LECTURE 1
Stylistics as a branch of linguistics. Expressive means and stylistic devices.

Problems for discussion:
1. The object and the aims of stylistics
2. Expressive means of a language
3. Stylistic devices of a language
4. The difference between expressive means and stylistic devices of a language

Key words: style, linguostylistics, fields of investigation, expressive means, stylistic devices, language means, functional styles, phraseological and syntactical forms, morphological expressive means, phonetic expressive means, lexical level, syntactical level

1.Stylistics, sometimes called linguostylistics, is a branch of linguistics which deals with the result of the act of communication, investigating a system of interrelated language means which serve a definite *aim* in communication. It investigates language potentialities of making the utterance more effective, paying much attention to the analysis of stylistic means of the language, of their nature and functions, their classification and possible interpretation of the additional meanings they may carry in a message.

One of the tasks set before stylistics is a thorough study of all changes in vocabulary, set phrases, grammatical constructions, their functions, an evaluation of any breaking away from the established norm, and classification of mistakes and failures in word-coinage.

Stylistics has two separate fields of investigation.

The first field of investigation deals with the system of special language means which serve to achieve the desired effect, called the stylistic means of the language. The stylistic means of the language can be divided into expressive means and stylistic devices.

The second field of investigation of stylistics is certain types of texts, distinguished by different aspects of communication, called functional styles of the language.

Thus stylistics is a linguistic subject that studies the system of stylistic devices and expressive means as well as the functional styles of the language.

2. All stylistic means of a language can be divided into expressive means and s t y l i s t i c devices.

The expressive means of a language are those phonetic means, morphological forms, means of word-building, and lexical, phraseological and syntactical forms, all of which function in the language for emotional or logical intensification of the utterance. These forms are described in the textbooks of lexicology, stylistics, grammar and various dictionaries. Dictionaries label them as i ntensifiers.

In most cases they have corresponding neutral synonymous forms.

The most powerful expressive means are phonetic. Among phonetic expressive means we distinguish such as pitch, melody, stress, pausation, whispering, and others.

Among the morphological expressive means the use of the Present Indefinite instead of the Past Indefinite must be mentioned. This has been acknowledged as a special means and is named the Historical Present. In describing some past event the author uses the present tense, thus achieving a more vivid expression of the thought.

The use of *shall* in the second and third person may also be regarded as an expressive means:

«He shall do it». (I shall make him to do it).

Among word-building means we find forms which make the utterance more expressive and fresh. The diminutive suffixes as *-y (ie), -let,* e.g.: dear - dearie; stream -streamlet, add some emotional colouring to the words.

At the lexical level there are a great many words with emotive meaning only, like interjections, words which have both referential and emotive meaning, words which retain a twofold meaning: denotative and connotative; words belonging to special group of literary English or of non-standard English (poetic, archaic, slang, vulgar, etc).

The same can be said of the set expressions of the language. Proverbs and sayings serve to make speech more emphatic.

At the syntactical level there are many synonymous constructions, where the second in each pair contains emphatic elements:

1)1 have never seen such a film. *Never have I seen such a film.*
2) Mr. Smith came in first. *It was Mr. Smith who came in first.*

These expressive means are widely used for stylistic purposes.

3.The stylistic device is a conscious and intentional literary use of some of the facts of the language (including expressive means) in which the most essential features of the language are generalized.

Problematic question: *What function do stylistic devices perform in the text?*

Most stylistic devices are regarded as aiming at the further intensification of the emotional or logical emphasis contained in the corresponding expressive means.

Stylistic devices must always have some function in the text, besides they bring some additional information. The conception that words possess several meanings give rise to such stylistic devices as metaphor, metonymy, irony, epithet and others. Thus, a metaphor is a conscious intentional intensification of semantic properties of a word:"Oh, Rain"-said Mor. He enveloped her in a great embrace. (J.Murdoch)

The dictionary meaning of the verb "envelop" is "to wrap up, cover on all sides». The contextual meaning is «to embrace».

Speaking about stylistic devices we must mention the cases when two or more expressive means or stylistic devices meet in one utterance. Such clusters of stylistic devices are called convergence.

4. The typical features of proverbs and sayings serve as the foundation for a stylistic device which is called epigram, i.e. brevity, rhythm and other properties of proverbs:

1. A thing of beauty is a joy for ever. (J.Keets).
2. Sweet is pleasure after pain. (J. Dryden)
3. What the eye does not see, the stomach does not get upset. (J.K.Jerome)

These phrases are not proverbs, they are the creations of writers and poets. When such phrases are used in the text they accumulate great emotive force and function and easily become a stylistic device.

The same can be said about syntax. The typical structural features of oral speech - violation of word order, omission of some parts of the sentence, repetition of certain words - may be intensified and gain a generalized status. Such stylistic devices as inversion, parallel constructions, chiasmus etc. are the result of these stylistic transformations.

It is important to know that the stylistic use of *expressive means* must not necessarily lead to the formation of a *stylistic device*. For example, repetition is widely used in folk songs, poetry and oral speech to make our speech emotional and expressive, but we can't say that in such cases we use a stylistic device:

When the weather is wet
We must not fret.
When the weather is cold
We must not scold.

Questions

1. What is stylistics?
2. What does stylistics investigate?
3. What is the task set before stylistics?
4. Characterize two fields of investigation of stylistics.
5. What is the characteristic feature of the expressive means?
6. What is the linguistic nature of a stylistic device?
7. What is the difference between expressive means and stylistic devices?

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2. Anderson W. E. The Written Word. Some uses of English. Oxford University,1971
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LECTURE 2
Stylistic Classification of the English Vocabulary

Problems for discussion:

1. The constituent parts of Standard English Vocabulary

2. Neutral Words

3. Common Literary Words

4. Colloquial layer of the vocabulary

Key words: main layers, literary layer, neutral layer, colloquial layer, Standard English Vocabulary, linguistic nature of common literary words, linguistic nature of neutral words

1. In order to get a clear idea of the vocabulary of any language, it must be presented as a system, the elements of which are interconnected, interrelated and yet independent.

In accordance with the division of language into literary and colloquial, the vocabulary of the English language consists of three main layers; the literary layer, the neutral layer and the colloquial layer. Each of these layers has its own feature. The literary layer has a bookish character, the colloquial layer has a spoken character and the neutral layer is deprived of any colouring. It is of universal character: it is unrestricted in its use. It can be employed in all styles of language.

These three layers have their own classification. The literary layer has no local or dialectal character.

Within the **literary layer** we distinguish:
1. Common literary words;
2. Terms;
3. Poetic words;
4. Archaic words;
5. Barbarisms and foreign words;
6. Neologisms.

Within the **colloquial vocabulary** we distinguish:
1.Common colloquial words;
2.Slang;
3.Jargonisms;
4.Professional words;
5.Dialectical words;
6.Vulgar words.

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

2. The neutral layer penetrates both the literary and colloquial vocabulary and is deprived of any stylistic colouring. Neutral words, which form the bulk of the English vocabulary, are used in both literary and colloquial layers. Neutral words are the main source of synonymy and polysemy. Most neutral English words are ofmonosemantic character.

Unlike all other groups, the neutral group of words cannot be considered as having a special stylistic colouring, whereas both literary and colloquial words have a definite stylistic colouring.

3.Common literary words are chiefly used in writing and polished speech. Literary units stand in opposition to colloquial units.

The following synonyms illustrate the relations that exist between the neutral, literary and colloquial words in the English language.

Colloquial	Neutral	Literary
Kid	Child	Infant
Bring about	To begin	To commence
Daddy	Father	Parent
Chap	Fellow	Associate
Teenager	Boy (girl)	Youth
To cram	To eat	To consume

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

Terms are words denoting notions of special fields of knowledge. A term is generally very easily coined and easily accepted; new coinages easily replace out-dated ones.

Terms are generally associated with a definite branch of science. Here are some examples: *microlinguistics, phoneme, vocalism, amplitude, charge, antibiotic, penicillin.*

Generally, terms are used in the language of science but with certain stylistic purpose they may be used in the language of emotive prose. For example, Cronin used a lot of medical terms in some of his books. It is done to make the narration vivid, bright and close to life.

A term has a stylistic function when it is used to characterize a person through his calling.

It is a well-known fact that terms are monosemantic and have not any contextual meaning. In most cases they have a denotational free meaning. But in some situations a term

may have a figurative or emotionally coloured meaning. When it is used in other styles but scientific it may cease to be a term and becomes an ordinary word. It happens to the word "atomic" (atomic energy, atomic bomb, atomic weight) which lost its property of a term and acquired a metaphorical meaning in the phrases "atomic age", "atomic music". Compare the above given word combinations with the following word combinations which are used as scientific terms: *atomic energy (energy* obtained as the result of nuclear fission), *atomic bomb* (bomb of which the distructive power comes from the release of atomic energy in the shortest possible time).

2. Poetic words are used mainly in poetry. They stand between terms and archaic words. They are close to terms because they are monosemantic and they are close to archaic words because they are out of use. For ex: *steed* (horse), *woe* (sorrow), *to behold* (to see). Poetic words claim to be of higher rank.

Not all English poetry makes use of "poeticisms". In the history of English literature there were periods, which were characterized by protests against the use such conventional symbols. The periods of classicism and romanticism were rich in fresh poetic terms. Poetic words and expressions were called upon to create the special elevated atmosphere of poetry.

When used in the text poetic words call on a certain type of mood. Sometimes they are used to produce a satirical effect. They are said to have emotive meanings. They colour the utterance with loftiness, but they fail to produce a genuine feeling of delight, as they are too hackneyed.

The use of poetic words does not create the atmosphere of poetry in the true sense. This is probably due to their very low degree of predictability.

Poetic words are not freely built. There is however one means of creating new poetic words recognized as productive in present-day English, that is the use of a contracted form of a word instead of the full one, e.g., *drear* instead of *dreary, scant - scanty.*

Sometimes the reverse process leads to the birth of a poetism, e.g., *vasty* - vast. "The vasty deep", i.e. the ocean; *"paly"* - pale.

Poetical words and set expressions make the utterance understandable only to a limited number of readers. Poetical language is sometimes called poetical jargon.

3.The word stock of a language is in an increasing state of change. New words spring up and replace the old ones. Some words stay in the language a very long time, others live a short time: they disappear leaving no trace of their existence.

Thus, words, which are no longer recognizable in Modern English and which have either dropped out of the language or have changed in their appearance and they have become unrecognizable are called archaic words. So archaic words are those which are not used now except for special purpose: *thee* (you), *thy* (you), *thou* (you), *hath* (has), *makest* (make), *thine* (your), *methinks* (it seems to me).

In the development of a literary language words undergo changes in their meaning or usage. Sometimes this process causes the disappearance of the unit from the language.

We shall distinguish three stages of aging process of words. The beginning of the aging process when the word becomes rarely used. Such words are called *obso-lescent*. In the English language these are the pronouns *thou* and *its* forms *thee, thy* and *thine* etc.

Among the obsolescent elements of the English vocabulary we find the following forms: *aforesaid, hereby, therewith, hereinafternamed._

To the category of obsolescent words belong many French borrowings: a palfrey (a small horse), garniture (furniture).

The second group of archaic words are those that have already gone completely out of use but are still recognized by the English speaking community: *methinks* (it seems to me), *nay* (no). These words are called *obsolete.*

The third group, which may be called *archaic proper,* are words which are no longer recognizable in Modern English, words that were in use in Old English which have either dropped out of the language or have changed in their appearance so much that have become unrecognizable: *troth* (faith); *a losel* (a worthless, lazy fellow).

We can find a number of archaic words in the style of official documents: aforesaid, hereby, therewith. These words are used here as terms and express the exact notion of certain phenomena.

Problematic question: *Where is the difference between archaic and historical words?*

Archaic words stand very close to historical words - names of ancient weapons, types of tools, carriages, and musical instruments, agricultural implements, which are no longer in use. E.g. blunderbuss (an old type of gun), brougham (a closed carriage having one seat). Words of this type never disappear from the language. They are historical terms and remain as terms referring to the definite stages in the development of society, though the things and the phenomena to which they refer have long passed into oblivion. Historical words have no synonyms, whereas archaic words have been replaced by modern synonyms.

Archaic words are mostly used in the creation of realistic background to historical novels. The heroes of historical novels speak the language of the period the writer and the reader live in, and the skill of the writer is required to colour the language with such archaic elements.

Walter Scott was a master in creation of a historical atmosphere. He used the stylistic means that create this atmosphere with such skill that the heroes of his novels speak his language.

In accordance with these principles Walter Scott never photographs the language of earlier periods; he introduces a few words and expressions more or less obsolescent in character and this is enough to convey the desired effect.

Besides, archaic words and phrases have other functions. They are, first of all, frequently to be found in the style of official documents. In business letters, in legal language, in diplomatic documents and in all kinds of legal document one can find archaic words. They are employed in the poetic style as special terms.

The function of archaic words and constructions in official documents is terminological in character. They are used here because they help to maintain that exactness of expression so necessary in this style.

Archaic words are sometimes used for satirical purposes. The low predictability of an archaism, when it appears in ordinary speech produces the necessary satirical effect.

In many cases archaic words are used to create elevated style in poetry.

4.Many foreign words in English vocabulary fulfil a terminological function: Therefore, though they still retain their foreign appearance, they should not be regarded as barbarisms. E.g. *acidum, allegro, solo, tenor.* Unlike barbarisms they have no synonyms.

The stylistic function of barbarisms and foreign words is to create local colour. Both foreign words and barbarisms are widely used in various styles of language with various aims. One of these functions is to supply local colour. In "Vanity Fair" Thackeray takes the reader to a small German town where a boy with a remarkable appetite attracts attention. The author gives a description of the peculiarities of the German menu. E.g.

"The little boy had a famous appetite, and consumed *schinken,* and *braten,* and *kartoffeln,* that did honour to his nation."

The context leads the reader to understand the italisi-zed words denoting some kind of food, but exactly what kind he will learn when he travels in Germany.

Barbarisms and foreign words are mostly used in the style of belles-lettres and publicistic style. In belles-lettres style the author, putting foreign words into the mouth of his personage, gives the vivid characterization of his hero:

‘Au revior!" not "good-bye!"

Foreign words always arrest the attention of the reader and therefore have a definite stylistic function. Sometimes the skilful use of one or two foreign words will be sufficient to create the impression of a foreign language. For example:

"Deutsche Soldaten" - a little while ago, you received a sample of American strength. (S.Heym)

The two words "Deutsche Soldaten" are sufficient to create the impression that the speech was made in German and not in English.

There are very few absolute synonyms in any language. The main distinction between synonyms remains stylistic.

Colloquial words are always more emotionally coloured than literary ones. The neutral words have no degree of emotiveness.

The lines of demarcation between common colloquial and the neutral on the one hand, and common literary and neutral, on the other, are blurred.

The neutral vocabulary may be viewed as the invariant of the Standard English vocabulary. Synonyms of neutral words, both colloquial and literary, have a great degree of concreteness.

4.The essential part of common colloquial words constitutes common neutral vocabulary which is in every day usage and is the part of Standard English. They may be divided into several groups.

In the first group we have words which change their phonetic form. Eg. a) word combinations are shortened. E.g. *s^long* (so long), *lemme* (let me), *gimme* (give me), *gonna* (going to); b) certain sounds may be omitted: *^im* (him), *^cos* (because), *^ud* (would), *^ave* (have), *^eaven* (heaven), *yeh* (yes).

Here we meet the speech of an uneducated person. Instead of *"can"* one uses "kin", *you* (yuh), *get (git), your* (yer), *to* (tuh).

The violation of grammar rules is also observed: *yuh gotta lawyers?* (have you got a lawyer?), *hain^t yuh?* (haven't you?), *there hain^t no rules* (there aren't any rules).

Problematic question:*What kind of characteristic feature does children's speech bear?*

While we speak about the peculiarities of oral speech special attention should be paid to the children's speech in which we have a lot of contracted forms of words. E.g. Doc (doctor), telly (television), fridge (refrigerator); words with diminutive suffixes: beastie (beast), milkie (milk), kissy (cat), titter (sister).

In the second group we have words which change their form and meaning. New words (neologisms) may be formed with the help of suffixes which have negative meaning: *noddy* - a stupid person, *wordling* - a person who talks much, *giglet* - a girl who laughs in a silly manner.

Nouns may be formed with the help of suffixes which have positive meaning: *dolly* - an attractive, fashionably dressed girl or a young woman, *nestling* - a bird too young to leave the nest.

The following words constitute the third group of colloquial vocabulary, where words change their meaning in certain contexts. E.g. He was *getting along in years* -(he was growing old), I like his *get up* - (I like his way and manner), Let me know *have you come out* (let me know the results).

By slang we mean non-literary words which are used to create fresh names for some things. Slang used in colloquial speech has a great expressive force. It is most ironical words. For the most part slang words sound somewhat vulgar. Slang is nothing but a deviation from the established norm of the language. J. B. Greenbush and C. L. Kittening define slang in these words: "Slang...is a peculiar kind of vagabond language, always hanging on the outskirts of the speech but continually forcing its way into the most respectable company" .

Whenever the notation "sl.' appears in a dictionary it may serve as an indication that the unit presented is non-literary.

Besides general (standard) slang we distinguish teenager slang, university (student's) slang, public school slang, prison slang, war slang, lawyer's slang etc.

There are the following slang words for money - *beans, lolly, brass, dibs, daughs* (compare: in Uzbek for пул - якам); for head - *attic, brainpen, hat, nut, upper storey;* for drunk - *boozy, cock-eyed, high.*

The function of slang in the written texts may be the following: to characterize the speech of the person, to produce a special impression and humorous effect.

Here are some more examples of slang which have this effect: bread-basket (the stomach); cradle-snatcher (an old man who marries a much younger woman); a big head (a booster); go crackers (go mad); I'll send you an old-bob (I'll send you a shilling).

So broad is the term slang that, according to Eric Partridge, there are many kinds of slang, e.g., Cockney, public-house, commercial, society, military, theatrical, parliamentary and others.

2. In the non-literary vocabulary of the English language there is a group of words that are called jargonisms.

Traditionally jargon is defined as the language difficult to understand, because it has a bad form and spoken badly. The vocabulary of jargon are the words existing in the language but having new meanings.

Jargonisms are of social character. They are not regional. In England and in the USA almost any social group of people has its own jargon.

There are jargon of thieves and vagabonds, generally known as can; the jargon of the army, known as military slang; the jargon of sportsmen, the jargon of students, etc. people who are far from that profession may not understand this jargon. Here are some examples from students jargon: exam (examination), math (mathematics), trig (trigonometry), ec (economics), a big gun (an important person), an egg (an inexperienced pilot).

Almost any calling has its own jargon. Jargonisms are a special group within the non-literary layer of words. Jargonisms easily classified according to the social divisions of the given period.

There is common jargon and special professional jargons. Common jargonisms have gradually lost their special quality. They belong to all social groups and therefore, easily understood by everybody. That is why it is difficult to draw a line between slang and jargon. Slang, contrary to jargon, need no translation.

Many of jargon words are based on the use of the transferred meanings of words: I'll brain you (I'll break your head); to put on a bag (to kill); don't be such a drip (don't be such a dull person).

3. Professional words are such words, which are used in certain spheres of human activity. They are used in a definite trade, profession or calling by people connected by common interests both at work and at home. Professionalisms are correlated to terms. Terms are coined to nominate new concepts that appear in the process of technical progress and the development of science.

Professional words name a new already-existing concepts, tools and instruments. Professionalisms are special words in the non-literary layer of the English vocabulary, whereas terms are a specialized group belonging to the literary layer of words. Terms, if they are connected with a field or branch of science or technique well-known to ordinary

people, are easily decoded, Professionalisms generally remain in the circulation within a definite community.

Problematic question:*What is the stylistic function of professional words?*

The function of professionalisms may be different: to characterize the speech of a person, to make the description more precise and realistic.Like terms professionalisms do not allow any polysemy, they are monosemantic.Here are some professionalisms used in different trades: tin-fish (submarine), block-buster (a bomb especially designed to destroy blocks of big buildings), piper (a specialist who decorates pastry with the use of a cream-pipe).

Some professionalisms, however, like certain terms, become popular and gradually lose their professional character.

Professionalisms are used in emotive prose to direct the natural speech of a character. The skillful use of professional words will show the education, breeding, environment and psychology of a character. That is why they are abundantly used to create the speech characterization in emotive prose.

Some professional words become popular and gradually lose their professional character.

4. Dialectal words are such non-literary English words, which are connected with a certain area of region. They are not the property of the literary English. There is sometimes a difficulty in distinguishing dialectal words from colloquial words. Some dialectal words have become so familiar that they are accepted as recognized units of the standard colloquial English. To these words belong: *a lass* (a girl or a beloved girl), *a lad* (a boy or a young man). These words belong to Scottish dialect. From Irish came the following dialectal words: *hurley* (hockey), *colleen* (a girl). From the northern dialectal came words: "to coom" (to come), "sun" (son). Still these words have not lost their dialectal associations and therefore are used in literary English with stylistic function of characterization.

Dialectal words, unlike professionalism, are confined in their use to a definite locality and most of the words deal with the everyday life of the country.

A few words should be said about Cockne'y, which is a special dialect of the working class of London. Cockney dialect is made up of a collection of slang words. For example: "cows" is *half a note,* "poppy" is a slang for money.

5. Vulgar words are non-standard English words, which are marked by a coarseness of speech or expressions, which are offensive, indecent. They have noting to do with words in common use nor can they be classed as colloquialism.

There are different degrees of vulgar words. Some of them should not even be fixed in common dictionaries. They are euphemistically called "four-letter" words. A lesser degree of vulgarity is presented by words like *damn, bloody, son of a bitch; to hell, a right old bag* (an old woman), *a nigger* (a black person), and others. These vulgarisms sometimes appear in euphemistic spelling -only the initial letter is printed: d - damn, b - bloody.

The function of vulgarisms is almost the same as that of interjectuions, that is to express strong emotions, mainly annoyance, anger. They are not to be found in any style of speech except emotive prose, and here only in the direct speech of the characters. They are mostly swear-words and expressions.

Not every coarse expression should be regarded as a vulgarism. Coarseness of expression may be in the result of grammatical mistake, non-standard pronunciation, of misuse of certain literary words and expressions, from deliberate distortion of words. All these improprieties of speech cannot be regarded as vulgarisms.

Questions

1. What are the main layers of the English vocabulary?

2. Give the classification of the literary layer.
3. Enumerate the constituent parts of colloquial vocabulary.
4. What are the constituent parts of Standard English Vocabulary?

5. What is the linguistic nature of neutral words?
6. What are the distinctions between neutral words and other groups of words?
7. What is the linguistic nature of common literary words?

Literature:

1. Akhmanova O. S. Linguostylistics. Theory and Method. M., MGU,1972
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LECTURE 3
Types of Lexical Meaning

Problems for discussion:
1. The meaning of a word
2. Logical meaning
3. Emotive meaning
4. Nominal meaning

Key words: grammatical meanings, polysynaptic, monosynaptic, i m a g e r y, the semantic structure of a word, the primary and secondary (derivative) logical meanings, contextual meaning, derivative meanings, emotive meaning, logical meaning, nominal meaning

1. A number of stylistic devices are based on the peculiar use of lexical meanings. Therefore it is necessary to define the types of meanings of words which we meet in stylistic devices.

Before we start analyzing different meanings of a word let's see what is a word. According to the definition of scientists "A word is a language sign that expresses a concept by its forms and meanings". By concept we mean an abstract or general idea of some phenomenon of objective reality including the subjective feelings and emotions of human beings.

The meaning of a word is the means by which the concept is materialized. Both lexical and grammatical meanings may be polysynaptic. This means that a word may have a number of meanings. The meanings are liable to change.

When there is a connection between different meanings, we call them shades of meanings, sometimes separate meanings. When the process of breaking away from the basic meaning has gone so far and we don't feel any connection between the meanings, we have different words -homonyms.

The meanings of a word are the only means of materializing a concept in language, though some concepts may be materialized not by means of words but by other signs - by gestures, mimicry, music, painting, sculpture etc.

Problematic question: *What is imagery?*

Impressions which have born by concepts are called i m a g e r y.

Imagery is mainly produced by the interplay of different meanings.

Among the lexical means we distinguish three types of meanings, which we call logical, emotive and nominal meanings.

2. Logical meaning is the exact and definite name of an object, phenomenon or idea. This meaning is also synonymously called denotative, referential or direct meaning. Let's see the illustration of the logical meaning of the following words: "empty" - having nothing inside, containing nothing. E.g.: an empty box; "fate" - good or bad luck coming to a person; "moon" - the body which moves round the earth once a month and shines at night by light reflecting from the sun. E.g.: Scientists have explored the surface of the moon.

Logical meaning may be primary and secondary (derivative). The above-given examples are primary logical meanings. The secondary logical meaning of these words are the following: "empty" - not meaning anything; "feeling empty" (calloq) - hungry; words "empty of meaning" - meaningless words.

Some stylistic devices are built on the interplay of primary and secondary logical meanings.

All the meanings fixed by English and American dictionaries constitute the semantic structure of the word. The main and the major component of the semantic structure of the word is its lexical meaning. And meanings which are not registered in dictionaries but exist in our speech or written texts are called contextual meanings. They don't enter the semantic structure of the word and exist only in a text.

3. The content of the word consists not only of the aggregate of lexical meanings. Some additional meanings also exist in the content of the word. These additional meanings are named in different terms: "emotive meanings", "connotative meanings", "stylistic meanings" etc. These additional meanings, unlike lexical meanings, do not have reference directly to the things or phenomena of the objective reality, but they refer to the feelings and emotions of the speaker towards these things or to his emotions. These emotive meanings are fixed in most of dictionaries and are components of the semantic structure of words as well as the lexical meanings of these words. E.g.: "I feel so *darned* lonely." (G. Green). The italicized word has no logical meaning. It has only emotive meaning. Its function is to reveal the subjective, evaluating attitude of the writer to things and events spoken of.

Some words with emotive meanings have lost their logical meaning and function in the language as interjections. Such words as "alas", "oh", "ah", "pooh", "gosh" and the like have practically no logical meaning at all; words like "the devil", "Christ", "God", "goodness gracious", etc., are frequently used only in their emotive meaning. The same can be said about the words *bloody, damn* and others.

Emotive meanings of words play an important role in stylistics. Writers use the words with emotive meaning for definite stylistic effects, thus calling the attention of the reader to the meaning of such words.

The following words have also emotive meanings...

1. Interjections: O! Alas! Hey! Yogh! Gosh!
2. Exclamatory words: Good! Well! Look out! Hurrah! Hear, hear! Heavens!
3. Oaths and swear words: Upon my word! The devil! Christ! God! Goodness gracious! Bloody, damn, bastard!
4. Qualitative and intensifying adjectives and adverbs: awfully, terrible, wonderful, dreadful, fine, fantastic, terrific.

Another class of words with emotive meaning has lost their logical meaning and function in the language as interjections. Such words as *alas, oh, ah, pooh, darn, gosh* and the like have practically no logical meaning at all; words like *the devil, Christ, God, goodness gracious,* etc., are frequently used only in their emotive meaning. The same can be said about the words *bloody, damn.*

There are groups of words in the language in which emotive meaning prevails. Among them we have such words as: *love, hate, motherland, scoundrel, traitor, hero.*

Suffixes having diminutive meanings may also be treated as adding emotive meaning to words with neutral logical meaning: cubicle (cube), particle (part), townlet (town), booklet (book), shirtie (shirt), birdie (bird).

Anything recognizable as having a strong impact on our senses may be considered as having emotive meaning, either dictionary or contextual.

The context helps to distinguish if the word is used in its emotive meaning or in its logical meaning.

4. Words having nominal meanings are treated as proper nouns. In order to distinguish the word with a nominal meaning one must know that it is spelt by a capital letter. Such words as *Longfellow, Black Sea, Smith* have nominal meanings. The logical meaning from which the nominal meaning originated may in the course of time be forgotten.

Most proper names may be considered as homonyms of common nouns. For example: Miss Hope (hope), Mrs. Brown (brown), Miss Sweet (sweet), Browning (pistol).

It must be remembered that the nominal meaning will always be secondary to the logical meaning.

The process of development of meaning may go still further. A nominal meaning may assume a logical meaning due to certain circumstances. The result is that a logical meaning takes its origin in a nominal meaning. Some features of a person which have made him famous are recognized by the society and these features become the basis for the new logical meaning. E.g.: *hooligan* - is probably derived from the name of a rowdy family (the Irish name Hooligan). The verb *boycott* was first used in 1880 to describe the action of the Land League towards Captain Boycott, an Irish landlord. The nominal meanings of these words have now faded away and we perceive only one, the logical meaning.

Questions

1. What is a word?
2. What types of lexical meanings are there in the language?
3. What is the logical meaning of a word?
4. Speak about the semantic structure of a word.
5. What is contextual meaning?

6.What are the fate of derivative meanings?

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LECTURE 4

Lexical expressive means and stylistic devices
Interaction of Dictionary and Contextual Logical Meanings

Problems for discussion:
1. Interaction of different types of lexical meanings
2. Interaction of Dictionary and Contextual Logical Meanings
3. Metaphor
4. Metonymy
5. Irony

Key words: metaphor, images, genuine and trite, sustained (or prolonged) metaphors, metonymy, trite and original metonymies, synecdoche, the linguistic nature of the irony, humour, sarcasm.

1. Words in a context may acquire additional lexical meanings not fixed in dictionaries, what are called contextual meanings. Contextual meaning sometimes deviates from the dictionary meaning to such a degree that the new meaning even becomes the opposite of the primary meaning. This is the case when we deal with transferred meanings.

Transferred meaning is the interaction between two types of lexical meanings: dictionary and contextual. The contextual meaning will always depend on the dictionary (logical) meaning to a greater or lesser extent. When the deviation is very great that it even causes an unexpected turn in the logical meaning, we register a stylistic device. In other words when we witness two meanings of the word realized simultaneously we are confronted with a stylistic device in which the two meanings interact.

2. The transferred meaning of a word may be fixed in dictionaries as a result of long and frequent use of the word other than in its primary meaning. In this case we register a derivative meaning of the word. The term transferred is meant to point to the process of the formation of the derivative meaning. Hence the word transferred should be used as a term signifying diachronically the development of the semantic structure of the word.

When we perceive two meanings of the word simultaneously, we are confronted with a stylistic device in which the two meanings interact.

The relation between the dictionary and contextual logical meanings may be maintained on the principle of affinity, on that part of proximity, or on opposition. Thus the stylistic device based on the first principle is metaphor, on the second -- metonymy and on the third - irony.

3. A metaphor is the interaction between the logical and the contextual logical meanings of a word which is based on a likeness between objects. For example, in the sentence: "Dear nature is the kindest mother still" Nature is likened to a Mother; i.e. the properties of a mother "nursing, caring for" are imposed on the nature. Thus the metaphor can be defined as the power of realizing two lexical meanings simultaneously.

Metaphors are classified according to three aspects:
1) the degree of expressiveness;
2) the structure, i.e. in what linguistic it is presented
or by what part of speech it is expressed;
3) the function, i.e. the role of a stylistic device in
making up an image.

There are different sources where the authors borrow the material for images. Favourite images in oriental poetry are *nightingale, rose, moon, nature, art, war, fairy tales, myths; science* may also serve as sources for metaphorical images.

A metaphor is a productive way of building up new meaning and new words.

Genuine metaphors are also called speech metaphors. They belong to language-in-action. Examples of genuine metaphors are: the dark *swallowed* him; Mrs. Small's eyes *boiled* with excitement; the words seemed to dance

Problematic question: *What is the stylistic function of metaphor?*

The main function of metaphor is to create images. Genuine metaphors create fresh images in poetry and emotive prose. Trite metaphors are used as expressive means in newspapers, articles, in oratorical style and in scientific language. They help author to make the meaning more concrete and brighten his writing.

The stylistic function of the metaphor is twofold:
1) to make the author's thought more concrete, define and clear;
2) to reveal the author's emotional attitude towards what he describes.

4. Metonymy is a stylistic device based on a different type of relation between logical and contextual meanings, a relation based upon the association of contiguity. Thus the word *crown* may stand for "king or queen", *cup* or *glass* for "the drink it contains".

Besides their logical meanings the words "ears" and "eyes" have contextual meanings -- that of people. The interaction of two meanings of these words is based on close relations objectively existing between the part and the body itself. In trite metonymy the transferred meaning is established in the semantic structure of the word as a secondary meaning. In the course of time its figurativeness and emotional colouring fades away. In the result of long and widely usage they become hackneyed and lose their vividness. E.g.: "Hands are wanted at the plant". Here *a hand* is used for "a worker"; Nickel - the coin of the US and Canada worth 5 cent; "From the cradle to the grave". Here *cradle* stands for "infancy", *grave* stands for "death". The expressiveness of metonymy may be different. Metonymy used in emotive prose is often called contextual and in this case is considered to be genuine and unexpected.

Metonymy as a genuine stylistic device is used to achieve concreteness of description. By giving a specific detail connected with the phenomenon, the author evokes a concrete and life-like image and reveals certain feelings of his own. The sources where images for metonymy are borrowed are quite different: features of a person, .names of writers and poets, names of their books, names of some instruments, etc. Synecdoche is the case when the part of an object is called instead of the whole. It has given rise to many hraseological units: not to lift a foot (do not help when help is needed), under one's roof (in one's house). The functions of metonymy are different. The general function of metonymy is building up imagery and it mainly deals with generalization of" concrete objects.

5. Irony is such a case of interaction between logical and contextual meanings when contextual meaning of the word becomes the opposite of its logical meaning. Thus irony is a stylistic device based on the simultaneous realization of two logical meanings - dictionary and contextual, but these two meanings stand in opposition to each other. E.g.:

"How *nice* to cheat your own mother".

The dictionary meaning of the word "nice" is opposite of the contextual meaning "ugly, bad".

The word containing the irony is strongly marked by intonation. It has an emphatic stress and is supplied with a special melody. In a sentence like "How clever of you!" where, due to the intonation, the word "clever" conveys a
sense opposite to its literal signification.

In most cases the sentence suffices to make irony clear, as in the examples above. In certain cases a much wider context is needed to understand that the word is used ironically and to perceive its stylistic effect.

Irony may be expressed by any part of speech, most often by a noun, adjective, adverb. Irony must not be confused with humour, although they have very much in common. Humour always causes laughter. In this respect irony can be likened to humour. But the function of irony is not to produce a humorous effect only. In some cases the irony expresses a feeling of irritation, displeasure, pity or regret.

Stoney smiled the sweet smile of an alligator. (Steinbeck)

Irony is generally used to convey a negative meaning. Therefore only positive concepts are used to convey a negative meaning. The contextual meaning always conveys the negation of the positive concepts embodies in the dictionary meaning.

Irony may be used to achieve an effect of bitter mockery and sarcasm as well, especially when it concerns some social phenomena. Sometimes irony is mixed up with sarcasm. Sarcasm is a bitter or wounding remark, especially ironically worded. Usually socially or politically aimed irony is also called sarcasm.

Question

What is the linguistic nature of a stylistic devise of metaphor?
From what sources do the writers and poets borrow images for metaphors?
What is the reason of becoming metaphors trite?

4.What is the linguistic nature of stylistic device of metonymy?
5 What are the main sources of metonymy?
6 What is synecdoche?
7 What is the linguistic nature of the irony?

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LECTURE 5
Interaction of Logical and Emotive Meanings
Problems for discussion:

1. Interjections

2. The Epithet

3. Oxymoron

Key words: significance of emotional words and constructions, interjections, approaches in studying of interjections, primary and derivative interjections, individual epithets, transferred epithet, associated and unassociated epithets, morphological categories of epithets, adjectival epithets, nature of string-epithets, reversed epithet, the linguistic nature of oxymoron, structure

of oxymoron, difference between original and trite oxymorons, the stylistic function of oxymoron.

1. The emotive meaning or emotional colouring of a word plays considerable role in stylistics. The emotive meaning of a word can be clearly understood when we compare it with its neutral meaning. Interjections are words we use when we express .our feelings strongly and which may be said to exist in the language as symbols of human emotions. They express such feelings as regret, despair, sorrow, woe, surprise, astonishment etc. They are defined as expressive means of the language. Emotionally coloured features of interjections become of stylistic device.

Interjection is not a sentence; it is a word with strong emotive meaning. In traditional grammars the interjection is regarded as a part of speech as the noun, adjective, verb, etc. Interjection will always manifest a definite attitude of the speaker towards the problem and therefore have intonation.

Interjections can be divided .into primary and derivative. Primary interjections are generally devoid of any logical meaning. Derivative interjections may somewhat retain their logical meaning, though these meanings are always suppressed be emotive ones. *Oh!, Ah!, Bah!, Pooh!, Gosh!, Hush!, Alas!* are primary interjections, though some of them once had logical meaning. Derivative interjections are *Heavens!, Good gracious!, Dear me!, God!, Come on!, Look here!, By the Lord!, God knows!, Bless me!* and others.

There are a number of adjectives and adverbs which can also take on the function of interjections. They are *terrible!, awful!, great!, wonderful!, splendid!, fine!* etc. When they are used as interjections they are not used in their logical dictionary meanings. Interjections like other words in the English vocabulary bear features of *bookish, neutral* and *colloquial.* Thus *oh, ah, bah* and others are neutral; *alas, Lo, Hark* are bookish; *gosh, why, well* are colloquial.

2. Epithet is a stylistic device based on the interplay of emotive and logical meanings in a word, phrase or even sentence. It shows the individual emotional attitude of the writer or the speaker towards the object mentioned. E.g.:

"She had a wide, cool, go-to-hell mouth."

From the point of view compositional structure epithets may be divided into simple, compound and phrase-epithets.

Simple (one-word) epithets are ordinary adjectives: *iron hate, silver hair.*

Compound epithets are built like compound adjectives: *heart-burning smile, cat-like eyes, fairy-like work.*

Phrase-epithets are extremely characteristic of English language. They help not only to reveal the individual view of the author and his characters but at the same time to do it in a rather economical manner: *a life-and-death struggle-; all's-well-in-the-end adventures.*

Very often such constructions serve to produce a humorous effect.

Another structural variety of the epithet is the one which we call reversed epithets. The reversed epithet is composed of two nouns linked in an of-phrase:

The shadow of a smile; a devil of a job.

Sometimes three, four, five, and even more epithets are joined in chains. They are called string epithets. The structural type of string epithets is like enumeration. These attributes describe the object from different points of view:

It was an old, musty, fusty, narrow-minded, clean and bitter room.

Another distributional model is the transferred epithet. Transferred epithets are ordinary logical attributes generally describing the state of human being by referring to an inanimated objects. E.g.: *sick chamber, sleepless pillow, merry hours.*

As all the other stylistic devices, epithets gradually losing their emotive charge become hackneyed. Epithets in such combinations as *bright smile, happy end, lucky chance* can hardly be called'original, they are fixed, or traditional.

3.Oxymoron, too, is based on the interaction of logical and emotive meanings. It presents a combination of two contrasting ideas. E.g.:

A pleasantly ugly face, a faithful traitor, low skyscraper, sweet sorrow, horribly beautiful.

The oxymoron reveals the contradictory sides of one and the same phenomenon. One of its components discloses some objectively existing features or quality, while the other one serves to convey the author's personal attitude towards the same object.

Problematic question: ***May the stylistic effect of oxymoron be lost?***

If the primary meaning of the qualifying word changes or weakens, the stylistic effect of oxymoron is lost. This is the case with what were once oxymoronic combinations, as for example: awfully nice, awfully glad, terribly sorry and the like, where the words "awfully", "terribly" have lost their primary logical meaning and are now used with emotive meaning, only as intensifiers.

Not every combination of words should be regarded as oxymoron, because new meanings developed in new combinations do not necessarily give rise to opposition.

Rather often oxymorons are met within a simile. E.g: He was gentle as hell.

An oxymoron always exposes the author's subjective attitude. In such cases two opposite ideas very naturally repulse each other, so that a once created oxymoron is practically never repeated in different contexts and so does not become trite, always remaining a free combination.

The stylistic effect is based on the fact that the denotational meaning of the attribute is not entirely lost. If it had been lost, the word combination would resemble those attributes with only emotional meaning such as: It's *awfully* nice of you, I'm *terribly* glad.

Oxymoron as a rule has the following structural models: adjective + noun, adverb + adjective.

Questions

1. How are the stylistic significance of emotional words and constructions defined?
2.What are interjections and what feelings do they express?

3.What is the way of appearing individual epithets?
2. What is transferred epithet?
3. What are associated and unassociated epithets?
4. What is the stylistic function of epithet?

7.What is the linguistic nature of oxymoron?
8.State the structure of oxymoron.
9.What is the difference between original and trite oxymorons?

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LECTURE 6
Intensification of a Certain Feature of a Thing or Phenomenon

Problems for discussion:
1. Antonomasia as a stylistic device
2. Simile
3. Periphrasis
4. Euphemism
5. Hyperbole

Key words: nature of the stylistic device of simile, difference between simile and ordinary comparison, difference between a simile and a metaphor, the stylistic functions of simile, the nature of a stylistic device of periphrasis, periphrasis based on the use of metaphor and metonymy, euphemistic periphrasis, the function of political euphemisms, euphemistic expressions, the stylistic function of euphemisms, hyperbole, hyperbole and mere exaggeration.

1. Antonomasia is a stylistic device based on the interaction of the logical and nominal meanings of the same word. As in other stylistic devices based on the interaction of lexical meanings, the two kinds of meanings must be realized in the word simultaneously. The realization of only one meaning does not give a stylistic device.

Antonomasia is mostly used in the belles-lettres style. Here are some illustrations widely used in emotive prose and drama.

> Mr. Sparkish, a dandy, a man who pays too much care to his clothes and personal appearance (compare with the adjective "sparkle"); Sir. Fidget, a person who moves about restlessly, shows signs of impatience.

Sometimes capital letters are the only marks of the use of antonomasia. E.g.: *Lord Nobody, Dr. Goodfeel.* In such names the leading characteristic feature of a person or some event is marked or mentioned.

2. Antonomasia stands close to epithets. The author stresses the prominent features of a person and sticks these features to his name: *Mr. Sharp, Mr. Backbite, Mr. Zero.* Such names are called token or tell-tale names. They give information to the reader about the bearer of the name. Antonomasia points out the leading, most characteristic feature of a person or an event.

Associated with epithets it denotes certain qualities of a person. Many nicknames of historical or public characters are based on the use of such characterization. E.g.: *The Iron Duke* (the first Duke of Wellington); *The Iron Lady* (Margaret Thatcher, the former Prime Minister of Great Britain).

In Russian and Uzbek literatures this device was employed by many classic writers. It will suffice to mention such names as Korobochka, Sobakevich (in Russian) and Tantiboyvachcha, Zargarov (in Uzbek) to illustrate this efficient device for characterizing literary heroes. This device is now falling out of use.

An interesting literary device to emphasize tell-tale names is employed by Byron in his "Don Juan" where the name is followed or preceded by an explanatory remark as in the following:

"Sir John Pottledeep, *the mighty drinker*".
"There was the sage *Miss Reading*".
"Sir Henry Silvercup, the great *race-winner*"

The explanatory words revive the logical meaning of the proper names thus making more apparent the interplay of logical and nominal meanings.

Another type of antonomasia is metonymic antonomasia which is based on the relation of contiguity. A product can be named after the inventor, manufacturer or after the place where it is produced: *Bordeaux* (white or red wine from the Bordeaux region of France). The name of a painter, writer, sculptor can be used to denote his work: "A Titian-haired girl", the reference is made to the paintings of the world's greatest Italian painter Titian, women in his pictures are generally red-haired. "Wall street", the chief financial center of the USA; "the White House", the US President's residence and office; "the Pentagon", the building where US Army headquarters are placed; "Downing Street", street in London with official residences of the Prime Minister, the Government.

We distinguish metaphoric antonomasia which is usually considered to be a cliche. E.g.: He is a regular *Sherlock Holms* - may be said about an observant person; *Romeo and Juliet*, young people who love each other.

Problematic question: *What is the significance of antonomasia in belles-lettres style?*

The significance of antonomasia in belles-lettres style should not be neglected because it helps to reveal the hidden meaning of the story of narration. E.g.: in Shakespeare's "Hamlet" at the end of the play the Prince of Norway, Fortinbrass appears on the stage. The meaning of his name is significant in interpreting Shakespeare's conception. It consists of two words: "fort" and "brass". The first word means "a building specially strengthened for military defence", the second word "brass" is a French word and denotes a "hand". The implication is that people need a strong and brave ruler (King) in this country.

Sometimes for a special reason one of the features of the thing is made the most essential, it is elevated to greatest importance. Such stylistic devices as simile, periphrasis, euphemism are included into this group. The intensification of some feature of the concept in question is realized in a device called simile.

The simile is a stylistic devise expressing a likeness between different object.

The formal elements of the simile are the following conjunctions and adverbs: *as, like, as like, such as, as if, seem* etc.

The simile is based on the comparison of objects belonging to different spheres. Eg.:

Mr. Dombey took it *(the hand)* as if it were a fish.

We must not confuse ordinary comparison and simile as a stylistic device which represent two diverse processes. Comparison implies estimation of two objects which belong to one class of objects with the purpose of establishing the sameness or difference. Comparison takes into consideration all the properties of the two objects. E.g.: "The boy seems to be as clever as his mother" is ordinary comparison. "Boy" and "mother" belong to the same class of objects - human beings.

A simile consists of three components:
1) What is compared (the subject of a simile);
2) With what the comparison is made (the object of the simile);
3) The basis of the comparison.
    She's   happy as a lark.
    Subj.   basis   obj.

The simile must not be confused with a metaphor, though they are both based on a likeness between objects:

1. My verses flow like streams.

2. My verses flow in streams.

Problematic question: *What is the difference between simile and metaphor? The linguistic nature of these two stylistic devises is different. The metaphor is based on the interaction between the logical and the contextual logical meanings of a word, whereas the simile employs a word in its direct meaning.*

In these traditional similes the names of animals, plants, natural phenomena are frequently used.

> Strong like a lion, hard as a rock, to twinkle like a star, busy as a bee, to work like a horse, to fly like a bird, stubborn as a mule, thirsty as a camel, slow as a tortoise.

These combinations have ceased to be genuine similes and have become cliches in which the second component has become merely an intensifier.

Traditional similes are often employed by writers in the direct speech of characters, thus individualizing their speech; and are seldom represented in the author's narrative.

The stylistic function of simile is 1) imaginative characterization of a phenomenon and 2) to produce a humorous effect by its unexpectedness. Eg.: A nice old man, hairless as a boiled onion.

2. Periphrasis is a word-combination, which is used instead of the word designating an object. E.g.:

> "My son...has been deprived of what can never be replaced".

The periphrasis "What can never be replaced" stands for the word "mother". The concept of such renaming of an object by a phrase is easily understood by the reader within the given context, the latter being the only code, which makes the deciphering of the phrase possible.

As a result of frequent repetition periphrasis may become well established in the language as a synonymous expression for the word generally used to signify the object. Such popular word combinations are called traditional (dictionary, language) periphrasis or periphrastic synonyms. E.g.:

> *a gentleman of the robe* - a lawyer; *the better (fair) sex* - woman; *the man in the street* - the ordinary person; *my better half* - my wife; *the ship of the desert* - camel.

Traditional (language, dictionary) periphrasis and the words they stand for are synonyms by nature, the periphrasis being expressed by a word combination.

In contrast to periphrastic .synonyms genuine, speech periphrases as a stylistic device are new nominations of objects, being the elements of individual style of writers, which realize the power of language to coin new names for objects by disclosing some qualities of the objects.

Euphemistic periphrasis as a variety of periph rasis is used for one, which seems to be rude or unpleasant. In contrast to euphemism euphemistic periphrasis is a stylistic device.

Stylistic periphrasis can be divided into two groups: logical and figurative. Logical periphrasis is based on one of the inherent properties of the object described. For example: instruments of destruction (Dickens) = "pistols"; the most pardonable of human weaknesses (Dickens) = "love".

Figurative periphrasis is based either on metaphor or on metonymy. For example: the sky-lamp of the night = "the moon". Here the moon is understood by metaphorical periphrasis

"lamp". Other examples are: the House of the God = "the church"; to enter the house = "to become a MP", etc.

One of the stylistic functions of periphrasis is to produce a satirical or humorous effect, sarcastic description:

"Come on", said Miss Hardforth, "has the cat got your tongue?" = can you speak?; to be snatched up to the skies = to die.

3. Euphemism is a periphrasis, which is used to replace an unpleasant word or expression by a more acceptable one. For example, the word "to die" has the following euphemisms: *to pass away, to expire, to be no more, to depart, to join the majority, to cross the bar.* So euphemisms are synonyms of words and phrases which aim at producing a deliberately mild effect.

The life of euphemisms is short. They very soon become closely associated with the object named and give away to a newly-coined words or phrases. We trace periodic changes in terminology: *the mad house; lunatic asylum; mental hospital; idiots; feeble-minded, low medium, high grade, mental defectives, persons of unsound mind; mentally ill patients.* These changes in the system of nomination are the signposts of progress in the development of the language.

Euphemisms may be divided into several groups according to their spheres of application. The most recognized are the following: 1) religious, 2) moral, 3) medical, 4) political and 5) parliamentary.
Partly the political euphemisms always delude public opinion, distort the political events. Instead of saying "a liar" in the political sphere we usually come across such expressions as: terminological inexactitudes; "unemployment" is called a dismissed worker.

Sometimes facts are distorted with the help of euphemistic expression. Thus the headline in one of the British newspapers "Tension in Kashmir" was to hide the fact that there was a real uprising in that area; "Undernourishment of children in India" stood for "starvation".

In emotive prose euphemisms are usually expressed by metonymy, metaphor or periphrasis.

One of the stylistic function of euphemisms is to produce a humorous effect or to distort the truth, to make the statement milder. E.g.: intoxication - drunkenness, perspiration – sweata

4. Hyperbole is a stylistic device based on the interaction between the logical and emotive meanings of the word. It is deliberate overstatement or exaggeration of some quantity, quality, size, etc., the aim of which is to intensify one of the features of the object to such a degree that from the practical point of view the fulfilment of which is impossible. Both the writer and the reader (or the speaker and the listener) are fully* aware of the delibe-rateness of the exaggeration. The use of hyperbole shows the overflow of emotions in the speaker and the listener.

Hyperbole may be expressed in a periphrastic descriptive way. E.g.:

"What I suffer in that way *no tongue can tell"* (J. K. Jerome)

"No tongue can tell" means "it is very difficult to express by means of the language". In this case hyperbole is based on metonymy (tongue).

Very often hyperbole is used to create humorous or satirical effect and so to express the author's attitude towards the described.

Like many stylistic devices, in the result of continuous usage hyperbole may lose its originality and becomes a unit of the language-as-a-system, i.e. trite.

We constantly use expressions containing hyperbole in our everyday speech. Such exaggerations are distinguished from a hyperbole as a stylistic device.

I haven't seen you *for ages,* I asked him on *my bended knees,* You promised it *one thousand times,* A *thousand pardons, scared to death,* I'd *give the world* to see him, etc.

Such hyperboles are used in literature in direct speech to show the emotional state of the personage at the moment of his uttering the remark.

Hyperbole is a device which sharpens the readers ability to make a logical assessment of the utterance.

Question
1. 1.What is the difference between simile and ordinary comparison? Give examples.
2. What are the formal elements of simile?
3. What features may be compared in simile?
4. What is the nature of a stylistic device of periphrasis?
5. Comment on logical and figurative periphrasis.
6. What effect do euphemisms produce?
7. What groups of euphemisms are usually distinguished? Characterize the stylistic device of hyperbole.
8. What is the distinction between stylistic device of hyperbole and mere exaggeration?

Literature:
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LECTURE 7
Stylistic Use of Set Expressions

Problems for discussion:
1. The nature of set expressions
2. Cliché, Proverbs and Sayings
3. Epigrams
4. Quotations
5. Allusions

Key words: specific features of set expressions, proverbs and sayings, the stylistic device of epigram, generalizing function of epigrams, a quotation, quotations used accompanied by a reference to the author, the aim of use of a quotation, a cliché.

1. Alongside with separate words speakers use larger blocks consisting of more than one word - word combinations functioning as a whole. Word combinations similar to words are not created in speech but introduced into the act of communication ready-made. Such word combinations are called set expressions.

A free phrase permits substitution of any of its elements without semantic change: *to cut bread, to cut cheese, to eat bread.*

In semi-fixed combinations lexico-semantic limits are manifested in restrictions imposed upon types of words which can be used in a given pattern. For example, the

pattern consisting of the verb go followed by a preposition and a noun with no article before it is used; *go to school, go to market, go to court.*

Set expressions have their own specific features, which enhanced their stability. These are their euphonic, imaginative and connotative qualities. Many set expressions are distinctly rhythmical, contain alliteration, rhyme, imagery, contrast, are based on puns.

No substitution of any elements is possible in the following stereotyped (unchangeable) set expressions:

> *the man in the street, heads or tails, first night, to hope for the best, busy as a bee, fair and square, tit for tat, to and fro.*

These euphonic and connotative qualities also prevent

substitution for another linguistic reason - any substitution would destroy the emphatic effect.

There are several types of set expressions which will be dwelt on in this chapter.

2. The first type of set expressions is the *cliche*. A cliche is generally defined as an expression that has become hackneyed, trite. It has lost its precise meaning by constant reiteration; in other words it has become stereotyped. There is always a contradiction between what is aimed at and what is actually attained. Examples of real cliches are:

> *rosy dreams of youth, astronomical figures, to break the ice, the irony of fate*

The second type of set expressions are proverbs and sayings. Proverbs and sayings have linguistic features which distinguish them from ordinary sentences.

Proverbs are brief statements which show in a condensed form the accumulated life experience of the society. They are usually short familiar epigrammatic sayings, expressive and have generalized meaning. They are also image bearing. They express the wisdom of the people and never lose their freshness and vigour. E.g.:

> *"Better late than never"; "Out of sight, out of mind"; "He laughs best, who laughs last"; "A great ship asks deep waters".*

Proverbs have much in common with set expressions because their lexical components are also constant, their meaning is traditional and mostly figurative, and they are introduced into speech ready-made.

Usually English proverbs and sayings are rhythmically arranged and rhymed. E.g.:

> *"Eat at pleasure, drink with measure"; "A friend in need is a friend indeed. "*

Proverbs and sayings are mostly used by writers in the direct speed of characters to individualize their speech, and also as laconic, expressive and emotional ready-made phrases. They are often used in the speech of characters and the author's narrative to clarity and conform the thought. E.g.:

> "In this conflict we are the challengers. You have the choice of weapons. If you choose scandal, we'll take you on at that. No good will come of washing our dirty linen in public". (B. Shaw).

3. An epigram is a stylistic device which is very close to a proverb.

Problematic question: *What is the difference between epigrams and proverbs?*

The difference between them lies in the fact 'that epigrams are created by individuals, famous writers, poets, scientists, philosophers whom we know, while proverbs are the coinage of the people. In other words, when using epigrams, we usually make a reference to its author.

Epigrams possess a great degree of independence and therefore, if taken out of the context, will retain the wholeness of the idea they express.

Writers use epigrams to criticize their heros. Somerset Maugham is fond of it and many of his novels and stories abound in epigrams:

1. He that bends shall be made straight.

2. Failure is the foundation of success and success is
the lurking place of failure.

3. Mighty is he who conquers himself.

Proverbs and sayings are used as expressive means of the language while epigrams constitute the stylistic devices. Epigrams are literary expressions while proverbs are utterance of the folk language.

Epigrams form a certain type of convergence when they are used together with other expressive means and stylistic devices.

Simile - Errors, like straws, upon the surface flow. (J.Dryden)

Repetition - All for one, one for all. (A. Duma)

Litotes -- Nothing great was ever achieved without enthusiasm. (W. Emerson)

Metaphor - Knowledge is a city, to the building of which every human being brought a stone. (W. Emerson)

Irony - A bank is a place where they lend you an umbrella in fair weather and ask for back when it begins to rain. (R. Frost)

Periphrasis - The black flower of civilized society, a prison. (N. Hawthorn)

Enumeration - Love and business and family and relations are art and patriotism are nothing but shadows of words when a man's starving. (CTHenry)

4. A quotation is a repetition of a phrase or statement From a book, speech and the like.

By repeating a passage in a new environment, we attach to the utterance an importance which does not exist in the context. What is quoted must be worth quoting, since a quotation will inevitably acquire some degree of generalization

Quotations are usually marked off in the text by inverted commas (" "), dashes (-), italics or other graphical means.

They are mostly used accompanied by a reference to the author of the quotation, unless he is well-known to the reader or audience. The reference is made either in the text or in a foot-note and assumes various forms, as for instance: "As (so and so) has it"; "(So and so) once said that"...; "Here we quote (so and so)".

The stylistic value of a quotation lies mainly in the fact that it comprises two meanings: the primary meaning, the one which it has in its original surroundings, and the applicative meaning, i.e. the one which it acquires in the new context.

Quotations, unlike epigrams, need not necessarily be
short. A whole paragraph or a long passage may be quoted if it suits the purpose.

Quotations are used as a stylistic device with the aim of expanding the meaning of the sentence quoted and setting two meanings one against the other, thus modifying the original meaning. In this quality they are used mostly in the belles-lettres style. Quotations used in other styles of speech allow no modifications of meaning.

5. An allusion is a reference, by word or phrase, to a historical, literary, mythological, biblical facts or to a fact of everyday life made in the course of speaking or writing. The use of allusion is based on the accumulated experience and knowledge of the writer who presupposes a similar experience and knowledge in the reader. As a rule no indication of the source is given. This is one of the notable differences between quotation and allusion.

short. A whole paragraph or a long passage may be quoted if it suits the purpose.

There is an example of the use of a quotation:

Socrates said, our only knowledge was
"To know that nothing could be known" a pleasant
Science enough, which levels to an ass
Each man of Wisdom, future, past or present.
(Byron)

We distinguish two structural types of allusion. The first type is when allusion is realized through one word or a word combination. In this case the reference is made to certain famous names, events or facts: Henry VIII, Ann Boylein, Queen Victoria, Prince Albert, Voterloo.

The second type of allusion is realized through its interpretation, so to say explanation given in the text.

The stylistic effect of an allusion can be achieved only if the facts and personages alluded to are well-known to the reader. E.g.:

"He was the meekest of his sex, the mildest of little men. He walked as softly as the Ghost in "Hamlet" and more slowly". (Dickens)

The allusion to the famous play by Shakespeare is very expressive. Dickens draws an analogy between a timid and mild person and the misty and mysterious Ghost of King in "Hamlet" to produce a humorous effect.

Here the author mentions the names of fames people: Caesar, Queen Elizabeth who had once visited a very small town in England - Walton.

Questions

1. What is a set expression?
2. What are the characteristic features of proverbs and sayings?
3. What is the difference between an epigram and a proverb? Are there likness between them?
4. What is a quotation?
5. What does a quotation add to the utterance?
6. What is a cliche?
7. Are cliches distinguished as set expressions? Describe it giving illustrations.

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LECTURE 8
Syntactical expressive means and stylistic devices. Problems concerning the composition wider than the sentence

Problems for discussion:
1. The Study of Structural Design of Sentences
2. The Syntactical Whole

3. The Paragraph

Key words: the peculiarities of the structural design of sentences, superphrasal units, paragraphs and texts, the term syntactical whole, the paragraph as a compositional device, syntactical whole, paragraph, topic sentence, emotive prose.

1. Stylistics takes as the object of its analysis the expressive means and stylistic devices of the language which are based on some significant structural point in an utterance, whether it consists of one sentence or a string of sentences.

The peculiarities of the structural design of sentences certainly have some emotional colouring and that's why they are considered stylistic and emotionally coloured. In order to understand the nature of the emotional charge of such syntactical structures, we must be aware of the norm of syntactical usage. By the norm of syntactical usage we mean the rules of the language according to which the word combinations, sentences, superphrasal units, paragraphs and texts constructed.

The beginning and the end of the sentence are the most important parts of utterance. At the beginning of the sentence the full force of the stress is clearly felt. At the end of the sentence there is always a pause, after which a new sentence begins. The authors use this peculiarity of syntax and place the most important ideas either at the end or at the beginning of the sentence.

Problematic question: *What does the emotional charge of syntax originate from?* *The emotional charge of syntax originates from the oral type of speech. The basis may be different in each case. Sometimes the speaker may be in an agitated state of mind. In such cases he repeats or omits certain parts of the utterances (repetition, ellipsis), he may change the word order of the sentence without changing the essential meaning of the sentence (inversion).*

We distinguish three groups of syntactical stylistic devices. The f i r s t - stylistic devices established by the peculiarities of oral type of speech. The second group of stylistic devices is characterized by the use of different connectives. *The third group* of syntactical stylistic devices is based of the interrelation of structural meaning.

2. The term syntactical whole is used to denote a larger unit than a sentence. It generally comprises a number of sentences interdependent structurally and semanti-cally. Such span of utterance is also characterized by the fact that it can be extracted from the context without losing its relative semantic independence. This cannot be said of the sentence, which, while representing a complete syntactical unit may lose the quality of independence. A sentence from the stylistic point of view does not necessarily express one idea. It may express only part of an idea. Thus the sentence "Guy glanced at his wife's untouched plate" if taken out of the context will be perceived as a part of a larger utterance. Here is the complete syntactical whole:

Guy glanced at his wife's untouched plate.
"If you've finished we might stroll down.
I think you ought to be starting". She did not answer. She rose from the table. She went into her room to see that nothing had been forgotten and then side by side with him walked down the steps. (S. Maugham)

So the syntactical whole may be defined as a combination of sentences. Any syntactical whole will lose its unity if it suffers breaking.

A syntactical whole, though usually a part of the paragraph, may occupy the whole of the paragraph. In this case we say that the syntactical whole coincides with the paragraph.

3. A paragraph is a term used to name a group of sentences meaning a distinct portion of written discourse. In fact the paragraph as a category is half linguistic, half logical.

Paragraph in the belles-lettres and publicistic styles is strongly affected by the purport of the author. To secure the desired effect, a writer finds it necessary to give details and illustrations, to introduce comparisons and contrasts, etc.

The length of a paragraph normally varies from eight to twelve sentences. The longer the paragraph is, the more difficult is to follow the purport of the writer. In newspaper style, however, most paragraphs consist of one or two or three sentences.

So the paragraph is a compositional device. The paragraph, from a mere compositional device, turns into a stylistic one. It discloses the writer's manner of depicting the features of the object or phenomenon described. It is in the paragraph that the main function of the belles-lettres style becomes most apparent.

The paragraph in some style, such as scientific, publicistic and some others has a topic sentence, i.e., a sentence which embodies the main idea of the paragraph or which may be interpreted as a key-sentence disclosing the chief thought of the writer. In prose the topic sentence is placed either at the beginning or at the end of the paragraph. In the belles-lettres style the topic sentence may be placed in any part of the paragraph.

It is sometimes impossible to decide which sentence should be regarded as the topic one. Each syntactical whole of several combined into one paragraph, may have its own topic sentence or be a topic sentence. IrK other words, there are no topic sentences in emotive prose as a rule.

Questions
1. What are the peculiarities of the structural design of sentences?
2. What is the syntactical whole?
3. May the syntactical whole be a part of a paragraph?
5. What is the paragraph?
6. How many sentences do most paragraphs in newspaper style consist of?

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LECTURE 9
Compositional patterns of syntactical arrangement

Problems for discussion:
1. Stylistic inversion
2. Detached Constructions
3. Parallel Constructions

Key words: the nature of stylistic inversion, syntactical relations and the meaning of the sentence, detached constructions, the ordinary word order of the sentence, the stylistic device of parallel constructions, the structural types of parallel constructions, the functions of parallel constructions in different functional styles.

1. Word order has peculiarities in many languages. So, the direct word order in Modern English is a well-known fact for everybody. This word order is considered to be neutral and deprived of any stylistic information. But according to the writer's aim the

word order may be changed in the sentence after which the emphasis springs up. Thus the violation of the traditional word order of the sentence (subject - predicate - object - adverbial modifier) which does not alter the meaning of the sentence only giving it an additional emotional colouring is called stylistic inversion. For example: "Rude am I in my speech". (Shakespeare) - the speech is emphasized.

Stylistic inversion in Modern English should not regarded as a violation of the norms of standard English. It is only the practical realization of the potential possibilities of the language.

Stylistic inversion is used to single out some parts of the sentence and sometimes to heighten the emotional tension.

> "Suddenly the door opened and entered the Baron. Followed a complete and deathlike silence". (Mansfield)

Stylistic inversion is realized in the following widely used patterns:

1. The object is at the beginning of the sentence:
E.g.: "Poems he wanted to enjoy". (O. Wilde);

2. The attribute is placed after the word it modifies:

> "With fingers weary and worn". (The Hood)

3. The predicative is placed before the subject:

> "And very melancholy work it was; Beautiful these donkeys were." (J. Galsworthy)

4. The adverbial modifier is at the beginning of the sentence. The subject becomes especially emphatic:

> "Among them stood tulips". (R. Aldington)

5. In compound sentences emphasis can be expressed when subordinate clauses stand at the beginning of the sentence:

> "From some chimney opposite a thin wreathe of smoke was rising". (O. Wilde)

These models comprise the most common and recognized models of inversion.

The chief stylistic function of inversion is to put stress on one of the parts of the sentence, which is significant. It may be done for the sake of emphasis, to add emotional colouring to the utterance. Therefore, inversion must be regarded as an expressive means of the language having typical structural models.

2. Sometimes one of the secondary parts of the sentence is placed so that it seems formally independent of the word it logically refers to. Such parts of structures are called detached. But a detached phrase cannot rise to the rank of primary of the sentence - it always remains secondary from the semantic point of view, although structurally it possesses all the features of a primary member.

This isolation is achieved with the help of stress, commas, dash and even a full stop. In oral speech it is achieved with the help of intonation. From grammatical point of view these secondary parts are closely connected with the primary parts of the sentence:

> 1 . He did not answer, and sickly white, she

jumped up. (W. Thackeray)

2. For an instant she apprehended him there,
pale, awkward, strong.

Different parts of the sentence may be detached. So
1 . An attribute may be detached from its head noun:

"Val sought the misty freedom of Green street, reckless and depressed." (J. Galsworthy)

2. An adverbial modifier can also be detached:

"Sir Pitt came in first, very much flushed, and rather unsteady in his gait".

Problematic question: *Does detached construction break word order in the English sentence?*

Detached construction breaks the ordinary word order in the English sentence and in this way isolates the secondary parts of the sentences. This isolated part, bringing independence to words and word combinations, becomes stylistically significant:

"•She admired her husband, strong, brave and victorious". (W. Thackeray)

Detached constructions give prominence to some words and help the author to draw the reader's attention to a certain detail or circumstance or help the author to emphasize his emotional attitude towards what he describes.

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

3. Constructions formed by the same syntactical pattern, closely following one another present the stylistic device of parallelisms/E.g.:

1 . Talent Mr. Micawber has, capital Mr. Mic-
awber has not. (Dickens)
2. Nostrils wide, ...his senses picked up some
thing alien in the atmosphere. Naked body, ...his
dark eyes searched the distance. (Prichard)

Parallelism can be completed when the construction of the second sentence fully copies that of the first one:

"The sky was dark and gloomy, the air damp and raw, the streets wet and sloppy."
(Dickens)

In a vast quantity or cases parallelism is strengthened by repetition or antithesis.

Parallel constructions are used in different styles with different stylistic functions. In belles-lettres style it carries an emotive function.

It is also used as a means in building up other stylistic devices, in particular antithesis and climax.

There are two main functions of parallel constructions: semantic and structural. The first construction implies either equal semantic significance or opposition of the repeated parts. The second implies a rhythmical design to the parts of the parallel construction (especially in poetry). E.g.:

Nothing to see but sights, Nothing to quench but thirst, Nothing to have but
what we've got. Thus through life we are cursed. (B. King)

Very often parallel constructions are used in folk songs and nursery rhymes:

Work while you work, Play while you play, That's the
way To be happy and gay!

Questions

1 . What is the nature of stylistic inversion?
2. Is the inversion regarded as a violation of norms of
   the English language?

3. What are detached constructions?

4. How is isolation marked in oral speech?

5 . What is the stylistic device of parallel constructions?
6. Are the parallel constructions imminent in oratorical
   speech?
7. Classify parallel constructions into complete and
   partial parallelisms.

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LECTURE 10
The problem of functional styles of the English language

Problems for discussion:
1. History development of functional styles
2. The Belles-Lettres Style
3. Publicistic Style
4. Newspaper style
5.Scientific prose style.
6.The style of official documents.

Key words: the functional style of the language, degree of stability of each style, the major types of functional style, the substyles of belles-lettres style, a poetic substyle,peculiarities of the language of drama, publicistic style features in common with other styles, the peculiarities of oratorical style, the typical features of the spoken variety of oratorical style, newspaper style, function of brief news items, the function of advertisements and announcements.

1. Each style of literary language makes use of a group of language means the interrelation of which is peculiar to the given style. Each style can be recognized by one or more leading features. For instance the use of special terminology is a lexical characteristic of the style of scientific prose.

Each style is a relatively stable system at the given stage in the development of the literary language, but it changes, and sometimes considerably, from one period to another. Therefore the style of a language is a historical category. Thus the style of emotive prose actually began to

function as an independent style after the second half of the 16th century; the newspaper style budded off from the publicistic style; the oratorical style has undergone considerable changes.

The development of each style is predetermined by the changes in the norms of Standard English.

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

1 . The belles-lettres style.
2. Publicistic style.
3. Newspaper style
4. Scientific prose style.
5. *The style of official documents*

Each functional style may be characterized by a number of distinctive features and each functional style may be subdivided into a number of substyles.

2.The belles-lettres style is a generic term for three sub-styles:

1 . The language of poetry;
2. Emotive prose, or the language of fiction;
3. The language of the drama.

The language of poetry.The first substyle is verse. Both the syntactical and se-mantic aspects of the poetic substyle may be defined as compact. The most important feature of the poetic sub-style is imagery, which gives rich additional information. This information is created by specific use of words and expressions. This information is to be conveyed through images.

Emotive prose. In emotive prose imagery is not so rich as in poetry. The percentage of words with contextual meaning is not so high as in poetry. There is a combination of spoken and written varieties of the language, as there are always two forms of communication - monologue (the writers speech) and dialogue (the speech of the characters). The language of the writer conforms to the literary norms of the given period in the development of the English literary language. The language of the hero of a novel or a story is chosen in order to characterize the man himself.

Language of drama. The language of plays is entirely dialogue. The author's speech is almost excluded except for the play-right's remarks and directions.

The stylization of colloquial language is one of the features of plays which at different stages in the history of English drama showed itself in different ways.

3. Publicistic style of a language may be divided into the following substyles:

1 . Oratorical style;
2. The essay;
3. Articles.

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

*Oratorical style.*The oratorical style is the oral subdivision of the pub-licistic style. Persuation is the most obvious purpose of oratory.Direct contact with the listeners permits the combination of the syntactical, lexical and phonetic peculiarities of both the written and spoken varieties of language.Oratorical style belongs to the written variety of language, though it is modified by the oral form of the utterance and the use of gestures.

The essay. The essay is a literary composition on philosophical, social, aesthetic or literary subjects. It never goes deep into the subject, but merely touches upon the surface.The most characteristic language features of the essay remain 1) brevity of expression; 2) the use of the

first person singular; 3) a rather expanded use of connectives, which facilitate the process of grasping of ideas; 4) the abundant use of emotive words; 5) the use of similes and sustained metaphors.

The essay in our days is often biographical; persons, facts and events are taken from life.

The article. All the features of publicistic style are to be found in any article. Words of emotive meaning are few in popular scientific articles. The system of connectives is more expanded here.

The language of political magazine articles differs little from that of newspaper articles. Bookish words, neologisms, traditional word combinations are more frequent here than in newspaper articles.

4. The English newspaper style may be defined as a system of interrelated lexical, phraseological, grammatical means, aimed at serving the purpose of informing and instructing the reader.

To understand the language peculiarities of English newspaper style it will be sufficient to analyze the following basic newspaper features:

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

Brief news items. The function of a brief news item is to inform the reader. It states only facts without giving comments. This is characterized by the absence of any individuality of expression and the almost complete lack of emotional colouring.

The vocabulary of brief news items is generally devoid of any emotional colouring.

The headline. The headline is the title given to a news item or a newspaper article. The main function of the headline is to inform the reader briefly of what the news is about. Sometimes headlines contain elements of appraisal, i.e. they show the reporter's or the paper's attitude to the facts reported. English headlines are short and catching. In most of English and American newspapers sensational headlines are quite common.

Advertisements and announcements. The function of advertisements and announcements is to inform the reader. There are two basic types of advertisements and announcements in the Modern English newspaper: classified and non-classified.

Problematic question: *How the various kinds of information arranged in classified advertisement and announcements?*

In classified advertisements and announcements various kinds of information are arranged according to subject-matter into sections, each bearing an appropriate name. In The Times, for example, the reader never fails to find several hundred advertisements and announcements classified into groups, such as Birth, Marriages, Deaths, Business Offers, Personal, Farm, etc.

The editorial. Editorials, like some other types of newspaper articles, bear the stamp of both the newspaper style and publicistic style.The function of the editorial is to influence the reader by giving an interpretation of certain facts. Editorials comment on the political and other events of the day. Their purpose is to give the editor's opinion and interpretation of the news published and suggest to the reader that it is correct one.

5. The first and the most noticeable feature of scientific prose style is the logical sequence of utterances. There is a developed system of connectives in this style.

A second and no less important feature of this style is the *use of terms specific* to each given branch of science. Due to the rapid dissemination of scientific and technical ideas, particularly in exact sciences, we may observe the process of "de-terminization", that is, some scientific and technical terms begin to circulate outside the narrow field they belong to begin to develop new meanings.

A third feature of modern scientific prose is the use of quotations and references. References have definite compositional pattern, namely, the name of the writer referred to, the title of the work quoted, the publishing house, the place and year it was published, and the page of the excerpt quoted or referred to.

A fourth feature of scientific style is the frequent use of foot-notes

The impersonality of scientific writings can also be considered a typical feature of this style. Impersonal passive constructions are frequently used with the verbs *suppose, presume, assume, conclude, point out, infer,* etc., as in "It should be pointed out", "It must not be assumed", "It must be emphasized", "It can be inferred", etc.

6. The style of official documents is not homogeneous and is represented by the following substyles:

1 . the language of business document's;
2. the language of legal documents;
3. the language of diplomacy
4. the language of military documents.

This style has a definite communicative aim and has its own system of language and stylistic means. The main aim of this type of communication in this style of language is to reach agreement between two contracting parties. These parties may be: the state and the citizen, a society and its members; two or more enterprises; two or more governments, etc. In other words the aim of communication in this style of language is to reach agreement between two contracting parties.

Corresponding abbreviations, conventional symbols and contractions are widely used in this style. For example: M.P. (Member of Parliament), Gvt. (Government), $ (Dollar), £ (Pound), Ltd. (Limited).

Abbreviations are particularly abundant in military documents. E.g.: adv. (advance); atk. (attack); obj. (object); A/T (anti-tank); ATAS (Air Transport Auxiliary Service).

Another feature of the style is the use of words in their logical dictionary meaning. There is no room for words with contextual meaning or for any kind of simultaneous

realization of two meanings. Words with emotive meaning are not used here. In military documents sometimes metaphorical names are given to mountains, rivers, hills or villages, but these metaphors are perceived as code signs and have no aesthetic value. E.g.:

"2.102d. Inf. Div. continues atk. 26 Feb. 45 to captive objs *Spruce Peach* and *Cherry* and prepares to take over objs *Plum* and *Apple* after capture by CCB, 5 armed Div."

Almost every official document has its own compositional design and has a definite form. The form of the document is itself informative, as it tells something about the matter dealt with (a letter, an agreement, an order, etc.).

Questions

1 . What is the functional style of the language?
2. What is the degree of stability of each style?

3 . What is the belles-lettres style?
4 . What are the substyles of belles-lettres style?What is publicistic style? Speak about its aim.
5 . Has publicistic style features in common with other styles?What is newspaper style?
6. What materials are included in English and Ame
rican newspapers?

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«Ingliz tili stilistikasi» fanidan seminar mashg'ulotlar o'tkazish bo'yicha uslubiy ko'rsatma va mashqlar tizimi

Translate the extracts. Find archaisms and state their type. Find barbarisms and foreign words, state their origin. Find neologisms, define the pattern of their creation. Find terms.

1. "... don't you go to him for anything more serious than a pendectomy of the left ear or a strabismus of the cardiograph. "No one save Kennicott knew exactly what that meant, but they laughed.

2. She was a young and unbeautiful woman.

3. I'll disown you, I'll disinherit you. I'll unget you and damn me, it ever I call you back again.

4. ... he rode up to the campus, arranged for a room in the graduate dormitory and went at once to the empty Physics building.

5. Then, of course, there ought to be one or two outsiders – just to give the thing *a bona fide* appearance. I and Eileen could see to that - young people, uncritical, and with no idea of politics.

6. He kept looking at the fantastic green of the jungle and then at the orange-brown earth, febrile and pulsing as though the rain were cutting wounds into it. Ridges flinched before the power of it.

The Lord giveth and He taketh away. Ridges thought solemnly.

7. "Tyree, you got half of the profits!" Dr. Bruce shouted. "You're my *de facto* partner." "What that *de facto* mean. Doc?" "Papa, it means you a partner in fact and in law." Fishbelly told him.

8. Anthony clapped him affectionately on the back. "You're a real knight-errant, Jimmy." he said.

9. You are becoming tireder and tireder.

10. She was doing duty of her waitresshood.

11. A luxury hotel for dogs is to be opened in Lima, Peru, a city of 30,000 dogs. The furry guests will have separate hygienic kennels, top medical care and high standard cuisine, including the best bones. Also at hand at the "dogotel" - trees.

12. If manners maketh man, than manner and grooming maketh poodle.

13. "They're real!" he murmured. "My God, they are absolutely real!"

Erik turned. "Didn't you believe that the neutron existed?"

"Oh, I believed," Fabermacher shrugged away the phrase. "To me neutrons were symbols. But until now I never saw them."

14. ... tiny balls of fluff (chickens) passed on into semi-naked pullethood and from that into dead hen hood.

15. There were ladies too...some of whom knew Trilby, and thee'd and thou'd with familiar and friendly affection while others mademoiselle'd her with distant politeness and were mademoiselle'd and madame'd back again.

16. Oh, it was the killingest thing you ever saw.

17. Yates remained serious. "We have time, Herr Zippmann. to try your *schnapps*. Are there any German troops in Neustadt?"

"No, Herr Offizier, that's just what I've to tell you. This morning, four gentlemen in all, we went out of Neustadt to meet the *Herren Amerikaner."*

18. For a headful of reasons I refuse.

19. ...the country became his Stepfatherland.

20. It is the middle of a weekday morning with a stateful of sand and mountains around him.

Translate the extracts. Find slang, vulgarisms, professional and social jargonisms, dialectal words.

1. Bejees, if you think you can play me for an easy mark, you've come to the wrong house. No one ever played Harry Hope for a sucker!

2. She came out of her sleep in a nightmare struggle for breath, her eyes distended in horror, the strangling cough tearing her again and again... Bart gave her the needle.

3. A cove couldn't be too careful.

4. "Poor son of a bitch," he said. "I feel for him, and I'm sorry I was bastardly."

5. "All the men say I'm a good noncom ... for I'm fair and I take my job seriously."

6. "We'll show Levenford what my clever lass can do. I'm looking ahead, and I can see it. When we've made ye the head scholar of Academy, then you'll see what your father means to do will you. But ye must stick in to your lessons, stick in hard."

7. I've often thought you'd make a corking good actress.

8. "I didn't know you knew each other," I said.

"A long time ago it was," Jean said. "We did History Final together at Coll."

9. Suddenly Percy snatched the letter. "Give it back to me, you rotten devil," Peter shouted. "You know damn well it doesn't say that. I'll kick your big fat belly. I swear I will."

10. "I think we've had enough of the metrop for the time being and require a change."

11. She came in one night, plastered, with a sun-burned man, also plastered.

12. "That guy just aint hep," Mazzi said decisively. "He's as unhep as a box, I can't stand people who aint hep."

13. "Okay Top," he said. "You know I never argue with the First Sergeant."

14. "George," she said, "you're a rotten liar. The part about the peace of Europe is all bosh."

Translate the following literary and colloquial modes of expression.

1. "Nicholas, my dear, recollect yourself," remonstrated Mrs. Nickleby.

"Dear Nicholas, pray," urged the young lady. "Hold your tongue, sir," said Ralph.

2. I need the stimulation of good company. He terms this riff-raff. The plain fact is, I am misunderstood.

3. "Here she is," said Quilp..."there is the woman I ought to have married - there is the beautiful Sarah - there is the female who has all the charms of her sex and none of their weakness. Oh. Sally, Sally."

4."The scheme I would suggest cannot fail of success, but it has what may seem to you a

drawback, sir, in that it requires a certain financial outlay."

"He means," I translated to Corky, "that he has got pippin of an idea but it's going to cost a bit."

5. "Big-Hearted Harry. You want to know what I think? I think you're nuts. Pure plain crazy. Goofy as aloon. That's what I think."

6. " I gave him your story in the magazine. He was quite impressed. But he says you're on the wrong track. Negroes and children: who cares?"

" Not Mr. Berman, I gather. Well, I agree with him. I read that story twice: Brats and niggers."

7. I was the biggest draw in London. At the old Aquarium, that was All the swells came to see me. I was the talk of the town.

Translate the sentences. Name the SDs used the text.

1. England has two eyes, Oxford and Cambridge. They are the two eyes of England, and two intellectual eyes.

2. Mother Nature always blushes before disrobing.

3. There were about twenty people at the party, most of whom I hadn't met before. The girls were dressed to kill.

4. "You're a scolding, unjust, abusive, aggravating, bad old creature!" cried Bella.

5. ... a lock of hair fell over her eye and she pushed it back with a tired, end-of-the-day gesture.

6. The silence as the two men stared at one another was louder than thunder.

7. There comes a period in every man's life, but she's just a semicolon in his.

8. He finds time to have a finger or a foot in most things that happen round here.

9. Did you hit a woman with a child? No, Sir, I hit her with a brick.

10. Mr. Stiggins took his hat and his leave.

11. His disease consisted of spots, bed, honey in spoons, tangerine oranges and high temperature.

12. Money burns a hole in my pocket.

13. The next speaker was a tall gloomy man, Sir Something Somebody.

14. Then would come six or seven good years when there might be 20 to 25 inches of rain, and the land would shout with grass.

15. I get my living by the sweat of my brow.

16. She was a sunny happy sort of creature. Too fond of the bottle.

17. "If there's a war, what are you going to be in?" Liphook asked. "The Government, I hope," Tom said, "Touring the lines in an armored car, my great belly shaking like a jelly. Hey did you hear that? That's poetry."

18. At his full height he was only up to her shoulder, a little dried-up pippin of a man.

19. This is Rome. Nobody has kept a secret in Rome for three thousand years.

20. "Tastes like rotten apples," said Adam. "Yes, but remember, Jam Hamilton said like good rotten apples."

21. "Sally," said Mr. Bentley in a voice almost as low as his intentions, "let's go out to the kitchen."

22. He caught a ride home to the crowded loneliness of the barracks.

23. He'll go to sleep, my God he should, eight martinis before dinner and enough wine to wash an elephant.

24. A team of horses couldn't draw her back now, the bolts and bars of the old Bastille couldn't keep her.

25. A breeze blew curtains in and out like pale flags, twisting them up toward the frosted wedding-cake of the ceiling.

26. The little woman, for she was of pocket size, crossed her hands solemnly on her middle.

27. "You nasty, idle, vicious, good-for-nothing brute," cried the woman, stamping on the ground.

28. He drank his orange juice in long cold gulps.

29. It rained during the US – USSR match. But it not only rained rain, it rained records.

30. Little John was born with a silver spoon in his mouth which was rather curly and large.

31. "You'll be helping the police, I expect," said Miss Cochran. "I was forgetting that you had such a reputation as Sherlock."

32. It being his habit not to jump or leap, or make upward spring, at anything in life, but to crawl at everything.

33. He found his way to the Blue room without difficulty. He was already familiar with the geography of the house.

34. There would follow splendid years of great works carried out together, the old head backing the young fire.

35. The man looked a rather old forty-five, for he was already going grey.

36. It's not a joke, darling. I want you to call him up and tell him what a genius Fred is. He's written barrels of the most marvelous stories.

37. So think first of her, but not in the "I love you so that nothing will induce me to marry you" fashion.

38. The money she had accepted was two soft, green, handsome ten-dollar bills.

39. She had received from her aunt a neat, precise, and circumstantial letter.

40. She had her breakfast and her bath.

Translate the sentences into Russian. Find syntactical SD.

1. A poor boy... No father, no mother, no any one.

2. I have been accused of bad taste. This has disturbed me, not so much for my own sake (since I am used to the slights and arrows of outrageous fortune) as for the sake of criticism in general.

3. He would have to stay. Whatever might happen, that was the only possible way of salvation - to stay, to trust Emily, to make himself believe that with the help of the children...

4. Out came the chaise - in went the horses - on sprung the boys - in got the travelers.

5. Gentleness in passion! What could have been more seductive to the scared, starved heart of that girl?

6. Through his brain, slowly, sifted the things they had done together. Walking together. Dancing together. Sitting silent together. Watching people together.

7. I know the world and the world knows me.

8. What is it? Who is it? When was it? Where was it? How was it?

9. Bella soaped his face and rubbed his face, and soaped his hands and rubbed his hands, and splashed him, and rinsed him and toweled him, until he was as red as beetroot.

10. The photograph of Lotta Lindbeck he tore into small bits across and across and across.

11. He ran away from the battle. He was an ordinary human being that didn't want to kill or be killed, so he ran away from the battle.

12. Women are not made for attack. Wait they must.

13. It was I was a father to you.

14. Fast asleep - no passion in the face, no avarice, no anxiety, no wild desire; all gentle, tranquil, and at peace.

15. And life would move slowly and excitingly. With much laughter and much shouting and talking and much drinking and much fighting.

16. And it was so unlikely that any one would trouble to look there - until - until - well.

17. They took coach and drove westward. Not only drove westward, but drove into that particular westward division, which Bella had seen last when she turned her face from Mr. Boffin's door. Not only drove into that particular division, but drove at last into that very street. Not only drove into that very street, but stopped at last at that very house.

18. It was Mr. Squeers's custom to make a sort of report regarding the relations and friends he had seen, the news he had heard, the letters he had brought down, the bills which had been paid, the accounts which had been unpaid, and so forth.

19. There are so many sons who won't have anything to do with their fathers, and so many fathers who won't speak to their sons.

20. He yawned, went out to look at the thermometer, slammed the door, patted her head, unbuttoned his waistcoat, yawned, wound the clock, went to look at the furnace, yawned, and clumped upstairs to bed, casually scratching his thick woolen undershirt.

21. No one seemed to take proper pride in his work: from plumbers who were simply thieves to, say, newspapermen (he seemed to think them a specially intellectual class) who never by any chance gave a correct version of the simplest affair.

22. But what words shall describe the Mississippi, great father of rivers, who (praise to be Heaven) has no young children like him?

23. Mr. Richard, or his beautiful cousin, or both, could sign something, or make over something, or give some sort of undertaking, or pledge, or bond?

24. And Fleur - charming in her jade-green wrapper - tucked a corner of her lip behind a tooth, and went back to her room to finish dressing.

25. He sat, still and silent, until his future landlord accepted his proposals and brought writing materials to complete the business. He sat, still and silent, while the landlord wrote.

26. All was old and yellow with decay. And decay was the smell and being of that room

Find lexico-syntactical SD in the text and name them. Translate the sentences.

1. It is safer to be married to the man you can be happy with than to the man you cannot be happy without.

2. Well, I couldn't say no: it was too romantic.

3. "So, I've come to be servant to you." "How much do you want?" " I don't know. My keep, I suppose." Yes, she could cook. Yes, she could wash. Yes, she could mend, she could darn. She knew how to shop a market.

4. I swear to God. I never saw the bit of this winter. More snow, more cold, more sickness, more death.

5. Something significant may come out at last, which may be criminal or heroic, may be madness or wisdom.

6. It was a young woman and she entered like a wind-rush, a squall of scarves and jangling gold.

7. He was laughing at Lottie but not unkindly.

8. She has always been as live as a bird.

9. Jean slid between two buses so that two drivers simalteneously used the same qualitative word.

10. "Funny how ideas come," he said afterwards, "Like a flash of lightning."

11. There are drinkers. There are drunkards. There are alcoholics.

12. Don't use big words. They mean so little.

13. It was not without satisfaction that Mrs. Sunbury perceived that Betty was offended.

14. There are in every large chicken-yard a number of old and indignant hens who resemble Mrs. Bogart.

15. In the left corner, built out into the room, is the toilet with the sign "This is it" on the door.

Indicate what graphical and phonetic expressive means are used in the following sentences.

1.1 ref-use his money altogezzer.

2. He misses our father very much. He was s-l-a-i-n in North Africa.

3. Open your eyes for that laaaarge sun.

4. You have no conception of what we are fighting over.

5. - Oh, what's the difference, Mother? - Muriel, I want to **know.**

6. Now listen, Ed, stop that now! I'm desperate. I *am* desperate, Ed, do you hear? Can't you see?

7. When Will's ma was down here keeping house for him - *she* used to run in to *see* me, real *often*!

8. Both were flushed, fluttered and rumpled, by the late scuffle.

9. "Sh-sh." "But I'm whispering." This continual shushing annoyed him.

10. The Italian trio tut-tutted their tongues at me.

11. Puff, puff, the train came into the station.

12. My daddy's coming tomorrow on a nairplane.

13. Now pour us another cuppa.

14. Well, I dunno. I was kinda threatening him.

15. "Gimme a kiss an' I'll tell ye if I mind or not", said Ike.

16. You ast me a question. I answered it for you.

17. You'll probably be sick as a dog tomorra, Tills.

18. "You ain't invited," Doll drawled. "Whada you mean I ain't invited?"

19. "Where a get all this pictures?"

20. How many cups a coffee you have in Choy's this morning?