motivated redundant repetition of conjunctions or prepo­sitions:

*The dog barked and pulled Jack, and growled, and raged.* ***Communicative functions.*** Polysyndeton is a means of rhythmical or­ganization of the utterance. Due to this quality it is widely used in poetry. It also makes for underlining the most important part of information. ***More examples:***

*He no longer dreamed of storms, nor of women, nor of great occurrenc­es, nor of great fish, nor fights, nor contests of strength, nor of his wife. First the front, then the back, then the sides, then the superscription, then the seal, were objects of Newman's admiration. Я бачив, як\_ зірниця впала, Як на снігу вона палала, Як сніг, біліший від лілеї, Вночі іскрився біля неї.*

*Запальна штука - спорт. Вона захоплює і малого, і старого, і немічного.*

**PARALLEL CONSTRUCTIONS**

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

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

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

*Married men have wives, and don't seem to want them. Single fellows have no wives, and do itch to obtain them.* ***Communicative functions.*** Syntactic parallelism is polyfunctional. It creates rhythm and is typical of poetry. It makes speech persuasive and is a feature of the publicistic and oratory styles. It underlines important informa­tion and is widely used in everyday speech. ***More examples:***

*The cock is crowing,*

*The stream is flowing,*

*The small birds twitter,*

*The lake doth glitter.*

*Our senses perceive no extremes. Too much sound deafens us; too muchlight dazzles us; too great distance or proximity hinders our view.*

*Сядеш собі: вітер віє, сонце гріє, картоплиння навіває думки.*

*Гуде ярмарок... Бігають коні, кричать крамарі, регочуться дівчата, крутиться карусель...*

*Другі сміються. Треті плачуть.*

*То заблищить у небі яскраво одинока зірка, то засвітяться контури сизуватої хмари.*

**INVERSION**

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

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

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

*In came Jack, (predicate)*

*Insolent Connor's conduct was. (predicative)*

*Little chances Benny had. (direct object)*

*To her family Martha gives all her time, (indirect object).*

*A horrible death Douglas died, (cognate object)*

*This is a letter congratulatory, (attribute)*

*To the disco Hilda went, (adverbial modifier)*

In the Russian and Ukrainian languages the word order of a sentence is flexible, and inversion as an expressive means is supported with a spec­ifying intonation:

1. *Очевидно, Федір ніде не працює.*
2. *Працює він. Тільки вдома ложкою. Самотності не зносила ріка.*

**DETACHMENT**

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

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

*Brian came into the room, very much flushed and rather unsteady in his gait.*

***Classification.* Any** secondary part of the sentence may become de­tached:

*Smither should choose it for her at the stores - nice and dappled.*

*(attribute)*

*They put him under laughing-gas one year, poor lad, (apposition)*

*Talent. Mr. Micawber has, capital. Fr. Micawber has not. (direct object)*

*It was indeed, to Forsyte eyes, an odd house, (indirect object)*

*Gordon was stubbornly crawling to the place of his destination inch*

*by inch - like a caterpillar, (adverbial modifier).*

***Communicative function.*** Detachment results in logical emphasis of the components of sentence structure.

Compare: *Вже почалось, мабуть, майбутнє. Оце, либонь, вже почалось... (parenthetic modal words)*

*Поміж: людьми, як кажуть, добре й нам. (parenthetic clause) А* у *натовпі був і він, Пилип, (apposition)*

*Щодня, щогодини бомбардую думками образ твій, Сфінксе, (address) До колоса, до цар-колоса Данило мав незмінний трепет душі... (indirect object)*

*Сади, омиті музикою згадок, ковтають пил міжселищних доріг, (attribute)*

*Там, за небокраєм, там, за горою - ти на синім морозі гориш, (adverbial modifier)*

**RHETORIC QUESTIONS**

**and other cases of syntactic transposition**

Contextual environment of a language unit may change its initial mean­ing. A typical case of contextual transposition of meaning is rhetoric ques­tions. In fact, ***rhetoric questions are not questions but affirmative or neg­ative statements put into the interrogative shape.*** A rhetoric question needs no answer, because the answer to it is quite obvious:

*Why should I do it?* means / *shouldn't do it. Why doesn't he shut up?* means *He must shut up. What could I do in a case like that?* means / *could do nothing in a case like that.*

Compare: *Ax, кримська ніч! І хто тебе вигадав?! І навіщо ти така синя?! І навіщо ж ти така прозора?!*

*Життя цілого не досить, а що є в людині, окрім життя?* ***Communicative functions.*** A rhetoric question enhances the expres­siveness of speech. Used in oratory style, rhetoric questions aim at catching the attention of the audience, making the sequential sentences sound persua­sive and significant.

There are some more varieties of contextual transposition of meaning:

**1. Exclamatory sentences with inversion:**

*Much he knew about it I* = *He did not know much about it.*

*Дуже ти багато розумієшся на мистецтві! Натюрморт від*

*пейзажу відрізнити не можеш.*

2. **Negative sentences implying emphatic affirmation:**

*I'll hang myself if it isn't Barney Woods who did it! = It is Barney Woods who did it.*

1. **Syntactic structures of the type *"Me a liar?" (I*** *am not a liar).*
2. **Syntactic structures with Subjunctive mood forms:** / *wish I had not done it = I had done it.*