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**LECTURE NOTES ON COMPARATIVE STYLISTICS OF ENGLISH AND  
UKRAINIAN**

**(tutorial materials)**

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**Чендей Н. В.** Конспект лекцій з порівняльної стилістики англійської та української мов: навчально-методична розробка (англійською мовою). Ужгород. 2024. 43с.

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Навчально-методична розробка до курсу “Порівняльна стилістика англійської та української мов” передбачена передусім для студентів 3 та 4 курсів англійського відділення факультету іноземної філології, перекладачів та вчителів англійської мови. Метою видання є ознайомлення студентів із ключовими питаннями дисципліни. Детальний огляд основних проблем курсу та рекомендований список джерел стануть у нагоді при підготовці до семінарських занять, написанні курсових, бакалаврських та магістерських робіт відповідної проблематики.

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## LECTURE 1

### COMPARATIVE STYLISTICS AS A DISCIPLINE

1. Comparative stylistics as a linguistic discipline, its subject and tasks.
2. The purpose of stylistic analysis.
3. Stylistics and levels of language.
4. Methods of research, used in contrastive studies.

#### 1. Comparative stylistics as a linguistic discipline, its subject and tasks.

Comparative stylistics appeared in the mids of the 20th century. In 1909 the Swiss linguist Charles Bally published his “Traite de stylistique francaise” (“French Stylistics”) where he rejected the established normative approach to style and developed linguistic stylistics whose subject is everything emotional and expressive in language and in speech [Ch. Bally, 2009].

His ideas were further promoted in comparative stylistic studies in works by Jean-Paul Vinay and Jean Darbelnet “Comparative stylistics of English and French”; A. Malblanc “Comparative stylistics of French and German”.

Depending on the material of research they distinguish two branches of comparative stylistics:

- the comparative analysis of original and translated texts;
- the study of similarities and differences of the original texts.

Initially, the subject of comparative stylistics seemed to be the study of stylistic resources of the contrasting languages, i.e. stylistically marked units of different language levels, and ways to pass from one language into another, the so-called leveled stylistics. It seemed quite logical taking into account the fact that comparative stylistics roots in comparative and typological studies of languages. Therefore, the subject (or material) of investigation was the comparative analysis of stylistic, grammatical or phonological one level language units. However, it was initially obvious that the subject and tasks of comparative stylistics should have more universal orientation than other comparative branches of linguistic circle. This caused the specification of the subject and its object. Stylistics aims at the study of functional aspects of language units that go beyond their level within the framework of a broader system. Thus, the task of stylistics is defined as the study of language units on all language levels regardless to their stylistic colouring (a stylistically neutral language element can become stylistically marked in a certain context).

A. Malblanc, one of the founders of comparative stylistics, distinguishes two stages of its development: first stylistic resources of two languages are compared, then genres and styles are studied in comparison (the so called functional stylistic approach), revealing means of expressing satire, humour, etc available in each language.

Multilevel character of stylistic facts defines the choice of the basis of comparison, as far as the analysis can be done in two ways depending on its scope, i.e. the domain of form or the domain of meaning is to be the target. Thus, two fields of research can be singled out:

- semasiologic, in which the comparison is done in the direction from the language forms to their meanings and functions;
- onomasiologic, in which the comparison is done in a reversed way, i.e. from meanings and functions to language forms that express these meanings and functions.

Semasiologically orientated studies compare analogical forms in two languages, for example international morphemes: **hyper-, anti-, mono-** // **гіпер-, анти-, моно-**, revealing similar and different features in their meanings and functions. Such a comparison can be done solely on one language level: morphemic, lexical or grammatical.

On the other hand, onomasiological studies are based on multileveled comparison. For instance, stylistic syntactic repetition **Stop, stop, stop it!** can be adequately translated into Ukrainian by means of lexical unit with an identical stylistic meaning: **Припиніть нарешті!**

As far as such a functional equivalency has only a language system character, certain stylistic categories can serve the basis of comparison: social and genre (bookish or colloquial), emotional and evaluative (elevated, neutral and low).

Thus, comparative stylistics studies stylistic language resources and stylistic speech facts of two languages as well as comparison of genres and functional styles of different languages and individual styles. Moreover, both similar and different features in stylistic systems of national languages are in the scope of research.

A comparative study of genres and styles embraces the research of original texts that have been created in the analogical communicative situations. This causes the necessity to analyze multiple extralinguistic factors of communicative act: goals, objectives, form of expression, field of communication, communicators status (age, social, educational status, etc) and interrelation between them. Therefore, comparative stylistics dwells on the data of social linguistics, psycholinguistics, ethnography, history and culture.

Comparative stylistics is tightly related to the theory of translation. The fact that comparative stylistics studies not only original – translation, but original – original testifies that relations between stylistics and translation are numerous in terms of language aspects, but not identical in terms of their scope.

## 2. The purpose of stylistic analysis

Why should we do stylistics? To do stylistics is to explore language, and, more specifically, to explore creativity in language use. Doing stylistics thereby enriches our ways of thinking about language, and, as observed, exploring language offers a substantial purchase on our understanding of literary texts. Interest in language is always at the fore in the contemporary stylistic analysis which is why you should never undertake to do stylistics unless you are interested in language.

There are **three basic principles, known as three “Rs”**, which stipulate that:

1. Stylistic analysis should be rigorous;
2. Stylistic analysis should be retrievable;
3. Stylistic analysis should be replicable.

To argue that the stylistic method be **rigorous** means that it should be based on the explicit framework of analysis and explain how we process and understand various patterns in language.

To argue that the stylistic method be **retrievable** means that the analysis is organized through explicit terms and criteria, the meanings of which are agreed upon by other students of stylistics. The consensus enables others to follow the pathway adopted in an analysis, to test the categories used and to see how the analysis reached its conclusion; to retrieve, in other words, the stylistic method.

To say that a stylistic analysis seeks to be **replicable** means that the methods should be sufficiently transparent as to allow other stylisticians to verify them, either by testing them on the same text or by applying them beyond that text. The conclusions are relevant if the analysis is accessible and replicable.

## 3. Stylistics and levels of language.

Language in its broadest conceptualization is not a disorganized mass of sounds and symbols, but is instead an intricate web of levels, layers and links. Thus, any utterance or piece of text is organized through several distinct levels of language.

<b>Level of language</b>	<b>Branch of language study</b>
The sound of spoken language; the way words are pronounced	Phonology; phonetics
The patterns of written language; the shape of language on the page	Graphology
The way words are constructed; words and their constituent structures	Morphology
The way words combine with other words to form phrases and sentences	Syntax; grammar
The words we use; the vocabulary of a language	Lexical analysis; lexicology
The meaning of words and sentences	Semantics
The way words and sentences are used in everyday situations; the meaning of language in context	Pragmatics; discourse analysis

These basic levels of language can be identified and teased out in the stylistic analysis of text which in turn makes the analysis itself more organized and principled. However, what is absolutely central to our understanding of language (and style) is that these levels are interconnected, they interpenetrate and depend upon one another, and they represent multiple linguistic operations in the planning and production of an utterance.

#### **4. Methods of research, used in contrastive studies**

Contrastive research is carried out with the help of several methods. Thus, comparing of isomorphic features can often be performed with the help of the deductive and the inductive methods. Deduction is the process of reasoning using general rules or principles to form a judgment about a particular fact or situation (from general to particular). Induction is the process of reasoning using known facts to produce general rules or principles (from particular to general).

The immediate constituents method is employed to contrast only language units with the aim of establishing their constituent parts in one or some contrasted languages. The IC method is often employed to single out constituents parts of the syntactic level units both at the sentence level and at word-group level. Thus, the sentence *He learns many new words every week* can be subdivided into the following constituent word-groups: 1) He learns (predicative word group); 2) many new words (attributive word group); 3) every week (adverbial word group). At word group level a further splitting is observed: He/learns; many/new//words; every/week. The Ukrainian equivalent of this sentence has the same types of word groups with the identical division into ICs: 1) Він/вивчає; 2) багато/нових//слів; 3) кожного/тижня.

The **transformational method** is more often employed than the ICs method. Many linguists used the notions of deep and surface structure since the statement that different languages can have the same deep structure allowed them to contrast language units with different surface structure. Thus, transformation may reveal the difference in the form of expression in the contrasted languages. Compare: *Вас запрошують взяти участь у науковій конференції* (an indefinite personal sentence, active voice), which has for its equivalent in English *You are invited to take part in the scientific conference* (i.e. a definite personal sentence with a passive voice verbal predicate). Transformation may often be required by the peculiarity of the syntactic structure of the source language (or the target language) unit. Compare: *The lesson over, all students went to the reading hall* can be rendered into Ukrainian with the help of employing predicative word-groups *Після того, як заняття закінчилося* or with the help of the prepositional noun phrase, expressing time *Після закінчення занять студенти пішли ...* The nominative absolute participial construction *The lesson over* has to be substituted i.e. transformed into an adverbial clause of time or cause (*Після того, як заняття закінчилися / Оскільки заняття закінчилися, всі студенти пішли до читальні*).

Apart from these some other methods of analysis are helpful for the establishment of structural or semantic isomorphic and allomorphic features in the contrasted languages. One of them is *the contrastive linguistic method*, which is usually employed to investigate a restricted number of genealogically related or non-related languages.

The method of contrastive analysis is the totality of the ways of language research and description with the help of its systematic comparison with another language with the aim to reveal its peculiarities on the background of common features.

The method of contrastive analysis is directed first of all towards revealing the differences between the two or the larger number of languages (the unique features – унікалії) though it does not ignore common features of the contrasted languages. It is as if a reverse side of the comparative-historic method, which is aimed to establish the correspondences between the contrasted languages, while the method of contrastive analysis searches for the differences. This method can be applied to any languages irrespective of their genealogical, typological or areal origin for the analysis of the correlation of their structural elements mainly on the synchronic level of analysis taking into account all factors of their interaction, interpenetration and mutual influence on all language levels.

The effectiveness of the contrastive analysis method depends on the appropriateness of its usage, that is what is contrasted and in what way it is contrasted. Depending on the direction of analysis, there can be distinguished one-sided and two-sided (many sided) contrastive analysis.

According to one-sided approach the initial point of research is one of the contrasted languages. Cross-language comparison is carried out in the direction “the initial language / or the source language – the target language”. The source language performs the role of the system of correlated notions for the target language description. Such an approach reveals the meanings of lexical and grammatical phenomena of the source language that are reflected on the level of meanings of the target language and comprise those means of the target language which it has for rendering meanings of the source language. First of all, the structure of the meaning of a certain unit in a source language is determined, then this unit is projected on the amount of the meanings of the target language. For example, German wenn – English 1) when (temporal meaning) and 2) if, in case (conditional meaning).

The one-sided approach is very similar to the way of two-language or bilingual dictionary compiling: for the word of the source language is accomplished with the equivalent correlative units of the target language. The results of the one-sided analysis are not reversible. If we try to reverse the one-sided procedure, we will have quite other results.

According to the two-sided (or many-sided) approach the basis for comparison is the “third member” (tertium comparationis) – a certain extra-linguistic notion, a phenomenon which does not belong to any of contrasted languages, but is deductively formed by a meta-language; and the ways by which it is expressed in contrasted languages are researched. The value of the two-sided approach is in the fact that it gives the possibility to reveal all language means to express something.

## Key terms

### Context

In its most general sense, the word “*context*” means the set of circumstances or facts that surround a particular event, situation, etc. Contextual relationships can be defined in many ways. Each text and each passage partake of several contexts. Some of them are definable in formal, linguistic terms (intralinguistic context), others must be based on extralinguistic considerations (extralinguistic contexts). Thus, we can come across such terms as “verbal context”, “cultural context”, “pragmatic context”, “stylistic context” et al.

### **Expressive means and stylistic devices**

*Expressive means* of language are those linguistic forms and properties that have the potential to make the utterance emphatic or expressive. These can be found on all levels – phonetic, graphical, morphological, lexical or syntactical.

Expressive means and stylistic devices have a lot in common but they are not completely synonymous. All stylistic devices belong to expressive means but not all expressive means are stylistic devices. *Stylistic devices (also called tropes or figures of speech)* are based on imagery which is realized through the interaction of different components of denotational and connotational meaning of words or word-combinations.

### **Style**

The term “style” being ambiguous, needs a restricting adjective to denote what particular aspect of style we intend to deal with. The term “*individual style*” is a unique combination of language units, expressive means and stylistic devices peculiar to a given writer, which makes that writer’s works or even utterances easily recognizable.

The speech of an individual which is characterized by peculiarities typical of that individual is called *an idiolect*. The idiolect should be distinguished from what we call *individual style*, as the word “style” presupposes a deliberate choice.

### **Text**

Text is regarded as a complete communicative unit with specific structural, semantic, compositional, stylistic and functional peculiarities which are characterized by a set of text categories, the most important of which are *informative content, accomplishment, linearity, integrity* and *regularity*. Thus, text is an independent object of linguistic and stylistic analysis. In recent years text has been thoroughly studied in the domain of separate branch of linguistics – text linguistics, the object of which is a text as a complete formation, the largest communicative unit; and grammatical, semantic, pragmatic, social, psycholinguistic and typological characteristics – being its subject. A key task of text linguistics is the establishment, systemic arrangement and interpretation of categorical features of any text.

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## LECTURE 2

**STYLISTIC NEURTALITY AND STYLISTIC COLOURING.  
TYPES OF MEANINGS. CLASSIFICATION OF MODERN ENGLISH AND  
UKRAINIAN VOCABULARY**

1. Stylistic neutrality and stylistic colouring.
2. Denotative and connotative meanings as a factor of style.
3. Stylistic classification of the English and Ukrainian vocabulary:
  - a. the literary layer of the vocabulary;
  - b. the colloquial layer of the vocabulary.

1. Stylistic neutrality (norm) and stylistic colouring.

Studying the notions of style and stylistic colouring, the problem of *norm or neutrality* and *stylistic colouring* should be regarded in contrast to each other.

The notion of the norm mainly refers to the literary language and always presupposes *a recognized or received standard*. When speaking of norms people forget about stylistic norms which are no less, if not more, important than all others. This statement proves the fact there is no universally accepted norm of the standard literary language, that there exist different norms and correspondingly special kinds of norm which are *called stylistic norms*. Indeed, it has been acknowledged that the norms of the spoken and written varieties of language differ a lot.

While studying style, many scholars come to a dubious decision that style may be defined as deviation from a language norm (G. Leech, M. Halliday, R. Jakobson). However, they neglect the fact that regular deviations from the norm gradually establish themselves as variants of the norm.

This point of view is not, however, to be taken literally. The fact that there are different norms for various types and styles of language does not exclude the possibility to refer to *the notion of norm as an invariant*, which embraces all variants with their most typical properties. Each style of language will have its own invariant and variants, yet all styles will have one common invariant – the written variety of language.

Thus, *the norm should be regarded as the invariant of the phonemic, morphological, lexical and syntactical patterns circulating in language-in-action at a given period of time*. In stylistics the norm is often called stylistic neutrality.

Since style is the specificity of a sublanguage, it becomes obvious that non-specific units do not participate in style formation as units belonging to all the sublanguages are stylistically neutral. Thus, we observe the opposition of stylistically coloured specific elements to stylistically neutral non-specific elements.

Professor Howard M. Mims made a list of 20 grammatical forms so frequent in every-day speech that students could hardly observe any deviations from the norm: e.g. *They ready to go* instead of *They are ready to go*; or *My brother, he's a doctor* instead of *My brother is a doctor*. These are cases of stylistically neutral non-specific elements usage.

Stylistically colored units (bookish, poetic, official, colloquial, dialectal, vulgar words) have a kind of label on them showing where the unit was “manufactured”, to what sphere it belongs. They are limited to specific conditions of communication. If they are isolated from the context, they will preserve their label, colouring. Stylistically-coloured words possess *inherent stylistic connotation*. Stylistically neutral words may have only *adherent (occasional) stylistic connotation* acquired in a certain context.

*A luxury hotel for dogs is to be opened at Lima, Peru a city of 30,000 dogs. The furry guests will have separate hygienic kennels, top medical care and high standard cuisine, including the best bones* (Mailer).

- cuisine** →inherent formal (bookish, high-flown);  
 → adherent connotation in the context (lowered, humorous);  
**bones** → stylistically neutral;  
 → adherent connotation in the context (elevated, humorous).

## 2. Denotative and connotative meanings as a factor of style.

In brief the semantic structure (or the meaning) of a word roughly consists of its grammatical meaning (noun, verb, adjective) and its lexical meaning. Lexical meaning can be subdivided into denotative (linked to the logical or nominal meaning) and connotative meanings.

Logical meaning is the precise naming of a feature of the idea, phenomenon or object, the name by which we recognize the whole of the concept. This meaning is also synonymously called referential meaning or direct meaning.

Nominal meaning serves the function to single out one definite and singular object out of a whole class of similar objects. These words are classified in grammar as proper nouns. To distinguish nominal meaning from logical meaning the former is designated by a capital letter.

Semantic structure of a word consists of denotative and connotative meanings.

Connotative meaning is tightly connected with extra-linguistic circumstances such as the situation of communication and the participants of communication. Connotative meaning consists of four components:

- 1) emotive;
- 2) evaluative;
- 3) expressive;
- 4) stylistic.

The **emotive** component (usual or occasional) of the connotative meaning of a word is its capacity to evoke or express emotions. It is called emotive charge, emotive connotation or colouring: *e.g. Here she is, **poor little lamb**, with her bags all packed* (Ch. Dickens).

The **evaluative** component of the connotative meaning charges the word with negative, positive, ironic or other types of connotation conveying the speaker's attitude to the object, subject or phenomenon portrayed: *e.g. She is not a flirt, not even a coquette.* (G. Galthworthy)

The **expressive** component of the connotative meaning either increases or decreases the expressiveness of the message: *e.g. I have **a lot of** time. He has **heaps of** time. He's got **bags of** money.* Emotive connotation always entails expressiveness but not vice versa. To prove this point let us consider the example with the word "thing" applied to a girl. When the word is used with an emotive adjective like "sweet", it becomes emotive itself: *She was a sweet little thing.* But in the sentence: *She was a small thin delicate thing with spectacles,* I. Arnold claims the meaning of "thing" is definitely expressive, not emotive.

The usage of the so-called intensifiers, words like *absolutely, frightfully, really, quite,* etc. helps to create an expressive effect.

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

## 3. Stylistic classification of modern English and Ukrainian vocabulary

The word-stock of any language functions as a system, the elements of which are interconnected, interrelated and yet interdependent.

In accordance with the language division into literary and colloquial, the whole of the word-stock of the English language can be divided into three main layers: the literary layer, the neutral layer and the colloquial layer.

The literary and the colloquial layers contain a number of subgroups each of which has a property it shares with all the subgroups within the layer. This common property, which unites the different groups of words within the layer, is called its **aspect**. The aspect of the literary layer is its

markedly bookish character. It is this that makes the layer more or less stable. The aspect of the colloquial layer of words is its lively spoken character. It is this that makes it unstable, fleeting.

The aspect of the neutral layer is its universal character. That means it is unrestricted in its use. It can be employed in all styles of language and it is this that makes the layer the most stable of all.

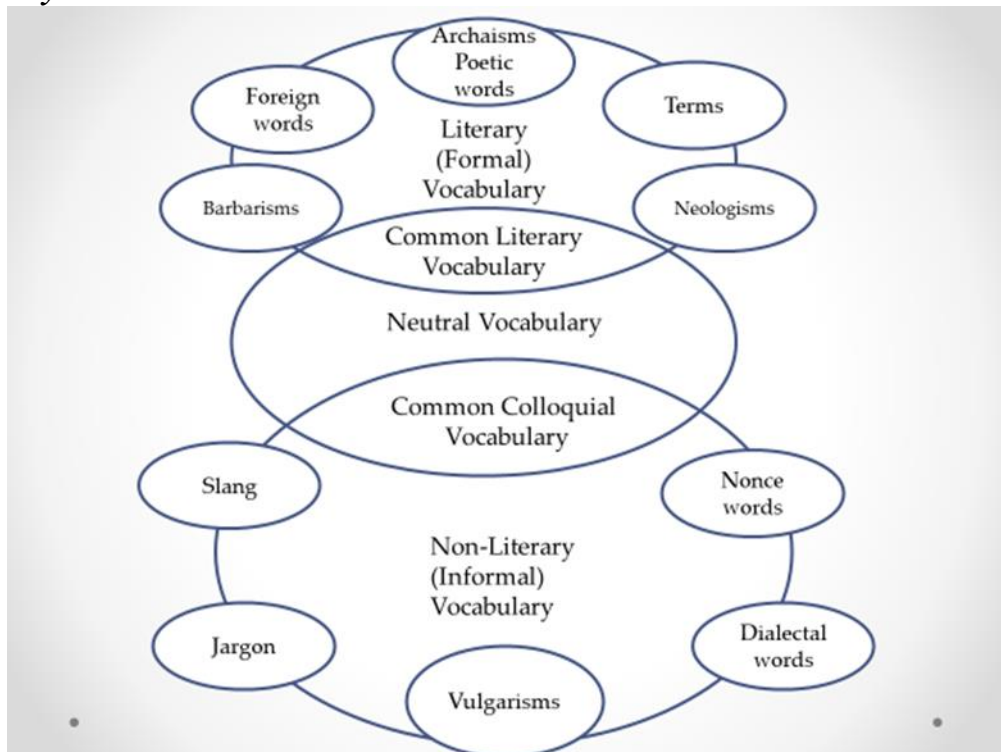
The literary vocabulary consists of the following groups of words:

- common literary;
- terms;
- poetic words;
- archaic words;
- barbarisms and foreign words;
- literary coinages, including nonce-words.

The colloquial vocabulary falls into the following groups:

- common colloquial words;
- slang;
- jargonisms;
- professional words;
- dialectal words;
- vulgar words;
- colloquial coinages.

The common literary, neutral and common colloquial words are grouped under the term *standard English vocabulary*. Other groups in the literary layer are regarded as *special literary vocabulary* and those in the colloquial layer are regarded as *special colloquial (non-literary) vocabulary*.



Both literary and colloquial words have their upper and lower ranges. The lower range of literary words approaches the neutral layer and has a markedly obvious tendency to pass into that layer. The same may be said of the upper range of the colloquial layer as it can easily pass into the neutral layer. The lines of demarcation between common colloquial and neutral on the one hand, and common literary and neutral on the other hand, are blurred.

Both sets can be viewed as being in invariant – variant relations. The neutral vocabulary may be viewed as the invariant of the Standard English vocabulary.

Stylistic functions of the literary layer of the vocabulary:

- to characterize the speech of the bygone epoch and to reproduce the atmosphere of antiquity;
- to introduce the atmosphere or professional activity;
- to create a romantic atmosphere, the general mode of elevation (in poetry);
- to introduce the atmosphere of solemnity (in official speech) or the local colouring of the country described.

Stylistic functions of the colloquial layer of the vocabulary:

- to create true-to-life, authentic atmosphere of private conversation, intimacy;
- to create a sense of immediate communication with the reader;
- to create a satirical or ironical effect;
- to serve as a means of personages' educational, social, cultural, professional and personal characterization.

### Basic terms:

**Formal (literary vocabulary)** are words of solemn, elevated character. *Syn.* literary words, learned words, bookish words, high-flown words are mainly observed in a written form and contribute to the message the tone of solemnity, sophistication, seriousness, gravity, learnedness.

**Terms** are words denoting objects, processes, phenomena of various branches of science: e.g. drill adapter, bank-administered trust fund, laser, etc.; електрон, ампер, бета-розпад. Сукупність термінів певної галузі науки чи виробництва називають термінологією. Як правило, терміни мають тільки одне значення, багатозначність в межах однієї наукової галузі є ознакою невпорядкованості.

**Neologisms or literary coinages** are new words or expressions that designate new-born concepts (terminological coinages) and the words coined to seek expressive utterance (stylistic coinages): e.g. take-away, hang glider, wrist phone, etc; імпичмент, спікер, комп'ютерний вірус; індивідуально-авторські: яблуновоцвітню (П. Тичина), відлютувати, піднеб'я (М. Вінграновський).

**Archaic words** are regarded as relics of ancient times, gradually passing out of general use or having completely gone out of use. They are divided into:

- **obsolescent** (rarely used) words or grammatical forms: e.g. thee, thy and thine; уста, чоло;
- **obsolete** (out of use at present, but still recognized): e.g. methinks (= it seems to me); пау (по); тать (злодій), шуйця (ліва рука)
- **archaic proper** are words that no longer recognizable in modern English: e.g. *troth* (= faith); *a losel* (a lazy fellow).

There is another class of words which is erroneously classed as archaic – i.e. **historical words**: e.g. *Thane, goblet, baldric, mace*, etc.; боярин, рало. Words of this type never disappear from language; they remain as terms referring to definite stages in the development of the society. Historical words have no synonyms, whereas archaic words have been replaced by modern synonyms.

Archaic words are predominantly used in the creation of a realistic background to historical novels. Besides, they are frequently used in the style of official documents (in business letters, legal documents, all kinds of statutes, etc). For example, *aforsaid, hereby, therewith, hereinafternamed*, etc. The function of archaic words in official documents is terminological in character. They help to maintain the exactness of expression so necessary in this style.

**Poetic words (diction)** denote a set of words traditionally used in poetry: e.g. *heaven, rehearse, couplement, rondure, hems*, etc.; терпко-піднесений, уста, уквітчаний.

**Barbarisms** are words of foreign origin which have not entirely been assimilated into the English language. They bear the appearance of a borrowing and are felt as something alien to the native tongue. Most barbarisms have corresponding English synonyms: e.g. *chic* (=stylish), *bon*

*mot* (= a clever witty saying); *en passant* (=in passing), etc.; ЛІНГВІСТИКА – МОВОВЗНАВСТВО, ПРОЦЕНТ – ВІДСОТОК.

**Foreign words** do not belong to the English vocabulary as they are not registered by English dictionaries. In printed works foreign words and phrases are generally italicized to indicate their alien nature or stylistic value. Barbarisms, on the contrary, are not italicized unless they bear a special load of stylistic information. Such words as *solo*, *tenor*, *concerto*, *luftwaffe* and the like should be distinguished from barbarisms. They are terms. Terminological borrowings have no synonyms. Both foreign words and barbarisms are widely used in various styles of language. The main function of these words is to supply local colour, i.e. to depict local conditions of life, customs and habits, facts and events. Варваризми в українській: *happy end* (щасливий кінець), *finita la comedia* (виставу закінчено).

**Non-literary (colloquial vocabulary)** are words of informal character that are associated with an oral form of communication.

**Slang** is the special and often secret vocabulary used by a class (as thieves, beggars) and usually felt to be vulgar or inferior: e.g. *to take stock in* – *to be interested in*; *rot* – *nonsense*; *the cat's pyjamas* – *the correct thing*; кайф, базар, хавати.

**Jargon** is a term for a group of words aimed at preserving secrecy within a social group. Jargonisms are generally old words with entirely new meanings imposed on them. For example, the word *grease* means “money”, *loaf* means “head”, *a tiger hunter* is “a gambler”, *a lexic* is “a student preparing for a new course”; Jargonisms are social, not regional. Арго – це умовна говірка соціальної групи з певним обмеженим набором слів, незрозумілих для сторонніх. Арго – мова «соціального дна» (рекетирів, злодіїв, бомжів): зав’язати (вийти із злочинного світу), перо (ніж), крисо (м’ясо).

**Professionalisms** are the words used in a definite trade, profession or by people having common interests or hobbies: e.g. *tin-fish* (a submarine); *a block-buster* (a bomb designed to destroy blocks of big buildings); кібер, філфаківці.

**Dialectal words** are those which remained beyond literary boundaries and are generally used in a definite locality: e.g. *lass* meaning “a girl or a beloved girl”; *lad* meaning “a boy or a young man”; тайстра, легінь, бескид.

**Vulgarisms** are swear words which are of an abusive character, like *damn*, *bloody*, *to hell*, *goddam*; дурень, падло, чортяка and, as some dictionaries state, used now as general exclamations; these are obscene words, known as four-letter words the use of which is banned in any form of intercourse as being indecent.

**Colloquial coinages (nonce-words)**, unlike literary bookish coinages, are spontaneous and elusive. They are not usually built by means of affixes but are based on certain semantic changes in words that are almost imperceptible to the linguistic study until the word finds its way into print. Some nonce-words and meanings, on the one hand, may acquire legitimacy and thus become facts of the language, while, on the other, they may be classified as literary or colloquial according to which of the meanings is being dealt with.

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### LECTURE 3

## DISTINCTIVE LINGUISTIC FEATURES OF THE MAJOR FUNCTIONAL STYLES OF LANGUAGE

1. **The notion of style in functional stylistics.**
2. **Publicist (media) style. Some particular genres of publicist style.**
3. **The style of official (business) documents.**
4. **Scientific / academic style.**
5. **The differentiation of literary colloquial style and familiar colloquial style.**

#### 1. The notion of style in functional stylistics.

Today the word “style” has a very broad meaning. We speak of style in architecture, painting, fashion, behaviour, etc. In fact, style can be applied to any kind of human activity that can be performed in more than one way, and also to the result of such an activity. It should be pointed out, however, that our choice of different ways to achieve a goal is limited: all kinds of human activities and behaviour represent a complex interrelation of freedom and restrictions. Thus, style in its most general sense is a specific characteristic of human activity arising as a result of choice, within the accepted norms, of a definite mode or manner of conducting this activity.

The notion of style has to do with how we use the language under specific circumstances for a specific purpose. Linguistic literature gives various definitions of the notion “style” that generally can be limited to the three meanings:

1. A variety of the national language traditionally used in one of the socially identifiable spheres of life that is characterized by a particular set of linguistic features, including vocabulary, grammar and pronunciation. These are chiefly associated with the social and regional varieties, such as educated, colloquial, low colloquial, dialectal, etc. from this point of view the broadest and well-known subdivision in many national languages describes these varieties as neutral, literary (high) and colloquial (low): e.g. Cockney, upper-class, educated English.

2. Generally accepted linguistic identity of oral and written units of discourse, such as public speeches, a lecture, an informal letter, a newspaper article, etc. Such units demonstrate style not only in a special choice of linguistic means, but in their arrangement, i.e. composition of a speech act that creates a category of text marked by oratory, scientific, familiar or publicist style.

3. An individual manner of expression determined by personal factors, such as educational background, professional experience, sense of humour, etc.

Style is our knowledge of how language is used to create and interpret texts and intercourse interaction. Style is first and foremost the result of our choice of content of our message and the appropriate range of language means to deliver the message effectively. Uses of English in various situations that require definite stylistic features are studied by the theory of functional styles. This theory involves consideration of such notions as norm and function in their relation to style.

The norm is closely related to the system of the language as an abstract ideal system. The system provides and determines the general rules of usage of its elements, the norm is actual use of these provisions by individual speakers under specific conditions of communication.

#### 2. Publicist (media) style. Some particular genres of publicist style.

This is a style used in public speeches and printed publicist works, which are addressed to a broad audience and devoted to important social or political events, public problems of cultural, educational or moral character. Publicist style falls into the oratory speeches (lectures, reports), the style of radio and TV programs (media style), the style of essays and journalistic articles. The main features of this style are clear logical argumentation and emotional appeal to the audience.

Publicist style has the following distinctive linguistic features:

**Phonetic features (in oratory):** standard pronunciation, wide use of prosody, as a means of conveying the subtle shades of meaning, overtones and emotions. Phonetic compression.

Укр: Пристрасний, оцінний тон мовлення (наприклад пафосний).

**Morphological features:** frequent use of non-finite verb forms, omission of articles, link verbs, auxiliaries, pronouns, especially in headlines and news items.

Укр: використання усіх типів речень; повтори, непрямий порядок слів

**Syntactical features:** frequent use of rhetorical questions and interrogatives in oratory speech.

In headlines: use of impersonal sentences, elliptical constructions, interrogative sentences, infinitive complexes and attributive groups.

In news items and articles: news items comprise one or two sentences; absence of complex coordination with chain of subordinate clauses and a number of conjunctions; absence of exclamatory sentences.

Articles demonstrate more syntactical organization and logical arrangement of sentences.

**Lexical features:** newspaper clichés and set phrases; terminological variety; elevated and bookish words; abbreviations; the use of proper names.

In headlines: frequent use of pun, violated phraseology, vivid stylistic devices.

Укр: наявність емоційно забарвлених слів, тропів, фразеологізмів.

**Compositional features:** text arrangement is marked by precise, logic and expressive power; carefully selected vocabulary; variety of topics; wide use of quotations, direct speech and represented speech; use of parallel constructions throughout the text.

In oratory: simplicity of structural expression, clarity of message, argumentative power.

In headlines: use of rhyme, pun, high degree of compression, graphic means.

In news items and articles: strict arrangement of titles and subtitles, emphasis on the headline; careful subdivision into paragraphs, clearly defined position of the sections of an article.

The publicist style has features in common not only with the style of official or scientific works, on the one hand, but also with some elements of emotionally coloured colloquial style, on the other hand. Accordingly, the publicist style is characterized by the use of logically connected syntactic structures in their full form, but at the same time an emotional impact is achieved by the use of emotionally coloured vocabulary common in belletristic and colloquial styles.

Publicist style has a particular genre: the essay.

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

Nowadays an essay is usually a kind of feature article in a magazine or newspaper. It is characterized by clarity and brevity of expression, by the use of the first person singular, by expanded use of connecting words to express clearly all the logical relations in the development of thought, and abundant use of emotionally coloured words, various stylistic devices.

Newspaper language is recognized as a particular variety of style, characterized by a specific communicative purpose and its own language means. The content of newspaper material is fairly diverse, it comprises news and commentary on the news, press reports and articles, advertisements and official announcements, as well as short stories and poems, material for entertainment. Thus, newspaper style includes a system of interrelated lexical, phraseological and grammatical means serving the purpose of informing, instructing and entertaining the reader. On the whole, newspaper style has the following typical features: the use of special political or economic terminology; the use of lofty, bookish vocabulary; frequent use of abbreviations; the use of neologisms; the use of complete simple sentences, complex and compound sentences, but in newspaper headlines elliptical sentences prevail.

Укр: епістолярний стиль

Використання звернень (часто пестливих)

Наявність традиційних словосполучень на початку і в кінці

Використання різноманітних побажань, вітань

Невимушеність у доборі мовних засобів (як у розмовно-побутовому стилі)  
Безпосередність у вираженні емоцій

*Лист Тараса Шевченка до друга*

Добродію і друже!

Бог вам заплатить за вашу щирість і за вашу ласку. Лихо діється зі мною, та не одне, усі лиха впали на мою голову: тепер очі й зуби так болять, що не знаю де й дітись. Вибачте, що лист коротенький, одне те, що боюся очі натрудить, а друге, сказавши правду, таки й паперу недостача і купити нема де, звичайно, як у степу.

Сьогодні неділя, на муштру – не поведуть. Цілісінький день буду переглядати твій подарунок...Перелічив, передививсь, все, до крихітки, ціле. І Шекспір, і папери, і фарби, і олівці, і пензлі – все цілісіньке.

Щирий до вас Т. Шевченко

### 3. The style of official (business) documents

This style aims at establishing, developing and controlling business relations between individuals and organizations. Being devoid of expressiveness, it is fully impersonal, rational and pragmatic. Official (legal, diplomatic) and business documents are written in formal style of speech, which requires the choice of a special kind of vocabulary, grammar forms and structures. Such documents often require the use of special formulas of politeness: *e.g. I beg to inform you; I beg to move; the items on the agenda; the above mentioned; hereinafter named; on behalf of; We remain respectfully yours, etc.*

Official style has the following distinctive linguistic features:

**Morphological features:** adherence to the norm, sometimes outdated or even archaic, especially in legal documents.

**Syntactical features:** use of long complex sentences with several types of coordination and subordination (up to 70% of the text); use of passive and participial constructions, numerous connectives; use of objects, attributes and all sorts of modifiers in the identifying and explanatory function; extensive use of detached constructions and parenthesis.

**Lexical features:** prevalence of stylistically neutral and bookish vocabulary; use of terminology: *e.g. legal: acquittal, testimony, aggravated larceny; commercial: advance payment, insurance, wholesale, etc.*; use of proper names, officialese vocabulary: clichés, opening and conclusive phrases; conventional and archaic forms and words: *kinsman, hereof, thereto, thereby, ilk*; foreign words, especially Latin and French: *status quo, force majeure, persona non grata*; abbreviations, contractions, conventional symbols: *M.P. (member of Parliament), Ltd (limited), \$, etc.*; use of words in their primary denotative meaning; absence of tropes, no evaluative and emotive colouring of vocabulary.

**Compositional features:** special compositional design: coded graphical layout, clear-cut subdivision of texts into units of information, logical arrangement of these units, order-of-priority organization of content and information; accurate use of punctuation; generally objective, concrete, unemotional and impersonal style of narration.

Examples:

(a formal letter of diplomacy:  
Secretary-General to Minister for Foreign Affairs)

Sir,

I have the honour to refer to General Assembly resolution 3 8/120 of 16 December 19\_. A copy of which is enclosed for ease of reference, and, in accordance with paragraph 3 thereof, I wish to extend to Your Government an invitation to participate, at the ministerial level, in the Second International Conference on Assistance to Refugees in Africa, which will be held at the Palais des Nations, Geneva, from 9 to 11 July 19\_ under the auspices of the United Nations.

The African refugee situation deserves the full understanding and support of the international community. I therefore express the hope that your Government will participate in the Conference and I look forward to receiving your positive response at an early date. Accept, Sir, the assurances of my highest consideration.

Secretary-General

Оголошення

Завтра увечері, о 19.00, в актовій залі розпочнуться збори студентів третього і четвертого курсів нашого факультету. Явка всіх обов'язкова.

Деканат

#### 4. Scientific / academic style

The genre of scientific works exists for the most part within the bounds of the written form of language (scientific articles, thesis, prose), but it may also manifest itself in its oral form (scientific reports, lectures, discussions); in the latter case it may have some features of colloquial speech.

The aim of scientific speech is to present precise information; therefore, it requires the use of special terminology which does not admit of polysemy or figurative meanings, emotional connotations (all of which is typical of colloquial and publicist styles). The author of scientific works tends to sound impersonal, using the pronoun “WE” instead of “I”, impersonal constructions, passive voice constructions, etc.

Scientific / academic style has the following distinctive linguistic features:

**Morphological features:** terminological word formation and word derivation, conversion; restricted use of finite verb forms; use of “the author’s we” instead of “I”; frequent use of impersonal constructions.

**Syntactical features:** complete and standard syntactical mode of expression; direct word order; use of lengthy sentences with subordinate clauses; extensive use of verbals; extensive use of adverbial and prepositional phrases; frequent use of parenthesis introduced by a dash; preferential use of prepositional attributive groups instead of the descriptive *of phrase*; prevalence of nominal constructions over the verbal ones to avoid time reference for the sake of generalization.

**Lexical features:** extensive use of bookish words; abundance of scientific terminology and phraseology; use of words in their primary dictionary meaning, restricted use of connotative contextual meanings; use of neologisms; abundance of proper names; restricted use of emotive colouring, interjections, phrasal verbs, colloquial vocabulary, etc.

**Compositional features:** types of texts compositionally depend on the scientific genre: monograph, scientific article, presentation, thesis, etc. In scientific proper and technical texts: highly formalized text with the prevalence of formulae, tables, diagrams. In humanitarian texts – descriptive narration, supplied with argumentation and interpretation. Extensive use of citation, references and foot-notes. Restricted use of Ems and SDs. Definite structural arrangement in a hierarchical order: introduction, chapters, paragraphs, conclusions. Special set of connective phrases and words to sustain coherence and logic, such as *consequently, on the contrary, likewise*, etc. Extensive use of double conjunctions like *as ... as, either ... or, both.... And*, etc. Compositionally arranged sentence patterns: postulatory (at the beginning), argumentative (in the central part), formulative (in the conclusion).

Examples:

Satellite communication systems, like other wireless communication systems, convey information using electromagnetic waves. Since radio was the first practical application of wireless technology, we may refer to them as radio waves.

Для проведення подвійної флуоресцентної імуногістохімії фронтальні зони головного мозку піщанки інкубували з двома первинними антитілами: анти-ГФКБ (1:1000) та анти-Neun (специфічний маркер нейронів, 1:1000).

### 5. The differentiation of literary colloquial style and familiar colloquial style.

Literary colloquial style is the style of informal oral communication. The vocabulary of this style is usually lower than that of the formal or neutral styles, it is often emotionally coloured and characterized by connotations.

Literary colloquial style has the following distinctive linguistic features:

**Phonetic features:** standard pronunciation in compliance with the national norm; phonetic compression of frequently used forms (e.g. it's, don't, I've); omission of unaccented elements due to the quick tempo: e.g. you know him?

**Morphological features:** use of regular morphological features, with interception of evaluative suffixes: e.g. *deary, doggie, duckie*; prevalence of active and finite verb forms.

**Syntactical features:** use of simple sentences with a number of participial and infinitive constructions; syntactically correct utterances compliant with the literary norm; use of various types of syntactical compression, simplicity of syntactical connection; use of grammar forms for emphatic purposes; decomposition and ellipsis of sentences in a dialogue; use of special colloquial phrases.

**Lexical features:** wide range of vocabulary strata in accordance with the register of communication and participants' roles: formal and informal, neutral and bookish, terms and foreign words; extensive use of intensifiers and gap-fillers: e.g. *absolutely, definitely, awfully, kind of, so to speak, I mean, if I may say so*; extensive use of phrasal verbs; use of words of indefinite meaning like *thing* or *stuff*; use of interjections and exclamations: e.g. *Dear me, my God, Goodness, well, why, now, oh*; avoidance of slang, vulgarisms, dialect words, jargon.

**Compositional features:** can be used in written and spoken varieties: dialogue, monologue, personal letters, diaries, essays, articles, etc. Spontaneous types have a loose structure, relative coherence and informality of form and content.

Besides the standard literary-colloquial speech, there is also a non-standard style of speech, mostly represented by a special vocabulary. The familiar colloquial style is used in informal situations of communication. It admits the use of emotionally coloured words, low-colloquial vocabulary and slang words.

Familiar colloquial style has the following distinctive linguistic features:

**Phonetic features:** casual and often careless pronunciation; use of reduced and contracted forms; emphasis on intonation as a powerful semantic and stylistic instrument capable to render subtle nuances of thought and feeling.

**Morphological features:** use of evaluative suffixes, nonce words formed on morphological and phonetic analogy: e.g. *baldish, moody, hanky-panky*, etc.

**Syntactical features:** use of simple short sentences; use of echo questions, parallel structures, repetitions of various kinds; asyndetic coordination in complex sentences; extensive use of ellipsis and syntactic tautology; abundance of gap-fillers and parenthetical elements.

**Lexical features:** combination of neutral, familiar and low colloquial vocabulary, including slang, vulgar and taboo words; mixture of curse words and euphemisms; extensive use of collocation and phrasal verbs instead of neutral and literary equivalents.

**Compositional features:** no specific compositional patterns; strong emotional colouring; little coherence or adherence to the topic; use of deviant language on all levels.

#### Examples:

Ray: Hi, Janet. I haven't seen you for ages. How are you?

Janet: I'm fine, Ray, thanks. I've been a bit busier than usual lately as I've got exams in two weeks. You?

Ray: Life is as good as it gets.... I'm glad I ran into you

Привіт

- Хеллоу!
- Де зара зависаєш?
- На майдані.
- Круто. А ти де?
- А я в бібліотеці, пишу дипломку з історії.
- Ну, у тебе і житуха. Співчуваю...

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## LECTURE 4 STYLISTIC GRAMMAR

1. **The theory of grammatical gradation. Marked, semi-marked and unmarked structures.**
2. **Types of grammatical transposition.**
3. **Stylistic potential of some parts of speech.**

**Grammatical gradation.** The major principle of the stylistic effect is the opposition between the norm and deviation from the norm. These deviations may occur on any level of the language – phonetic, graphical, morphological, lexical or syntactical.

Naom Chomsky formulated this rule in grammar as **a grammatical gradation**. He constructed a scale with two poles – grammatically correct structures at one extreme point of this scale and grammatically incorrect structures at the other. The first he called grammatically marked structures, the second – unmarked structures. The latter cannot be generated in a given language, therefore they cannot exist in it. For instance, *Вирішив він мене ошукати* cannot be translated *Decided he me to deceive* (it disagrees with the basic rule of word order arrangement in English). This sentence belongs to what Chomsky calls unmarked structures.

**2. Transposition.** Semi-marked structures are marked by the deviation from lexical or grammatical valency that creates an expressive effect.

We may distinguish 3 types of grammatical transposition:

1. Transposition of a certain grammar form into a new syntactical distribution with the resulting effect of contrast: e.g., (the so-called historical present);
2. Transposition of the lexical and grammatical meanings. For instance, the use of the plural form with a noun whose lexical meaning is incompatible with plurality: e.g., *The look on her face... was full of secret resentments, and longings, and fears.*
3. Transposition of classifying grammatical meanings that brings together situationally incompatible forms – for instance, the use of a common noun as a proper one: e.g. *Mr. Know-All, Mr. Truth (antonomasia).*

**3. The noun and its stylistic potential.** The use of plural instead of singular: e.g., *The clamour of waters, snows, winds, rains...* Proper names employed as plural: e.g., *There were numerous Aunt Millies because of, and in spite of Arthur's and Edith's triple checking of the list.*

These examples represent the second type of grammatical metaphor formed by the transposition of the lexical and grammatical meanings.

The third type of transposition can be seen on the example of personification, which transposes a common noun into the class of proper names by attributing to qualities of a human being: e.g., *England's mastery of the seas; Love's first snowdrop.*

**The article and its stylistic potential.** Abstract nouns transposed into the class of personal nouns are charged with various emotional connotations: e.g., *a chubby little eccentricity (a child); an old oddity (an old odd person).*

The indefinite article may convey evaluative connotations when used with a proper name: e.g., *I'm a Marlow by birth, and we are a hot-blooded family.*

It may be charged with a negative evaluative connotation and diminish the importance of someone's personality: e.g., *A Forsyte is not an uncommon animal.*

The definite article used with a proper noun may be a means to emphasize the person's good or bad qualities: e.g., *You are not the Andrew Manson I married.*

Укр: Уживання абстрактних іменників у множині: *Мати закрутила своїми комерційними фантазіями голови дідусяві й бабусі;*

Множина абстрактних іменників може мати значення тривалості: *Над обрієм моїм повзуть ліниво спеки...*

Паралельне вживання форм однини й множини абстрактних іменників: *Все зраділо радістю живоття, radoщами здорового погодливого дня.*

Стилістична функція неправильних форм – відтворення просторічних або діалектних особливостей мови персонажів: *Цього питання вона остаточно розв'язати не змогла, та й рядки одноманітних цифер, які вона звіряла, чимало заважали їй.*

**The verb and its stylistic potential.** All deviant usages of tense, voice and aspect verb forms have strong stylistic connotations and play an important role in creating a metaphoric meaning: e.g., *Women kill me. They are always leaving their goddam bags out in the middle of the aisle.*

The passive voice may demonstrate extreme generalization and depersonalization: e.g., *he is a long time citizen and to be trusted...*

Укр: Вживання ненормативних форм першої і третьої особи однини: *Я сидю на лаві й тремлю вся... Ой, як тяжко розійтись з милим і не знають, чи він любе тебе?*

Вживання архаїчної особової форми єсть: *Ти щира єсть людина, тобі я як сестрі одкрию душу всю свою.*

Вживання форм дієслова на –іте: *Ідите ж, вірні слуги, принесіте важкий ланцюг...*

**The adjective and its stylistic potential.** When adjectives that are not normally used in a comparative degree are used with this category, they are charged with a strong expressive power: e.g., *Mrs Thompson, Old Man Fellow's housekeeper had found him deader than a doornail.*

The use of comparative and superlative forms with other parts of speech may convey a humorous colouring: e.g., *He was the most married man I've ever met.*

Укр: Вживання усіченої форми прикметників вищого ступеня: *А сонце, як і літом, радісно-блискуче, а небо – ще синіш*

*Змішування простої й складеної форм ступенювання: більш легший, найбільш легший*

Вживання прийменника над: *Чи може що кращого бути над небо, задивлене в море*

**The stylistic power of the pronoun.** The stylistic functions of the pronoun depend on the disparity between the traditional and contextual meaning. This is the grammatical metaphor of the first type based on the transposition of the form, when one pronoun is transported into the action sphere of another pronoun: e.g., *All the people like us are we, and everyone else is they.*

In *The Old Man and the Sea* E. Hemingway imparts to the word sea the category of feminine gender that makes the feeling more dramatic: e.g., *He always thought of the sea as 'la mar' which is what people call her in Spanish when they love her.*

**Affixation and its expressiveness.** Evaluative affixes: e.g., *piglet, girlie, lambkin, kitchenette.* The suffix –ish serves to create 'delicate or tactful' occasional evaluative adjectives: e.g., *baldish, dullish, biggish.* It may also show disapproval (selfish, snobbish) or bad qualities (mannish in a relation to a woman). Suffixes of the negative evaluation are: –ard, –ster, –aster, –eer or half-suffix –monger: e.g., *drunkard, scandal –monger, black-marketeer.*

Evaluative affixes with derogatory connotations demonstrate the speaker's attitude while negative affixes represent objects that are either devoid of some quality or does not exist at all: e.g., *a non-profit organization* has mostly positive connotations.

Examples:

All the people like us are We, and everyone else is they.

He was engaged to be married to a Miss Hubbard.

The auditorium is quite the largest in the world.

She is terribly pretty.

Waters on a starry night are beautiful and fair.

Куди це ти, парубче, наджигурився? – питають з полу дід Лаврін і прикахикують насмішкувато, неначе й справді щось про мене знають. Іду до дверей, а вони: - Ото як женишся на тій прояві, то кислочки тобі, внуче, не тільки снитимуться, а ще й привидяться... (Гр. Тютюнник)

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**LECTURE 5**  
**STYLISTIC SEMASIOLOGY. PARADIGMATIC STYLISTICS.**  
**LEXICO-SEMANTIC STYLISTIC DEVICES: FIGURES OF SUBSTITUTION**

1. **Paradigmatic stylistics (or stylistics of units): lexico-semantic EMs and SDs:**
  - a. **Figures of quantity: hyperbole, meiosis, litotes;**
  - b. **Figures of quality: metonymy and its group;**
  - c. **Figures of quality:metaphor and its group;**
  - d. **Figure of contrast: irony.**

1. **Paradigmatic stylistics (or stylistics of units): lexico-semantic EMs and SDs**

Paradigmatic semasiology deals with transfer of names or what are traditionally known as tropes. In Screbnev's classification these stylistic devices are called **figures of substitution** (replacement), which are subdivided into 2 groups: **figures of quantity and figures of quality**.

a) **Figures of quantity** demonstrate the simplest type of substitution. Their basis is inexactitude of measurement, disproportion of the object or its verbal evaluation.

**Hyperbole** is a deliberate exaggeration of a certain quality of an object or phenomenon: *e.g. Mary was scared to death. I'd give the world to see him. I beg a thousand pardons.*

Hyperbole is a device which sharpens the reader's ability to make a logical assessment. An expressive hyperbole is exaggeration on a big scale. There must be something illogical in it, something unreal, utterly impossible, contrary to common sense, and even stunning by its suddenness: *e.g. in less than no time; Then, in a silence you could lean on, he plodded across the terrace, went down the steps to the waiting police car.*

**Meiosis (understatement)** is a deliberate diminution of a certain quality of an object or phenomenon: *e.g. There was a drop of water left in the bucket; It was a cat-size pony; August can do the job in a second.*

Meiosis underlines insignificance of such qualities of objects and phenomena as their size, volume, distance, time, shape, etc. Its domain is colloquial speech. Various linguistic means serve to express it: *e.g. I was half afraid you had forgotten me; I am not quite too late.*

Meiosis makes speech expressive and humorous, especially when used with rough, offensive words: *e.g. It isn't any of your business maybe. Would you mind getting the hell out of my way?*

**Litotes** is expressing an idea by means of negating the opposite idea. It is a specific variant of meiosis. The negation plus noun or adjective serves to establish a positive feature in a person or thing. Thus, if we intend to say "with his assistance" we turn this into its opposite by making the construction negative "without his assistance", and then we negate it again, saying "not without his assistance". The result is double negation with positive meaning (two minuses make a plus).

*Martin is not without sense of humour.*

*The decision was not unreasonable.*

*John's behaviour was not disrespectful.*

Litotes is a deliberate understatement used to produce a stylistic effect.

**See:** Єфімов Л. П., Ясінецька О. А. Стилїстика англійської мови і дискурсивний аналіз. Навчально-методичний посібник / Л. П. Єфімов, О. А. Ясінецька. – Вінниця: Нова книга, 2011. – С. 46 - 48.

**Figures of quality are based on three types of transfer:**

1) transfer by contiguity is based on a real connection between the two objects: that which is named and that the name of which is taken: *e.g. I was followed by a pair of heavy boots;*

2) transfer by similarity is based on likeness of the two with no actual connection between them: *e.g. The reception was cold;*

3) transfer by contrast is based on the opposition of the two meanings: e.g. *A fine friend you are!*

Substitution by contiguity is metonymy.

Substitution by similarity (affinity) is metaphor.

Substitution by contrast is irony.

**b) Figures of quality (metonymic group): metonymy, synecdoche, periphrasis, euphemism**

**Metonymy** is transference of a name of one object to another object, based upon the principle of contiguity of the two objects. Whenever we say something like *The kettle is boiling* or *The gallery applauded*, we do not actually mean the vessel or the theatre balcony, but what is connected with them: the water, or the spectators.

Metonymy can be lexical and contextual (genuine). **Lexical metonymy** is a source of creating new words or new meanings: e.g., *table's leg*, *teapot's nose*, *a hand (instead of a worker)*, *the press (instead of people writing for newspapers)*, *the cradle (instead of infancy)*. Such metonymic meanings are registered in dictionaries. 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: e.g. *The sword is the worst argument in a situation like that. The fish swallowed her death and the float went down.*

**Synecdoche** is a variety of metonymy that is realized in two variants. The first variant is naming the whole object by mentioning a part of it: e.g. *Caroline lives with Jack under the same roof*. The second variant of synecdoche is using the name of the whole object to denote a constituent part of this object: e.g. *The hall applauded*.

**Periphrasis** is a variety of metonymy that is defined as the replacement of a direct name of a thing or phenomenon by the description of some quality of this thing or phenomenon. Periphrasis can be logical and figurative.

**Logical periphrasis** is based upon one of the inherent properties of the object: e.g. *weapons = instruments of destruction*; *love = the most pardonable of human weaknesses*.

**Figurative periphrasis** is based upon metaphor or metonymy: e.g. *to marry = to tie the knot (metaphor)*; *enthusiast = young blood (metonymy)*; *money = root of evil (metaphor)*.

**Euphemism** is a variety of periphrasis and it is defined as a word or phrase used to replace an unpleasant word or expression by more pleasant or conventionally acceptable.

Euphemisms may be classified into several groups according to the sphere of application:

- 1) religious euphemisms: *devil = the dickens*, *old Nick*; *God = Lord, Heaven, goodness*;
- 2) moral euphemisms: the word "to die" has the following euphemisms: *to pass away*, *to be no more*, *to depart*, *to join the majority*, *to be gone*;
- 3) medical euphemisms: *lunatic asylum = mental hospital*; *idiots = high-grade mental defectives*; *insane = person of unsound mind*;
- 4) political euphemisms: *starvation = undernourishment*; *revolution = tension*; *absence of wages and salaries = delay in payment*.

Euphemisms have their opposites, called dysphemism. These are rough, rude and impolite words: e.g. *to die = to kick the bucket*; *to treat somebody badly = to give somebody the finger*.

**See:** Єфімов Л. П., Ясінецька О. А. Стилїстика англїйської мови і дискурсивний аналіз. Навчально-методичний посібник / Л. П. Єфімов, О. А. Ясінецька. – Вінниця: Нова книга, 2011. – С. 48 - 54.

**c) Figures of quality (metaphoric group): metaphor, epithet, antonomasia, personification**

**Metaphor** is transference of a name of one object to another object, based upon the principle of similarity (affinity) of the two objects.

Metaphors may be classified according to a number of principles.

1. According to the pragmatic effect produced upon the addressee metaphors are subdivided into trite (or dead) and genuine (or original). **Dead metaphors** are fixed in dictionaries. They sound hackneyed, like clichés: *e.g. the apple of one's eye, to burn with desire, seeds of evil, a flight of imagination, floods of tears.*

**Original metaphors** are created in speech by speaker's imagination. They sound expressive, unexpected and unpredictable: *e.g. Some books are to be tasted, others swallowed, and some few to be chewed and digested. The wind was a torrent of darkness among the gusty trees.*

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. A nominational metaphor is a purely technical device of nomination, when a new notion is named by means of the old vocabulary: *e.g. the arm of the chair, the foot of the hill.*

**Cognitive metaphor** is formed when an object obtains a quality which is typical of another object: *e.g. One more day has died. A witty idea has come to me. The sight took John's attention.*

The most expressive kind of metaphor is **imaginative metaphor**. These metaphors are occasional and individual: *e.g. Patricia's eyes were pools of still water. Time was bleeding away. If there is enough rain, the land will shout with grass.*

3. Metaphors may be also classified according to their structure (or according to complexity of image created). There are such metaphors as simple (or elementary) and prolonged (or sustained).

**A simple metaphor** consists of a single word or word-combination expressing indiscrete notion: *e.g. The leaves were falling sorrowfully. A good book is the best of friends.*

**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: *e.g. 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.*

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.

**Allusion** is a special variety of metaphor. It is a brief reference to some literary or historical event commonly known. Allusions are based on the experience and knowledge of the writer who presupposes a similar experience and knowledge in the reader.

**Epithet** is a stylistic device used to characterize an object, pointing out some properties or features with the aim of giving the reader an individual perception and evaluation or these features or properties. It is a SD displaying the writer's or speaker's emotional attitude to his communication. It is important to differentiate between **logical attributes** and **epithets proper**. Logical attributes are objective and non-evaluating: a round table, green meadows, loud voice. Epithets proper are subjective and evaluating, mostly metaphorical: *e.g. wild wind, glorious sight, irritable charm, crazy behaviour.*

Epithets are 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 modified.

**Associated epithets** point out typical features of the objects which they describe: *e.g. if forest – then dark, if attention – then careful, if sea – then salty, if tear – then bitter, if sky – then blue.*

**Unassociated epithets** ascribe such qualities to objects which are not inherent in them. They are metaphoric: *e.g. voiceless sands, helpless loneliness, thirsty deserts, blank face.*

As to their structural composition, epithets are divided into simple, compound, phrasal and clausal.

**Simple epithets** are ordinary adjectives: *e.g. magnificent sight, tremendous pressure, overwhelming occupation.*

**Compound epithets** are expressed by compound adjectives: e.g. *curly-headed boy, heart-burning desire*.

**Phrasal epithets** are expressed by word-combinations of quotation type: e.g. *do-it-yourself command, head-to-toe beauty*.

**Clausal epithets** are expressed by sentences: e.g. *I-don't-want-to-do-it feeling, I-did-it-myself statement*.

**Antonomasia** is a variety of metaphor based upon the principle of identification of human being with things which surround them. People may be identified with other people, with animals, inanimate objects and natural phenomena: e.g. *John is a real Romeo. Yesterday Jack came across Miss Careless again. Sam is the Napoleon of crime*.

**Allegory** is antonomasia. The only difference between them lies in their usage: the domain of allegory is not a sentence but the whole text. Allegoric fables are not about elephants, dogs and donkeys. They are about people who behave like these animals.

**Personification** is a variety of metaphor. Personification is attributing human properties to lifeless objects – mostly to abstract notions, such as thoughts, actions, intentions, emotions, etc.: e.g. *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*.

**See:** Єфімов Л. П., Ясінецька О. А. Стилiстика англiйської мови i дискурсивний аналіз. Навчально-методичний посiбник / Л. П. Єфімов, О. А. Ясінецька. – Вінниця: Нова книга, 2011. – С.54 - 60.

**3. Figure of contrast. Irony** is a stylistic device based on direct opposition of the meaning to the sense. It derives from the Greek word “eironeia” meaning “mockery concealed”. Thus, irony is a contextual stylistic device used to convey a negative meaning or emotion: irritation, regret, dissatisfaction, disappointment: e.g. *It must be delightful to find oneself in a foreign country without a penny in one's pocket*.

**See:** Єфімов Л. П., Ясінецька О. А. Стилiстика англiйської мови i дискурсивний аналіз. Навчально-методичний посiбник / Л. П. Єфімов, О. А. Ясінецька. – Вінниця: Нова книга, 2011. – С. 61-62.

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**LECTURE 6**  
**STYLISTIC SEMASIOLOGY. SYNTAGMATIC STYLISTICS.**  
**LEXICO-SEMANTIC STYLISTIC DEVICES: FIGURES OF COMBINATION**

1. Syntagmatic stylistics (or stylistics of sequences): lexico-semantic EMs and SDs:
  - a. Figure of identity. Simile
  - b. Figures of contrast: oxymoron and antithesis
  - c. Figures of inequality: climax, anticlimax, zeugma and pun
2. Stylistic functions of EMs and SDs

Syntagmatic semasiology deals with stylistic functions of relationships of names in texts. It studies types of linear arrangement of meanings, singling out, classifying, and describing what is called “figures of combination” (compare with the “figures of substitution” in paradigmatic semasiology).

The most general types of semantic relationships are reduced to three. Meanings can be either identical, or different, or opposite.

The three types of semantic interrelations are matched by three groups of figures: figures of identity, figures of inequality and figures of contrast.

**Figure of identity. Simile** is an explicit statement of partial identity (similarity) of two objects. The objects cannot be identical, they are only similar, they resemble each other due to some identical features.

Simile should not be confused with logical comparison which is devoid of any stylistic meaning. For example, sentences *John is older than Sam*; *John behaves like his father* contain purely logical confrontation of two objects.

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

1. Conjunctions as or like: *e.g. Rosa is as beautiful as a flower. Paula is like a fairy.*
2. Adverbial clauses of comparison (conjunctions as, as if, as though): *e.g. Robin looked at Sibil as a mouse might look at a cat. Viola behaves as if she were a child.*
3. Adjectives in the comparative degree: *e.g. Roy behaves worse than a cut-throat.*
4. Adverbial word-combination containing prepositional attributes: *e.g. Odette had a strange resemblance to a captive bird.*

It should be noted that a simile requires less of an imaginative leap than a metaphor. A simile states that **A is like B**, whereas a metaphor suggests that **A is B**.

**Figures of contrast: oxymoron and antithesis**

**Oxymoron.** The etymological meaning of this term combining Greek roots “sharply dull” shows the logical structure of the figure it denotes. Oxymoron is a combination of words which are semantically incompatible. It is a logical collision of notional words taken for granted as natural, in spite of the incongruity of their meanings. As a result, the object under description obtains characteristics contrary to its nature: *e.g. hot snow, loving hate, horribly beautiful, nice blackguard.*

The main structural pattern of oxymoron is “adjective + noun”: *e.g. hot snow.*

The second productive model is “adverb + adjective”: *e.g. pleasantly ugly.*

Predicative relations are also possible: *e.g. Sofia’s beauty is horrible.*

Besides that oxymoron may occasionally be realized through free syntactic patterns, such as *up the down staircase.*

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

Oxymoron is closely related to antithesis and paradox.

**Paradox** is a figure of speech in which a statement appears to be self-contradictory, but contains something of a truth: *e.g. The child is father to the man. Cowards die many times before their death. Paradoxically speaking, language study can be fun.*

Paradox is used for emphasis or stylistic effect.

It was much used by the Metaphysical poets of the 17-th century of whom John Donne is the best known. The following example is taken from one of his religious sonnets in which he appeals to God to strengthen his beliefs. He packs three paradoxes into the last four lines:

*Divorce mee, untie, or breake that knot againe,  
Take mee to you, imprison mee, for I  
Except you enthrall mee, never shall be free,  
Nor ever chaste, except you ravish mee.*

**Antithesis** (from Greek anti “against”; thesis “statement”) has a broad range of meanings. It denotes any active confrontation, emphasized co-occurrence of notions, really or presumably contrastive. 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*” (oxymoron) and “... *the age of wisdom, the age of foolishness*” (antithesis).

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): *e.g. danger – security; life – death; empty – occupied; to hurry – to go slowly.* Besides, antithesis may also be formed through situational confrontation of two notions expressed by non-antonymous words: *e.g. Isabel’s salary was high; Isabel’s work was light. It was the season of light, it was the season of darkness. While I am weak from hunger, Denis suffers from overeating.*

#### **Figures of inequality: climax, anticlimax, zeugma and pun.**

Their semantic function is highlighting differences.

**Climax (or Gradation)** (from the Greek *climax* “ladder”; the Latin *gradatio* “ascent, climbing up”) consists in arranging the utterance so that each subsequent component of it increases significance, importance or emotional tension of narration: *e.g. I am sorry, I am so very sorry, I am so extremely sorry. The book has a power, so to speak, a very exceptional power; in fact, one may say without exaggeration it is the most powerful book of the month.*

Gradation which increases emotional tension of the utterance is called **emotional**. It is created by synonymic words with emotional meanings: *nice – lovely – beautiful – fair – magnificent; surprised – astonished – astounded – struck – petrified – killed* (figuratively).

Gradation revealing the quantity of objects is called **quantitative**: *e.g. There were hundreds of houses, thousands of stairs, innumerable kitchens.*

**Anticlimax (or Bathos [beiθos])** consists in arranging the utterance so that each subsequent component of it decreases significance, importance or emotional tension of narration: *e.g. If John’s eyes fill with tears, you may have no doubt: he has been eating raw onions. Some books are to be tasted, others swallowed, and some few to be chewed and digested.*

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: *e.g. Freddy got out of bed and low spirits.*

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: *e.g. 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.*

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

1. Play on words may be based upon polysemy and homonymy:
  - a) *Visitor, to a little boy:*
3. *Is you mother engaged?*
4. *Engaged? She is already married.*
  - b) *A young lady, weeping softly into her mother's lap:*
5. *My husband just can't bear children!*
6. *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: *e.g. John said to Pete at dinner: "Carry on". But Pete never ate carrion.*

## 2. Stylistic functions of EMs and SDs

Stylistic function is not the property of language expressive means as such. Any type of expressive means will make sense stylistically when treated as a part of a bigger unit, the context, or the whole text. It means that there is no immediate dependence between a certain stylistic device and a definite stylistic function.

A stylistic device is not attached to this or that stylistic effect. For example, a hyperbole may provide a number of stylistic effects: tragic, comical, pathetic or grotesque. Inversion may give the narration a highly elevated tone or an ironic ring of parody.

This "chameleon" (easily changeable, unstable) quality of stylistic devices enables the author to apply different stylistic devices for the same purpose. The use of more than one type of expressive means in close succession is a powerful technique to support the idea that carries paramount importance in the author's view. Such redundancy ensures the delivery of the author's message to the reader.

An extract from Ray Bradbury's novel "Fahrenheit 451" demonstrates the convergence of expressive means and stylistic devices used to create an effect of enigmatic romantic atmosphere of autumn night when a man and a young girl meet for the first time:

*The autumn leaves blew over the moonlit pavement in such a way as to make the girl who was moving there seem fixed to a sliding walk, letting the motion of the wind and the leaves carry her forward. Her head was half bent to watch her shoes stir the circling leaves. Her face was slender and milk-white, and in it was a kind of gentle hunger that touched over everything with tireless curiosity. It was a look, almost, of pale surprise; the dark eyes were so fixed to the world that no move escaped them. Her dress was white and it whispered. He almost thought he heard the motion of her hands as she walked...*

*The trees overhead made a great sound of letting down their dry rain. The girl stopped and looked as if she might pull back in surprise, but instead stood regarding Montag with eyes so dark and shining and alive...*

**Convergence of SDs realizing an image of a girl, elements of implication**

*her face was slender and milk-white* – unassociated epithet

*a kind of gentle hunger* – oxymoron

*the motion of the wind and the leaves carry her forward* – metaphor (simple, original, cognitive)

*with tireless curiosity* – personification (unassociated epithet)

*a look, almost, of pale surprise* - personification (of-phrase epithet)

*the dark eyes were so fixed to the world that no move escaped them* – hyperbole

*Her dress was white and it whispered* – metaphor (simple, original, cognitive) / alliteration of w / t / w / p sounds

*stood regarding Montag with eyes so dark and shining and alive...* - post-attributive epithet, gradation, polysyndeton.

**Semantic field, elements of accumulation**

Lexical units nominating colour and nature serve the purpose of semantic cohesion:

*the moonlit pavement*

*the motion of the wind and the leaves carry her forward*

*to watch her shoes stir the circling leaves*

*milk-white face*

*pale surprise*

*dark, shining eyes*

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## LECTURE 7

### PHONETIC STYLISTIC DEVICES AND GRAPHIC EXPRESSIVE MEANS

1. **The phonetic stylistic devices: rhyme and rhythm**
2. **Alliteration**
3. **Assonance**
4. **Onomatopoeia**
5. **Graphic expressive means: punctuation, orthography or spelling, text segmentation and type.**

#### 1. **Phonetic stylistic devices and graphic expressive means**

Syntagmatic phonetics deals with prosody and interaction of speech sounds in sequences.

The term “prosody” is often explained as rules of versification, i.e. the basic formal theory of poetry. In modern linguistics the term denotes general suprasegmental characteristics of speech (tonality, length, force, tempo, and especially the alteration of stressed and unstressed elements - rhythm).

Thus, phonetic stylistic devices belong to *versification* and *instrumentation types*.

The acoustic form of the word foregrounds the sounds of nature, man and inanimate objects, emphasizing their meaning.

In Ukrainian “bad” sounds are: х, ш, ж, ц, ф, д, б, г and the sound н is gentle and nice, giving the feeling of smoothness and fluidity: лити, плавати, плисти, плакати, булькати.

Олександр Потебня окремі звуки пов'язував із почуттєвою сферою людини:

а – загальний вияв різноманітного, тихого, ясного почуття, але водночас і подиву;

у – почуття протидії, страху;

і – вияв любові, прагнення наблизити до себе предмет

The main concepts of versification are rhyme and rhythm.

**Rhyme** is the repetition of identical or similar sound combination of words. Rhyming words are generally placed at a regular distance from each other. Identity and similarity of sound combinations may be relative. The word *rhyme* can be used in a specific and a general sense. In the specific sense, two words rhyme if their final stressed vowel and all following sounds are identical; two lines of poetry rhyme if their final strong positions are filled with rhyming words. A rhyme in the strict sense is also called **a perfect (full) rhyme**. Examples are *sight* and *flight*, *deign* and *gain*, *madness* and *sadness*, *heart* and *part*, *flood* and *blood*.

**Incomplete rhymes** are subdivided into *vowel* and *consonant rhymes*. In *vowel rhymes* the vowel sounds in corresponding words are identical, but the consonants are different: e.g. *advice* – *compromise*. In *consonant rhymes*, on the contrary, consonant sounds are identical, but vowels are different: e.g. *wind* – *land*; *grey* – *grow*.

In the general sense, **general rhyme** can refer to various kinds of phonetic similarity between words, and to the use of such similar-sounding words in organizing verse. Rhymes in this general sense are classified according to the degree and manner of the phonetic similarity:

**syllabic**: a rhyme in which the last syllable of each word sounds the same but does not necessarily contain vowels: *cleaver*, *silver*, or *pitter*, *patter*;

**imperfect (or near)**: a rhyme between a stressed and an unstressed syllable: *wing*, *caring*

**semirhyme**: a rhyme with an extra syllable on one word: *bend*, *ending*

**forced (or oblique)**: a rhyme with an imperfect match in sound: *green*, *fiend*; *one*, *thumb*

**assonance**: matching vowels: *shake*, *hate*. Assonance is sometimes used to refer to slant rhymes.

**consonance**: matching consonants: *rabies*, *robbers*

**half rhyme (or slant rhyme)**: matching final consonants: *bent*, *ant*

**pararhyme**: all consonants match: *tell*, *tall*

**alliteration (or head rhyme)**: matching initial consonants: *short*, *ship*.

A rhyme is not classified as a rhyme if one of the words being rhymed is the entirety of the other word (for example, *Ball* and *all*).

**Eye rhymes** or **sight rhymes** refer to similarity in spelling but not in sound, as with *cough*, *bough*, or *love*, *move*.

According to the way the rhymes are arranged within the stanza, they are divided into: *couplets* when the last words of two successive lines are rhymed – **aa**; *cross rhymes* – **abab**; *framing* or *ring rhymes* – **abba**.

<i>Bid me to weep, and I will <u>weep</u></i>	A
<i>While I have eyes to <u>see</u>;</i>	B
<i>And having none, and yet I will <u>keep</u></i>	A
<i>A heart to weep for <u>thee</u>.</i>	B

According to the variants of stress in the words being rhymed, rhymes are classified into:

7. male (the last syllables of the rhymed words are stressed)
8. female (the next syllable to the last are stressed)
9. dactylic (the third syllables from the end are stressed).

**Rhythm** [ˈrɪðəm] is an alternation of stressed and unstressed syllables. As a stylistic device *rhythm* is a combination of the ideal metrical scheme and its possible variations. It has a great importance not only for music and poetry, but also for prose. In prose *rhythm* is closely connected with the *metre*, i.e. different metrical patterns, and is based on the succession of images, themes and other elements of the text – repetition, parallel constructions, chiasmus, similar syntactical patterns.

Line 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.

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.

**2. Alliteration** [əˈlɪtəreɪʃn] is a deliberate repetition of similar or the same *consonants* in close succession to achieve a certain acoustic effect: e.g. *She sells sea shells on the sea shore. Peter Piper picked a pack of pickled pepper*. In language alliteration refers to the repetition of a particular sound in the first syllables of a series of words or phrases. It has historically developed largely through poetry, in which it more narrowly refers to the repetition of a consonant in any syllables that, according to the poem's meter, are stressed, as in James Thomson's verse "*Come...dragging the lazy languid Line along*". Alliteration is usually distinguished, as and within, from the mere repetition of the same sound positions other than the beginning of each word – whether a consonant, as in "*some mammals are clammy*" (consonance) or a vowel, as in "*yellow wedding bells*" (*assonance*); but the term is sometimes used in these broader senses.

**3. Assonance** [ˈæsənəns] is a deliberate repetition of similar or the same *vowels* in close succession to achieve a certain acoustic effect: e.g. *The rain in Spain falls mainly on the plane. We love to spoon beneath the moon in June*. Like alliteration, assonance makes texts memorable. It is seldom used as an independent stylistic device, though. *Assonance* is usually combined with *alliteration* or *rhyme*.

**Euphony** is a harmony of form and contents, an arrangement of sound combinations producing a pleasant effect: e.g. *The moan of doves in immemorial elms, and murmuring of innumerable bees*.

**Cocaphony** is a disharmony of form and contents, an arrangement of sound combinations producing an unpleasant effect: e.g. *Nor soul helps flesh now / more than flesh helps soul!*

**4. Onomatopoeia** [onəmətə 'pi:ə] is a combination of speech sounds which aims at imitating some sounds produced in nature (by wind, sea, thunder, etc. – *splash, bubble, rustle, whistle*); by things (machines or tools – *buzz*); by people (singing, laughter, yawning, roar, giggle); by animals – *moo, bleat, croak*. There are two varieties of onomatopoeia: direct and indirect.

**Direct onomatopoeia** is contained in the words that imitate natural sounds such as *thud, bowwow, ding-dong, buzz, bang, cuckoo*.

**Indirect onomatopoeia** is a combination of sounds aimed at the creation of the so-called “echo writing”: e.g. *And the silken, sad, uncertain rustling of each purple curtain* (E. A. Poe), where the repetition of the sound [s] actually produces the sound of the curtain rustling.

Onomatopoeia helps to create the vivid portrayal of the situation depicted, as the phonemic structure of the word is important for the creation of expressive and emotive connotations. However, *onomatopoeias* are not the same across all languages; they conform to some extent to the broader linguistic system they are part of; hence the sound of a clock may be *tick tock* in English, *dī dā* in Mandarin, or *katchin katchin* in Japanese.

#### **5. 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 mark [?] , inverted commas [“”] , suspension marks [...], the apostrophe [‘].

**Text segmentation** means the division of texts into smaller segments: paragraphs, chapters, sections, headings.

V. A. Kukharenko defines **graphon** as intentional violation of the spelling of a word (or word combinations) used to reflect its authentic pronunciation. Graphons are style forming, since they show deviations from the neutral way of pronouncing speech sounds as well as peculiar prosodic features of speech: e.g. *Thquire! Your thervant! Thith ith a bad pieth of bithnith, thith ith...* (i.e. *Squire! Your servant! This is a bad piece of business, this is...*).

Most graphons show features of territorial or social dialect of the speaker.

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## LECTURE 8

## STYLISTIC SYNTAX. SYNTACTIC STYLISTIC DEVICES

1. Syntactic SDs based on reduction of the sentence model: ellipsis, nominative sentences, aposiopesis, asyndeton, parceling.
2. Syntactic SDs based on extension of the sentence model: repetition, enumeration, tautology, polysyndeton, parallel constructions.
3. Syntactic SDs based on change of word-order: inversion, detachment of sentence members.
4. Syntactic SDs based on transposition of sentence meaning: rhetoric questions and other variants.

1. Syntactic SDs based on reduction of the sentence model: ellipsis, nominative sentences, aposiopesis, asyndeton, parceling.

The term “**elliptical sentence**” implies absence of one or both principal parts (the subject, the predicate). The missing parts are either present in the syntactic environment of the sentence (context), or they are implied by the situation: e.g. *Police sure he did it, eh?*

Ellipsis becomes expressive when used in literature as a means of imitating real speech. Ellipsis makes speech dynamic, informative and unofficial.

Ellipsis saves the speaker from needless efforts, spares time, reduces redundancy of speech. Elliptical structures may also reveal such speaker’s emotions as excitement, impatience, delight, etc.

Ellipsis becomes a stylistic device inasmuch it supplies suprasegmental information. An elliptical sentence in direct intercourse is not a stylistic device. It is simply a norm of the spoken language. Ellipsis, when used as a stylistic device, always imitates the common features of colloquial language, where the situation predetermines not the omission of certain members of the sentence, but their absence.

- *I love that girl.*
- *You what?*
- *I love her, you deaf?*

The communicative function of a **nominative sentence** is a mere statement of the existence of an object, a phenomenon: e.g. *London. Fog everywhere. Implacable November weather.*

It is called nominative or nominal because its basic (head) component is a noun or a noun like element (gerund or numeral).

Nominative sentences are classified according to their structure into:

1. Unextended nominative sentences consisting of a single element: e.g. *Morning. April. Problems.*
2. Extended nominative sentences consisting of the basic component and one or more words modifying it: e.g. *Nice morning. Late April. Horrible great problems.*
3. Multicomponent nominative sentences containing two or more basic elements: e.g. *Late April and horribly great problems.*

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)** (from the Greek “silence”) is a deliberate abstention from continuing the utterance to the end. It appears when the speaker is unwilling to proceed and breaks off his narration abruptly: e.g. *If you go on like this...*

In the spoken variety of the language, a break in the narrative is usually caused by unwillingness to proceed or by uncertainty as to what should be said.

In the written variety, a break in the narrative is always a stylistic device used for some stylistic effect. It is the context, which suggests the adequate intonation, and is the only key to decoding the aposiopesis.

Break-in-the-narrative expresses such modal meanings as threat, warning, doubt, indecision, excitement and promise: *e.g. If you continue your intemperate way of living, in six months' time...*" (the implication is a threat).

**Asyndeton** is deliberate omission of structurally significant conjunctions and connectives: *e.g. John couldn't have done such a silly thing, he is enough clever for that.*

Asyndeton makes speech dynamic and expressive. Sometimes it implies the speaker's haste, nervousness and impatience.

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

*e.g. Oswald hates Rolf. Very much.*

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

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

In writing, parceling performs the following functions: it reflects the atmosphere of informal communication and spontaneous character of speech; it may also reflect the speaker's inner state of mind, his emotions, such as nervousness, irritation, excitement, confusion.

## **2. Syntactic SDs based on extension of the sentence model: repetition, enumeration, tautology, polysyndeton, parallel constructions.**

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

There are such structural types of repetition as:

1. Consecutive contact repetition of sentence parts and separate sentences: *e.g. I am weary, weary, weary of the whole thing! Never take the rifle again. Put it back! Put it back! Put it back!*

2. Anaphora. The repeated word or word-combination is at the beginning of each consecutive syntactic structure: *e.g. Victory is what we need. Victory is what we expect.*

3. Framing. The initial part of a language unit is repeated at the end of this unit: *e.g. Poor Mary. How much Jack loved her! What will he do now? I wish it hadn't happened. Poor Mary.*

4. Linking or reduplication. The final component of a syntactic structure is repeated at the beginning of a sequential syntactic structure: *e.g. It was because of that dreadful occurrence. That dreadful occurrence had changed it all.*

5. Chiasmus (reversed parallel construction). In such syntactic structure there is a cross order of repeated language units: *e.g. The jail might have been the infirmary, the infirmary might have been the jail.*

Repetition aims at emphasizing a certain component of the utterance. Being repeated, a language unit obtains additional stylistic information to render scores of modal meanings and human emotions: certainty, doubt, delight, horror, irritation, indignation, etc.

**Enumeration** is a syntactic device of naming objects so that there appears a chain of homogeneous parts of the sentence: *e.g. There were cows, hens, goats, peacocks and sheep in the village.*

Enumeration raises the expressiveness of speech, makes it dynamic and informative.

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

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

1. The speaker's excitement, fright, petrification, grief and other deep emotions: *e.g. Darling, darling, Bundle. Oh, darling Bundle. She's dead; I know she's dead. Oh, my darling. Bundle darling, darling Bundle.*

2. Slipshod organization of the utterance, low cultural level of the speaker: *e.g. No one could do the job more better. I ain't got no cigarette from nobody.*

3. Peculiar physical condition of the speaker: alcoholic intoxication, drowsiness, unconsciousness, etc: *e.g. "I did ... what you said..." Dun gasped, closing his eyes and squeezing the words out in painful jerks.*

**Polysyndeton** is a stylistically motivated redundant repetition of conjunctions or prepositions: *e.g. The dog barked and pulled Jack, and growled, and raged.*

Polysyndeton is a means of rhythmical organization of the utterance.

**Parallelism (parallel constructions)** is a stylistic device of producing two or more syntactic structures according to the same syntactic pattern: *e.g. Mary cooked dinner, John watched TV, Pete played tennis.*

It is a means of enumerating facts, comparing them or confronting them. Parallel confrontation of facts may result in another stylistic device – antithesis:

*And so, from hour to hour, we ripe and ripe,*

*And then, from hour to hour, we rot and rot. (W. Shakespeare)*

Complete parallel arrangement, called balance, maintains the principle of identical structures throughout the corresponding sentences as in:

*The seeds ye sow – another reaps,*

*The robes ye weave – another wears,*

*The arms ye forge – another bears. (P. B. Shelley)*

### 3. Syntactic SDs based on change of word-order: inversion, detachment of sentence members.

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

There are two basically different types of inversion: grammatical and stylistic. Grammatical inversion is devoid of stylistic information.

Stylistic inversion aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance.

The following patterns of stylistic inversion are most frequent:

1. The object is placed at the beginning of the sentence: *e.g. Little chances Benny had. To her family Martha gives all her time.*

2. The attribute is placed after the word it modifies (postposition of the attribute): *e.g. This is a letter congratulatory.*

3. The predicate is placed before the subject: *e.g. A good generous prayer it was.*

The predicative stands before the link verb and both are placed before the subject: *e.g. Rude am I in my speech.*

4. The adverbial modifier is placed at the beginning of the sentence: *e.g. My dearest daughter, at your feet I fall.*

5. Both modifier and predicate stand before the subject: *e.g. In went Mr. Pickwick.*

When placed in a certain syntactic position, a sentence component may seem formally independent of the word it refers to. Such parts of structures are called **detached**. They seem to dangle in the sentence as isolated parts: *e.g. There was a nice girl there, I liked her name, Linda.*

Detachment results in logical emphasis of the components of sentence structure: *e.g. Daylight was dying, the moon rising, gold behind the poplars.*

*"I want to go", he said, miserable.*

#### 4. Syntactic SDs based on transposition of sentence meaning: rhetoric questions and other variants.

Rhetorical questions are not the questions but affirmative or negative statements put into the interrogative form. A rhetorical question needs no answer: *e.g. Why should I do it? means I shouldn't do it.*

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: *e.g. Much he knew about it = He did not know much about it.*

2. Negative sentences implying emphatic affirmation: *e.g. I'll hang myself if it isn't Barney Woods who did it! = It is Barney Woods who did it.*

3. Syntactic structures of the type “*Me a liar?*” (*I am not a liar*).

4. Syntactic structures with Subjunctive mood forms: *e.g. I wish I had not done it = I had done it.*

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## LECTURE 9 THE BELLETRISTIC STYLE

- 1. Language of poetry.**
  - a. Compositional patterns of rhythmical arrangement.**
  - b. The Stanza.**
  - c. Image and icon as features of verse.**
- 2. Emotive prose.**
- 3. The language of the drama.**

### **1. Language of poetry. Compositional patterns of rhythmical arrangement.**

The belles-lettres style is a generic term for three substyles:

- the language of poetry or simply verse;
- emotive prose or the language of fiction;
- the language of the drama.

The common linguistic features of the substyles may be summed up as follows:

1. Genuine imagery, achieved by purely linguistic devices.
2. The use of words in contextual meaning.
3. A vocabulary which will reflect to a greater or lesser degree the author's personal evaluation of things and phenomena.
4. A peculiar individual selection of vocabulary and syntax.
5. The introduction of the typical features of colloquial language to a full degree (in plays), a lesser degree (in emotive prose) and a slight degree if any (in poems).

The belletristic style is individual in essence. This is one of its most distinctive properties. Individuality in selecting language means, including stylistic devices, extremely apparent in poetic style. Its first differentiating property is its orderly form, which is based mainly on the rhythmic and phonetic arrangement. Thus, rhythm and rhyme are distinguishing properties of poetic language, typical only of this one variety of the belletristic style. The various compositional forms of rhyme and rhythm are generally studied under the terms versification or prosody.

The most observable and widely recognized compositional patterns of rhythm are based on:

- 1) alternation of stressed and unstressed syllables;
- 2) an equal number of syllables in the line;
- 3) a natural pause at the end of the line, the line being a more or less complete semantic unit;
- 4) identity of stanza pattern;
- 5) established patterns of rhyming.

Less observable, although very apparent in modern versification, are all kinds of deviations from these rules called free verse, which borders on prose.

In classic English verse is called syllabo-tonic. Two criteria are taken into consideration: the number of syllables (syllabo) and the distribution of stresses (tonic).

There are five most recognizable English metrical patterns:

1. Iambic metre, in which the unstressed syllable is followed by a stressed one. It is graphically represented as – '
  2. Trochaic metre, where the order is reversed, i.e. a stressed syllable is followed by one unstressed ' –
  3. Dactylic metre in which one stressed syllable is followed by two unstressed
  4. Amphibrachic metre in which one stressed syllable is framed by two unstressed.
  5. Anapaestic metre in which two unstressed syllables are followed by one stressed.

These arrangements of qualitatively different syllables are the units of the metre, the repetition of which makes verse. One unit is called a foot. The number of feet in a line varies, but it can't be more than eight.

If the line consists of only one foot it is called a monometer; a line consisting of two feet is a dimeter; three – trimeter; four – tetrameter; five – pentameter; six – hexameter; seven – septameter; eight – octameter. In defining the measure, i.e. the kind of ideal metrical scheme of a verse, it is necessary to point out both the type of metre and the length of the line. Thus, a line that consists of four iambic feet is called iambic tetrameter; correspondingly a line consisting of eight trochaic feet is called trochaic octameter, and so on. English verse is predominantly iambic. This is explained by the iambic tendency of the English language in general.

### **b. The Stanza**

The units of verse rhythm are: the syllable, the foot, the line and finally the stanza.

The stanza is the largest unit in verse. It is composed of a number of lines having a definite measure and rhyming system which is repeated throughout the poem. The stanza is built up on definite principles with regard to the number of lines, the character of the metre and the rhyming pattern.

There are such stanza patterns in English poetry:

1. The heroic couplet – a stanza that consists of two iambic pentameters with the rhyming pattern aa. It was used in elevated forms of poetry, in epics and odes. Alexander Pope used the heroic couplet in his “Rape of the Lock” with a satirical purpose.

2. The Spenserian stanza, named after Edmund Spenser, the 16<sup>th</sup> century poet who first used this type of stanza in his “Faerie Queene”. It consists of nine lines, the first eight of which are iambic pentameters and the ninth is one foot longer, i.e. an iambic hexameter. The rhyming scheme is ababbcbcc;

3. Ottava rima is composed of eight iambic pentameters, the rhyming scheme abababcc. This type of stanza was borrowed from Italian poetry and was widely used by Philip Sidney and other poets of the 16<sup>th</sup> century. Byron used it in his poem “Beppo” and in “Don Juan”.

4. A looser form of stanza is the ballad stanza. It is an alternation of iambic tetrameters with iambic dimeters and the rhyming scheme is abcb. The ballad is perhaps the oldest form of English verse. It is a short story in rhyme. In the poem of Beowulf there are suggestions that the poem was made up from a collection of much earlier ballads.

5. One of the most popular stanzas in English is the sonnet. It is a complete independent work of a definite literary genre. The English sonnet is composed of fourteen iambic pentameters with the following rhyming scheme: ababcdcdefeg, i.e. three quatrains with cross rhymes and a couplet at the end. The English sonnet was borrowed from Italian poetry, but in English it underwent structural and sometimes certain semantic changes.

The English, often called the Shakespearean sonnet has a simplified rhyming scheme and is expressed by the formula given above. The most observable characteristic feature of the sonnet is the epigram-like last line or two lines.

### **c. Image and icon as features of verse**

Among the lexical peculiarities of verse the first to be mentioned is imagery. Imagery can be defined as a use of language media which will create a sensory perception of an abstract notion by arousing certain associations between the general and the particular, the abstract and the concrete, the conventional and the factual.

Images from a linguistic point of view are mostly built on metaphor, metonymy and simile. These are direct semantic ways of coining images. Images may be divided into three categories: two concrete (visual and aural) and one abstract (relational).

Visual images are the easiest of perception, inasmuch as they are readily caught by what is called the mental eye. In other words, visual images are shaped through concrete pictures of objects, the impression of which is present in our mind:

*... and then my state,*

*Like to the lark at break of day arising*

*From sullen earth... (Shakespeare)*

the simile has called up a visual image, that of a lark rising.

Onomatopoeia will build an aural image in our mind, i.e. it will make us hear the sounds of nature or things.

A relational image is one that shows the relation between objects through another kind of relation, and the two kinds of relation will secure a more exact realization of the inner connections between things or phenomena.

Men of England, Heirs of Glory,

Heroes of unwritten story.

Nurslings of one mighty mother,

Hopes of her, and one another (Shelley)

Such notions as “heirs of glory”, “heroes of unwritten story”, “nurslings of ...mother”, “hopes of her” all create relational images as they aim at showing the relations between the constituents of the metaphors.

It is worth mentioning one of the ways of building up images which Archibald A. Hill has called an icon. The icon is a direct presentation of a thing or an event. Icons seem to be a powerful means of creating images. The simplicity in decoding the icon outweighs the effect of other image building media, the latter being of multi-dimensional nature.

The excerpt from ‘The Man of Property’ may serve as a good example of an icon:

*Dinner began in silence; the women facing one another, and the men. In silence the soup was finished. ... and fish was brought. In silence it was handed. ... they were refused by June, and silence fell.*

Poetry has long been regarded as “the domain of the few” and the choice of vocabulary has always been in accord with this principle. The words, their forms, and certain syntactical patterns are chosen to meet the refined tastes of admirers of poetry.

## 2. Emotive prose

The substyle of emotive prose has the same common features as have been pointed out for the belletristic style in general, but all these features are correlated differently in emotive prose. The imagery is not so rich as it is in poetry. Emotive prose can be defined as a combination of the literary variant of the language with the colloquial variant. There are always two forms of communication – monologue (in writer’s speech) and dialogue (the speech of the characters).

The language of the writer conforms the literary norm of the given period in the development of the English literary language. The language of the characters of a novel or a story is chosen to characterize the people themselves. This language is subjected to some kind of reshaping. This is an inevitable requirement of any literary work. It follows that the colloquial language in the belletristic style is not a pure and simple reproduction of what might be the natural speech of people. It has undergone changes introduced by the writer.

Emotive prose as a separate form of imaginative literature appeared rather late in the history of the English literary language. It is well known that in early Anglo-Saxon literature there was no emotive prose. The first emotive prose which appeared was translations from Latin of stories from the Bible and the Lives of the Saints.

Middle English prose was also educational, represented mostly by translations of religious works from Latin. Emotive prose actually began in the second half of the 15<sup>th</sup> century when romances and chronicles describing the life and adventures of semi-legendary kings and knights appeared. One of the most notable of these romances was Malory’s “Morte Darthur” (“The Death of Arthur”), printed by Caxton in 1471. It is a work of great historical, literary and stylistic interest, which established the principles of emotive prose. The introduction of dialogue means that the possibility of the more or less free use of colloquial language was marked out.

Present day emotive prose is to a large extent characterized by the breaking up of traditional syntactical design of the preceding periods. Its advance is so rapid that it seems impossible to shape all its distinguishing features.

### 3. The language of the drama

The most distinguishing feature of the language of plays is its entirely dialogue character. The author's speech is almost entirely excluded except for the playwright's remarks and stage directions, significant though they may be.

But the language of the characters is in no way the exact reproduction of the norms of colloquial language. Any variety of the belletristic style will be the norms of the literary language of the given period. The language of plays is always stylized, i.e. it strives to retain the modus of literary language.

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

In the 16<sup>th</sup> century the stylization of colloquial language was scarcely maintained due to several factors: plays were written in haste for the companies of actors waiting for them, and they were written for a wide audience, mostly the common people. The 16<sup>th</sup> century plays are mostly written in iambic pentameter, rhymed or unrhymed. The plays of this period are called dramatic poetry. The staged performance, the dialogue character with the tendency to keep close to the norms of colloquial language resulted in breaking the regular rhythm of the metre (Marlowe, Greene, Shakespeare)

A popular form of entertainment at the courts of Elizabeth and the Stuarts was the masque. The origin of the court masque must have been the performances at court on celebrated occasions such as coronations, a peer's marriage, the birth of a prince, etc. These performances were short sketches with allusions to Greek and Latin mythology, allegoric in nature, frequently accompanied by song and music. These masques are believed to be the earliest forms of what is now known as "spoken drama".

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## LECTURE 10 DECODING STYLISTICS

**1. Stylistics of the author and of the reader. The notions of encoding and decoding.**

**2. Essential concepts of decoding stylistic analysis and types of foregrounding:**

- **Convergence**
- **Defeated expectancy**
- **Coupling**
- **Semantic field**

**1. Stylistics of the author and of the reader. The notions of encoding and decoding.**

Decoding stylistics is the most recent trend in stylistics research that employs theoretical findings in such areas of science as information theory, psychology, statistical studies in combination with linguistics, literary theory, history of art, literary critics, etc.

Decoding goes beyond the traditional analysis of a work of fiction which usually gives either an evaluative explanatory commentary on historical, cultural, biographical or geographical background of the work and its author or suggest a kind of stylistic analysis that comprises an inventory of stylistic devices and expressive means found in the text. Neither of these approaches seems relevant, being either an arbitrary reflection of a person's tastes or preferences or a formal registration of the data of the text.

Decoding stylistics makes an attempt to regard the esthetic value of a text based on the interaction of specific textual elements, stylistic devices and compositional structure in delivering the author's message. This method does not consider the stylistic function of any stylistically important feature separately but only as a part of the whole text. So expressive means and stylistic devices are treated in their interaction and distribution within the text as units of the author's purport and creative idiom.

The term "decoding stylistics" came from the application of the theory of information to linguistics by such authors as M. Riffatre, R. Jakobson, P. Guiraud, F. Danes and others.

This theory presents a creative process in the following mode. The writer receives diverse information from the outside world. He /she processes this information and recreates it in their own esthetic images that become a vehicle to pass their vision to the reader. The process of internalizing of the outside information and translating it into imagery is called "encoding". To encode certain information an author resorts to certain means – meaningful units that are organized according to certain rules. The encoded information is called the message.

However, to decode the message a reader may come across numerous obstacles (social, historical, temporal, cultural, etc). Many of these differences between the author and their reader are inevitable. Readers and authors may be separated by historical epochs, social conventions, religious and political views, cultural and national traditions. Moreover, no reader can completely identify themselves with the author either emotionally, intellectually or esthetically. Apart from these objective and personal factors we cannot disregard the complexity of certain literary works. All these factors often preclude easy decoding and show how difficult it is for the message to reach the reader and be appropriately constructed. The message encoded may differ a lot from the message received after decoding.

**2. Essential concepts of decoding stylistic analysis and types of foregrounding**

Decoding stylistics investigates the same levels as linguostylistics - phonetic, graphical, lexical and grammatical. The basic difference is that it studies expressive means provided by each level not as isolated devices that demonstrate some stylistic function but as a part of the general

pattern on the background of relatively lengthy segments of the text, from a paragraph to the level of the whole text.

Stylistic analysis is valid in case it takes into account the overall concept and aesthetic system of the author reflected in his writing.

One of the fundamental concepts of decoding stylistics is **foregrounding**. The notion itself was suggested by the scholars of the Prague linguistic circle, which introduced into linguistics a functional approach to language. Their central thesis is that language is a dynamic functional system, i.e. a system of means of expression that serve a definite purpose in communication.

In decoding stylistics foregrounding means a specific role some language units play in a certain context so that the reader's attention is drawn to them. In a literary text such means become stylistically marked features that build up its stylistic function.

The main techniques that ensure the effect of foregrounding in a literary text are:

- convergence
- defeated expectancy
- coupling
- semantic field.

### **Convergence**

Convergence is a combination or accumulation of stylistic devices promoting the same idea, emotion or motive.

Stylistic function is not the property of language expressive means as such. Any type of expressive means will make sense stylistically when treated as a part of a bigger unit, the context, or the whole text. It means that there is no immediate dependence between a certain stylistic device and a definite stylistic function.

A stylistic device is not attached to this or that stylistic effect. For example, a hyperbole may provide a number of stylistic effects: tragic, comical, pathetic or grotesque. Inversion may give the narration a highly elevated tone or an ironic ring of parody.

This "chameleon" (easily changeable, unstable) quality of stylistic devices enables the author to apply different stylistic devices for the same purpose. The use of more than one type of expressive means in close succession is a powerful technique to support the idea that carries paramount importance in the author's view. Such redundancy ensures the delivery of the author's message to the reader.

An extract from Ray Bradbury's novel "Fahrenheit 451" demonstrates convergence of expressive means used to create an effect of enigmatic romantic atmosphere of the autumn night when a man and a young girl meet for the first time:

*The autumn leaves blew over the moonlit pavement in such a way as to make the girl who was moving there seem fixed to a sliding walk, letting the motion of the wind and the leaves carry her forward. Her head was half bent to watch her shoes stir the circling leaves. Her face was slender and milk-white, and in it was a kind of gentle hunger that touched over everything with tireless curiosity. It was a look, almost, of pale surprise; the dark eyes were so fixed to the world that no move escaped them. Her dress was white and it whispered. He almost thought he heard the motion of her hands as she walked...*

*The trees overhead made a great sound of letting down their dry rain. The girl stopped and looked as if she might pull back in surprise, but instead stood regarding Montag with eyes so dark and shining and alive...*

### **Defeated expectancy**

Defeated expectancy is a principle considered by Riffaterre as a basic principle of a stylistic function. Its use is not limited to some definite level or type of device. The essence of the notion is connected with the process of a literary text decoding.

The linear organization of the text mentally prepares the reader for the consequential and logical development of ideas and events. The normal arrangement of the text both in form and

content is based on its predictability, so a reader can supply parts of certain set phrases or collocations after they see the first element.

An example from Oscar Wilde's play "The Importance of Being Ernest" perfectly illustrates how predictability of the structure plays a joke on the speaker who cannot extricate himself from the grip of the syntactical composition:

*Miss Fairfax, ever since I met you I have admired you more than any girl ... I have met ... since I met you.*

The pauses show he is caught in the trap of the structure unable either to stop or say anything new. The clash between the perfectly rounded phrases and empty content creates a humorous effect and shows at the same time how powerful are the inherent laws of syntagmatic arrangement.

Without predictability there would be no coherence and no decoding. Meanwhile stylistically distinctive features are often based on deviation from the norm and predictability. An emergence of an unpredictable element may block the process of decoding and acquire the full force of the reader's attention. Such concentration on this specific feature enables the author to effect his purpose.

Paradox is an example of defeated expectancy. Everyone knows the proverb *Marriages are made in Heaven*. Oscar Wilde introduced an unexpected element and the phrase acquires an inverted implication *Divorced are made in Heaven*.

### **Coupling**

**Coupling** deals with the arrangement of textual elements that provide the unity and cohesion of the whole structure. The notion was introduced by S. Levin in his work "Linguistic structures in Poetry". Coupling helps to decode ideas, their interaction, inner semantic and structural links and ensures compositional integrity.

Coupling is based on the affinity of elements that occupy similar positions throughout the text. Coupling provides cohesion, consistency and unity of the text form and content.

The affinity may be different in nature. It may be phonetic, structural or semantic.

Phonetic affinity is represented by alliteration, assonance, and prosodic features such as rhyme and rhythm.

Syntactic affinity is achieved by all kinds of parallelism and syntactical repetitions – anadiplosis, anaphora, framing, chiasmus, epiphora, etc.

Semantic coupling is demonstrated by the use of synonyms and antonyms, both direct and contextual, sustained metaphors, symbols.

### **Semantic field**

Semantic field is a method of decoding stylistics closely connected with coupling. It identifies lexical elements in text segments and the whole work that provide its thematic and compositional cohesion. Semantic affinity finds expression in cases of lexico-semantic variants, connotations and associations between lexical units that seem to be unrelated but invisibly linked throughout the text and create a kind of semantic background so that the work has some kind of imagery.

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