

Инглиз тилининг стилистикаси

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Annotation

English Stylistics is designed to improve knowledge of students .According to programme the theoretical, practical studies are conducted on the certain stylistic phenomenon.

The main subject of study is stylistic devices and expressive means and functional styles. The programme meets all the requirements of the State Educational Standards of the RU.

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Lecture 1 Stylistics as a Science

- Points**
- 1 Stylistics as a Branch of Linguistics
 - 2 Stylistics Objectives , Tasks
 - 3 Development of Stylistics
 - 4 Expressive Means and Stylistic Devices
 - 5 Conclusion

- Literature**
- 1 I.R. Galperin, Stylistics, Moscow, 1977, pp.9-35
 - 2 Q Musayev , English Stylistics, Tashkent, 2003, pp.6-12
 - 3 VA Kukharenko, Seminars in Style, M, 1971
 - 4 G W Turner, Stylistics, Peguim Books, 1975
 - 5 U Lehtsalu, G Zilv, O Mutt, An Introduction to English Stylistics, Tartu State U., 1975
 - 6 I V Arnold, Stil. Sovr. Ang. Yazika, M, 1990
 - 7 L T Bobokhonova, Ingliz tili stilistikasi, Tashkent , 1995

Topicals: style, stylistics, object of investigation, objectives, development, expressive means, stylistic devices , hackneyed, trite, fresh, convergence, types of texts, functional styles, property of speech, facts of language, expressiveness, emotive and logical elements, phonostylistics.

Stylistics ,linguo-stylistics, is a branch of General Linguistics. It deals mainly with the investigation of the inventory of special language media and certain types of texts. The two objectives of Stylistics are clearly discernable as two separate fields of investigation.

The first field of investigation is the special media of language which secure the desirable effect of utterance called Stylistic Devices (SD) and Expressive Means(EM).It is necessarily touches upon such general language problems as the aesthetic function of language, synonymous ways of rendering one and the same idea , emotional colouring in language, the interrelation between language and thought , the individual manner of an author and so on.

The second field of investigation is the types of texts distinguished by the pragmatic aspect of the communication called Functional Styles(FS) It can discuss such most general linguistic issues as oral and written varieties of language, the notion of the literary (standard) language, the constituents of texts larger than the sentence , the generative aspect of literary texts and so on.

Stylistics has acquired its own status with its own inventory of tools(SDs,EMs)with its own object of investigation and with its own methods of research.

A number of events in the development of Stylistics must be mentioned as landmarks . the first is the discussion of the problem of style and Stylistics in ‘Вопросы языкознания’ in 1954 ,in which many important general and particular problems were broadly analyzed and some obscure aspects elucidated. Secondly , a conference on *Style in Language* was held at Indiana University in the spring of 1958.

A great number of mono graphs ,textbooks , articles and dissertation papers are now at the disposal of a scholar in Stylistics. Two American journals appear regularly , which may keep the student informed as to trends in the theory of Stylistics :STYLE(the Arkansas U.) and LANGUAGE and STYLE(Southern Illinois U).

Stylistics came from the Latin word "stilus" which meant a short stick sharp at one end and flat at the other used by the Romans for writing on wax tablets . Now the word is applied to the teaching of how to write an essay ;revealing the correspondense between thought and ex pression ,denoting an individual manner of making use of language .

J.Middleton Murry stated that style is a quality of language which communicates precisely emotions or thoughts ,or a system of emotions or thoughts , peculiar to the author.

In Linguistics there are different terms to denote particular means by which utterance are made more conspicuous ,effective, and therefore imparting some additional information . they are called expressive means , stylistic devices , stylistic markers , stylistic means, tropes figures of speech and other names. All these terms are set against neutral means .Language means above contain specific meanings called stylistic in addition to grammatical and lexical ones.

Expressive Means(EM) of a language are those phonetic, morphological , word building , lexical , phraseological, and syntactical forms which exist in language-in-a-system (speech)for the purpose of logical or emotional intensification of the utterance . these intensifying forms , wrought by social usage and recognized by their semantic function ,have been singled out in grammars , courses in phonetics and dictionaries as having special functions in making the utterance emphatic.

f.e. He *shall* do it!=I shall make him do it

The most powerful EM of any language are phonetic. The human voice can indicate subtle nuances of meaning that no other means can attain. Pitch, melody, stress, pausation, drawling , whispering, a sing-song manner and other ways of using the voice are much more effective. Phonostylistics introduced by Seymour Chatman deals with the problem.

Among the word –building means we find a great many forms which serve to make the utterance more exoressive by intensifying some of their semantic or grammatical features .

f.e. dearie, sonny , streamlet.,cleanorama

At the lexical level there are a great number of words which due to tgheir inner expressiveness constitute a special layer.(slang, set phrases, catch words, sayings...)

Unlike SDs, EM are concrete facts of language . While study Stylistics takes into account the modi fications of meanings which various EM undergo when they are used in differentr FSs.

Stylistic Device (SD) is a conscious and intentional intensification of some typical structural or semantic property of a language unit promoted to a generalized

status and thus becoming a generative model. SDs function in texts as marked units. They always carry some kind of additional information, either emotive or logical.

SDs display an application of two meanings: ordinary and specific; two words (synonyms). Unlike EM, SDs have not a greater degree of predictability.

The force of one and the same SD may be different. In some cases the emotive charge may be very strong in others it may be weak. Due to the overuse of the SD it may become hackneyed, trite and loses its freshness and brightness.

The case of clusters of SDs in utterance is called **convergence**.

Lecture 2 Functional Stylistics

Points 1 Style: Functional Style

- 2 Types of Functional Styles
- 3 Substyles of the Belles- Lettres FS
- 4 Substyles of the Newspapers and Publicistic FS
- 5 Substyles of the Scientific Prose and Official Documents
- 6 Conclusion

Literature 1 IR Galperin, Stylistics, pp249-319

2 Q Musayev, English Stylistics, pp212-240

3 V A Kukharenko, A Book of Practice in Stylistics, M, 1986, pp108-140

Topicals :belles-lettres, publicistic, scientific FS, official documents, registers, discourses, oratory, genuine, imagery.

Functional Styles(FS) are the product of the development of the written variety of language.

A FS of language is a system of interrelated language means which serves a definite aim in communication. FSs appear mainly in the literary standard . in fact the standard English literary language in the course of its development has fallen into several sub systems each of which has acquired its own peculiarities which are typical of the given FS. These FSs are also called registers or discourses.

In the English language we distinguish the following major FSs:

- 1 the language of belles lettres
- 2 the language of publicistic literature
- 3 the language of newspapers
- 4 the language of scientific prose
- 5 the language of official documents

Each FS may be characterized by a number of distinctive features , leading or subordinate , constant or changing , obligatory or optional.

Each FS is subdivided into a number of substyles . Each has basic features common to all the variety of the given FS and peculiar features typical of this variety alone.

We clearly perceive the following sub styles of FSs:

- 1 The belles lettres FS has the following sub styles:

---the language of poetry
---the language of emotive prose
---the language of drama

- 2 The publicistic FS comprises the following substyles:

---the language style of oratory
---the language style of essays
---the language style of feature articles

- 3 The newspaper FS falls into:

--- the language style of brief news items, and communiqués
---the language style of newspaper headings
---the language style of notices and advertisements

4 The scientific prose FS also has 3 divisions:

- the language style of 'exact' sciences
- the language style of popular scientific prose

5 The official document FS can be divided into four varieties:

- the language style of diplomatic documents
- the language style of business doc.
- the language style of legal doc.
- the language style of military doc.

An FS is a patterned variety of literary text characterized by the greater or lesser typification of its constituents, supra-phrasal units (SPU), in which the choice and arrangement of interdependent and interwoven language media are calculated to secure the purport of the communication.

FS changes from one period to another as it is greatly influenced by changing social conditions, the progress of science and the development of cultural life.

The purpose of the belles-lettres style is not to prove (scientific) but only to suggest a possible interpretation of the phenomena of life.

The belles-lettres style has certain indispensable linguistic features which are:

- 1 Genuine, not trite, imagery achieved by purely linguistic devices
- 2 The use of words in contextual and more than one dictionary meanings
- 3 A vocabulary reflectable to the author's personal evaluation of things or phenomenon.
- 4 A peculiar selection of vocabulary and syntax, a kind of lexical and syntactical idiosyncrasy.
- 5 The introduction of the typical features of colloquial language to a full degree (in plays) or a lesser one (in emotive prose) or a slight degree (in poems).

The publicistic style of language became discernible as a separate style in the middle of the 18th century

Unlike other styles, the publicistic style has a spoken variety: oratory, speeches, radio and TV commentary. Here belong moral, philosophical, literary essays, pamphlets, political, social and economic articles.

The general aim of the style is to exert a constant deep influence on public opinion, to convince the reader or the listener that the interpretation given by the writer or the speaker is the only correct one and to cause him to accept the point of view expressed in the speech, essay or article.

English newspaper writing dates from the 17th century (The Weekly News – May 23, 1622; The Daily Courant – March 11, 1702).

English newspaper style may be defined as a system of interrelated lexical, phraseological, and grammatical means which is perceived by the community as a separate linguistic unity that serves the purpose of informing the reader

In newspapers, news of all kinds is essentially informative, whereas the editorial is basically evaluative.

Information in the newspaper is conveyed through the medium of:

- 1 brief news items
- 2 press reports (parliamentary, of court proceedings, etc)

3 articles purely informative

4 advertisements and announcements

Basic newspaper features are brief news items, ads and announcements, headlines and editorials.

The aim of the FS of scientific prose is to prove a hypothesis, to create new concepts, to disclose the internal laws of existence, development, relations between different phenomena and etc

The features of FS are logical sequence, use of specific terms, sentence patterns (postulatory, argumentative and formulative), quotations and references, footnotes, impersonality (PV).

The main aim of the FS of official documents (officialese) is to state the conditions binding two parties in an undertaking. These parties may be: the state and the citizen; a society and its members (statute or ordinance); a person in authority and a subordinate (orders, regulations, instructions, directives); two or more enterprises or bodies (contracts); a board or presidium and an assembly or meeting (procedure acts) etc.

The most general function of the style predetermines the peculiarities of the style: cliché, terms and set expressions: *Dear Sir; I beg to inform you.*

Abbreviations, conventional symbols, contractions are possible here.

Lecture 3 Stylistic Classification of the English Vocabulary

Points 1A Word-Stock

- 2 Layers of Word-Stock
- 3 Literary Vocabulary
- 4 Common and Special Literary Vocabulary
- 5 Colloquial Vocabulary
- 6 Special Colloquial Vocabulary
- 7 Conclusion

Literature IIRG, Stylistics, pp70-119

2QM, English Stylistics, pp19-59

3VAK, A Book of Practice in Stylistics, pp25-37

Topicals: word-stock literary, neutral, and colloquial layers, common and special vocabulary, terms, poetic words, archaic words, barbarisms, nonce words (coinages), slang, jargons, professionalisms, dialectal and vulgar words, standard and non-standard vocabulary, determinization, obsolescent and obsolete, foreignisms, neologisms, cant, dejargonisms, expletives, swear and obscene words.

The word stock of any language must be presented as a system, the elements of which are interconnected, interrelated and yet independent. It may be represented as a definite system in which different aspects of words may be singled out as interdependent.

According to the divisions of languages (literary or colloquial) three layers of word-stock are well-known: neutral, literary and colloquial layers.

The literary and colloquial layers contain a number of subgroups each of which has a property. This property may be called its aspect. The aspect of the literary layer is its markedly bookish character, this makes the layer more or less stable. The aspect of the colloquial layer is its lively spoken character. This makes it unstable, fleeting. The aspect of the neutral layer is its universal character. It can be employed in all spheres of human activity. It makes the layer the most stable of all.

The literary vocabulary consists of the followings:

- 1 common literary
- 2 terms and learned words
- 3 poetic words
- 4 archaic words
- 5 barbarisms and foreign words
- 6 literary coinages (nonce- words)

The colloquial vocabulary falls into the followings:

- 1 common colloquial words
- 2 slang
- 3 jargonisms
- 4 professional words
- 5 dialectal words
- 6 vulgar words

7 colloquial coinages.

The common literary and common colloquial words, with neutral ones are grouped under the term *Standard English Vocabulary*.

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

Unlike all other groups, the neutral words cannot be considered as having a special stylistic colouring.

Common literary words are chiefly used in writing and in polished speech. literary units usually stand in opposition to colloquial units. It is apparent with synonyms. F.e

kid	child	infant	go on	continue	proceed
daddy	father	parent		teenager	boy(girl)
young(maiden)					
chap	fellow	associate	flapper	young girl	maiden

These synonyms are not only stylistic but ideographic as well, i.e. there is a definite, though slight semantic difference between words.

Colloquial words are always more emotionally coloured than literary ones. Neutral words do not have degree of emotiveness.

Common colloquial vocabulary approach the neutral bulk of the English vocabulary. some of the lexical items belonging to this stratum are close to the non-standard such as jargonisms professionalisms, etc

Special literary vocabulary includes terms, poetic words, archaic words barbarisms, neologisms and so on.

A term is a very easily coined and easily excepted. One of the most typical features of a term is its direct relevance to the system used in a particular science, discipline, art.

The function of terms is either to indicate the technical peculiarities of the subject dealt with, or to make some reference to the occupation of a character whose language would naturally contain special words and expressions. (determinization-neutralization).

Poetic words are mostly archaic or very rarely used highly literary words which aim at producing an elevated effect

They are made through compounding (rosy-fingered), contraction (drear{y}), reverse contraction (vast{y}). Sometimes they are called poetical jargons.

There are distinguished three stages of archaisms:

- 1 the time when the word becomes rarely used* (obsolescent). Here belong early morphological forms –thou, thee, thy, thine, V-est, art, wilt, -eth, ye and French borrowings: a pallet (mattress).
- 2 the words had gone out of use but are still recognized (obsolete): methinks, nay.
- 3 the time of archaic proper. They are words which are no longer recognizable: troth (faith), a losel (a lazy fellow).

Historical type of archaisms existed:thane, yeoman, goblet, baldric, mace, they have no synonyms unlike to archaisms.

Barbarisms are words of foreign origin which have not entirely been assimilated into the English language. The words retained their foreign appearance to a greater or lesser degree, considered to be on the outskirts of the literary language.

They are facts of English, while foreignisms do not belong to English. Foreignisms have no synonyms; barbarisms are a historical category. Their functions are:

- 1 terminological (F)
- 2 local colour
- 3 building up SD of represented speech
- 4 exactifying(B): *so long* from *anervoir*
- 5 touching the authority.

Neologisms (nonce-words) are new words or meaning of words produced in a definite period of the language development that don't live long, or substitute for the old words.

The coining of new words caused by the development of science, search for a more economical, brief and compact form of utterance. The following types are differed:

- 1 terminological coinages (newly coined)
- 2 stylistic coinages (expressive)

New words are coined according to the productive models for word building. Conversion, derivation and change of meaning are means of coinages: fruitologist, villagize; Johnsonese, TV-ese, askee, lifemanship; *confusing* figures-to mix up in mind with; rock(et+bal)oon (blendings).

Neologisms of the kind present novelty and force: sevenish, uncled (like wived), TRUD (time remaining until dive), laser (light amplification by stimulated emission of radiation), jeep (general purpose car-GP)

Special colloquial vocabulary includes slang, jargons, professionalisms, dialectal and vulgar words.

Slang is represented both as special vocabulary and a special language (New Oxford E D). In most of dictionaries slang is used as convenient stylistic notation for a word or a phrase that can not be specified more exactly. Any new coinage that has not gained recognition is easily branded as slang. Slang is used for showing the life fresh and personal:

cutie, cookie=pretty girl; beans, lolly, brass, dips, daughs=money; attic, brainpen, hat, nut, upperstorey=head.

Slang layers are:

- 1 words of thieve's cant: dirt (money), dotty (mad), a barker (gun)
- 2 conversion (N=\V): to agent, to alter.
- 3 abbreviation: rep (utation), cig (arrette), sis (ter), ma (mma).
- 4 set expressions: in a way
- 5 improprieties: How come, I says, I don't know nothing.
- 6 not received new coinage.

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

. Jargonisms are old words with entirely new meanings imposed in them : grease(money), loaf(head), gambler(a tiger hunter).

They have the following social usage;jargons of thieves and vagabonds(cant),jass people , army(military slang), sportsmen.

They need translation unlike slangs .common and special professional jargons are well- known. When it becomes common , it foots on to a higher step and may become slang or colloquial.(dejargonization):kid, fun queer,bluff.

Professionalisms are the words used in a definite trade , profession or calling by people connected by common interests at work and at home . they are correlated to terms. They name a new already existing concepts,tools,or instruments,and have the typical properties of a special code:tin-fish(submarine) , block –buster(bomb), piper(cream),a midder case,outer(a knockout blow).

Speech characterization(literary device) is characterized by professionalisms as it may show not only the vocation of a character, but also his education, breeding, environment and psychology.

Dialectal words are those which in the process of integration of national English remained non-standard and are connected with a certain locality:lass(beloved),lad(a young man), daft(silly), fash(trouble), hinny(honey), tittie(sister), cutty(testy girl), zee(see).

Vulgarisms are marked by coarseness of speech or expression;crude or offensive and indecent. Galperin called them: obscene words ; expletives and swear words which are of an abusive character.

Coarseness of expression may result from improper grammar, non-standard pronunciation from the misuse and distortion of words . f e Damn!

Lecture 4 Phonetic Expressive Means and Stylistic Devices

Points 1 Stylistics and Sounds

2 Phonetic Stylistic Devices

3 Phonetic Expressive Means

4 Stylistics and Graphemes

5 Conclusion

Literature 1 I R G ,Stylistics,pp123-136

2 Q M ,English Stylistics,pp61-74

3 V A K ,A Book of Practice in Stylistics,pp10-22

Topicals :stylistic effect, euphony , cacophony, onomatopoeia(direct, indirect) ,**alliteration**, rhymes(full, incomplete), rhythm, assonance, graphon, italics, multiplication, capitalization, hyphenation.

The sound of most words only in combination with other words that a word may acquire a desired phonetic effect. Thus ,different types of sound combinations may produce certain stylistic effect . the effect may be euphony(a sense of ease and comfort)or cacophony(a sense of strain and discomfort).

Euphony is generally achieved by such phonetic SD as alliteration, onomatopoeia, rhythm,rhyme,assonance.

The theory of sound symbolism is based on the assumption that separate sounds due to their articulator and acoustic properties may awake certain ideas m, perceptions, feelings, images , vague though they might be.

Onomatopoeia is a combination of sounds which aims at imitating sounds produced in nature (wind ,sea,thunder,...),by things (machine,tools,..),by people(sigh , laughter, patter, ..) ,and by animals.

There are two varieties of onomatopoeia: direct and indirect.

Direct onomatopoeia is contained in words that imitate natural sounds ; f e ding-dong, roar, hiss, bowwow, murmur, bump, grumble, sizzle, croak, whin.

Indirect one is a combination of sounds the aim of which is to make the sound of the utterance an echo of its sense.(ECHO –WRITING) :

And the silken, sad , uncertain rustling of each purple curtain..(A. Poe)

This may be produced through an onomatopoetic repetition:

Silver *bells*....how they tinkle , tinkle, tinkle.

Indirect onomatopoeia, unlike alliteration,demandssome mention of what makes the sound.Onomatopoetic words are grouped into:

- 1 movement denoting:bang ,boom, rustle, hum, crash, whip
- 2 communication caused:babble, giggle, grumble, murmur, whisper
- 3 animal, bird insect's sounds; huzz, crackle, crow, moo, mew, purr, roar
- 4 water sound: splash
- 5 metallic sound: clinc, tinkle

Alliteration is aimed at imparting a melodic effect to the utterance and based on the reiteration of initial similar consonants in close succession:

The possessive instinct never stands still. Through florescence and feud , frosts and fires it follows the laws of progression.(E. Poe)-anxiety, fear, horror, anguish.

Alliteration is sometimes called initial rhyme. It is frequently used not only in verse but in emotive prose, newspaper headlines, in the titles of books, in proverbs: tit for tat, blind as a bat, betwixt and between, to rob Peter to pay Paul; Sense and Sensibility (Jane Austen), The School for Scandal (Sheridan).

Rhyme is the repetition of identical or similar terminal sound combinations of words placed at a regular distance from each other. It may be:

- 1 Full rhymes presupposes identity of the stressed syllable: might-right
- 2 Incomplete rhymes are: vowel rhymes - flesh/fresh/press; **consonant** rhyme - tale/tool/till.

Types are: couplets (aa), triple rhymes (aaa), cross rhymes (abab), framing or ring rhymes (abba).

There are so-called rhyme combinations in colloquial: harum-scarum (disorganized), lovey-dovey (darling), hurry-scurry (great hurry), numby-pumby (weakly); --compound rhymes: bottom-forgot'em-shot him; --eye-rhyme (letters-identical): flood-blood - mood.

Rhythm is a regular alternation of stressed and unstressed syllables in the utterance.

Poetic rhythm is created by the regular use of stressed and unstressed syllables or equal poetic lines. the foot-syllables units.:

Iambus \-V	monometer	hexameter
Amphibrach \-V-	dimeter	septameter
Trochee \V-	trimeter	octameter
Dactil \V—	tetrameter	
Anapest \--V	pentameter	

Rhythm interprets the beauty of nature, its stillness, helps to intensify the emotions.

In prose, rhythm is produced in parallel construction, repetitions, enumeration, polysyndeton, inversion and so on.

Assonance is the repetition of similar vowels, usually in stressed syllables.

Nor soul helps flesh now, more than flesh helps soul. (R. Browning) u:-sorrow, i:-joy

In contemporary advertising mass media and, above all, creative prose sound is foregrounded mainly through the change of its accepted graphical representation.

Graphical changes may reflect the peculiarities of pronunciation, the intensification of the stress, the emphasizing of stressed words. Changes of the type and spacing of graphemes are another graphical means of expressiveness.

Graphon is authentic pronunciation of a word for violation (transcriptional), graphons indicate irregularities and carelessness of pronunciation. They supply information about the speaker's origin, social and educational background, physical or emotional condition and so on:

Sellybrated, bennyviolent, jewinile, (Thackeray)

Pee-reading, Eytalians, peepul (Mr. Babbit)

Bbbbas-tud, c-c-c-coming (J.O)

Some graphons in results of strong assimilation became cliché's :
gimme, lemme, gonna, gottu, coupla, mighta , willya, etc.

This flavor of informality and authenticity brought graphon popularity
with advertisers:

“Pik-kwik Store”, The Donut Place, Rite Bread Shop, Wok Fast Food Restaurant;
the same is true about paper, TV ads: Sooper Class Model, Knee-hi Socks, Rite
Aid.

Italics is emphasizing syllables , morphemes and words by
italization (in D Salinger, T Capote): **right**

Multiplication is intensification of speech through using a definite
grapheme many times: alllll aboarrrrrd.

Capitalization is using hyphens within word: chip-pan-zee.

Lecture 5 Stylistic Meanings

- Points**
- 1 Word and Meaning
 - 2 Types of Meanings
 - 3 Lexical Meanings
 - 4 Stylistic Connotative Meanings
 - 5 Conclusion

- Literature**
- 1 I R G, Stylistics, pp 57-70
 - 2 Q M ,English Stylistics, pp 12-19
 - 3 V A K ,A Book of Practice in Stylistics, pp22-25

Topicals: meaning concept, sign, referent, contextual, lexical, logical, grammatical, direct and indirect, denotative and connotative meanings , primary, referential, secondary, derivative meanings, nominal, emotive, dictionary meanings.

The linguistic term meaning has many lexical, grammatical, and phonetic SDs this category is treated differently. SD may be realized in a twofold application of meaning.

The problem of meaning in general linguistics deals with such aspects of the term as the interrelation between:

- meaning and concept
- meaning and sign
- meaning and referent.

In stylistics meaning is viewed as a category which is able to acquire meaning imposed on the words by the context (*contextual meaning*).

Lexical meaning refers to some concrete concept, phenomenon, or thing of objective reality , whether real or imaginary.

Grammatical meaning refers to relations between words or to some forms of words or constructions in the language-as-a-system.

Lexical and grammatical meanings assume different manifestations morphologically, semantically and stylistically. In a semantic classification words are grouped according to their *logical (referential)* meanings.

The ability of a word to be polysemantic ,i.e.to comprise several lexical meanings,becomes a crucial issue for stylistic study.

Lexical meaning is a conventional category very often it does not reflect the properties of the thing or the phenomenon it refers to while some meanings are said to be motivated.

Concepts of objective reality have different degrees of abstractness: the Adj. –more than the Noun, the Conj., the Prep.-more than the Adj.. therefore the Conj. is on the border line between lexical and grammatical categories.

When an abstract notion is by the force of the mind represented through a concrete object, an image is the result.

Imagery may be built on the interrelation of two abstract notions or two concrete objects or an abstract and concrete one: &-sense--mind--image

For the purpose of stylistic study of meanings , *logical, nominal, and emotive* meanings are usually distinguished and should be discussed in detail.

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 (*referential, denotative, direct*).

Logical meaning of one word may denote different concepts, thus it may be primary, secondary (derivative): inwardly-1. internally, within 2 towards the center, mentally

The meanings that are accidental don't belong to the semantic structure but are used transitory, they are called *contextual meanings*. Derivative meanings given in dictionaries appeared on the basis of contextual ones.

When the two meanings clearly coexist in the utterance an interaction of dictionary and contextual meanings happens.

The nominal meaning is a derivative logical meaning that is designated by a capital letter. In grammar they are proper nouns:

table-general notion = logical meaning

The table- a definite object = logical meaning

Table – a unique object = nominal (derivative logical)

The nature of the meaning is linked with the difference between the two main aspects of a word: nomination and signification, or reference and signification, or denotation and connotation.

The process of development of meaning may go still further. a nominal meaning may assume a logical meaning due to certain external circumstances. the result is that a logical meaning takes its origin in a nominal meaning:

Dunce (a dullard, stupid) = Duns Scotus (scholastic)

Hooligan (a ruffian) = Irish Hooligan (from rowdy family)

Boycott (1980) = Captain Boycott (Irish Lord) is acted by the action of the Land League

Emotive meaning also materializes a concept in the word and has reference not directly to things or phenomena of objective reality but to the feelings and emotions of the speaker towards these things (*stylistic, indirect, connotative*).

1 dictionary (special) emotive meanings: fabulous, stunning, terrifying, spectacular, swell top, smart, cite, massive.

2 contextual emotive meaning is a meaning expressed in a definite context
⊗1) these are interjections, oaths, or swear- words, exclamatory words and a great number of qualitative or intensifying adjectives: oh, ah, pooh, darn, gosh, the devil, Christ, God, goodness, gracious, bloody, damn, O, Alas, Hey, Yogh, Good! Well! Look out! Hurrah, hear, hear! Heavens.

There are groups of words in which emotive meaning prevails: Love, Hate, Motherland, Traitor. Suffixes having diminutive meanings may also be treated as adding emotive meaning to words with neutral logical meaning: cubicle, particle, townlet, booklet, shirtie, birdie. 2.

And thou, O *wall*, O *sweet*, O *lovely wall*

...Thanks, courteous wall... O *wicked wall* (Midsummer Night's

Dream)

Lecture 6 Lexical Expressive Means & Stylistic Devices

Points: 1 Interaction & Lexical Means

2 Transferred Meanings

3 Stylistic Units of Logical Meanings (primary & contextual)

4 Stylistic Units of Dictionary Meanings (primary & derivative)

5 Stylistic Units of Logical & Emotive Meanings

6 Stylistic Units of Logical & Nominal Meanings

7 Conclusion

Literature: 1 I R G, Stylistics, pp136-166

2 Q M M, English Stylistics, pp74-113

3 V A K, A Book of Practice in Stylistics, pp22-66

Topicals: transferred , stylistic meanings, interaction or interplay, metaphor (fresh= genuine, original, trite= stale, hackneyed; dead, sustained), metonymy (genuine, trite, synecdoche), irony (sustained, sarcasm), zeugma, pun, emotiveness, interjections, epithet (associated & unassociated, compositional: simple, compound, phrase, sentence; distributional: string, transferred, figurative), oxymoron, antonomasia.

Words in the context , may acquire additional lexical meanings not fixed in dictionaries. Contextual meaning may deviate from the dictionary one that the new meaning even becomes opposite. It is transference, or *transferred* meaning . practically transferred meaning is interrelation between two types of lexical meaning: dictionary & contextual.

The transferred meaning of a word may be fixed in dictionaries as a result of long and frequent use of the word other than in its primary meaning. In this case we register a derivative meaning of the word.

Interaction or interplay between meanings transferred *stylistic meanings*. Stylistic units are marked through stylistic devices.

Stylistic interactions may be:

1 between logical meanings,

2 between logical & emotive meanings,

3 between logical & nominal meanings.

SD for what two logical meanings' interaction are specific (dictionary & contextual) are a metaphor, a metonymy, & an irony.

Metaphor means transference of some quality from one object to another (likeness, identification, affinity). It is the result of finding certain features in two corresponding objects which to creators eye have something in common:

Dear Nature is the kindest Mother. (Byron)

Metaphor is easily observed in word combinations(sp. in attrib. & pred.): voiceless sounds.

Metaphors are classified according to three aspects:

1 expressiveness (degree)

2 structure (a part of speech)

3 function (image)

Metaphor based on likeness between inanimate & animate objects is known as *personification*: the face of London.

Metaphors can be classified according to their degree of unexpectedness:

1 *Genuine m.* (fresh, original, speech,) are absolutely unexpected, unpredictable (in poetry & emotive prose): the dark swallowed him, eyes boiled with excitement.

2 *Trite m.* (dead, stale, hackneyed) are commonly used in speech, fixed in dictionaries, used in papers, oratory: to shoot a glance, to break one's heart, a ray of hope, flood of tears, shadow of a smile, the salt of life, a flight of imagination, the leader of the fame.

3 Sustained (prolonged) m. are refreshed dead metaphors: His cup of satisfaction was so full. (Dombey & Son, Ch. Dickens.)

Sustained metaphors include central images (trite or genuine): cup (central)-full, drop, content (contributory).

Metonymy means transference of any association connecting the two concepts (substitution): crown-king, cup-prof., glass-drinks, the bench-justice, hand-worker.

They may be:

1 *Genuine m.* (contextual) reveals unexpected substitution of one for another word: the moustache (a man)

2 *Trite m.* :hand (worker), to live by the pen, to earn one's bread (to live) among trite metonymies we can find those based on very close common relations of contiguity (proximity) between objects:

- the creator & creation : to read Poe
- the containers & thing: the hall applaud.
- The material & makings: to be in silk
- A part & a whole: eat a plate
- The instrument & doer: the sword said
- A concrete & abstract: the camp (rest)

Metonymy based on the relation between the part & the whole is *synecdoche*: under one's roof. It is expressed by nouns (substantial numerals).

Irony is based on two meanings stand in opposition to each other : It is delightful to without a penny in one's pocket.

Irony has an emphatic stress . it is used to convey a negative meaning. Therefore only positive concepts may be used in their logical dictionary meanings. To mark out ironically used words in written language such graphic means as inverted commas & italicized words are used.

Irony may be used to achieve an effect of bitter mockery and sarcasm as well .Usually socially & politically aimed irony is called *sarcasm*. Types are: verbal & sustained.

Sustained i. is formed by the contradiction of the speakers' considerations and the generally accepted moral and ethical codes expressed by a number of statements .

Zeugma is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context (play of words): Dora plunging at

once into privileged intimacy and into the middle of the room. (to rush into-ph. unit) It is a strong effective device to maintain the purity of the primary meaning.

Zeugma is the realization of two meanings with the help of a verb which is made to refer to different subjects & objects.

He took his hat & his leave ,(Ch. Dickens)

Pun is a SD based on using two similar words in two meanings (homonymically).it causes the humorous effect:

Have you been seeing any spirits(supernatural forces) or taking any (strong drink).(the Pickwick Papers)

Puns are often used in riddles & jokes:

-what is the difference between a schoolmaster & engine driver ?

-one trains the mind & the other minds the train/

-Did you hit a woman with the child?

-No,sir, I hit her with the brick.

It is possible to say thus that punning can be realized on most levels of language hierarchy:

1. morphological l.- violation of word structure:

professorship- a ship of professors

2. syntactical l.-semantically false chains: A Governess wanted. Must posses knowledge of Russian, English, Music & Mining.

-nonsense of non-sequence: Emperor Neo played the fiddle , so they burnt Rome.

3. lexico- syntactical-viol. of ph. units:to be born with

spoon in the mouth being curly and large.

There are the words the function of which is to arouse emotion in the reader. Emotiveness is a category of our minds . the most highly emotive words are words charged with emotive meaning to the extent that the logical meaning can hardly be registered. They are interjections, & all kinds of exclamations. Next come epithets .

Interjections are words we use when we express our feelings strongly & which may be said to exist as conventional symbols of human emotions.

They can be divided into primary & derivative. (oh ah bah, pooh, gosh, hush, alas,; heavens , good gracious, dear me, god, come out , look here, by the Lord , God knows,bless me, humbug.)

They express the meanings: joy, delight, admiration, approval, disbelief, astonishment, fright, regret, woe,dissatisfaction, ennui(boredom), sadness, blame , reproach, protest, horror, irony, sarcasm, meanness, self-assurance, despair, disgust, & others.

Interjections bear features which mark them as bookish, neutral, or colloquial: oh, ah, bah-neutral; alas, egad, by God, Lo,Hark-bookish; gosh, why, well-colloquial.

The epithet is a SD based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence used to characterize an object pointing properties and features with the aim of giving an individual perception

and evaluation: green meadows , white snow, round table, blue skies, pale complexion have more logical att. Than epithets but wild wind, loud ocean , remorseless dash of billows , formidable waves, heart – burning smile have. Here the adj. don't point to inherent qualities of the objects: destructive charms, glorious sight, encouraging smile.

Epithets may be classified from different stand points:

1 semantic: associated (with nouns) & unassociated

2 structural: compositional (simple, compound, phrase, sentence) & distributional (string, transferred, figurative)

Associated e. are those which point to a feature which is essential to the objects they describe: dark forest, dreary midnight, careful attention, unwearying research , indefatigable assiduity, fantastic terrors.

Unassociated e. are attrib. Used to characterize the object by adding a feature not inherent in it, i. e. a feature which may be so unexpected: heart-burning smile, bootless cries, sullen earth, voiceless sounds.

In any combination of words it is very important to observe the connections of the components. Above were examples of free combinations . besides word combinations , may be a set expression , stable , fixed (hackneyed) .

Stable: bright face, valuable connections, sweet smile, unearthly beauty, pitch darkness, thirsty deserts, deep feeling, classic example, powerful influence, sweet perfume (language e.), slavish knees, sleepless boy (speech e.).

Fixed (poetic): -Homeric: swift-footed Achilles, rosy – fingered dawn.
-euphemistic: a valiant youth, a trembling maiden, dead silence.

-ballad: true love, merry Christmas.

-folk song: dark forest, sweet sir, green wood, good ship, brave cavaliers.

Structurally epithets can be divided from the angle of composition and distribution.

Compositionally they may be:

1 *simple* (adjectives)

2 *compound*: heart – burning sigh, sylph – like figures , cloud -shapen giant.

3 *phrase* : do-it-yourself, go-it-alone attitude.

4 *sentence*: mystery-making, come-lather-but-go-away-again-because-butter-wouldn't-melt-in-my-mouth **expression**; (air)

There are special type of simple epithets called *reversed*. Its structure is AN=NofN: the shadow of the smile, a devil of a job, a devil of a sea; a little flying Dutchman of a cab (Galsworthy), a dog of a fellow, her brute of a brother.

Distributionally, epithets may be *string & transferred*.

The string epithets are SD depicting a many –sided ascending description of the object:

Such was the background of the wonderful , cruel, enchanted, bewildering, fatal, great city (O Henry).

Transferred epithets are ordinary logical attributes describing the state of a human being, referred to an inanimate object : sick chamber, sleepless pillow, restless pace , breathless eagerness, unbreakfasted morning , merry hours, a disapproving finger , an indifferent shoulder.

They may be formed of metaphors, metonymies , & similes: the silting sun, a ghostlike face the tobacco-stained smile.

The epithets morphologically, may be expressed by the Adj., Adv.(he looked triumphantly), N.(You ostrich!, Alonzo the Clown), Adv+Adj.(unnaturally mild day, a pompously majestic female .)

Oxymoron is a combination of two words(AN, AdA) in which the meanings of the two clash being opposite in sense: low skyscraper, sweet sorrow, nice rascal, pleasantly ugly face, horribly beautiful, a deafening silence.

Rather often oxymorons are met within a simile : to be gentle as hell.

Oxymorons rarely becomes trite, for their components oppose repeated use: *damn nice*, *awfully pretty*. Non –attrib. oxymorons may be met too:the street damaged by improvements, silence was louder than thunder.

Antonomasia is aSD based on the interaction of lexical meanings (logical , nominal). In which the nominal one of a proper name is suressed by its logical.

The aim is singling out the object out of others: Dr Rest.

Sometimes, capital letters are the only marks of the use of antonomasia: Lord Nobody. There are metonymic(*transferred*) antonomasias: Bordeaux(wine),the White House(residence), Pentagon(US Army headquarter place).

For metaphoric ones: a Sherlock Holms.

Trite ones: Every Cacsas has his Bruton.

The use of it is now not confined to the belles lettres style, but publicistic one:

I suspect that the Non and Don't Knows would for out number the Yesses(The Spectator).

Lecture 7 Stylistic Use of Intensification and Set Expressions as Lexical Means

Points :1 Intensification of a Feature

2 Intensificative SD

3 Periphrases and Hyperbolas

4 Stylistic Use of Set Expressions

5 Conclusion

Literature :1 I R G, Stylistics, pp166-191

2 Q M M , English Stylistics, pp 113- 151

3 V A K, A Book of Practice in Stylistics, pp57-58

Topicals: intensification, periphrasis (circumlocution , traditional, dictionary, language & speech, genuine, stylistic, figurative, logical, trite,) , **euphemism**(euphemistic periphrasis), understatement, set expression, clich'e, proverb, saying, epigram, aphorism, paradox, quotation, allusion, decomposition.

Sometimes for a special reason , one of the features of the thing is made the most essential, it is elevated to greatest importance .

Periphrasis is a device denoting (Webster D.) the use of a longer- phrasing in place of a possible shorter form of expression.(circumlocution) it represents the renaming of an object & on such may be along with a more general group of word designations replacing the direct names of their denotata.

The device has a long history. It was used in the Bible , in Homer's Iliad. As a poetic device it was popular in Latin .(Virgil) It became the most favored devices in XVII-XVIIIcc.(France- periphrastic sch.)

As a SD it aims at pointing to one of the seemingly insignificant or barely noticeable features or properties of the given objects & intensifies this property by naming the object by the property. If a periphrastic locution is clear out side the context , it is not SD but a synonymous expression(*traditional, dictionary, or language*): the cap & gown,(student body), a gentleman of long robe (a lawyer), the fair sex, my better half, the leader of hosts (a king), a play of swords , (a battle). Stylistic periphrasis (*genuine , speech*) is a new nomination of an object , a process to coin new names by disclosing some quality of the object: The hoarse , dull drum would sleep\ And Man be happy yet.(Byron-metonymical -war) *Circumlocution* is a periphrasis that is a round- about way of speaking about common things leading to redundancy of expression : The lamp-lighter made his nightly failure in attempting to brighten up the street with gas.(=lit the street lamps) *periphrasis hackneyed* is often to be found in newspapers: improved financial & less onerous work loads.(high pay & less work – Watch Your Language)

It may *be logical or figurative*. Logical p. Is based on one of the inherent properties of the object described: instrument of destruction (Ch D)=pistols. Figurative p. Is based on metaphors or metonymies: the punctual servant of all work= the sun (Ch D), to tie the knot=to marry

The often repeated periphrasis becomes *trite* & serve accepted periphrastic synonyms:the gentle (soft, weak) sex= women. Stylistic function is to convey a

purely individual perception of the described object & sometimes to produce a satirical or humorous effect, sarcasm: Come on, has the cat got your tongue?

There is a variety of periphrasis called euphemistic that is a word or phrase used to replace an unpleasant word or expression by a more acceptable one: to die = to pass away, to expire, to be no more, to depart, to join the majority, to be gone, to kick the bucket, to give up the ghost, to go west.

The term '*euphemism*' means speaking well (Greek eu-well \ pheme-speaking). It is sometimes figuratively called 'a white washing device'. Above euphemisms are euphemistic synonyms not an SD. Euphemisms may be divided into several groups, according to their spheres of application: religious, moral, medical, parliamentary, political. They are easily coined: mad house=> lunatic asylum=> asylum=> mental hospital.

In emotive prose, they are usually expressed by metonymy, metaphor, or periphrasis. The function is to produce a humorous effect or to distort the truth, to make the statement milder: intoxication – drunkenness, perspiration- sweat.

Hyperbole is a deliberate overstatement or exaggeration of a feature essential (unlike periphrasis) to the object or phenomenon. In its extreme form this exaggeration is carried to an illogical degree, sometimes ad absurdum: He was so tall that I was not sure he had a face. (O. Henry). Frequent repetition causes to become *trite*, not SD: A thousand pardons, scared to death, for ages, I'd give you the world. Hyperbole may be expressed *figuratively* (*metonymical, metaphorical periphrastic*): What I suffer in that way no tongue can tell you! (Jerome). Very often it is used to create humorous or satirical effect & so to express the author's attitude towards the described.

In the result of exaggeration sometimes it enlarges, while *understatement* deliberately diminishes the described object: The little woman, for she was of pocket size, crossed her hands solemnly on her middle. (Galsworthy)

Both of SD may be the final effect of another SD- metaphor, simile, irony: He has the tread of a rhinoceros, the man was like the Rock of Gibraltar; show white, Liliput, Gargantua.

Hyperbole can be expressed by all notional POS. There are words like- all, every, everybody, which are used in this SD.

Set expressions have their own specific features, which enhanced their stability. There are their euphonic, imaginative, and connotative qualities. Many s-e are distinctly rhythmical, contain alliteration, rhyme, imagery, contract based on puns: the man in the street, heads or tails, first night, busy as a bee, fair & square, tit for tat.

A *cliché* is an expression that has become hackneyed and trite. Definitions taken from various dictionaries show that cliché is a derogatory term. The aversion for clichés has gone to far that most of lexical units based on simile are branded as clichés: We are gathered here today to mourn of our beloved leader..

So all word-combinations that don't surprise are labeled as clichés. In most cases set ex. are based on the use of metaphor, metonymy, hyperbole, simile,

periphrasis: as busy as a bee, as like as two peas .,maiden speech, black frost, fair & square(rhyme), a lame duck.

Lecture 8 Syntactical Stylistic Devices and Expressive Means

Points: 1 Structural Syntactical Arrangement

2 Positional SD and EM

3 Transitive SD and EM

4 Conclusion

Literature: 1 I R G, Stylistics, pp191-230

2 Q M M, English Stylistics, pp151-193

3 V A K, A Book of Practice in Stylistics, pp66-84

Topicals: SPU (supra phrasal units - a comb. of sent.), **inversion** (partial, complete, double - two step), detachment, parenthesis, parallelism (partial, complete, balance), chiasmus (lexical syntactical, reversed parallelism), repetition (anaphora, epiphora, ring, framing, anadiplosis, linking, redublication, catch, chain, ordinary, successive, root, pleonasm, tautology, synonym), enumeration (homogeneous, heterogeneous), suspense (retardation), asyndeton, polysyndeton, attachment (annexation, gap-sentence link -- GSL).

Syntax is figuratively called the "sinews of style". Stylistic function of different syntactical structures is connected with the impact of SDs & EM.

Syntactical SDs are perceived as elaborate designs aimed at having a definite impact on the reader while syntactical EM are naturally used in discourse in a straight forward natural manner.

Two aspects of syntactical designs define the stylistic function. They are:

1 the juxtaposition of different parts of the utterance

2 the way the parts being connected with each other,

Stylistic inversion deals with the arrangement of the normative word order.

It aims at attaching logical stress of additional emotional colouring to the surface meaning of the utterance.

The patterns of stylistic inversion are:

1. OSP: Poems he wanted to enjoy (O. Wilde).

2. OA, SA: ..with fingers weary and worn... (Thomas Hood)

3. PS, vPS: A good generous prayer it was. (M. Twain), Rude am I in my speech.. (W. Sh.)

4. AdSP: Eagerly I wished the morror. (E. Poe)

5. AdPS: In went Mr. Pickwick. (Ch. D.)

These are models comprise the most common & recognized models of inversion.

The function is to put stress on one of the parts of the sentence, which is significant. It may be done for the sake of emphasis, to add emotional colouring to the utterance.

There is a tendency to account for inversion in poetry by rhythmical considerations. Inversions are known as emphatic construction, thus it is an EM of language having typical structural models. Inversion may be *partial or complete*.

Interrogative constructions with the direct word order may be viewed as cases of two-step (*double*) inversion. Other word order changes are grammatical & expressive (there, here, never; inter., int.-neg.; conj.-less cond. sent-s).

Detachment is an SD based on singling out a secondary member of the sentence with the help of punctuation (intonation). The detached part departed from its referent, assumes a greater degree of significance & is given prominence by intonation:

Val sought the misty freedom of Green Street, reckless & depressed. (Galsworthy)

Sir Pitt came in first, very much flushed, and rather unsteady in his gait. (Thackeray)

Detached part can't rise to the rank of a primary member. It always remains secondary from the semantic point of view, though structurally it possesses all the primary features..

A variant of detachment is *parenthesis*. It is a qualifying, explanatory or appositive word, phrase, clause, sentence, or other sequence which interrupts a syntactical construction without otherwise effecting it.

The function is to bring emphasis to the idea expressed in the detached part and thus to make the image and description brighter and more emotional.

Parallelism is identical, or similar, syntactical structure in two or more sentences or parts of sentences in close succession. It is often based on repetition of words (lexical r.), and conj. (polysyndeton). Pure parallelism depends on the repetition of syntactical design of the sentence. They may be *partial and complete*: The sky was dark and gloomy, the air damp and raw, the streets wet and sloppy. (Ch. D.) Men's talk was better than women's.... Not the state of the house but the state of the Army. Not the children next door but the rebels in France.

Complete parallelism is also called *balance*:

The seeds ye sow – another reaps,
The robes ye weave – another wears,
The arms ye forge – another bears. (P. B. Shelley)

It is strengthened by repetition or antithesis and is mostly used in enumeration, antithesis, and climax.

Parallelism is used in different styles with different stylistic functions: belles-lettres – emotive, others (oratory) – logical. There are two main functions: semantic and structural (implies a rhythm).

Chiasmus is an SD based on the repetition of a syntactical pattern but it has a cross order of words and phrases (*reversed parallelism*): Down dropped the breeze,

The sails dropped down. (Coleridge)

It is sometimes achieved by a sudden change from active into passive or vice v.. the device helps to long stress on the second part of the utterance.

The structural design of chiasmus may be different: it appears in a complex, compound or independent sentences. It may be *lexical* (chiasmatic repetition) and *syntactical*: Experience is the child of thought and thought is the child of action (A Pope). They had accepted their failure. Their fate they couldn't accept (Byron). The function is to attract the reader's attention to the most important part of the utterance.

Repetition as an EM is based on strong emotion: "Stop!"-she cried , "Don't tell me ! I don't want to hear! I don't want to hear what you've come for. I don't want to hear!"(Gals.)

Repetition as an SD aims at logical emphasis , an emphasis necessary to the attention on the key- word. It is classified according to compositional patterns:

1 *anaphora* (f. Foregrounding; A.,A..) –the repeated word (phrase) comes at the beginning of two or more consecutive sentences , clauses, or phrases:...good bye ,Susan, good bye a big car, good bye a big house..

2 *epiphora* (f. Backgrounding;..A,..A) – the repeated unit is placed at the end of consecutive sentences, clauses: Through his brain slowly shifted the things . they had done together . walking together. Dancing together. Sitting silent together.(P Abrahams).

3 *ring (framing; f. Completing, compacting; A....,A)* - the initial parts of a syntactical unit are repeated at the end of a paragraph: Poor doll's dressmaker! How often so dragged down by hands that should have raised her up...Poor doll's dressmaker! (Ch. D.)

4 *anadiplosis (linking, redublication, catch; ...A,A...)*-the last word or phrase is repeated at the beginning of the next part of consecutive sentences: Failure meant poverty, poverty meant squalor, squalor led in the final stage to stagnation.

5 *chain r. (..A,A...B,B...C,C....)*- when linking device repeats several times: For glances beget ogles, ogles sighs, sighs wishes , wishes words, and words a letter.(Byron)

6 *ordinary (..A,..A,..A..)* –it has no definite place in the sentence and emphasizes both logical and emotional meanings of the reiterated word (phrase).

7 *successive (...A, A, A...)*-a string of closely following each other reiterated units, it is the most emphatic type : Then there was something between them . there was. There was (Drei.)

8 *root r. –is not the same word but the same root is repeated: He loves a dodge for its own sake ; being the dodgerest of all the dodges. (Ch . D.)*

Semantically , repetition may be *synonymical and tautological* (pleonasm):

Synonym r. Is the reiteration of the same idea by using synonymous words (phrases):

The poetry of earth is never dead ; the poetry of earth is ceasing never.(J Keats) Pleonasm is the repetition of a part of the sentence expressed by a N , by means of the corresponding pronoun:

And the books –they stood on the shelf: he was the only survivor , no one else was saved.

In some cases it is a fault of style , redundancy of expression .

One of the leading function of repetition is to intensify the utterance , to bring emphasis into narration . However , the overuse may bring sadness , meditation .

Enumeration is an SD by which separate things, objects, phenomena, properties, actions are named one by one so that they produce a chain the links of which, being in the same position, are forced to display some kind of semantic homogeneity.

It may be *homogeneous and heterogeneous*. The grouping of quite different notions in one sentence produces much impression. ∴ The principal production of these town... appear to be soldiers, sailors, Jews, chalk, shrimps, officers, and dock yard men. (Ch.D)

The function is suggesting the rapidly changing impressions of the scenery and helping to reveal the inner state.

Suspense is a compositional device which consists in arranging the matter of a communication in such a way that the less important, descriptive subordinate parts are amassed at the beginning, the main idea being withheld till the end. ∴ Mankind, says a Chinese manuscript, which my friend M was obliging enough to read and explain to me for the first 70000 ages ate their meat raw. (Charles Lamb) sentences of this kind are called periodic sentences, or periods. Their function is to create suspense, to keep the reader in a state of uncertainty & expectation. The main purpose is to prepare for the only logical conclusion. Sometimes the conclusion is contrary to the expectation, thus SD is used for humorous effect. Technically, suspense is organized with the help of embedded (homogeneous) clauses separating the P from S. Detective & adventure stories are examples of suspense fiction.

Respectively with the relations connected within parts, SD or EM may be syndetical or asyndetical.

Asyndeton is a deliberate omission of the connective where it is generally expected to be according to the norms of the literary language: she watched them go; she said nothing; it was not to begin then. (W. Faulkner) It creates an effect, a certain rhythmical arrangement making the narrative measured & energetic.

Polysyndeton is an SD of connecting sentences, phrases, syntagms, words by using connection before each component part. It has a rhythmical & disintegrating function. Unlike enumeration, it causes each member of a string to stand apart (not homogeneous) and shows things isolated. (not united)

Attachment (annexation, gap-sentence link-GSL) is a way of connecting two sentences seemingly unconnected and leaving link to the reader's mind (perspicacity) to grasp the idea implied. It is generally indicated by **and**, or **but**: It was an afternoon to dream. And she took out Jon's letters. (Galsworthy)

GSL as an SD is based on the peculiarities of the spoken language & is therefore most frequently used in represented (reported) speech & dialogue. It may serve to signal the introduction of inner represented speech, it may be used to indicate a subjective evaluation of the facts; it may introduce the effect resulting from a cause which has already had verbal expression.

GSL aims at stirring up in reader's mind the suppositions, associations, and conditions under which the sentence uttered can really exist.

Lecture 9. Stylistic Use of Colloquial Constructions

Points: 1 Stylistic Feature of Colloquials

- 2 Stylistic Colloquial Constructions
- 3 Ellipsis and Apposition
- 4 Represented Speech
- 5 Rhetorical Questions

Literature: 1 I R G , Stylistics, pp230-246

2 Q M M , English Stylistics, pp193-205

3 V A K , A Book of Practice in Stylistics, pp100-102

Topicals: stylistic colloquial constructions, ellipsis, apposition, break, uttered and inner represented speeches, rhetorical questions , question- in-the-narrative.

Emotional syntactical structures typical of the spoken variety of language are used by men-of-letters to depict the emotional state of mind of the characters , they may be used in the narrative. But even when used in the dialogue of novels & stories, these become stylistically marked.

The most typical structures are:

- 1 simple statement+that+NP+V(to be)
- 2 question with an exclamatory meaning (interj.)
- 3 use of continuous form with inversions, repetitions: You are not being silly ,are you?(LeslieFord)
- 4 NP+to have(N+Ob)\to be(N+Pr)+inverted component: She had a high colour, had Sally Ellipsis , or elliptical sentence in direct intercourse is not an SD.

Ellipsis is the deliberate omission of one or more words in the sentence for definite stylistic purpose: The ride did Ma good. Rested her,(D.Carter)
If some parts of the sentence are omitted due to the excitement of the speaker ,the ellipsis is not anSD: Got a letter! It is used in the narration and in the represented speech to add emotional colouring or to underline the most important information : Serve him right ; he'd arrange this affairs better ! So any respectable Forsyte. (Galsworthy)

Ellipsis makes the sentence laconic and prominent. The most widely used patterns are:

1 The simple verbal predicate is omitted: His face is rather rugged, the cheeks thin.

2 Attributive cons. :He told his age , 24;his weight,140 pounds;...(Galsworthy)

Apposition (break-in-the-narrative) dictionarily means a stopping short for rhetorical effect, but stylistically –conveying to the reader a very strong upsurge of emotions through breaking the speech: You just come home or I'll...(a threat)
It is used in complex ,conditional, if-clause sentences. It is a device which offers a number of variants in deciphering the implication and is highly predictable.

Question –in-the-narrative is an SD where a question is asked and answered by one and the same person ,usually author. It becomes akin to a parenthetical statement with strong emotional implication: For what is left the poet here? \For Greeks a blush- for Greece a tear(Byr.)

It is very often used in oratory . they give the listeners time to absorb what has been said , and prepare for the next point.

There are 3 ways of reproducing actual speech:

1 Direct- repetition of the exact utterance as it was spoken

2 Indirect- conversion into the relater's mode of expression

3 represented-representation by a second person(author) as if it had been spoken:

----uttered-through authors speech,

----unuttered,or inner-representation of thoughts, feelings.

Represented uttered speech is a mental reproduction of a once uttered remark or even a whole dialogue: In consequence he was quick to suggest a walk. Didn't Clyde want to go?(Dre)

Typical constructions are: question without inverted commas, conversation within narration , answer of the hero to the question without inverted commas.

Inner represented speech expresses feelings & thoughts of the character which were not materialized in spoken or written language by the character.it abounds in exclam. Words & phrases ,ellipsis, breaks, conveying feelings & psychological states. Its features are: shifting tense to the past ,personal P.,from III into I,II. It is usually introduced by verbs of mental perception: think, meditate, feel, occur , wonder, ask, tell understand,...:Why weren't things going well between them? He wondered.

Rhetorical question presents a statement in the form of a question . there is an interaction of two structural meanings . both meanings are materialized simultaneously :

Are these the remedies for a starving and desperate populace?

Rhetoricals serve to express the emotions of the speaker and also to call the attention of listeners. They make an indispensable part of oratoric speech.the form of them are always negative:

Who is here so vile that will not love his country?(W. Sakes.)

They are realized differently:

1 interrogative s. (general, special): Is there such a thing as a happy life?(A.Aldington)

2 interrogative- negative const. :Who has not seen a woman hide the dullness of a stupid husband

3 declaratives: So it was wickedlike being smutty , to fall happy when you looked at things and read Keats? (R.Aldington)

4 should+but questions: Whom should they light but Rebecca and her husband?

5 infinitive cons. : A man like Matthew Brodie to return home at the childish hour of ten oclock?

(A.Cronin)

The function is to express doubt, assertion, or suggestion. Frequency makes rhetorical questions *trite, traditional*: What business is it of yours? What have I to do with him?

Lecture 10. Lexico-Syntactical Stylistic Devices

Points: 1 Lexico-Syntactical Stylistics

2 Lexico-Syntactical SD

3 Antithesis

4 Climax and Anticlimax

5 Simile and Litotes

Literature: 1 I R G ,Stylistics,pp219-225,246-290

2 Q M M,English Stylistics, pp180-188, 209-212

3 V A K ,A Book of Practice in Stylistics,pp84-95

Topicals: **antithesis** ,climax(gradation,logical, emotional, quantitative), anticlimax, simile (trite, hackneyed, sustained, disguised), litotes, comparison, understatement , convergence

Syntactical SD add logical , emotive , expressive , information to the utterance regardless of lexical meanings of sentence components. Lexico-syntactical SD are certain structures whose emphasis depends on only on the arrangement of sentence members but also on their construction with definite demands on the lexico- semantic aspect of the utterance.

Antithesis is an SD which is based on the opposition of concepts . Any opposition is based on the contrasting features of two objects. Logical opposition implies the use of dictionary antonyms i e words that are contrary in meaning to others : white black. Stylistic opposition is based on relative opposition on which arises out of the context through the expansion of objectively contrasting pairs: Youth is lovely , age is lonely, \ Youth is fiery, age is frosty. (Longfellow)

Antithesis is moulded in parallel constructions. Its function are: rhythm – forming, copulative, disjunctive, comparative: They speak like saint and act like devils....

It often comes with many SDs such as repetition , parallelism, epigram..

Unlike antithesis , contrast is realized in two or more paragraphs . Contrast is literary , antithesis –linguistic device. The function is making comparison of different objects & notions ,division or separation of several concepts , combining various objects & notions.

Climax (gradation) is an arrangement of sentences which secures a gradual increase in significance , importance, or emotional tension in the utterance: It was a lovely city, a beautiful city , a fair city, a veritable pen of a city. A gradual increase in significance may be maintained in three ways: *logical, omotional, quantitative*. Logical c. is based on the relative importance of the component parts looked at from the point of view of the concepts embodied in them: Threaten him , imprison him , torture him , kill him; you will never induce him to betray his country.

Emotional c. is based on the relative emotional tension produced words with emotive meaning. It based on synonymous strings of words with emotive meaning will cause certain semantic differences: Your son is very ill- seriously ill- desperately ill.

Quantitative c. is an evident increase in the volume of the corresponding concepts:

They looked at hundreds of houses; they climbed thousands of stairs; they inspected innumerable kitchens.(Maugham)

It presupposes the use of hyperbole. The function is to show the relative importance of things as seen by the author or to impress upon the reader the significance of the things described by suggested comparison, or to depict phenomena dynamically.

Anticlimax is an SD arranged in ascending order of significance of components, or they may be poetical or elevated, but the final one, which the reader expects to be the culminated one is trifling or farcical. There is a sudden drop from the lofty or serious to the ridiculous.(Twain, Jerome)

This was appalling - and soon forgotten.(Galsworthy)

Litotes is an SD consisting of a peculiar use of negative constructions. The negation +N or A, serves to establish a positive feature in a person or thing: It's not a bad thing.

Litotes is a deliberate understatement used to produce a stylistic effect. It is a negation that includes affirmation. Two negations in a sentence that litotic characteristics expressed with the negation 'not'(particle) –syntactical, and negative in semantics. (lexical): Her face was not unhandsome.(A,Huxley)
litotic structures are: 1 not + negative lexical unit

2 not + negative prefixed word

3 not + prep. (without)

Simile is a device that intensifies a feature of the concept in question. It is an SD expressing likeness between different objects. Simile consists of :the tenor (subject) + connectives (like as, as though, as like, such as, as...as) + the vehicle (object). It should not be confused with simple (logical, ordinary) comparison. *comparison* means weighing two objects belonging to one class of things with the purpose of establishing the degree of their sameness or difference: The boy seems to be as clever as his mother

The properties of an object may be viewed from different angles(state action, manner..).

Accordingly, similes may be based on Adj. –ATT, Ad-Mod, verb-PRE.

Hackneyed (trite) s. Become clichés in which the second component is an adverbial intensifiers.(phras. units): blind as a bat, sly as a fox, busy as a bee, faithful as a dogb ...

*Disguised *(sustained) s.* may include the verbs : to resemble, to remember, to look like, to appear: It reminds of blood-streaked foam. the function is an imaginative characterization & producing a humorous effect by its unexpectedness.