

**MINISTRY OF HIGHER AND SECONDARY SPECIAL EDUCATION  
OF THE REPUBLIC OF UZBEKISTAN  
ANDIZHAN STATE UNIVERSITY**

**THE DEPARTMENT OF ENGLISH PHONETICS AND LEXICOLOGY**

**QUALIFICATION WORK ON THE THEME:  
“*LANGUAGE OF DRAMA*”**

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**Introduction**

You can the fight and argue about  
an idea if you are armed with ideas,  
you can fight and argue with a thought  
or concert, you can fight and argue  
against ignorance using only  
education and enlightenment.

I.A. Karimov

The main aspect of the development of the national economy should be viewed from both economic and social point of view. The all kinds of reinforcement of material and technical bases of the social sphere is one of the most important problems in transition to market relations.<sup>1</sup>

Special attentions attached to the 5 main principle of the building of the sovereign state advanced by I.A.Karimov that was recognized not only in our country, but also abroad.

These principles are the following: economy should be a priority task over politics.

The state should act as the main reformer; leadership of law should be established in all spheres of life, strong social policy should be implemented in all spheres of life; transition to market economy should be evolutionary .i.e. step by step exactly these 5 principles are at the basis of development of our state and branches of economy.

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<sup>1</sup> A. Karimov. "Harmoniously Generation is the basis of progress of Uzbekistan". Tashkent. "Uzbekistan" 1997.

Only well educated, educated and professional person can be economically free and reliable proponents of the crucial economic transformation. Awarding this truth should like in the bases of the whole development process of spiritual and cultural life of the people, in the renewal of the whole system of education.

We should remember that only that country, that nation can advice great future, prosperity and well-being which would be able to train knowledgeable, professional and energetic persons, true patriot of their country the country which would provide them with huge spiritual legacy of the great national culture and give them access to the world treasure of science and culture.

There is possibility to radically reform the education system, to bring its contents, forms and methods close to the real need of the, to save the high and secondary schools from conservatism and formalities which rooted deeply into the system of education during the former, previous regime.

Educational establishment of a new type, such as professional colleges, lyceums business schools and academic lyceums are intensively being crated.

During the last year the most important document aimed at creation of favorable condition to form a new highly educated generation and to support gifted children and the youth were adopted. Among these important document are: the Law of the Republic of Uzbekistan “On the National program of training specialists” “On education”, the Resolution of the Cabinet of Ministers “On the organization of general secondary education in the Republic of Uzbekistan”, “On measure of organization on special secondary education in the Republic of development and financing the material and technical lyceums and professional colleges for the years of 1999 - 2003”.

“The National program of training specialists” stipulates formation of many-sided individual educated thought the system of continuous education organically connected with intellectual, cultural and moral education of a citizen.

One of the main Constitutional guarantees – the right to receive education, realization of creativity, intellectual development – is realized through this program. The market of educational services is being formed through developing marketing in the sphere of education, and training qualified specialists, the system of governmental and non-governmental education establishments, paid consulting and educational services is being developed. Market relations in the principles of self-financing, principles of demand and supply.

To provide efficient work of educational establishments of a new type and their efficient functioning, the center of the special secondary professional education was formed, as a part of the Ministry of Higher and Secondary Education.

Much work is performed in provisioning the branches of the national economy with educated specialists of various levels.

Much attention is given to the problems of the development of scientific and research work because the state will not have its future without all-sided elaboration of science. Taking this into account much attention in the Republic is attached to expansion of research work, efficient application of scientific achievements in various spheres of the national economy.

Alongside with numerous fields of science and due to economic reforms such trends of science as economics, history philosophy, law, sociology and other are being developed. Wide and profound research work, both of fundamental and applied nature, is being conducted in subdivisions of the Academy of Sciences and in various educational establishments of Uzbekistan.

Uzbekistan has a huge potential for the establishment and successful development of foreign economic relations for an active participation in global economic relations. One of these potentials lies in the specific geo-strategic situation of our country, which can be a bridge between the West and East. Other

potentials are our valuable and needed mineral resources, our agricultural products, and our advanced economic, manufacturing and social infrastructure.

But the principal richness of Uzbekistan is its human potential - our highly educated and industrious people, who bear in themselves both ancient culture and modern knowledge [1.2.]

On December 10, 2012 President of the Republic of Uzbekistan Islam Karimov signed a decree "On measures to further improve foreign language learning system". It is noted that in the framework of the Law of the Republic of Uzbekistan "On education" and the National Programme for Training in the country, a comprehensive foreign languages' teaching system, aimed at creating harmoniously developed, highly educated, modern-thinking young generation, further integration of the country to the world community, has been created. During the years of independence, over 51.7 thousand teachers of foreign languages graduated from universities, English, German and French multimedia tutorials and textbooks for 5-9 grades of secondary schools, electronic resources for learning English in primary schools were created, more than 5000 secondary schools, professional colleges and academic lyceums were equipped with language laboratories.

However, analysis of the current system of organizing language learning shows that learning standards, curricula and textbooks do not fully meet the current requirements, particularly in the use of advanced information and media technologies. Education is mainly conducted in traditional methods. Further development of a continuum of foreign languages learning at all levels of education; improving skills of teachers and provision of modern teaching materials are required. According to the decree, starting from 2013/2014 school year foreign languages, mainly English, gradually throughout the country will be taught from the first year of schooling in the form of lesson-games and speaking games, continuing to learning the alphabet, reading and spelling in the second year (grade). Also it is envisaged that university modules, especially in technical and

international areas, will be offered in English and other foreign languages at higher education institutions. The State Testing Centre, along with other relevant agencies, is tasked with preparing draft proposals on introducing foreign languages testing to the entrance examinations for all higher educational institutions.

In order to increase teaching standards in distant rural areas, the higher educational institutions are allowed targeted admission of people living in distant areas to foreign language programs on the condition that they will oblige themselves to work in the acquired specialty at their residence area for at least 5 years after graduation. The decree also envisages 30% salary increase for foreign language teachers in rural areas, 15% increase for those in other areas.

The National Teleradio Company, State Committee for communications, informatisation and telecommunication technologies, Agency for Press and Information of the Republic of Uzbekistan are tasked to prepare and broadcast language-learning programs, significantly increase access to international educational resources via “Ziyonet” educational network, promote publication of foreign language textbooks, magazines and other materials.

With these works our president I.A.Karimov wants us to study languages very hard and become good specialists of Independent Uzbekistan to contribute to the development of our country.

An important question for every society—and most particularly for emerging as well as established democracies—is how to educate the young so that they become competent, responsible, and knowledgeable citizens. That is a challenge of overriding importance. Not only does the quality of life in a democracy depend upon how well that challenge is met. So, too, does the stability—indeed, the endurance of democracy itself is contingent on the competence, commitment, and caring of its citizens.

An infant may be born a citizen in the eyes of the law, but transforming a human being into a citizen who can participate effectively and responsibly in a

democratic society is a lengthy and demanding task. That's why the education is in the centre of government attention.

Raising Uzbekistan's educational system to match the international standards Education at any age is encouraged in Uzbekistan. New methods and technologies are created based on the national needs. The basic principles of Education in Uzbekistan are democratization and humanization. Education of Uzbekistan helps the Government to solve many economical and social problems. The teachers of Uzbekistan have tremendously contributed towards Uzbekistan Education. The essence of educational reform in Uzbekistan is to preserve the present intellectual potential of the educational system and to modify our goals and activities in order to develop individuals who are capable to build and live in a democratic civil society and a free market economy. These reforms, however, do not only reflect nationalistic aspiration. Since securing independence, the Uzbekistan nation realized its great responsibility as citizens of the international community and as citizens of our planet. Therefore one of our main goals is to educate a healthy generation, both physically and mentally. The main principals of our new educational policy support this endeavour. Our goals are determined as the following: humanistic, democratic methods of teaching and socialization, priority to human values, national and cultural traditions, and the separation of educational institutions from the influence of political parties and social and political movements.

Our country is only 23 years old, but each year of this period, I think, may be compared with the decades just too deeply estimate the ever high growth of my country in every walk of life: spirituality, economy, science, technique and culture, etc.

In this connection the economy of the country deserves special mention, for unlike other countries', it has been developing as to the scientifically well-grounded model, well known throughout the world as the — Uzbek Model of Economic Development that has proved itself right by today, of which we are not



only the witnesses, but also the participants and performers of this ongoing national economic processes.

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"I believe that our country has a historic chance to occupy a deserved place in world economy, politics and culture in the twenty-first century. We are opening up possibilities for world-wide co-operation for ourselves, and, what is more important, for our children and grandchildren. We are eager to help everybody who

genuinely wants to learn in depth about Uzbekistan and its possibilities and to discover for themselves the indisputable benefits that will result from co-operation with us”. I.A.Karimov. [1.10]

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I am Zuxra Nishonova graduating from the Faculty of Foreign Languages, Department of the Phonetics and Lexicology, Andizhan State University named after Zahiriddin Muhammad Bobur. I am a citizen of my beloved country – Independent Uzbekistan, which is a real paradise for a human being just to be born in and enjoy living, studying and working for three further prosperity of the gifted, friendly and laborious multinational Uzbek people who are today equal among equals and continuing to make their worthy contribution to the development of the world civilization.

According to my knowledge which I got here during four years I decided to do my graduating qualification paper in the English language. I studied the language very well, especially lexicology and stylistics. My graduating qualification paper is devoted to the functional styles of the language, especially to belles-lettres style and their substyles in English.

**The novelty and actuality of the theme** is that “Stylistic function of belles-lettres style” is very common theme any research works haven’t been done on it. And I try to give full information about “Language of drama”. I believe that information I used is new and can be put into discussion.

**The task of the theme** is that to learn “Language of drama as a subdivision of belles-lettres style”. The main task of the qualification graduating work is to describe the language of drama as a subdivision of belles-lettres style.

**The materials of the theme** are all manuals and textbooks about language of drama, internet materials which used in stylistics.

**The methods and methodology of the research work** is comparative analyzing method.

**The theoretical and practical value of the research work** of this qualification graduating paper's theme is that any reader can find an answer to their question about the language of drama from this work. Practical value of the research is that lecturers can use it in the lectures and practical lessons as a source material. And I sure that they can find an information belongs to literature. Usage of the results of this work in the various fields. In future this research work can be used in the schools, lyceums, colleges and at the universities.

**The structure of the research work** consists of introduction, two chapters, conclusion and bibliography. In the introduction part I gave information about Uzbekistan and language learning, writing research work. Here I put a real task to write qualification graduating paper in future. In the first chapter I wrote about the main remarks about Functional Styles. In the second chapter I gave some information about stylistic function of belles-lettres style. And I gave some useful methodical recommendation in teaching literature. At the end of my work I conclude my theme's results clearly and briefly. At the end of the work I listed used literature in the research.

## **MAIN REMARKS ABOUT FUNCTIONAL STYLES.**

### **I.1. Stylistics as a branch of linguistics.**

The word “style” is derived from the Latin word “stylus” 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 “style” has a very broad meaning. We speak of style in architecture, painting, clothes, behaviour, literature, speech, etc. The style of any period is the result of a variety of complex and shifting pressures and influences. The way we think and speak modifies the way we write, or the way other writes, influences our thought and speech. There is the constant interaction between life and literature. Books reflect the shape of our experience, but our experience of life is also shaped by the books we read. In every age the major writers help to shape the thinking and feeling, and hence the style, of their contemporaries.

Raymond Chapman, the author of “A Short Way to Better English”, says that “A good style of writing has three qualities, which may be described as accuracy, ease and grace”. There are always three influences that will exert their pressure on a writer’s style. One is his own personality; his own way of thinking and feeling that determines his mode of expression. The second is the occasion on which he is writing, the particular purpose that directs his pen at the moment of writing, so that the same man may employ different styles on different occasions. The third is the influence of the age in which he lives. In other words, a writer’s style is his individual and creative choice of the resources of the language. The limitations upon the choice are superimposed by the writer’s period, his genre and his purpose. Since style is something ingrained in writing, it follows that a man’s way of writing will be an expression of his personality and his way of looking at life. This explains the famous and much-quoted definition of style given by Buffon, a French writer and naturalist of the eighteenth century. He wrote: “Le style, c’est l’homme meme.” (“Style, it is the man himself.”)

Stylistics, sometimes called *linguo-stylistics*, is a branch of general linguistics. It has now more or less definitely outlined. It deals mainly with two interdependent tasks:

- ✓ the investigation of the inventory of special language media which by their ontological features secure the desirable effect of the utterance;
- ✓ certain types of texts (discourse) which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of the communication.

The two objectives of stylistics are clearly discernible as two separate fields of investigation. The inventory of special language media can be analysed and their ontological features revealed if presented in a system in which the co-relation between the media becomes evident. The types of texts can be analysed if their linguistic components are presented in their interaction, thus, revealing the unbreakable unity and transparency of constructions of a given type. The types of texts that are distinguished by the pragmatic aspect of the communication are called *functional styles of language (FS)*. The special media of language which secure the desirable effect of the utterance are called *stylistic devices (SD)* and *expressive means (EM)*.

The first field of investigation, i.e. SDs and EMs, 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 in making use of language and a number of other issues. The second field, i.e. functional styles, cannot avoid discussion of such most general linguistic issues as oral and written varieties of language, the notion of literary language, the constituents of texts larger than the sentence, the generative aspect of literary texts and some others. In dealing with the objectives of stylistics, certain pronouncements of adjacent disciplines such as theory of information, literature,

logic and to some extent statistics must be touched upon. This is indispensable; for nowadays no science is entirely isolated from other domains of human knowledge. The linguistics, particularly its branch stylistics, cannot avoid references to the above mentioned disciplines because it is confronted with certain overlapping issues.

In linguistics there are different terms to denote particular means by which utterances are foregrounded, i.e. made more conspicuous, more effective and therefore imparting some additional information. They are called expressive means, stylistic devices, tropes, figures of speech and other names. All these terms are used indiscriminately and are set against those means which we shall conventionally call neutral. Most linguists distinguish ordinary semantic and stylistic differences in meaning. They distinguish three main levels of expressive means and stylistic devices: phonetic, lexical and syntactical.

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effect of the utterance are called stylistic devices (SD) and expressive means (EM).

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In dealing with the objectives of stylistics, certain pronouncements of adjacent disciplines such as theory of information, literature, psychology, logic and to some extent statistics must be touched upon. This is indispensable; for nowadays no science is entirely isolated from other domains of human knowledge; and linguistics, particularly its branch stylistics, cannot avoid references to the above mentioned disciplines because it is confronted with certain overlapping issues.

The branching off of stylistics in language science was indirectly the result of a long-established tendency of grammarians to confine their investigations to sentences, clauses and word-combinations which are "well-formed", to use a dubious term, neglecting anything that did not fall under the recognized and received standards. This tendency became particularly strong in what is called descriptive linguistics. The generative grammars, which appeared as a reaction against descriptive linguistics, have confirmed that the task of any grammar is to limit the scope of investigation of language data to sentences which are considered well-formed. Everything that fails to meet this requirement should be excluded from linguistics.

But language studies cannot avoid subjecting to observation any language

data whatever, so where grammar refuses to tread stylistics steps in. Stylistics has acquired its own status with its own inventory of tools (SDs and EMs), with its own object of investigation and with its own methods of research.

The stylistics of a highly developed language like English or Russian has brought into the science of language a separate body of media, thus widening the range of observation of phenomena in language. The significance of this branch of linguistics can hardly be over-estimated. A number of events in the development of stylistics must be mentioned here 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, followed by the publication of the proceedings of this conference (1960) under the editorship of Thomas Sebeok. Like the discussion in "Вопросы языкознания" this conference revealed the existence of quite divergent points of view held by different students of language and literature. Thirdly, a conference on style and stylistics was held in the Moscow State Pedagogical Institute of Foreign Languages" in March 1969. At this conference lines were drawn along which studies in lingvo-stylistics might be maintained. An interesting symposium was also held in Italy, the proceedings of which were published under the editorship of professor S. Chatman in 1971.

A great number of monographs, textbooks, articles, and dissertation papers are now at the disposal of a scholar in stylistics. The stream of information grows larger every month. Two American journals appear regularly, which may keep the student informed as to trends in the theory of stylistics. They are *Style* issued at the Arkansas University (U.S.A.) and *Language and Style* published in Southern Illinois University (U.S.A.) (See also the bibliography on p. 324).

It is in view of the ever-growing significance of the exploration of language potentialities that so much attention is paid in lingvo-stylistics to the analysis of expressive means (EMs) and stylistic devices (SDs), to their nature and functions,

to their classification and to possible interpretations of additional meanings they may carry in a message as well as their aesthetic value.

In order to ascertain the borders of stylistics it is necessary to go at some length into the question of what is style.

The word *style* is derived from the Latin word 'stylus' 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 'style' is used in so many senses that it has become a breeding ground for ambiguity. The word is applied to the teaching of how to write a composition (see below); it is also used to reveal the correspondence between thought and expression; it frequently denotes an individual manner of making use of language; it sometimes refers to more general, abstract notions thus inevitably becoming vague and obscure, as, for example, "Style is the man himself" (Buffon), "Style is depth" (Derbyshire);\* "Style is deviations" (Enkvist); "Style is choice", and the like.

All these ideas directly or indirectly bear on issues in stylistics. Some of them become very useful by revealing the springs which make our utterances emphatic, effective and goal-directed. It will therefore not come amiss to quote certain interesting observations regarding style made by different writers from different angles. Some of these observations are dressed up as epigrams or sententious maxims like the ones quoted above. Here are some more of them.

"Style is a quality of language which communicates precisely emotions or thoughts, or a system of emotions or thoughts, peculiar to the author." (J. Middleton Murry)

"... a true idiosyncrasy of style is the result of an author's success in compelling language to conform to his mode of experience." (J. Middleton Murry)

"Style is a contextually .restricted linguistic variation." (Enkvist) "Style is a

selection of non-distinctive features of language." (L. Bloom-field)

"Style is simply synonymous with form or expression and hence a superfluous term." (Benedetto Croce)

"Style is essentially a citation process, a body of formulae, a memory (almost in the cybernetic sense of the word), a cultural and not an expressive inheritance." (Roland Barthes)

Some linguists consider that the word 'style' and the subject of linguistic stylistics is confined to the study of the effects of the message, i.e. its impact on the reader. Thus Michael Riffaterre writes that "Stylistics will be a linguistics of the effects of the message, of the output of the act of communication, of its attention-compelling function". This point of view has clearly been reached under the influence of recent developments in the general theory of information. Language, being one of the means of communication or, to be exact, the most important means of communication, is regarded in the above quotation from a pragmatic point of view. Stylistics in that case is regarded as a language science which deals with the results of the act of communication

To a very considerable degree this is true. Stylistics must take into consideration the "output of the act of communication". But stylistics must also investigate the ontological, i.e. natural, inherent, and functional peculiarities of the means of communication which may ensure the effect sought.

## **I.2. Functional styles one of the problems of stylistics.**

Archibald A. Hill states that "A current definition of style and stylistics is that structures, sequences, and patterns which extend, or may extend, beyond the boundaries of individual sentences define style, and that the study of them is stylistics."

The truth of this approach to style and stylistics lies in the fact that the author concentrates on such- phenomena in language as present a system, in other words, on facts which are not confined to individual use.

The most frequent definition of style is one expressed by Seymour Chatman: "Style is a product of individual choices and patterns of choices (emphasis added) among linguistic possibilities."

This definition indirectly deals with the idiosyncrasies peculiar to a given writer. Somehow it fails to embrace such phenomena in text structure where the

'individual' is reduced to the minimum or even done away with entirely (giving preference to non-individualistic forms in using language means). However, this definition is acceptable when applied to the ways men-of-letters use language when they seek to make it conform to their immediate aims and purport. A somewhat broader view of style is expressed by Werner Winter who maintains that "A style may be said to be characterized by a pattern of recurrent selections from the inventory of optional features of a language. Various types of selection can be found: complete exclusion of an optional element, obligatory inclusion of a feature optional elsewhere, varying degrees of inclusion of a specific variant without complete elimination of competing features."

The idea of taking various types of selection as criteria for distinguishing styles seems to be a sound one. It places the whole problem on a solid foundation of objective-criteria, namely, the interdependence of optional and obligatory features.

There is no point in quoting other definitions of style. They are too many and too heterogeneous to fall under one more or less satisfactory unified notion. Undoubtedly all these diversities in the understanding of the word 'style' stem from its ambiguity. But still all these various definitions leave impression that by and large they all have something in common. All of them point to some integral significance, namely, that style is a set of characteristics by which we distinguish one author from another or members of one subclass from members of other subclasses, all of which are members of the same general class. What are these sets of characteristics typical of a writer or of a subclass of the literary language will be seen in the analysis of the language means of a craven writer and of the subclasses of the general literary standard.

Another point the above quotations have in common is that all of them concentrate on the form of the expression almost to the detriment of the content. In other words, style is regarded as something that belongs exclusively to the plane of expression and not to the plane 'of content. This opinion predominantly deals with

the correspondence between the intentions of the writer whoever he may be—a man of letters, the writer of a diplomatic document, an article in a newspaper, or a scientific treatise—and the effect achieved. The evaluation is also based on whether the choice of language means conforms with the most general pattern of the given type of text—a novel, a poem, a letter, a document, an article, an essay and so on.

It follows then that the term 'style', being ambiguous, needs a restricting adjective to denote what particular aspect of style we intend to deal with. It is suggested here that the term individual style should be applied to that sphere of linguistic and literary science which deals with the peculiarities of a writer's individual manner of using language means to achieve the effect he desires. Deliberate choice must be distinguished from a habitual idiosyncrasy in the use of language units every individual has his own manner and habits of using them. The speech of an individual which is characterized by peculiarities typical of that particular individual is called an idiolect. The idiolect should be distinguished from what we call, individual style, inasmuch as the word 'style' presupposes a deliberate choice.

When Buffon coined his famous saying which, due to its epigrammatically form, became a by-word all over the world, he had in mind the idiolect, i.e. those qualities of speech which are inherent and which reveal a man's breeding, education, social standing, etc. All these factors are, however, undoubtedly interwoven with individual style. A man's breeding and education will always affect his turn of mind and therefore will naturally be revealed in his speech and writing. But a writer with a genuine individual style will as much as possible avoid those language peculiarities which point to his breeding and education in order to leave room for that deliberate choice of language means which will secure the effect sought.

It follows then that the individual style of a writer is marked by its uniqueness. It can be recognized by the specific and peculiar combination of

language media and stylistic devices which in their interaction present a certain system. This system derives its origin from the creative spirit, and elusive though it may seem, it can nevertheless be ascertained. Naturally, the individual style of a writer will never be entirely independent of the literary norms and canons of the given period. When we read novels by Swift or Fielding we can easily detect features common to both writers. These features are conditioned by the general.

In linguistics there are two terms now generally recognized and widely used — Plan of expression and plan of content literary canons of the period and cannot therefore be neglected. But the adaptations of these canons will always be peculiar and therefore distinguishable. Alexander Blok said that the style of a writer is so closely connected with the content of his soul, that the experienced eye can see the soul through his style, and by studying the form penetrates to the depth of the content. The idea of this subtle remark can be interpreted in the following way:

—the style of a writer can be ascertained only by analysis of the form, i.e. language media. To analyze the form in order to discover the idiosyncrasies of a writer's style is not an easy, but a rewarding task. Approaches to components of individuality such as 1) composition of larger-than-the sentence units (see p. 193), 2) rhythm and melody of utterances, 3) system of imagery, 4) preferences for definite stylistic devices and their co-relation with neutral language media, 5) interdependence of the language media employed by the author and the media characteristic of the personages, are indispensable.

The language of a writer is sometimes regarded as alien to lingvo-stylistics. Here is what V. M. Zirmunsky writes: "The language of a writer can hardly be considered an object of lingvo-stylistics. If analyzed outside the problem of style (the style of the work, the writer, the literary trend or the literary era), the language falls into a mass of words, collocations and grammatical facts, which taken in isolation will serve as but unreliable evidence as to the life of the given language in the given period of its development."



However, observations of the ways language means are employed by different writers, provided no claim is made to defining the individual style as a whole, may greatly contribute to the investigation of the ontological nature of these means by throwing light on their potentialities and ways of functioning. The individuality of a writer's style is shown in a peculiar treatment of language means.

In this connection it is worth referring to Flaubert's notion on style. He considers style, as it were, non-personal, its merits being dependent on the power of thought and on the acuteness of the writer's perceptions.<sup>3</sup> The same idea, only slightly modified, is expressed by J. Middleton Murry who said that "A true style must be unique, if we understand by the phrase 'a true style' a completely adequate expression in language of a writer's mode of feeling."

In discussing the problem of individual style let us make it clear from the outset that the problem itself is common ground for literature and linguistics. However, in as much as language is the only media to accommodate poetic messages, it is necessary to go at some length into the domain of individual style, it being the testing ground for language means.

The individual style of an author is frequently identified with the general, generic term 'style'. But as has already been pointed out, style is a much broader notion. The individual style of an author is only one of the applications of the general term 'style'. The analysis of an author's language seems to be the most important procedure in estimating his individual style. This is obvious not only because language is the only means available to convey the author's ideas to the reader in precisely the way he intends, but also because writers unwittingly contribute greatly to establishing the norms of the literary language of a given period. In order to compel the language to serve his purpose, the writer draws on its potential resources in a way different from what we see in ordinary speech.

This peculiarity in the manner of using language means in poetry and emotive prose has given rise to the notion of Style as Deviance. Most illustrative of

this tendency is George Sainsbury's statement made as far back as 1895: "It is in the breach or neglect of the rules that govern the structure of clauses, sentences, and paragraphs that the real secret of style consists..."

The same idea is expressed by G. Vandryes, one of the prominent linguists of today, who states that "The belles-lettres style is always a reaction against the common language; to some extent it is a jargon, a literary jargon, which may have varieties."

The idea has a long history. In the 1920s there arose a trend which was named formalism in literature and which has crucial relevance to present-day endeavors to analyze the role of form in embodying matter. Several literary critics representative of this school as well as a number of writers maintained the idea that language sometimes imposes intolerable constraints on freedom of thought. Hence all kinds of innovations were introduced into the language which sometimes not only disagree with the established norms of the language, but actually depart from them in principle. The result in many cases is that the language steps over the threshold of the reader's ability to perceive the message.

The essential property, indeed, merit of a truly genuine individual style is its conformity to the established norms of the language system in their idiosyncratic variations. This uniqueness- of the individual style of an author is not easy to observe. It is due not only to the peculiar choice of words, sentence-structures and stylistic devices, but also to the incomparable manner these elements are combined.

It is hardly possible to underestimate the significance of a minute analysis of the language of a writer when approaching the general notion of his style. The language will inevitably reveal some of the author's idiosyncrasies in the use of language means. Moreover, the author's choice of language means reflects to a very considerable extent the idea of the work as a whole. Nowhere can the linguist observe the hidden potentialities of language means more clearly than through a

scrupulous analysis of the ways writers use these means.

But for the linguist the importance of studying an author's individual style is not confined to penetration into the inner properties of language means and stylistic devices. The writers of a given period in the development of the literary language contribute greatly to establishing the system of norms of their period. It is worth a passing note that the investigations of language norms at a given period are to a great extent maintained on works of men-of-letters.

One of the essential properties of a truly individual style is its permanence. It has great powers of endurance. It is easily recognized and never loses its aesthetic value. The form into which the ideas are wrought assumes a greater significance and therefore arrests our attention. The language of a truly individual style becomes deautomatized. It may be said that the form, i.e. the language means themselves, generate meaning. This will be shown later when we come to analyze the nature and functions of stylistic devices.

The idea of individual style brings up the problem of the correspondence between thought and expression. Many great minds have made valuable observations on the interrelation between these concepts. There is a long list of books in which the problem is discussed from logical, psychological, philosophical, aesthetic, pragmatic and purely linguistic points of view. Here we shall only point out the most essential sides of the problem, viz. a) thought and language are inseparable; b) language is a means of materializing thought. It follows then that the stylistics cannot neglect this interrelation when analyzing the individual style of an author. But it is one thing to take into account a certain phenomenon as a part of a general notion and another thing to substitute one notion for another. To define style as the result of thinking out into language would be on the same level as to state that all we say is style. The absurdity of this statement needs no comment.

The problem of the correspondence between matter and form (which are

synonymous for thought and expression) finds its most effective wording in the following: "To finish and complete your thought!.. How long it takes, how rare it is, what an immense delight!.. As soon as a thought has reached its full perfection, the word springs into being, offers itself, and clothes the thought."

Naturally such a poetical representation of the creative process should not be taken literally. There is a certain amount of emotional charge in it and this, as is generally the case, obscures to some extent the precision which a definition must have. However, it is well known that the search for adequate expression often takes an enormous amount of time and mental effort. This idea is brilliantly expressed by V. Mayakovsky: Поэзия та же добыча радия. В грамм добычи — в год труды. Изводишь единого -слова ради — тысячи тонн словесной руды.

The genuine character of the individual style of an author is not necessarily manifest from the tricky or elaborate expressions he uses.

Some forms of the language which pass unobserved even by an experienced reader due to their seeming insignificance in the general system of language may be turned into marked elements by the creative

Sometimes these 'insignificant' elements of the language scattered in the text are the bearers of the author's idiosyncratic bias. This is particularly true of the ways Hemingway, Faulkner and other modern writers have made use of language means, reflecting, as it were, the general tendency of trends in modern English and American literature. According to the observations of many a literary critic, the style of modern literary works is much more emotionally excited, 'disheveled', incoherent than that of Dickens, Thackeray, and Galsworthy.

The language of some ultra-modern writers to some extent reflects the rapidly increasing tempo of the present industrial and technical revolution. Sensitive to the pulsation of social life in the country, they experiment with language means so as to mirror the vibration of extra-linguistic reality.

"In every individual style we can find both the general and the particular.

The greater the author is, the more genuine his style will be. If we succeed in isolating and examining the choices which the writer prefers, we can define what are the particulars that make up his style and make it recognizable”.

At the same time the linguist will be able to discern those potentialities of language means which hitherto were latent or, at the most, used only occasionally.

The individuality of a writer is shown not only in the choice of lexical, syntactical and stylistic means but also in their treatment. It is really remarkable how a talented writer can make us feel the way he wants us to feel. This co-experience is built up so subtly that the reader remains unaware of the process. It is still stronger when the aesthetic function begins to manifest itself clearly and unequivocally through a gradual increase in intensity, in the foreground of certain features, repetitions of certain syntactical patterns and in the broken rhythm of the author's mode of narrating events, facts and situations.

What we here call individual style, therefore, 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. Hence, individual style may be likened to a proper name. It has nominal character. The analogy is, of course, conventional, but it helps to understand the uniqueness of the writer's idiosyncrasy. Individual style is based on a thorough knowledge of the contemporary language and also of earlier periods in its development.

Individual style allows certain justifiable deviations from the rigorous norms. This, needless to say, presupposes a perfect knowledge of the invariants of the norms.

Individual style requires to be studied in a course of stylistics in so far as it makes use of the potentialities of language means, whatever the character of these potentialities may be. But it goes without saying that each author's style should be analyzed separately, which is naturally impossible in a book on general stylistics.

Selection, or deliberate choice of language, and the ways the chosen 5^t^jire

treated are the main distinctive features of individual style.

The treatment of the selected elements brings up the problem of the norm. The notion of the norm mainly refers to the literary language and always presupposes a recognized or received standard. At the same time it likewise presupposes vacillations of the received standard.

In order to get a workable definition of the norm for the purposes set in this book and, particularly, in connection with the issue of individual style, it will be necessary to go a little bit deeper into the concept.

We shall begin with the following statement made by Academician L. V. Scherba:

"Very often when speaking of norms people forget about stylistic norms (emphasis added) which are no less, if not more, important than all others."

This pronouncement clearly indicates that there is no universally accepted norm of the standard literary language, that there are different norms and that there exist special kinds of norm which are called stylistic norms. Indeed, it has long been acknowledged that the norms of the spoken and the written varieties of language differ in more than one respect (see p. 35). Likewise it is perfectly apparent that the norms of emotive prose and those of official language are heterogeneous. Even within what is called the belles-lettres style of language (see p. 33—34) we can observe different norms between, for instance, poetry and drama.

In this connection I. Vachek of the Prague School of Linguistics states that "it is necessary to reject the possibility of the existence of an abstract, universal norm which subordinates written and oral norms in any of the natural languages."

The same view is expressed by M. A. K. Halliday who states:

"There is no single universally relevant norm, no one set of expectancies to which all instances may be referred."

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 and even the necessity of arriving at some abstract notion of norm as an invariant, which should embrace all variants with their most typical properties. Each style of language will have its own invariant and variants (see p. 33—34), yet all styles will have their own invariant, that of the written variety of language. Both oral (colloquial) and written (literary) varieties can also be integrated into an invariant of the standard (received) language.

The norm is regarded by some-linguists as "a regulator which controls a set of variants, the borders of variations and also admissible and inadmissible variants." (E. A. Makayev)

Here are some other definitions.

"The norm is an assemblage (a set) of stable (i.e. regularly used) means objectively existing in the language and systematically used."

"Certain conventionally singled out assemblage of realizations of language means recognized by the language community as a model." (Gukhman & Semenyuk)

"The norm is a linguistic abstraction, an idea thought up by linguists and existing only in their minds." (A. E. Darbyshire)

"There is, of course, no such thing as the norm to be found in actual usage. It is a concept which must be expressed by means of a formula, and it is a concept about that which is left of uses of language when all stylistic qualities have been taken away from them." (A. E. Darbyshire)

The last of the definitions elaborates the idea of the norm as something stripped of its stylistic qualities. This is not accidental. Many linguists hold the view that anything which can be labeled stylistic is already a deviation from the established norm (see a number of the definitions of 'style' given on page 11). They

forget that regular deviations from the norm gradually establish themselves as variants of the norm; the more so because, as has been stated, 'deviations' of a genuinely stylistic character are not deviations<sup>1</sup> but typified and foregrounded natural phenomena of language usage, though sometimes carried to the extreme.

So, finally, we can arrive at the conclusion that the norm presupposes the oneness of the multifarious. There is a conscious attitude to what is well-formed against what is ill-formed. Well-formlessness may be represented in a great number of concrete sentences allowing a considerable range of acceptability.

The norm, therefore, 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. Variants of these patterns may sometimes diverge from the invariant but they never exceed the limits set by the invariant lest it should become unrecognizable or misleading. The development of any literary language shows that the variants will always center on the axis of the invariant forms. The variants, as the term itself suggests, will never detach themselves from the invariant to such a degree as to claim entire independence. Yet, nevertheless, there is a tendency to estimate the value of individual style by the degree it violates the norms of the language.

As we have already cited, G. Saintsbury considers that the real secret of style reveals itself in the breach or neglect of the rules that govern the structure of clauses, sentences, and paragraphs (see p. 15). This conception is aptly illustrated theoretically in the Theory of Deviance mentioned above (p. 15) and practically- in the works of certain modern poets like E. E. Cummings and others who try to break away entirely from the established and recognized invariants and variants of the given norm. They introduce various patterns which are almost undecodable and consequently require special devices for grasping the messages.

- Quite a different point of view is expressed by E. Sapir, who states:  
"...the greatest — or shall we say the most satisfying — literary artists, the



Shakespeare and Heinz, are those who have known subconsciously how to fit or trim the deeper intuition to the provincial accents of their daily speech. In them there is no effect of strain. Their personal intuition appears as a completed synthesis of the absolute art of intuition and the innate, specialized art of the linguistic medium."

This idea is common to many stylists who hold that real and genuine individuality of style will reveal itself not in the breach of the rules, in other words, not in deviating from the accepted norms, but in the peculiar treatment of them. However, it must be repeated that some deviations, if they are motivated, may occur here and there in the text. Moreover, let us repeat once more that through constant repetitions such deviations may become legitimate variants of the norm and establish themselves as members of the language system.

The problem of variants of the norm, or deviations from the norm of the literary language, has received widespread attention among linguists and is central to some of the major current controversies. It is the inadequacy of the concept 'norm' that causes the controversy. At every period in the development of a literary language there must be a tangible norm which first of all marks the difference between literary and non-literary language. Then there must be a clear cut distinction between the invariant of the norm (as an abstraction) and its variants (in concrete texts). As will be seen later almost every functional style of language is marked by a specific use of language means, thus establishing its own norms which, however, are subordinated to the norm-invariant and which do not violate the general notion of the literary norm.

One of the most characteristic and essential properties of the norm is its flexibility. A too rigorous adherence to the norm brands the writer's language as pedantic, no matter whether it is a question of speech or writing. But on the other hand, neglect of the norm will always be regarded with suspicion as being an attempt to violate the established signals of the language code which safeguard and accelerate the process of communication. At the same time, a free handling of the

norms may be regarded as a permissible application of the flexibility of the norm.

It must be acknowledged that to draw a line of demarcation between facts that illustrate the flexibility of the norm and those which show its violation is not so easy. The extremes are apparent, but border cases are blurred. Thus "footsteps on the sand of war" (E. E. Cummings) or "below a time" (see other examples on p. 162—163) are clearly violations of the accepted norms of word-building or word-combinations.

But "silent thunder", "the ors and ifs" and the like many from one point of view be regarded as a practical application of the principle of flexibility of the norm and from another—as a violation of the semantic and morphological norms of the English language. Variants interacting with the rigorous rules of usage may reveal the potentialities of the language for enrichment to a degree which no artificial coinage will ever be able to reach. This can be explained by the fact that semantic changes and particularly syntactical ones are rather slow in process and they reject any sudden imposition of innovations on the code already in action. There is, a constant process of gradual change taking place in the forms of language and their meaning at any given period in the development of the language. It is therefore most important to master the received standard of the given period in the language in order to comprehend the correspondence of this or that form to the recognized norm of the period.

Some people think that one has to possess what is called a "feeling for the language" in order to be able to understand the norm of the language and its possible variants. But this feeling is deeply rooted in the unconscious knowledge of the laws according to which a language functions, and even in its history, which explains much concerning the direction it has progressed. When the feeling of the norm, which grows with the knowledge of the laws of the language, is instilled in the mind, one begins to appreciate the beauty of justifiable fluctuations.

Paradoxical though it may seem, the norm can be grasped, nay, established,

only when there are deviations from it. It is therefore best perceived in combination with something that breaks it. In this connection the following remarks made by L". V. Scherba is worth quoting:

"... in order to achieve a free command of a literary language, even one's own, one must read widely, giving preference to those writers who deviate but slightly from the norm."

"Needless to say, all deviations are to some extent normalized: not every existing deviation from the norm is good; at any rate, not in all circumstances. The feeling for what is permissible and what is not, and mainly—a feeling for the inner sense of these deviations (and senseless ones, as has been pointed out, are naturally bad), is developed through an extensive study of Russian literature in all its variety, but of course in its best examples."

"I say justifiable or "motivated" because bad writers frequently make use of deviations from the norm which are not motivated or justified by the subject matter—that is why they are considered bad writers."

While dealing with various conceptions of the term 'style', we must also mention a commonly accepted connotation of style as establishment of language. This understanding of style is upheld in some of the scientific papers on literary criticism. Language and style as embellishment are regarded as separate bodies. According to this idea language can easily dispense with style, because style here is likened to the trimming on a dress. Moreover, style as embellishment of language viewed as something that hinders understanding. It is, as it were, Спорные вопросы русской грамматики.— “Русский язык в школе”. 1\*’ 1y39, № 1, с. 10. Ibid.

Alien to language and therefore needs to be excluded from the observations of language scholars. That is why almost all contemporary books on grammar and general linguistics avoid problems of style or, at most, touch upon them in passing. The notion of style as embellishment presupposes the use of bare language forms

deprived of any stylistic devices, of any expressive means deliberately employed. In this connection Middleton Murry writes:

"The notion that style is applied ornament had its origin, no doubt, in the tradition of the school of rhetoric in Europe, and in its place in their teaching. The conception was not so monstrous as it is today. For the old professors of rhetoric were exclusively engaged in instructing their pupils how to expound an argument or arrange a pleading. Their classification "of rhetorical devices was undoubtedly formal and extravagant... The conception of style as applied ornament ... is the most popular of all delusions about style."

The notion of style as embellishment of language is completely erroneous. No matter how style is treated, it is the product of a writer's deliberate intention to frame his ideas in such a manner as will add something important, something indispensable in order to secure an adequate realization of his ideas. To call style embellishment is the same thing as to strip it of its very essence, that is, to render unnecessary those elements which secure the manifold application of the language units.

No doubt there are utterances which contain all kinds of unmotivated stylistic means. Moreover, there are writers whose style abounds in such utterances. But they are either those who, admiring the form, use it at the expense of the matter, or those who, by experimenting with the potentialities of language means, try to find new ways of rendering their ideas. In both cases the reader is faced with difficulties in decoding the message and this greatly hinders understanding.

A very popular notion of style among teachers of language is that style is technique of expression. In this sense style is generally defined as the ability to write clearly, correctly and in a manner calculated to interest the reader. Though the last requirement is not among the indispensable, it is still found in many practical manuals of style, most of which can be lumped together under the title

"Composition and Style". This is a purely utilitarian point of view of the issue in question. If this were true, style could be taught. Style in this sense of expression studies the normalized forms of the language. The teaching process aims at lucidity of expression. It sets up a number of rules as to how to speak and write well and generally discards all kinds of deviations as being violations of the norm. The norm in these works is treated as something self-sustained and, to a very great extent, inflexible.

The utilitarian approach to the problem is also felt in the following statement by E. J. Dunsany, an Irish dramatist and writer of short stories:

"When you can with difficulty write anything clearly, simply, and emphatically, then, provided that the difficulty is not apparent to the reader that is style. When you can do it easily, that is genius."

V. G. Belinsky also distinguished two aspects of style, making a hard and fast distinction between the technical and the creative power of any utterance.

"To language merits belong correctness, clearness and fluency," he states, "qualities which can be achieved by any talentless writer by means of labour and routine."

"But style (слог) — is talent itself, the much thought."

Almost the same point of view is held both by A. N. Gvozdev and F. L. Lucas. Gvozdev states that "Stylistics has a practical value, teaching students to master the language, working out a conscious approach to language" and Lucas declares that the aims of a course in style are: a) to teach to write and speak well, b) to improve the style of the writer, and c) to show him means of improving his ability to express his ideas.

It is important to note that what we call the practical approach to the problem of style should by no means be regarded as something erroneous. The practical side of the problem can hardly be over estimated. But should it be called style? The ability to write clearly and emphatically can and should be taught. This is the

domain of grammar, which today rules out the laws and means of composition. The notion of style cannot be reduced to the merely practical aspect because in such a case a theoretical background for practical aims cannot be worked out. Moreover, stylistics as a branch of linguistics demands investigation into the nature of such language means as add aesthetic value to the utterance.

Just as the interrelation between lexicology and lexicography is accepted to be that of theory and practice, so theoretical and practical stylistics should be regarded as two interdependent branches of linguistic science. Each of these branches may develop its own approach and methods of investigation of linguistic data.

The term 'style' is widely used in literature to signify literary genre. Thus, we speak of classical style or the style of classicism, realistic style, the style of romanticism and so on. The use of the word 'style' has sometimes been carried to unreasonable lengths, thus blurring the terminological aspect of the word. It is applied to various kinds of literary works: the fable, novel, ballad, story, etc. The term is also used to denote the way the plot is dealt with, the arrangement of the parts of literary composition to form the whole, the place and the role of the author in describing and depicting events.

It is suggested in this work that the term 'style' be used to refer to purely linguistic facts, thus avoiding the possible ambiguity in its application. After all the origin of the word 'style' is a justification for the suggestion. However, we are fully aware of the fact that such a proposition will be regarded as an encroachment on the rights of literature to have its own terms in spite of the fact that they are the same as terms in linguistics.

Now let us pass to the discussion of an issue the importance of which has to be kept clearly in mind throughout the study of stylistics that is the dichotomy of language and speech or, to phrase the issue differently, language as a system and language -in -action. It deserves at least a cursory discussion here not only because

the issue has received a good deal of attention in recent publications on linguistic matters, but also because, as will be seen later, many stylistic devices stand out against the background of the distinctive features of these two above mentioned notions. The simplicity of the issue is to some extent deceptive. On the surface it seems that language-in-action takes the signs of language-as-a-system and arranges them to convey the intended message. But the fact is that the signs of the latter undergo such transformations in the former that sometimes they assume a new quality imposing new signification on the signs of the language code. There is compelling evidence in favour of the theory which demands that the two notions should be regarded in their unity, allowing, however, that each of them be subjected to isolated observation.

Language-as-a-system may figuratively be depicted as an exploiter of language-in-action. All rules and patterns of language which are collected and classified in works on grammar, phonetics, lexicology and stylistics first appear in language-in-action, whence they are generalized and framed as rules and patterns of language-as-a-system.

It is important here to call attention to the process of formation of scientific notions. Whenever we notice a phenomenon that can be singled out from a mass of language facts we give it a name, thus abstracting the properties of the phenomenon. The phenomena then being collected and classified are hallowed into the ranks of the units of language-as-a-system. It must be pointed out that most observations of the nature and functioning of language units have been made on material presented by the written variety of language. It is due to the fixation of speech in writing that scholars of language began to disintegrate the continuous flow of speech and subject the functioning of its components to analysis.

So it is with stylistic devices. Being born in speech they have gradually become recognized as certain patterned structures: phonetic, morphological, lexical, phraseological and syntactical, and duly taken away from their mother, Speech, and made independent members of the family, Language.

The same concerns the issue of functional styles of language. Once they have been recognized as independent, more or less closed subsystems of the standard literary language, they should be regarded not as styles of speech but as styles of language, inasmuch as they can be patterned as to the kinds of interrelation between the component parts in each of the styles. Moreover, these functional styles have been subjected to various classifications, which fact shows that the phenomena now belong to the domain of language-as-a-system.

However, it must constantly be born in mind that the units which belong to this domain are abstract in their nature. Functional styles are merely models deprived of material substance, schemes which can be materialized in language forms. When materialized in language forms they 'become practical realizations of abstract schemes and signify the variants of the corresponding invariants of the models.

This relatively new science, stylistics, will be profitable to those who have a sound linguistic background. The expressive means of English and the stylistic devices used in the literary language can only be understood (and made use of) when a thorough knowledge of the language-as-a-system, i.e. of the phonetic, grammatical and lexical data of the given language, has been attained.

It goes without saying that the more observant the student is, the easier it will be for him to appreciate the peculiar usage of the language media.

Justification for bringing this problem up is that some language scholars frighten students out of studying stylistics on the ground that this subject may effectively be studied only on the basis of a perfect command of the language. Such scholars, aware of the variables and unknowns, usually try in their teaching to sidestep anything that may threaten well-established theories concerning the laws of language. Alertness to 'the facts of language-in-action should be inherent, but it can be developed to a degree necessary for an aesthetic evaluation of the works of men-of-letters. And for this purpose it is first of all necessary to get a clear idea of



what constitutes the notions ' expressive means' and 'stylistic devices'.

## CHAPTER TWO. STYLISTIC FUNCTION OF BELLES-LETTRES STYLE

### II.1. Main notes about belles-lettres style.

#### 1.2 Belles-letters style as one of the functional styles of literary standard of the English language

According to J. Mistrňk stylistics can be defined as the study of choice and the types of use of linguistic, extra-linguistic and aesthetic mean, as well as particular techniques used in communication. Considering the generally accepted differentiation between linguistic and literary stylistics, J. Mistrňk suggests that we carefully distinguish between the language style, belles-lettres and literary style (ibid., p. 30):

*The language style* is a way of speech and/or a kind of utterance which is formed by means of conscious and intentional selection, systematic patterning and implementation of linguistic and extra-linguistic means with respect to the topic, situation, function, author's intention and content of an utterance.

*The Belles-Letters style* (artistic, aesthetic, in Slovak *umelecká štýl*) is one of the language styles which fulfils, in addition to its general informative function, a specific *aesthetic* function.

*The Literary Style* is the style of literary works implemented in all components of a literary work, i.e. on the level of language, ideas, plot, etc. All these components are subordinated to aesthetic norms. (Thus *Literary style* is an extra-linguistic category while the language and belles-letters styles are language categories.) We can recognize the style of a literary school, group or generation and also an individual style of an author (i.e. *idiolect*). This means that on the one

hand we can name the so called *individual styles* and on the other the *inter-individual (functional) styles*.

The object of lingo-stylistics is the study of the nature, functions and structures of stylistic devices and expressive means on the one hand, and the study of the functional styles, on the other. A functional style of language is a system of interrelated language means which serves a definite aim in communication. A functional style is thus to be regarded as the product of a certain concrete task set by the sender of the message. Functional styles appear mainly in the literary standard of a language.

The literary standard of the English language, like that of any other developed language, is not as homogeneous as it may seem. In fact the Standard English literary language in the course of its development has fallen into several subsystems each of which has acquired its own peculiarities which are typical of the given functional style. The peculiar choice of language means is primarily predetermined by the aim of the communication. One set of language media stands in opposition to other sets of language media with other aims, and these other sets have other choices and arrangements of language means.

What we here call functional styles are also called *registers or discourses*.

In the English literary standard we distinguish the following major functional styles:

- 1) The language of belles-Letters.
- 2) The language of publicist literature.
- 3) The language of newspapers.
- 4) The language of scientific prose.
- 5) The language of official documents.

Each functional style may be characterized by a number of distinctive features. Each functional style is subdivided into a number of sub styles. These represent varieties of the abstract invariant. Each variety has basic features common to all the varieties of the given functional style and peculiar features typical of this variety alone.

***The belles-lettres*** functional style *has the following sub styles:*

- a) the language style of poetry;
- b) the language style of emotive prose;
- c) the language style of drama.

***The publicist*** functional style *comprises the following sub styles:*

- a) the language style of oratory;
- b) the language style of essays;
- c) the language style of feature articles in newspapers and journals.

***The newspaper*** functional style *falls into*

- a) the language style of brief news items and communiqués;
- b) the language style of newspaper headings;
- c) the language style of notices and advertisements.

***The scientific prose*** functional style *also has three divisions:*

- a) the language style of humanitarian sciences;
- b) the language style of «exact» sciences;
- c) the language style of popular scientific prose.

***The official document** functional style can be divided into four varieties:*

- a) the language style of diplomatic documents;
- b) the language style of business documents;
- c) the language style of legal documents;
- d) the language style of military documents.

The classification presented here is by no means arbitrary. This classification is not proof against criticism. Other schemes may possibly be elaborated and highlighted by different approaches to the problem of functional styles. Thus, for example, some linguists consider that newspaper articles (including feature articles) should be classed under the functional style of newspaper language, not under the language of publicist literature. Others insist on including the language of everyday-life discourse into the system of functional styles.

Prof. Budagov singles out only two main functional styles: the language of science and that of emotive literature. [36, 79]

When analysing concrete texts, we discover that the boundaries between functional styles sometimes become less and less discernible. Thus, for instance, the signs of difference are sometimes almost imperceptible, between poetry and emotive prose; between newspaper functional style and publicist functional style; between a popular scientific article and a scientific treatise; between an essay and a scientific article. Of all the functional styles of language, the most difficult to define is the **belles-lettres style**. Franz Kafka defines this style as «organized violence done on ordinary speech».

Literary works create their own world. Each is a unique entity. Just as a painter uses paint to create a new image, a writer uses words to create a text. An important thing to recognize about literary works is just how carefully and

consciously they are crafted. Words are the raw material of literature and literary writers stretch them to their limits. [37, 94]

D. Crystal said that the literary language is the art in making the unnatural appear natural. For example, a playwright or novelist may write a dialogue which is naturalistic - i. e. it employs colloquialism, dialect words and so on - but this dialogue is very different from spontaneous speech. It will contain no non-fluency features; it will probably be less repetitious and more dramatic than ordinary speech. [38, 183]

Other forms of literature make no attempt to appear natural - in fact they deliberately surprise the readers' expectations. They might use familiar words in unfamiliar ways as an e. e. cuming does, or they might coin new words as Gerald Hopkins does. Perhaps we expect poets to use deviant language, but prose writers like James Joyce do it too. The belles-lettres style is a generic term for three sub styles in which the main principles and the most general properties of the style are materialized.

These three sub styles are:

*the language of poetry*

*emotive prose*

*the language of the drama*

Each of these sub styles has certain common features. First of all the common function comes which may be called «aesthetical-cognitive». This is a double function which aims at the cognitive process and, at the same time, calls for a feeling of pleasure. This pleasure is caused not only by admiration of the selected language means and their peculiar arrangement but also by the fact that the reader is led to form his own conclusions. So the purpose of the belles-lettres style is to suggest a possible interpretation of the phenomena of life by forcing the reader to

see the view point of the writer. Nothing gives more pleasure and satisfaction than realizing that one has the ability to penetrate into the hidden tissue of events, phenomena and human activity and to perceive the relation between various seemingly unconnected facts brought together by the creative mind of the writer.

From all this it follows, that the belles-lettres style must select a system of language means which will secure the effect sought. The belles-lettres style rests on certain indispensable linguistic features which are:

III genuine, not trite, imagery, achieved by purely linguistic device

III the use of words in contextual and very often in more than one dictionary meaning

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

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

III introduction of the typical features of colloquial language.

The belles-lettres style is individual in essence. Individuality in selecting language means and stylistic devices is one of its most distinctive properties.

So, the first sub style we shall consider is verse. Its first differentiating property is its orderly form, which is based mainly on the rhythmic and phonetic arrangement of the utterances. The rhythmic aspect calls for syntactical and semantic peculiarities which also fall into a more or less strict orderly arrangement.

Both syntax and semantics comply with the restrictions imposed by the rhythmic pattern, and the result is brevity of expression, epigram-like utterances, and fresh unexpected imagery. Syntactically this brevity is shown in elliptical and

fragmentary sentences, in detached constructions, in inversion, asyndeton and other syntactical peculiarities.

The second is the sub style of emotive prose has the same common features as have been pointed out for the belles-lettres style in general, but all these features are correlated differently in emotive prose. The imagery is not as rich as it is in poetry, the percentage of words with contextual meaning is not as high as in poetry, and the idiosyncrasy of the author is not so clearly discernible.

Apart from meter and rhyme, what most of all distinguishes emotive prose from the poetic style is the combination of the literary variant of the language, both in words and syntax, with the colloquial variant. It would perhaps be more exact to define this as a combination of the spoken and written varieties of the language, inasmuch as there are always two forms of communication present - monologue (the writer's speech) and dialogue (the speech of the characters).

It follows then that the colloquial language in the belles-lettres style is not a pure and simple reproduction of what might be the natural speech of living people. It has undergone changes introduced by the writer. The colloquial speech has been made «literature-like.» This means that only the most striking elements of what might have been a conversation in life are made use of, and even these have undergone some kind of transformation. Emotive prose allows the use of elements from other styles as well. Thus we find elements of the newspaper style in Sinclair Lewis's «It Can't Happen Here», the official style in the business letters exchanged between two characters in Galsworthy's novel «The Man of Property», the style of scientific prose in Cronin's «Citadel» where medical language is used.

But all these styles under the influence of emotive prose undergo a kind of transformation. Passages written in other styles may be viewed only as interpolation and not as constituents of the style. Present day emotive prose is to a large extent characterized by the breaking-up of traditional syntactical designs of the preceding periods. Not only detached construction, but also fragmentation of



syntactical models, peculiar, unexpected ways of combining sentences, especially the gap-sentence link and other modern syntactical patterns, are freely introduced into present-day emotive prose. [39, 387]

The third is the language of the drama. The stylization of colloquial language is one of the features of plays which at different stages in the history of English drama have manifested itself in different ways revealing, on the one hand, the general trends of the literary language and, on the other, the personal idiosyncrasies of the writer. Thus the language of plays is a stylized type of the spoken variety of language. The analysis of the language texture of plays has shown that the most characteristic feature here is to use the term of the theory of information, redundancy of information caused by the necessity to amplify the utterance. This is done for the sake of the audience.

## **II. 2. Language of drama as a subdivision of belles-lettres style.**

The third subdivision of the belles-lettres style is the language of plays. The first thing to be said about the parameters of this variety of belles-lettres is that, unlike poetry, which, except for ballads, in essence excludes direct speech and therefore dialogue, and unlike emotive prose, which is a combination of monologue (the author's speech) and dialogue (the speech of the characters), the language of plays is entirely dialogue. The author's speech is almost entirely excluded except for the playwright's remarks and stage directions, significant though they may be.

But the language of the characters is in no way the exact reproduction of the norms of colloquial language, although the playwright seeks to reproduce actual conversation as far as the norms of the written language will allow. Any variety of the belles-lettres style will use the norms of the literary language of the given period. True, in every variety there will be found, as we have already shown, departures from the established literary norms. But in genuinely artistic work these departures will never go beyond the boundaries of the permissible fluctuations of the norms, lest the aesthetic aspect of the work should be lost.

It follows then that the language of plays is always stylized, that is, it strives to retain the modus of literary English, unless the playwright has a particular aim which requires the use of non-literary forms and expressions. However, even in this case a good playwright will use such forms sparingly. Thus in Bernard Shaw's play "Fanny's First Play," Dora, a street-girl, whose language reveals her

upbringing, her lack of education, her way of living, her tastes and aspirations, nevertheless uses comparatively few non-literary words. A bunk, a aquifer are examples! Even these are explained with the help of some literary device. This is due to the stylization of the language.

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 revealing, on the one hand, the general trends of the literary language and, on the other hand, the personal idiosyncrasies of the writer.

In the 16th century the stylization of colloquial language was scarcely maintained due to several facts: plays were written in haste for the companies of actors eagerly waiting for them, and they were written for a wide audience, mostly the common people. As is known, plays were staged in public squares on a raised platform almost without stage properties.

The colloquial language of the 16th century, therefore, enjoyed an almost unrestrained freedom and this partly found its expression in the lively dialogue of plays. The general trends in the developing literary language were also reflected in the wide use of biblical and mythological allusions, evocative of Renaissance traditions, as well as in the abundant use of compound epithets, which can also be ascribed to the influence of the great Greek and Latin epics.

Generally speaking, the influence of Renaissance traditions can also be seen in a fairly rich injection of oaths, curses, swear-words and other vulgarisms into the language texture of the English drama of this period. In order to check the unlimited use of oaths and curses in plays, an act of Parliament was passed in 1603 which forbade the profane and jesting use of the names of God, Christ, the Holy Ghost and the Trinity in any stage play or performance.

The 16th century plays are mostly written in iambic pentameter, rhymed or unrhymed. The plays of this period therefore were justly called dramatic poetry. The staged performance, the dialogue character of the discourse and the then

obvious tendency to keep close to the norms of colloquial language affected the verse and resulted in breaking the regular rhythm of the metre.

This breaking of the regularity and strictness of the rhythmical design became one of the characteristic features of the language of dramatic poetry, and the language of plays of the earlier writers, who employed a strict rhythmic pattern without run-on lines (enjambment) or other rhythmical modifications, is considered tedious and monotonous. Thus one of the most notable plays of this period "The Love of King David and Fair Bethsabe" by George Peele, in spite of its smooth musical versification, is regarded as lacking variety. True, "...the art of varying the pauses and modulating the verse without the aid of rhyme had not yet been generally adopted."

But the great playwrights of this period, forced by the situation in which the communicative process takes place — on a stage facing an audience—, realized the necessity of modulating the rhythmical pattern of blank verse. Marlowe, Greene, Nash, Shakespeare and Ben Jonson modulated their verse to a greater or lesser degree. Marlowe, for instance, found blank verse consisting of lines each ending with a stressed monosyllable and each line standing by itself rather monotonous. He modified the pauses, changed the stresses and made the metre suit the sense instead of making the sense fit the metre as his predecessors had done. He even went further and introduced passages of prose into the texture of his plays, thus aiming at an elevation of the utterance. His "Life and Death of Dr. Faustus" abounds in passages which can hardly be classed as verse. Compare, for example, the following two passages from this play:

I FAUST: Oh, if my soul must suffer for my sin,; Impose some end to my incessant pain. !'.. Let Faustus live in hell a thousand years, A hundred thousand, and at the last be saved: No end is limited to damned souls.

FAUST: But Faustus's offence can ne'er be pardoned. The serpent that tempted Eve may be saved, but not Faustus. Oh, gentlemen, hear me with patience,

and tremble not at my speeches. Though my heart pant and quiver to remember that I have been a student here these thirty years, oh, would I had ne'er seen Wirtemberg, never read book! And what wonders have I done, all Germany can witness, yes, all the world: for which Faustus hath lost both Germany and the world; ...

It is unnecessary to point out the rhythmical difference between these two passages. The iambic pentameter of the first and a rhythmical prose of the second are quite apparent.

Shakespeare also used prose as a stylistic device. The prose passages in Shakespeare's plays are well known to any student of Elizabethan drama.

Shakespeare used prose in passages of repartee between minor characters, particularly in his comedies; in "The Taming of the Shrew" and "Twelfth Night", for instance, and also in the historical plays "Henry IV" (Part I, Part II I) and "Henry V." In some places there are prose monologues bearing the characteristic features of rhythmical prose with its parallel constructions, repetitions, etc. As an example we may take Falstaff's monologue addressed to the young Prince Henry in "Henry IV" (Part I, Act II, Sc. 4).

On the other hand, prose conversation between tragic characters retains much of the syllabic quality of blank verse, e.g. the conversation between Polonius and Hamlet ("Hamlet." Act II, Sc. 2).

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 presented at court on celebrated occasions, as a coronation, a peer's-marriage, the birth of a prince and similar events. These performances were short sketches with allusions to Greek and, Latin mythology, allegoric in nature, frequently accompanied by song and music and performed by the nobility. These masques are believed to be the earliest forms of what is now known as "spoken drama." The reference to the events of the day and allegoric representation of the members of

the nobility called forth the use of words and phrases alien to poetic diction, and passages of prose began to flood into the text of the plays.

But the drama of the seventeenth century still holds fast to poetic diction and up to the decline of the theatre, which was caused by the Puritan Government Act of 1642, a spoken drama as we know it to-day had not seen the stage.

The revival of drama began only in the second half of the 18th century. But the ultimate shaping of the play as an independent form of literary work with its own laws of functioning, with its own characteristic language features was actually completed only at the end of the 19th century.

The natural conventionality of any literary work is most obvious in plays. People are made to talk to each other in front of an audience, and yet as if there were no audience. Dialogue, which, as has been pointed out, is by its very nature ephemeral, spontaneous, fleeting, is made lasting. It is intended to be reproduced many times by different actors with different interpretations. The dialogue loses its colloquial essence and remains simply conversation in form. The individualization of each character's speech then becomes of paramount importance because it is the idiosyncrasy of expression which to some extent reveals the inner, psychological and intellectual traits of the characters. The playwright seeks to approximate a natural form of dialogue, a form as close to natural living dialogue as the literary norms will allow. But at the same time he is bound by the aesthetico-cognitive function of the belles-lettres style and has to mould the conversation to suit the general aims of this style.

Thus the language of plays is a stylized type of the spoken variety of language. What then is this process of stylization that the language of plays undergoes? In what language peculiarities is the stylization revealed?

The analysis of the language texture of plays has shown that the most characteristic feature here is, to use the term of the theory of information, redundancy of information caused by the necessity to amplify the utterance. This is

done for the sake of the audience. It has already been pointed out that the spoken language tends to curtail utterances, sometime simplifying the syntax to fragments of sentences without even showing the character of their interrelation.

In plays the curtailment of utterances is not so extensive as it is in natural dialogue. Besides, in lively conversation, even when a prolonged utterance, a monologue, takes place, it is interspersed with the interlocutor's "signals of attention", as they may be called, for example: yes, yeah, oh, That's right,,so, I see;good, yes I know, oh-oh,fine, Oh, my goodness, oh dear, well, well-well, Well, I never!, and the like.

In plays these "signals of attention" are irrelevant and therefore done away with. The monologue in plays is never interrupted by any such exclamatory words on the part of the person to whom the speech is addressed. Further, in plays the characters' utterances are generally much longer than in ordinary conversation.

Here is a short example of a dialogue between two characters from Bernard Shaw's play "Heartbreak House":

CAPTAIN SHOTOVER: Nurse, who is this misguided and unfortunate young lady?

NURSE: She says Miss Hessy invited her, sir.

CAPTAIN SHOTOVER: And had she not friend, no parents to warn her against my daughter's invitations? This is a pretty sort of house, by heavens! A young and attractive lady is invited here. Her luggage is left on these steps, for hours; and she herself is deposited in the poop and abandoned, tired and starving..."

This passage is typical in many ways. First of all, the matter-of-fact dialogue between the captain and the nurse gradually flows into a monologue in which elements of the spoken language and of emotive prose are merged. The monologue begins with the conjunction 'and' which serves to link the preceding question to the

monologue. The question after 'and' is more of a "question-in-the-narrative" than a real question: the captain does not expect an answer and proceeds with his monologue. Then after an exclamatory 'This is a pretty sort of house, by heavens!', which is actual, common colloquial, there again comes an utterance intended to inform the audience of the Captain's attitude towards the House and the household. Mark also the professionalism 'poop' used to characterize the language of Shotover, a retired ship's captain. In fact, there is no dialogue, or, as Prof. Jakubinsky has it, a "false dialogue", or "monological dialogue", the nurse's remark being a kind of linking sentence between the two parts of the captain's monologue. These linking remarks serve to enliven the monologue, thus making it easier to grasp the meaning of the utterance.

The monological character of the dialogue in plays becomes apparent also by the fact that two or more questions may be asked one after another, as in the following excerpts:

1. "LADY BRITOMART: Do you suppose this wicked and immoral tradition can be kept up forever? Do you pretend that Stephen could not carry on the foundry just as well as all the other sons of big business houses?"

2. "BARBARA: Dolly: were you really in earnest about it? Would you have joined if you had never seen me?" (Shaw)

Needless to say, in ordinary conversation we never use a succession of questions. Generally only one, perhaps two, questions are asked at a time, and if more are asked—then we already have a kind of emotional narrative; not a dialogue in the exact meaning of the word.

In ordinary conversation we generally find "sequence sentences" connected by "sequence signals".<sup>1</sup> These signals help to establish the logical reference to what was said before, thus linking all sequential series of sentences into one whole.

These sequence signals are mostly pronouns, adverbs, conjunctions, as in:



"The boy has just brought the evening paper. It is at the door," or: "Up to 1945 L. was with Johnson. Since he has worked with us." It must be remarked in passing that almost any lively dialogue will hold a sequence of sentences for only a short span, the nature of lively.

These also are terms suggested by Charles Fries.

Dialogue allowing digressions from the starting point. How often do we hear the phrase: "What was I going to say?" or "What was I driving at?" "How did we come to talk about this?"—to ascertain the initial topic of conversation which has been forgotten.

This is not the case in plays. The sequence of sentences reflecting the sequence of thought, being directed by the purport of the writer, will not allow any digressions from the course taken, unless this was the deliberate intention of the playwright. Therefore, unlike the real, natural spoken variety of language, the language of plays is already purposeful. The sequence signals, which are not so apparent in lively conversation, become conspicuous in the language of plays. Here is an illustrative example of a span of thought expressed in a number of sentences all linked by the pronoun *he* and all referring to the first word of the utterance 'Dunn' which, in its turn, hooks the utterance to the preceding sentence:

"THE CAPTAIN: Dunn!. I had a boatswain whose name was Dunn, He was originally a pirate in China, He set up as a ship's chandler with stores which I have every reason to believe he stole from me. No doubt he became rich. Are you his daughter?"

The degree to which the norms of ordinary colloquial language are converted into those of the language of plays, that is, the degree to which "the spoken language is made literary" varies at different periods in the development of drama and depends also on the idiosyncrasies of the playwright himself. Here are two illustrations, one taken from Oliver Goldsmith's play "The Good-Natured Man", an 18th century play, and the other from H. Pinter's play "The Birthday

Party", a play of our time.

"MR. CROAKER:.. But can anything be more absurd, than to double\*our distresses by our apprehensions, and put it in the power of every low fellow that can scrawl ten words of wretched spelling, to torment us?"

Compare this utterance with the following:

"GOLDBERG: What's your name now? \*

STANLEY: Joe Soarp.

GOLDBERG: Is the number 846 possible or necessary?

STANLEY: Neither.

GOLDBERG: Wrong! Is the number 846 possible or necessary?

STANLEY: Both."

Almost the whole play is composed of such short questions and answers tending to reproduce an actual communicative process where the sense is vague to the outsider. Considerable effort on the part of the audience is sometimes necessary in order to follow the trend of the conversation and decode the playwright's purport.

It may be remarked in passing that there is an analogous tendency in modern emotive prose where dialogue occupies considerable space.

In some of the novels it takes up three or four pages running, thus resembling a play.

In summing up, it will not come amiss to state that any presentation of a play is an aesthetic procedure and the language of plays is of the type which is meant to be reproduced. Therefore, even when the language of a play approximates that of a real dialogue, it will none the less be "stylized". The ways and means this stylization is carried out are difficult to observe without careful consideration. But

they are there, and specification of these means will be a valuable contribution to linguistic science.

The language of plays is entirely dialogue. The author's speech is almost entirely excluded except for the playwright's remark and stage directions. The language of the characters is in no way the exact reproduction of the norms of colloquial language, although the playwright seeks to reproduce actual conversation as far as the norms of the written language will allow. This variety of belles-lettres style has used the norms of the literary language of the given period. So 16<sup>th</sup> century drama is much different from 20<sup>th</sup> century drama. [40, 200]

*, resuming the theory on belles-lettres, let us put the question right here:*

What is belles-lettres?

*Well the answer is definitely to be:*

Literature written for its own sake, not purely informative or factual. «Works of the imagination.» If the work is not meant chiefly to inform, but rather to please the aesthetic sense, it's probably belles-lettres. Its synonym is literary works.

What forms does it take? Chiefly three: fiction (novels and short stories), poetry, and drama. Occasionally prose essays of a very speculative or general nature can be considered belles-lettres.

We also refer tales to the three mentioned forms of belles-letters and the reasons are that tales are:

- short stories - within each tale there is, though fairy or mystic or magic, a story with all its characteristics (we are not to specify 'story' characteristics in our paper as it is not the essence of our paper);

- any tale can contain piece of poetry (there are plenty of tales we know with verses, poems);

- a tale can be dramatic by content too.

- At least nowadays all the tales are finally recorded, digitized and available in any form a reader wishes.

These arguments are the main pushers for us to proceed our research with the analyses of the tales in the forthcoming part of the paper.

Every work of literature, be it prose or poetry, belongs to a certain genre. A genre is a historically formed type of literary writing, which reflects certain aesthetic conception of reality; it has a uniform structure organizing all its elements to produce a peculiar imaginative world. Each genre pertains to one of the literary kinds, or genera: epos, lyric, drama. The genres of narrative prose belong to the kind, or genus, of epos. They are a novel (to wit, psychological, historical, epic, etc.), a story, a short story, a fable, a parable and others. The narrative prose is overlapped by the newly formed journalistic genre forms: an essay — a short literary composition proving some point or illustrating some subject; a pamphlet — a literary composition exposing and satirizing some social evil; an editorial — an article written by the editor and setting forth his position on a certain subject; a feuilleton — an article featuring some point of criticism, etc. The principal lyric genres are a lyric poem (a lyric); a sonnet — traditionally, a short single-stanza lyric poem in iambic pentameters, consisting of 14 lines, rhyming in various patterns; an epistle — a poetical or prosaic work written in the form of a letter; an elegy — poetic meditation on a solemn theme, particularly on death. Other lyric genres are a romance, a madrigal, an epitaph, an epigram, an eclogue. Lyric-epic genres formally belong to poetry, except that they possess a plot. They are an epic or dramatic poem, a novel in verse, a story in verse, an ode, a fable, and a ballad.

Dramatic genres are a (straight) play, or a drama, a tragedy, a comedy (including a farce — a broadly comic play full of slapstick humour and exaggeration, a grotesque — a comedy based on unnatural or bizarre situations, a vaudeville and a theatrical miniature), a melodrama.

A text of imaginative prose has a theme — the subject described, and ideas — assertion or denial of certain principles. The author brings up and tackles certain problems — questions, needing solutions. These abstract categories become apparent through a concrete conflict — a collision between characters, the hero and his milieu (environment, setting), the character and circumstances or between the character's self—contradictions.

The title of a literary text deserves special consideration. The words of the title are fraught with sense, if only because they stand in 'a strong position', at the very beginning of the text. The title may have:

- ◆ a generalizing function — declaring the theme of a text or explicitly emphasizing its idea, e.g., 'Americans in Italy' by S. Lewis, 'In Another Country' by E. Hemingway, 'Time of Hope' by C. P. Snow.
- ◆ an allegoric function — hinting at the implications of a text through unrealistic, metaphorical images, e.g., 'I Knock at the Door' from 'Autobiographies' by S. O'Casey.

Some allegoric titles are allusions to legendary plots (biblical, ancient, medieval), e.g., 'Ship of Fools' by K. A. Porter got its name from the medieval allegory. Sometimes quotations from other books are taken as allegoric titles, e.g., 'For Whom the Bell Tolls' by Hemingway — from the English poet John Donne (1573—1631); 'Cabbages and Kings' by O. Henry — from Lewis Carroll's 'Through the Looking-Glass'.

- ◆ a symbolic function — hinting at the implications of a text through realistic images or details, present in the text itself, e.g., 'Lord of the Flies' by W. Golding, 'Wild Flowers' by E. Caldwell, 'Tribute' by A. Coppard.
- ◆ an ironic or a satirizing function, sometimes due to play on words, e.g., 'Special Duties' by G. Greene.

In many cases, the title fulfils several functions simultaneously. Some pieces of literature are furnished with epigraphs. These are usually citations from other books or special introductions. Epigraphs, if any, also serve to render the ideas of a text, explicitly or implicitly (allegorically, symbolically). Every prosaic literary work is a narration, and it has a narrator. The narrator commonly expresses, explicitly or implicitly, the author's point of view. The mode of narration may be third person and first person. If narration is told in the third person, it is the case of the impersonal omniscient narrator, 'knowing everything', though not taking part in the events described. If narration is told in the first person, the narrator is usually personified, 'close'. It may be, for example, a friend of a hero, relating the events in which the latter takes part, like Dr. Watson relating the stories about Sherlock Holmes. Then, the first person narrator may be impersonal, an observer or a witness of the events, as is the case with some of S. Maugham's short stories. The speech of a first person narrator may be stylized and not stylized, that is, it may have or have no idiolectal peculiarities. The first person narration produces a peculiar effect if a hero relates the story that occurred to him in the past, for example, in his childhood or adolescence. There was a certain action, in which the younger self was involved and which he intimately felt, while the same person, observing the situation in retrospect, makes the narration and the commentary. In this case, there is a peculiar interplay of two planes: the plane of the narrator and the plane of the hero, as their words and thoughts at one moment converge, at another diverge, and the narrator sometimes feels one with, and sometimes distances himself from the hero. We can find many cases of represented speech in such a type of narration, very often covert and not easily distinguishable from the narration proper. The described type of narration occurs, for instance, in the novel 'Time of Hope' by C. P. Snow. The mode of narration is an important feature of composition, because it influences *the text perspective*. If narration is told in the third person, from the vantage-point of the omniscient narrator, it widens the perspective of the narration, enabling the reader to take an overview of the historic events of that period, to estimate the situation as an integral whole, etc. If narration is told in the first person, from the

viewpoint of a close narrator, the perspective of the narration is narrowed: the reader sees the events through the eyes of one person and feels as if he were this person. The narration as a whole consists of such elements as narrative proper, descriptions, auctorial digressions, and characters' discourse. The narrative proper bears upon the plot, onward progression of action. In the theory of literature a distinction is drawn between the *scenic* narrative, presenting to the reader a particular occasion, and the *panoramic* method of narrative, giving a sweeping view of an extended period of time. Narrative is opposed to descriptions, which reflect the coexistence of objects at one time and serve to depict nature, premises, and appearance, or for direct characterization. Sometimes there is a blend of description and narrative, known as 'dynamic description'. A description of scenery and setting, especially, of nature, often serves as a tool for characterization, as it may emphasize and set off the subtlest hues of a character's emotions.

Another feature of a text is digressions i.e. the author's commentaries, generalizations, thoughts and feelings. Digressions often enhance the aesthetic impact of the text, because they are mostly elevated in tone and rich in rhetorical figures. They fall into such major groups as philosophical, publicistic and lyrical. Philosophical and publicistic digressions express the author's world outlook. Characteristic of them are logical, rational syntactic structures with numerous means of cohesion and complex sentences containing adverbial clauses of time, cause, result and condition. Their subtypes are sententious and accusatory digressions. Lyrical digressions abound in exclamatory sentences, rhetorical questions, tropes. Digressions range from sentence-long to chapter-long.

Fictional texts have *protagonists* — main characters, heroes, who are depicted from many sides and serve as mouthpieces for certain principles and ideas. The protagonist is set against minor characters (personages) that provide a background for him. The author's *portrayal of a character* (his appearance, psychological portrait, behaviour, attitudes to the events and other characters) is

called *characterization*. Characterization may be *direct*, i. e. through descriptions, in a clear evaluative key. Sometimes there is a blend of narrative and description, known as 'dynamic characterization'. It may be *indirect*, that is, through the character's actions, speech, through his diary and letters, other people's opinions, etc. Sometimes characterization is provided by represented speech. An interesting device for implicit characterization is 'telltale names', or 'speaking names' of characters, for example, Nathan Regent and Tony Vassal in the short story 'Tribute' by A. Coppard. Not infrequently, the basic principle of characterization in a literary work is contrast (antithesis) with the character's antagonist.

Last but not least, a retrospective digression (excursus, description of the character's past) and reminiscences are often resorted to in characterization, since they help to trace the character's evolution, to account for what he is at the moment of narration.

Characters' discourse includes all the cases of direct and reported speech in a text, as well as the instances of the so-called represented speech, in which the plane of the author is blended with the plane of the character. The types of characters' discourse are *conversations* and *one-man direct speech*, *dramatic monologues* and *interior monologues*. The characters' discourse in literary prose is highly selective and purposeful; the author uses it as a tool to fashion a desired result, in particular, to form a reader's attitude towards his hero. It often serves as a tool of characterization, rendering a specific portrayal of a character through his speech, or '*a linguistic portrait*' of a character.

Typical of characters' discourse are graphic devices (italics, dashes, marks of exclamation and interrogation); deviations from correct spelling denoting mispronunciation; ellipses, incomplete sentences and casual or even faulty grammar; employment of various stylistic strata of the vocabulary. The latter include: *foreign words* to render local colouring; *barbarisms and elegancies*; *non-standard and substandard words and phrases* (dialectisms, slang-words,



vulgarisms, swear-words); *'prefabricated' language* (familiar tropes (starry eyes), proverbs and sayings, allusions, clichés).

*A dramatic monologue* is a protagonist's speech addressed to somebody. *An interior monologue* is a protagonist's flow of thoughts formulated as direct speech (i. e. in inverted commas) or as represented speech (i. e. without inverted commas).

*The represented speech* is a specific feature of the twentieth-century literature. In it, the plane of narrative blends with the character's discourse. The character's reflections and emotions are rendered in his special idiolect, but without quotation marks and in the third person singular, rather than in the first person singular. The use of represented speech eventually reduces the role of the omniscient narrator and incorporates the point of view of characters into the structure of the narration.

e.g. He found himself polishing his pince-nez vigorously, and checked himself... Curious things, habits. People themselves never know they had them. An interesting case — a very interesting case. That woman, now, Romaine Heilger [A. Christie. *The Witness for the Prosecution*].

The content of a narration usually has a certain structure and is described in terms of the plot and the composition. The plot is a sequence of events in which the characters are involved, the theme and the ideas are revealed. Events of a plot are made up of episodes — single incidents in the course of action, and scenes — single pieces of action in one place.

- ◆ The plot mirrors various stages of a *conflict* upon which it is based. These stages (otherwise, the constituent parts of the plot) are designated by the commonly known terms: the exposition or the prologue in the case of novels — the beginning part of a piece of literature, where the necessary preliminaries to the action are laid out, such as the time, the place, the subject of an action, the important circumstances;
  - ◆ the entanglement or the build-up of the action — the part, representing the beginning of the collision;
- The story

- ◆ the development of the action — the part, in which the collision is unfolded;
- ◆ the climax, or the culmination — the highest point of the action;
- ◆ the denouement— the event or events that bring the action to an end, and
- ◆ the epilogue — the final part of a piece of literature which finishes it off, sometimes with a moral or philosophical conclusion.

It should be borne in mind that epilogues (as well as prologues) occur only in large pieces of writing, such as a novel, and always have a special subtitle. In all other cases, the functions of introduction and conclusion rest with the exposition and the denouement. The constituent parts of the plot, being generally, if not invariably, observed in classical prose and drama, are freely omitted, redistributed or merged together in modern literature. For example, the exposition may be missing and the action begins abruptly, or the exposition may be inserted in the story, following some episode. There may be no obvious climax or denouement in the plot — it is the so-called '*open plot structure*', as distinct from the '*closed plot structure*', where these constituent parts are clearly discernible. The closed plot structure presupposes the presence of a denouement, which explicitly states the moral of a story, or prompts it to the reader. With the open plot structure, which lacks a clear-cut denouement, the moral of the story is frequently hidden or ambiguous, and the reader draws conclusions for himself. With respect to the feature of 'closeness' or 'openness' of the plot, two types of short stories are commonly singled out. The first type is *an action short story*, usually with a closed structure, built around one collision, where the sequence of events forms an ascending gradation from the exposition on to the climax and then descends to the denouement. The second type is *a psychological short story*, i.e. showing the drama of a character's inner world, commonly with an open structure and less dynamic action, without a clean-cut culmination and denouement. There may be a '*ring*' or '*framing*' *structure of the plot*. For example, in the novel 'The Moon and Sixpence' by S. Maugham the prologue seems in a way the continuation or development of the epilogue. To understand the message of the novel to the fullest, the reader will benefit by,

having read the novel to the end, going back to its beginning. In some pieces of writing there are several *lines of the plot* (*plot-lines*), now intersecting, now merging, now running parallel, and the plot basically has several climaxes.

The plot of a text forms the basis for its composition — the structure, resulting from the arrangement and cohesion of definite plot-lines, episodes, details, descriptions, digressions, characters' remarks, etc. into an integral whole with the view to subordinating them to the main idea. Composition is related not only to the plot as facts, but also to its implicit, ideal side. Needless to say, the genre and designation of a text also determine composition. Writers' much favoured technique of composition is *contrast* — the contraposition of characters, life principles, fates.

Composition may be simple, complicated or complex. *Simple* composition is based on joining different episodes around one protagonist (for example, in fairy-tales); *complicated* composition involves more than one conflict and secondary lines of the plot, it is prevalent in literature; *complex* composition involves several protagonists, many conflicts and plot-lines. Composition determines *space and time relations* in a text. The *space* of a literary work is perceived differently if the action takes place in a house, within family settings, in a castle, in a provincial town, on the one hand, or on the road, during a trip, in several cities, or in different countries, on the other. For that matter, it is advisable for a student to get familiar with examples of space-time characteristics of a text. The mode of narration is also important for the spatial perception of a text, because it influences *the text perspective*. As has been mentioned elsewhere, told in the third person from the vantage-point of the omniscient narrator, the narration widens the perspective of a text, enabling the reader to take an overview of a multitude of events. If narration is told in the first person from the viewpoint of a close narrator, the perspective of the narration is narrowed: the reader sees the events through the eyes of one person and feels as if he were this person. Besides, there are such spatial characteristics of narration as the range of vision, the angle of view, and the focus of view. The range of narrator's vision implies the slice of reality reflected in a text. Then, the

narrator sees the virtual reality of a text from a certain angle of view, as he selects the objects and phenomena of reality to be described, their specific properties, thus achieving a certain depth and unity of vision, making prerequisites for judgments. Besides, the narrator has a certain focus of view, foregrounding certain details and omitting others, placing accents on certain facts and phenomena and determining the hierarchy of their significance. The *time* perception of events is also dependent on composition, in that digressions, side episodes, detailed descriptions, as well as employment of periodic sentences and paragraphs can delay action. A piece of writing contains details — minor concrete facts or objects considered essential for comprehension of an entire text. For instance, the details in the heroes' portrayal in A. Coppard's 'Tribute' — Nathan Regent's 'cloth uppers to the best boots' and Tony Vassal's 'nickel watch chain' — speak about their significant characteristics, i.e. squeamish precaution and nickel-and-dime foppishness respectively. A detail placed in a strong position — at the beginning, at the end, at the culminating (high) point of a text — or recurrent may perform a symbolic function. If the emotional colouring of certain words is similar, or an abstract notion recurs in a piece of writing, we speak of a certain leitmotif or theme recurrent in a piece of writing.

### **Methodological recommendation.**

The stylistic method primarily means way or manner of doing something. It is a style of international currency, syntactical expressive means into all European languages through the Latin methods from the Greek methods, which had already the meaning of the modern style.

While linguistics is a science, language as a subject of instruction is not a science, but an activity. Accordingly, whereas teaching mathematics, history, etc., is teaching definite sciences, teaching a foreign language is, for the most part, like physical training or singing, teaching an activity; and in schools, whereas at the lesson in mathematics, history, etc., these science are not applied, but taught, at the lessons in the native language and in foreign languages linguistics is not so much taught as applied.

Methods of teaching the native language and methods of teaching foreign languages are special fields of applied linguistics. Other fields of applied linguistics are the theory of translation, in part stylistics, and in part literary criticism.

Stylistics can already also in some measure contribute to the rational teaching of foreign languages, and the contribution of these branches of linguistic study will doubtless become greater in proportion as they shall be more completely worked out. The chief task of descriptive semantics of a given language is the elaboration of a general semantic classification of the sense units (words and phrases) of that language.

A given language, as distinct from speech in that language, is the common property of all the members of the community of native speakers, and the creation of past generations of that community. Speech is language in actual use, language as used by each individual speaker, and, in each case of its use, the creation and property of the individual speaker.

Syntactical relations can be studied in isolation from semantic content. In this case they are viewed as constituents of the whole and assume their independent grammatical meaning. This is most apparent in forms embodying nonsense lexical units, as in Lewis Carroll's famous lines, so often quoted by linguists.

Foreign language method cannot be based solely on linguistics, to the exclusion of other related sciences, in particular, of pedagogic and psychology. The specialist in methods should not seek in linguistics alone the solutions to all his problems. While those principles of foreign language method which relate to knowledge are more especially based on linguistics, those which refer to habits and skills are more especially grounded on general didactics and psychology.

We can teach the students who studies at lyceums, colleges institutes and universities to stylistics. While teaching the language of drama to the students we can use different methods even we can give them tests.

### **From what book is taken this extract?**

Madam, I swear I use no art at all.

That he is mad 'tis true; 'tis true 'tis pity;

And pity 'tis 'tis true. A foolish figure-  
But farewell it, for I will use no art.  
Mad let us grant him then. And now remains  
That we find out the cause of this effect,  
Or rather say the cause of this defect,  
For this effect defective comes by cause.  
Thus it remains; and the remainder thus:

a)Hamlet;

b)Othello;

c)The king liar;

d)The importance of being Earnest.

LADY BRACKNELL Good afternoon, dear Algernon, I hope you are behaving very well.

ALGERNON I'm feeling very well, Aunt Augusta.

LADY BRACKNELL That's not quite the same thing. In fact the two things rarely go together. [*Sees Jack and bows to him with icy coldness.*]

ALGERNON [*To Gwendolen*] Dear me, you are smart!

GWENDOLEN I am always smart! Aren't I, Mr Worthing?

JACK You're quite perfect, Miss Fairfax.

GWENDOLEN Oh! I hope I am not that. It would leave no room for developments, and I intend to develop in many directions.

a)Hamlet;

b)Othello;

c)The king liar;

d)The importance of being Earnest.

KING RICHARD Infer fair England's peace by this alliance.

ELIZABETH Which she shall purchase with still-lasting war.

KING RICHARD Tell her the King, that may command, entreats.

ELIZABETH That, at her hands, which the King's King forbids.

KING RICHARD Say she shall be a high and mighty queen.

ELIZABETH To veil the title, as her mother doth.

KING RICHARD Say I will love her everlastingly.

ELIZABETH But how long shall that title 'ever' last?

KING RICHARD Sweetly in force, until her fair life's end.  
ELIZABETH But how long fairly shall her sweet life last?  
KING RICHARD As long as heaven and nature lengthens it.  
ELIZABETH As long as hell and Richard likes of it.  
KING RICHARD Say I, her sovereign, am her subject low.  
ELIZABETH But she, your subject, loathes such sovereignty.  
KING RICHARD Be eloquent in my behalf to her.  
ELIZABETH An honest tale speeds best being plainly told.  
KING RICHARD Then plainly to her tell my loving tale.  
ELIZABETH Plain and not honest is too harsh a style.  
  
KING RICHARD Your reasons are too shallow and too quick.

a)Hamlet;

b)Othello;

c)Richard III;

d)The importance of being Earnest.

### **Conclusion.**

Here I'd like to conclude my qualification paper under the theme "Sub style of official documents." The structure of the research work consists of introduction, two chapters, conclusion and bibliography. In the introduction part I gave information about Uzbekistan and language learning, writing research work. Here I put a real task to write qualification graduating paper in future.



In the first chapter I wrote main remarks about functional styles. So, the word “style” is derived from the Latin word “stylus” 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 “style” has a very broad meaning. We speak of style in architecture, painting, clothes, behaviour, literature, speech, etc. The style of any period is the result of a variety of complex and shifting pressures and influences. The way we think and speak modifies the way we write, or the way other writes, influences our thought and speech. There is the constant interaction between life and literature. Books reflect the shape of our experience, but our experience of life is also shaped by the books we read. In every age the major writers help to shape the thinking and feeling, and hence the style, of their contemporaries.

In the second chapter I gave the main information about stylistic function of belles-lettres style and the language of drama. According to J. Mistrnk stylistics can be defined as the study of choice and the types of use of linguistic, extra-linguistic and aesthetic mean, as well as particular techniques used in communication. Considering the generally accepted differentiation between linguistic and literary stylistics, J. Mistrnk suggests that we carefully distinguish between the language style, belles-lettres and literary style (ibid., p. 30):

*The language style* is a way of speech or a kind of utterance which is formed by means of conscious and intentional selection, systematic patterning and implementation of linguistic and extra-linguistic means with respect to the topic, situation, function, author's intention and content of an utterance.

*The Belles-Letters style* (artistic, aesthetic, in Slovak *umelecká štýl*) is one of the language styles which fulfils, in addition to its general informative function, a specific *aesthetic* function.

Dramatic language is modeled on real-life conversations among people, and yet, when one watches a play, one also has to consider the differences between real talk and drama talk. Dramatic language is ultimately always constructed or ‘made

up' and it often serves several purposes. On the level of the story-world of a play, language can of course assume all the pragmatic functions that can be found in real-life conversations, too: e.g., to ensure mutual understanding and to convey information, to persuade or influence someone, to relate one's experiences or signal emotions, etc. However, dramatic language is often rhetorical and poetic, i.e., it uses language in ways which differ from standard usage in order to draw attention to its artistic nature (see [Language in Literature](#)). When analysing dramatic texts, one ought to have a closer look at the various forms of utterance available for drama.

In drama, in contrast to narrative, characters typically talk to one another and the entire plot is carried by and conveyed through their verbal interactions. Language in drama can generally be presented either as **monologue** or **dialogue**. Monologue means that only one character speaks while dialogue always requires two or more participants. A special form of monologue, where no other person is present on stage beside the speaker, is called soliloquy. Soliloquies occur frequently in *Richard III* for example, where Richard often remains alone on stage and talks about his secret plans. Soliloquies are mainly used to present a character in more detail and also on a more personal level. In other words: Characters are able to 'speak their mind' in soliloquies. That characters explain their feelings, motives, etc. on stage appears unnatural from a real-life standpoint but this is necessary in plays because it would otherwise be very difficult to convey thoughts, for example. In narrative texts, by contrast, thoughts can be presented directly through techniques such as [interior monologue](#) or [free indirect discourse](#). Consider the famous soliloquy from *Hamlet*:

To be, or not to be, that is the question:  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles  
And by opposing end them. To die – to sleep,

No more; and by a sleep to say we end  
The heart-ache and the thousand natural shocks  
That flesh is heir to: 'tis a consummation  
Devoutly to be wish'd. To die, to sleep;  
To sleep, perchance to dream – ay, there's the rub:  
For in that sleep of death what dreams may come,  
When we have shuffled off this mortal coil,  
Must give us pause – there's the respect  
That makes calamity of so long life.

[...]

Thus conscience does make cowards of us all,  
And thus the native hue of resolution  
Is sicklied o'er with the pale cast of thought,  
And enterprises of great pitch and moment  
With this regard their currents turn awry  
And lose the name of action. Soft you now,  
The fair Ophelia! Nymph, in thy orisons  
Be all my sins remember'd.

([Shakespeare](#). *Hamlet*, III, 1: 56-88)

As soon as Ophelia enters the stage ("Soft you now, The fair Ophelia", line 86f), Hamlet's speech is technically no longer a soliloquy. Critics often refer to it simply as monologue, as this is the more general term. In case of a **monologue**, other characters can be present on stage, either overhearing the speech of the person talking or even being directly addressed by him or her. The main point is that one person holds the floor for a lengthy period of time. Hamlet's soliloquy reveals his inner conflict to the audience. We learn that he wavers between taking action and remaining passive. The fact that he contemplates the miseries of life, death and the possibility of suicide shows him as a melancholic, almost depressed character. At the same time, his speech is profound and philosophical, and thus

Hamlet comes across as thoughtful and intellectual. This example illustrates one of the main functions of language in drama, namely the indirect characterisation of figures.

Another special form of speech in drama is the so-called aside. Asides are spoken away from other characters, and a character either speaks aside to himself, secretly to (an) other character(s) or to the audience (ad spectators). It is conspicuous that plays of the Elizabethan Age make significantly more use of asides than modern plays, for example. One of the reasons certainly has to do with the shape of the stage. The apron stage, which was surrounded by the audience on three sides, makes asides more effective since the actor who speaks inevitably faces part of the audience, while our modern proscenium stage does not really lend itself to asides as the vicinity between actors and audience is missing. Asides are an important device because they channel extra information past other characters directly to the audience. Thus, spectators are in a way taken into confidence and they often become ‘partners-in-crime’, so to speak, because they ultimately know more than some of the figures on stage.

Besides I gave some useful internet materials, methodical recommendation in teaching literature. At the end of my work I conclude my theme’s results clearly and briefly and I listed used literature in the research.

### **Internet sources.**

### **Language of Drama**

As it was mentioned the third subdivision of the belles –letters style is the language of plays. The first thing to be said about the parameters of this variety of

belles-letters is that unlike poetry, which except for ballads, in essence excludes direct speech and therefore dialogue, and unlike emotive prose, which is a combination of monologue and dialogue, the language of plays is entirely dialogue. The author's speech is almost entirely excluded except for the playwright's remarks and stage directions, significant though they may be. But the language of the characters is in no way the exact reproduction of the norms of colloquial language, although the playwright seeks to reproduce actual conversation as far as the norms of the written language will allow. Any variety of the belles-letters style will use the norms of the literary language of the given period. In every variety there will be found, as we have already shown, departures from the established literary norms. But in genuinely artistic work these departures will never go beyond the boundaries of the permissible fluctuations of the norms, lest the aesthetic aspect of the work should be lost. It follows then that the language of plays is always stylized, that is, it strives to retain the modus of literary English, unless the playwright has a particular aim, which requires the use of non literary forms and expressions.

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, revealing on the one hand the general trends of the literary language, and on the other hand the personal idiosyncrasies of the writer. In the 16<sup>th</sup> century the stylization of colloquial language was scarcely maintained due to several facts: plays were written in haste for the companies of actors eagerly waiting for them, and they were written for a wide audience, mostly the common people.

The language of plays is a stylized type of the spoken variety of language. What then is this process of stylization that the language of plays undergoes? In what language peculiarities is the stylization revealed?

The analysis of the language texture of plays has shown that the most characteristic feature here is – to use the term of theory of information redundancy of information caused by the necessity to amplify the utterance. This is done for

the sake of the audience. It has already been pointed out that the spoke language tends to curtail utterances, sometimes simplifying the syntax to fragments of sentences without even showing the character of their interrelation.

### **The Significance of Wordplay in Drama**

The play with language or **wordplay** entertains spectators and at the same time attracts and sustains their attention. Consider the way Polonius introduces to the King and Queen his explanation for Hamlet's 'madness':

Madam, I swear I use no art at all.  
That he is mad 'tis true; 'tis true 'tis pity;  
And pity 'tis 'tis true. A foolish figure-  
But farewell it, for I will use no art.  
Mad let us grant him then. And now remains  
That we find out the cause of this effect,  
Or rather say the cause of this defect,  
For this effect defective comes by cause.  
Thus it remains; and the remainder thus:  
[...] ([Shakespeare](#). *Hamlet*, II, 2: 96-104)

By constantly juxtaposing and repeating words, Polonius attempts to display his 'cleverness' because he believes to have found out the cause for Hamlet's madness, namely Hamlet's interest in Ophelia, Polonius' daughter. This play with sound patterns and words catches the audience's attention because it deviates from normal uses of language. At the same time, it is entertaining, especially since the audience knows that Polonius' assumption is wrong and Ophelia is not the reason for Hamlet's madness. Thus, rather than appearing as clever, Polonius comes across as a fool who even uses a fool's language (although real fools were traditionally considered wise men who indirectly told the truth and held up a mirror to society through their playful language).

A special type of word play is the so-called **pun**, where words are used which are the same or at least similar in sound and spelling (**homonyms**) but differ in meaning. [Oscar Wilde](#)'s play *The Importance of Being Earnest*, for example, centres on the pun on the name Ernest and the adjective 'earnest', which denotes the character trait of being sincere and serious.

Puns were also very common in Elizabethan plays and they were used both for comical and serious effects. Consider, for example, Hamlet's advice to Polonius concerning his daughter Ophelia:

Let her not walk i'th' sun. Conception is a blessing,  
But as your daughter may conceive – friend, look  
To't. [...] ([Shakespeare](#). *Hamlet*, II, 2: 184-186)

When Hamlet warns Polonius not to let his daughter “walk in the sun”, this can mean quite literally that she should not walk outside, e.g., in public places, but if one considers that the sun in Elizabethan times was also used as a royal emblem, the sentence can be read as an indirect warning not to let Ophelia come near Hamlet himself. Another pun is used with the words “conception” and “conceive”, which on the one hand refer to the formation of ideas and hence are positive (“blessing”) but on the other hand also mean that a woman becomes pregnant, which was not desirable for an unmarried woman. Thus, Hamlet implicitly advises Polonius to take care of his daughter lest she should lose her innocence and consequently her good reputation. The puns, albeit funny at first glance, convey a serious message.

Another concept to be mentioned in the context of play with language is **wit**. The idea of wit, which combines humour and intellect, plays a significant role in the so-called **comedy of manners**. Wit is expressed in brief verbal expressions which are intentionally contrived to create a comic surprise. It was particularly popular in plays of the **Restoration Period**, and the most well-known examples

are [William Wycherley](#)'s *The Country Wife* (1675) and [William Congreve](#)'s *The Way of the World* (1700).

Another author famous for his witty plays is the late nineteenth-century writer [Oscar Wilde](#). Consider the following brief excerpt from his play, *The Importance of Being Earnest*:

LADY BRACKNELL Good afternoon, dear Algernon, I hope you are behaving very well.

ALGERNON I'm feeling very well, Aunt Augusta.

LADY BRACKNELL That's not quite the same thing. In fact the two things rarely go together. [*Sees Jack and bows to him with icy coldness.*]

ALGERNON [*To Gwendolen*] Dear me, you are smart!

GWENDOLEN I am always smart! Aren't I, Mr Worthing?

JACK You're quite perfect, Miss Fairfax.

GWENDOLEN Oh! I hope I am not that. It would leave no room for developments, and I intend to develop in many directions.

(Wilde. *The Importance of Being Earnest*, I)

This short verbal exchange where four of the characters greet one another abounds in witty remarks and comments, which are meant to display the speakers' cleverness. Lady Bracknell, for example, signals with her reply to Algernon that she is a knowledgeable woman, who has had some experience of the world. Gwendolen's reply to Jack's compliment shows her coquetry. She is fully aware of her effect on Jack and plays with her attractiveness. While language here portrays society and its behavioural codes at large, it also gives an indirect characterisation of individual characters.



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