ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ

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LECTURE I

PROBLEMS FOR DISCUSSION:

1) The subject matter of stylistics
2) The main trends in style study
   a) functional stylistics
   b) decoding stylistics
   c) individual style study
   d) Practical stylistics
3) Expressive means and stylistic devices.
4) The procedure of stylistic analysis.

KEY WORDS:

Stylistics, style, decoding stylistics, practical stylistics, stylistic analysis, expressive means, stylistic devices.

1) THE SUBJECT OF STYLISTICS

Treatises devoted to the study of style can be found as early as Demetrius's On Style (C.E. 100). But most pre-twentieth-century discussions appear as secondary components of rhetorical and grammatical analyses or in general studies of literature and literary language. The appearances of stylistics as a semiautonomous discipline are a modern phenomenon, an ongoing development in linguistic description that is closely tied to the similar rise of literary criticism and linguistics as academic subjects.

The roots of modern stylistics can be uncovered in the work of Charles Bally (1865-1947) and Leo Spitzer (1887-1960). Bally's Précis de stylistique (1905) stresses the description and analysis of a language's generally available stylistic properties. Literary texts, in Bally's formulation, are particular examples of language use, and the analysis of their style is not a central part of the general stylistics he emphasises. Nevertheless, Bally's work, and its later realization in the work of Jules Marouzeau (Précis de stylistique française, 1946) and Marcel Cressot (Le style et ses techniques, 1947), strongly influenced the formation of literary stylistics. Such analytical work offered literary critics a relatively precise methodology for describing the components and features of a text.   In contrast to the stylistique of Bally and his proponents, Leo Spitzer insisted upon following the more philologically based tradition of textual (and often literary-textual) analysis. Such work, while using the analytical techniques of modern linguistics, strives to unite the analytical description with a critical interpretation that relates the style to a larger conceptual or situational frame (e.g., Linguistics and Literary History 1-39). Style is seen as an expression of a particular psychological, social, or historical sensibility or moment rather than as a general property of a particular language.

Stylistics is a branch of General Linguistics. It studies language means on all the language levels from the point of view of their expressiveness, emotiveness, imagery, and evaluation. In other words it studies the effects of the message, its impact on the reader or listener. The subject of stylistics can also be outlined as the study of the nature, functions and structure of stylistic devices (SD), on the one hand, and, on the other- the study of language styles (functional style), its aim, its structure, its characteristic features.

Thus the main problems under consideration in stylistics are as follows:
1. Functional styles, that is certain types of texts, which due to the choice and arrangement of language means are distinguished by the pragmatic aspect of communication.
2. Stylistic Differentiation of the English Vocabulary.
3. Types of Speech.

4. Stylistic Devices (SD) and Expressive Means (EM) of the language. Expressive Means of a language are those phonetic, morphological word-building, lexical, phraseological and syntactical forms which are available in the language as a system for the purpose of logical and/or emotional intensification of the utterance. Stylistic Devices is a conscious and intentional intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) promoted to a generalized status thus becoming a generative model. It follows then that a stylistics device is an abstract pattern into which any content can be poured.

According to the structural hierarchy of language levels, suggested by a well-known Belgian linguists E. Benveniste in 1962 we distinguish the following groups of SD:
1. Lexical SD,
2. Lexico-syntactical SD.
3. Syntactical SD,
4. Phonetic SD,

2) THE MAIN TRENDS IN STYLE STUDY

Depending on the approach and the final aim of investigation, the linguists distinguish the following trends of stylistics
1. functional stylistics
2. decoding stylistics
3. individual style study
4. practical stylistics

Functional stylistics is the most all-embracing "global" trend in style study. It studies functional styles of the language. Functional style is a system of language means intended to fulfil a specific function of communication and aiming at a definite effect. It is possible to say that the attention of functional stylistics is focused on the message in its correlation with the communicative situation. A well developed language is streamed into several functional style:
1. Official style represented in all kind of official documents and papers.
2. Scientific style found in articles, brochures, monographs, and other scientific publication.
3. Publicistic style covering such genres as essay, feature article, public speeches.
4. Newspaper style observed in the majority of material printed in newspaper.
5. Belles-letter style embracing numerous gender of creative writing.

Decoding stylistics studies problems connected with adequate reception of the message without any informational losses or deformations. It is called decoding because a writer or a speaker (the addresser) sends information (a code) and the addressee (a reader or a listener) decodes it.

In the centre of attention of the individual style study are the problems of an individual author's style, looking for correlation's between the creative concepts of the author and the language of his works. Individual style is a unique combination of language units, expressive means and stylistics devices peculiar to a given writer, which makes that writer's works or even utterances easily recognisable.

Practical stylistics is the stylistics that proceeds from the norms of language usage at a given period and teaches these norms to language speakers, especially the ones, dealing with the language professionally (editors, publishers, writers, journalists, teachers, etc.).

From practical point of view stylistics is a science which provides a guide and recommendations aimed at ensuring that speech is not only correct, precise and clear, but at the same time expressive and addressed not only to the hearer's intellect but to his feelings as well.

This practical emphasis in stylistics presupposes the existence of definite norms that have taken shape as the result of the selection from the whole range of language means of definite patterns recognised by the majority of native speakers as the most suitable for a particular situation of verbal communication.

3) THE EXPRESSIVE MEANS OF THE LANGUAGE AND STYLISTIC DEVICES

In stylistics they distinguish expressive means of a language and stylistics devices.

The expressive means of a language are those phonetic, morphological, word-building, lexical, phraseological and syntactical forms, which exist in language-as-a-system for the purpose of logical and/or emotional intensification of the utterance. The most powerful expressive means of any language are phonetic. Pitch, whispering, a singsong manner and other ways of using the voice are much more effective then any other means in intensifying an utterance emotionally and logically. Among the morphological expressive means of the English language we must point out the us of s h a l l in the second and third person, the us of some demonstrative pronoun with an emphatic meaning as those, then and other. "Those gold candles fixed in heaven's air " - Shakespeare. Among word-building means we find a great many forms, which serve to make the utterance more expressive by intensifying some of their semantic and or grammatical properties. The diminutive suffixes -y (-ie), -let, e.g. "dearie", "Sonny", "daddy", "auntie", "Mummy", "pussy" "streamlet». Compare, "dear", "Son", "Father", "aunt", "Mother", "cat", stream". At the lexical level there are a great many words, which due to their inner expressiveness constitute a special layer. There are words with emotive meaning only (interjection), words which have both referential and emotional meaning :(epithets), words which still retain a twofold meaning: denotative and connotative (love, hate, sympathy), words belonging to the layers of slang and vulgar words, or to poetic or archaic layers. The expressive power of these words cannot be doubted, especially when they compared with the neutral vocabulary.

All kind of phraseological units (set phrases, catch words, proverbs, sayings) comprise a considerable number of language units, which serve to make speech emphatic, mainly from the emotional point of view. Their use in everyday speech is remarkable for the subjective emotional colouring they produce. The everyday speech one often can hear such phrases as: "Well, it will only add fuel to the fire" and the like, which in fact is synonymous to the neutral: "It will only make the situation worse".

Finally, at the syntactical level there are many constructions which, when set against synonymous neutral one, will reveal a certain degree of logical and emotional emphasis. Stylistics studies the expressive means of language, but from a special angel. It takes into account the modifications of meaning, which various expressive means undergo when they are used in different functional style.

Stylistic device is a conscious and intentional intensification of some typical structural or semantic language unit that becomes a generative model. It follows then that a stylistics device is an abstract pattern into which any content can be poured.

According to the structural hierarchy of language levels, suggested by a well-known Belgian linguists E. Benveniste in 1962 we distinguish the following groups of SD:
1. Lexical SD,
2. Lexico-syntactical SD,
3. Syntactical SD,
4. Phonetic SD.

Stylistics studies the expressive means of language, but from a special angle. It takes into account the modifications of meanings, which various expressive means undergo when they are used in different functional styles.

5) THE PROCEDURE OF STYLISTIC ANALYSIS

The ability of verbal element to obtain extra significance in a definite context is called foregrounding. Stylistic analysis involved subtle procedures of founding foregrounded element and teach the reader the skill of competent reading.
Prof. Galperin I.R. suggested the following procedures in stylistic analysis:
The first procedure - to get a clear idea to what functional style the text belong.   (taxonomic)
The second procedure - an approximate understanding of the content of the given text.   (content grasping)
The third procedure - its purpose is the close observation of the meanings of separate words and word combinations as well as of the signification of the various sentences. It is advisable at this stage of analysis to consult dictionaries that will show the polysemy of the word. (semantic)
The fourth procedure - aims at finding out what additional information might be imparted by the author's use of various stylistic devices. (stylistic)

The fifth procedure - aims at investigating the conceptual information contained in whole of the text. (functional)

RESUME:

Stylistics is a branch of General Linguistics. It studies language means on all the language levels from the point of view of their expressiveness, emotiveness, imagery, and evaluation. In other words it studies the effects of the message, its impact on the reader or listener.

The main problems under consideration in stylistics are as follows:
1. Functional styles;
2. Stylistic Differentiation of the English Vocabulary;
3. Types of Speech;
4. Stylistic Devices (SD) and Expressive Means (EM) of the language.
   We distinguish the following groups of SD:
   1. lexical SD,
   2. lexico-syntactical SD.
   3. syntactical SD,
   4. phonetic SD.

The linguists distinguish the following trends of stylistics
5. functional stylistics
6. decoding stylistics
7. individual style study
8. practical stylistics
Stylistics employs the following methods of analysis:
   1. semantic (definitional and componential) analysis
   2. content-contextual analysis
   3. linear and textual analysis

QUESTIONS FOR SELF-CONTROL:
1. What is the subject matter of stylistics?
2. From what angle are the language means studied in stylistics?
3. What are the main trends in stylistics?
4. What is functional style and what functional styles do you know?
5. What is decoding stylistics?
6. What do you know about individual style study?
7. What do we understand under expressive means?
8. What is a stylistic device?
9. How are stylistic devices grouped?
10. What levels of stylistic analysis do you know?

GLOSSARY:

OBLIGATORY LITERATURE:
1. Galperin I.R. "Stylistics" M., 1977
2. Kukharenko V.A. "A book of practice in stylistics" M., 1986
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FUNCTIONAL STYLES. TYPES OF SPEECH.

1. The definition of the functional style.
2. Style-forming linguistic feature of;
A) belles-lettres style
B) publicistic style
C) newspaper style
D) scientific style
E) the style of official documents
3. Types of speech. The linguistic peculiarities of oral type of speech
4. The linguistic peculiarities of written type of speech

Style is depth, deviation, choice, context style restricted linguistic variation, style is a man himself (Buffon). In filology the word style is applied for the following:
- the norm as the invariant of phonetic, morphological, lexical, syntactical patterns circulating in language-in-action at a given period of time;
- technique of expression, that is ability to write correctly;
- individual style;
- literary genre;
- functional style.

Functional style can be defined as a system of language means intended to fulfil a specific function (aim) of communication. The linguists do not hold the unanimous view as to the types of functional styles. I.V.Arnold's classification includes 4 style:

1. Poetic style
2. Scientific style
3. Newspaper style
4. Colloquial style.

A.M.Morokhovsky gives the following classification of style: 1) official business style; 2) scientific-professional style; 3) publicistic style; 4) literary colloquial style; 5) familiar colloquial style.

(Galperin) distinguish 5 styles in the English language, each of which is characterised by specific linguistic features.

THE BELLES-LETTRES STYLE
The main function - is aesthetic impact on the reader. It is subdivided into:
1. The language of poetry (verse)
2. Emotive prose (fiction)
3. Drama

The linguistic characteristics of the belles-lettres styles are the following:
1. genuine, not trite imagery;
2. the use of words in contextual meaning;
3. The use of expressive means of the language and stylistic devices.

Each substyle of the belles-lettres style is also characterised by its typical features. Thus the language of poetry is character-zed by rhyme and rhythm.

The distinguishing feature of emotive prose is the combination of literary language with colloquial, because there are always two forms of communication - monologue (the writer's speech) and dialogue (the speech of the characters).

The language of drama is entirely dialogue. The author's speech is almost entirely excluded except for the playwright's remarks and stage directives.

PUBLICISTIC STYLE

The general aim of publicistic style - is to exert a constant and deep influence on public opinion, so that to convince the reader or the listener. It also falls into there varieties: 1. Essay (moral, philosophical, literary) 2. Articles (political, social, economic) in newspapers, journals, magazines. 3. Oratorical style, which is a spoken variety of the publicistic style. The development of radio and television has brought into being a new spoken variety the radio commentary.

The publicistic style has features in common with the scientific style and emotive prose. The features similar to scientific prose-coherent and logical syntactical structure, an expended system of connectives, careful paragraphing. Features in common with emotive prose - the use of words with emotive meaning, the use of imagery and other SD. But the stylistic devices used in publicistic style are not fresh or genuine, they are trite.

The newspaper style is a system of language means that serves the purpose of informing the reader. It is subdivided into:
1. Brief news items and communiqués
2. Press reports
3. Articles purely informational in character
4. Advertisements and announcements
   This style is characterised by the use of:
1. Special political and economic terms (president, General Assembly, constitution, market economy, negotiations)
2. Newspaper clichés (danger of war, vital issue, to pay a visit)
3. Abbreviation: UNO, NATO, NIS, P.M.
4. Neologisms - sputnik, lunik.

SCIENTIFIC STYLE.
   Its function is to proof, creation of new concepts,
The language features: logical sequence of utterances, the use of terms, the use of
words in their primary direct meaning.

The style of official documents function is to reach agreement between two contracting parties. It is subdivided into:
   1. The language of business documents;
   2. The language of local documents;
   3. That of diplomacy;
   4. That of military documents.
   Its language features:
1. Absence of emotiveness
2. Abbreviations
3. Specific words and expressions.

TYPES OF SPEECH

The communication takes place in different forms and situations. According to the situation in which the communication proceeds we distinguish two types of speech: oral and written which are characterised by a number of typical features.
The oral communication proceeds in the presence of interlocutor, the main form of it is a dialogue. The written com-
munication, does not require any interlocutor, its main form is a monologue.

The oral type of speech is more expressive and emotional. It involves such powerful means of expressiveness as gestures, mimicry, intonation, pitch, melody, stress and the others, which apart from language means can express much: joy or sorrow, hate or love, consent or denial. As Bernard Shaw said: There are 500 ways of saying "no" but only one way to put it down.

The oral types of speech differs from the written language phonetically, morphologically, lexically and syntactically.

1. Of morphological forms the spoken language commonly uses contracted forms: can't, shan't. I'll, don't, won't and so on, which are dictated by a quick tempo of the oral type of speech.

2. At the lexical there is a number of peculiarities typical of the oral type:

1) a great number of words and phrases typically colloquial: kid, chap, daddy are used in colloquial speech to introduce statements.

2) the use of special words and phrases which are used in colloquial speech to introduce statements. For example the use of interjection why, which can express objection, reflection, impatience, surprise. Why, his just being in a lab is a prayer.

"Say", "I say", "Look here" are also used at the beginning of a sentence to call attention to what is about to follow, sometimes it is used as an exclamation, thus tending to become an interjection.

Say, if you don't like the way we study medicine. Look here! We don't tell you how you ought to work.

3. The use of cut words - curtails: phone, lab, gent, prof, doc, dele, bike, exam and so on.

4. There is another characteristic feature of colloquial language, that is, the insertion into the utterance of words without any meaning which are called "fill ups" or empty words. To some extend they give a touch of completing to the sentence if used at the end of it, or if used in the middle, help the speaker to fill the gap when unable to find the proper word. Such words and set expressing as: well, so to say, you know, you understand, you see belong to the category of "fill ups".

The syntactical peculiarities of the spoken language are the following:

1) Elliptical sentences i. e. sentences in which one or several parts of a sentence are felt as missing. Elliptical sentences are considered to be the norm of oral intercourse. The missing parts are easily guessed because the situation in which the conversation takes place suggests them. Many elliptical sentences, being wildly used in the language, have become set expressions such as:

See you tomorrow Happy to meet you Pity you didn't come Ready ? Most proper and others. However, when elliptical sentences are used in the written type of speech they become special stylistic devices aimed at making the utterance emphatic.
With such purpose elliptical sentences are frequently used in poetry and are therefore regarded as a peculiarity of poetical syntax.

2) Typical feature of colloquial excited speech is the use of two subjects, a tautological subject. It is a construction in which two subjects are used, where one is sufficient, one is a noun and the other - a pronoun, for the same verb. Usually the pronoun is placed at the beginning, and the proper noun at the end, thus framing the whole sentence: He is a brute of a man, is John. She is a queer girl, is Mary. Oh, that man, he is so poor.

It should be noted that taught to logical subject when used in narrative, in the written type of speech, assumes a new quality - that of a stylistic device.

3) The use of unfinished sentences: if you don't come Fit - the end is understood from the situation.

4) Another characteristic feature of the oral type of speech is the use of questions in the form of a statement: You have been to school ? You go to the institute ? The question is understood as such only by the intonation which in its turn is implied by the question mark.

As it has been mentioned the spoken language is far more emotional than the written. This emotionless is manifested in:

1. intonation.

2. structural design of the utterances, the use of exclamatory sentences, which are a signal of emotional tension, one-member sentences, elliptical sentences.

3. the use of interiections, which are charged with emotive meaning. Any sentence that contains interjections will be marked as emotionally coloured.

The peculiarities of the written type of speech are predetermined by the conditions in which this type of communication takes place. The written type of speech is not spontaneous. It is directed to a full and detailed expression of the thought, which is achieved by different lexical and syntactical means:

1) the written type of speech is characterised by logically completed sentences, with all kinds of attribute, and adverbial clauses, by complicated sentence-units, long periods;

2) the words and word combinations of the written language belong to a special layer of the English vocabulary, which is cat-led "space wasters". These are: despite the/act, in the matter of, a long period of time, on the one hand, and on the other hand, met with the approval and so on.

OBLIGATORY LITERATURE:
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LECTURE III

STYLISTIC DIFFERENTIATION OF THE ENGLISH VOCABULARY

Problems for discussion:
1. The general stratums of the English language.
2. Literary-bookish words.
3. Colloquial words.

All the words comprising the English vocabulary may be divided into three groups from the stylistic point of view: neutral, which is the bulkiest, literary-bookish and colloquial. Let us compare the following words: kid-child-infant; chap – fellow - associate ; dad (daddy) – father - parent; to get out - to go away - to retire ; to go on - to continue – proceed. The difference between all these words is very clearly seen.

Literary-bookish words. All the words classified as literary can be divided into general literary and special literary words. General literary words which are also called high-flown words, appearing in the text or oral utterance create the effect of elevated official, learned:concord, ornament, harmony, morosity, partaking, muse, coupleuwnt, rondure, in accordance with, alacrity, to render assistance.

Special literary words are subdivided into four groups:
1. neologisms
2. archaisms
3. terms
4. barbarisms

NEOLOGISMS are new words usually appearing as names of new phenomena and thus enriching the vocabulary. But not all neologisms are accepted by the dictionary. A great number of them remain individual creations and do not appear outside the pages of the book. They must be called individual or stylistic neologisms. For example, taking the model to dress - to undress to do - to undo English writer T. Howard in the sentence creates his own neologism:

l.She was waiting/or smth, to happen or for everything to unhappen.

2. She was a young and unbeautiful woman.

Many stylistic neologisms are created through conversion: Being an affectionate soul she liked somebody, whom she could "motherland "my dear"

Neologisms are usually appear in the belles - lettres style and newspaper style. The main stylistic function of neologism in the belles - lettres is to create a humorous effect.

"I love you mucher Plenty mucher? Me tooer"

The linguistic nature of humour in these neologisms lies in violating the laws of word - building.

ARCHAISMS.

To this group of words we refer archaisms proper, i.e. obsolete words replaced by new ones: hither - here, thee, thou - you, haply -perhaps, historical words, i.e. words denoting such concepts and phenomena that have gone out of use in Modern times (te. knight, spear, lance, lord, goblet.}

Archaisms are mainly used in works developing historical themes. Their main stylistic function is to create the true – to- life background in historical works.

In English poetical style there exists a special group of words, so called poetical words, which also belong to archaisms. They are not used in ordinary literary English and are preserved in the English vocabulary for special poetic purposes, producing elevated effect:
woe – sorrow; hapless – unlucky; staunch – firm; barken – hear.

TERMS.

Terms are words denoting various scientific and technical objects, phenomena, processes etc. Terms abound in special texts, in the scientific style. In this case their function is merely that of communication. But when terms appear in the belles-lettres style, their function changes. Their main stylistic function is to create the true-to life atmosphere. Terms are used to create a historical background, local colouring, elevation, humorous atmosphere of the narration. For example medical terms which appear in Cronin's Citadel are used to create a true to life atmosphere of a hospital, ward, laboratory.

"Good", Abbey said in a friendly manner. He took up a specimen- it was an aneurysm of the ascending aorta- and began to question Andrew.

When used in the direct speech of personages terms become a means of their speech- characteristic. In the belles-lettres style terms can also be used with a parodying function, thus creating humorous effect.(An example from Stephen Leacock^s Perfect Lover's Guide, p.227)

BARBARISMS

In the course of its development the English language has borrowed a considerable number of words from foreign languages, which have greatly enlarged the English vocabulary. The largest group of borrowed words are of French and Latin origion.There are also words from Russian Soviet: intelligentsia, perestroika.

Many borrowed words undergo phonetic and morphological changes in accordance with the laws of development of the English vocabulary. Some retain their native spelling and pronunciation: tete -a-tete (face- to face French).

The stylistic function of barbarism is to create the local colouring, to stress that the action takes place in a strange country, to characterise the speaker - to show through his speech his foreign origin.

And now the roof had fallen in on him. The first shock was over, the dust had settled and be could now see that his whole life was "kaput". (J.Braine)

COLLOQUIAL WORDS

Colloquial words as well as literary - bookish are divided into two-groups: general colloquial and special colloquial. General colloquial are included into Standard English words: -chap, chummy, lad, lass, dad, kid; expressions: He is seeing things- I'm hearing bells. It's apicknic to you. Less of your lip and more of the facts. The different forms of address: I beg your pardon, say. Look here.

Special colloquial words or non-literary words are such highly colloquial words which are considered to be on the out side of the literary language. Non-literary words are subdivided into four groups:
1. slang
2. social and professional jargonisms

3. vulgarisms
4. dialectical words.

SLANG

Slang- words and phrases in common colloquial use, being outside of the literary language. It is opposed to Standard English. Slang is often humorous, witty and adds to the picturesqueness of the language. They are highly emotional.

dirt – в значении деньги; sleeper в значении курс лекций

Slang is used for emotional intensification of the utterance:

 shark (акула) – в значении студент-отличник ; rabbit heart - в значении трус ; big shot - important person.Besides separate words it includes also highly figurative phraseology:

the hell of a life
a hell of a long way
a devil of a night
that's a good one

Occurring mainly in dialogues, slang serves to create speech characteristics of personages.

JARGONISMS

Are words and word-combinations used by particular social classes and groups to conceal or disguise the meaning or to make the speech emotive. Professional jargonizms, professionalism's, circulate within communities joined by professional interests and are emotive synonyms to terms. Professionalism's from the military vocabulary:

tin fish-подводная лодка

tin hat – стальной шлем

gooney – bird –вертолет, легкие самолет

Social jargonisms are to be found within groups characteris-ed by social integrity.

In the following extract from "The Forsyte Saga" Galsworthy uses jargonism tocharacterize the personage.

No real sportsman cares for money ", he would say , borrowing a "pony" if it was no use trying for "Monkey". There was something delicious about Montague Dartie. He was, as George Forsyte said, a daisy.

Pony-25 pounds

monkey-500 pounds

daisy- first – rate thing or person

VULGARISMS

Vulgarisms are words and word combinations with emotive colouring of coarseness and rudeness. Among vulgarism we should differentiate those, which through long usage, have lost their abusive character and became mere signals of emotions, such as:
damn't; devil; son of a bitch; hang it; to hell; zounds and those which serve to insult and humiliate the adressee of the remark - curse words.

Vulgarisms are used to emphasise the coarseness and lack of education of certain characters.

DIALECTAL WORDS

Dialectal words are words and expressions which have come from dialectal character. A great number of former dialectal words have lost their dialectal characteristics as a result of frequent use and enter the stratum of commonly used colloquial words; -lass (girl), pet (darling) .

Dialectal words are used in the belles - lettres style to create a personage through his speech. They can indicate the origin, the educational and cultural level of the speaker.

Colloquial and literary words have no stylistic function if they are used in oral or written types of speech respectively. But when they interfere into other fields (literary into the oral type of speech, and colloquial into the written) they assume stylistic functions.

There is a special stylistic device based on the mixture of words belonging to different spheres. This stylistic device is always aimed at producing humorous, satiric effect.

Here is an example from Byron's : "Don Juan", describing a young man in love who suffers from a seasickness. His high -flown declaration of love is interlaced with the curse and cries for help.

Sooner shall heaven kiss the earth (here he felt sicker) Oh, Julia.
What is every other woe? - (for God's sake let me have a glass of liquor,
Pedro, Battista, help me down below)
Julia, my love - (you rascal, Pedro, quicker)
0, Julia (this curst vessel pitches so)
Beloved Julia, hear me still beseeching.
(Here he grew inarticulate with retching).

LECTURE IV

PROBLEMS FOR DISCUSSION:

1. The nature of Lexical Stylistic Devices. Types of lexical meaning.

2. Definition, structure, semantics and functions of Metaphor.

3. Definition, semantics and functions of Metonymy.

The most essential feature of the word is that it expresses the concept of a word or a phenomena through its form and meanings. There are 3 types of lexical meanings:

1. logical meaning (dictionary);

2. nominative meaning;

3. emotive meaning.

Logical meaning is an expression of the concept of the given thing or phenomenon. One word is capable to have more than one meaning and this capacity is called polysemy. All the meanings of a word form its semantic structure. Within the semantic structure of a polysemantic word we differentiate primary logical meaning and secondary logical meaning. Logical meanings are further divided into: 1) independent logical meaning; 2) dependent logical meaning. Dependent logical meaning can be understood only in a context. This meaning is called contextual.

Emotive meaning serves to express one's individual attitude to the thing or idea. In English there are certain words, which have only emotive meaning. They are: Alas, By god, goodness, fine, beautiful, nasty, awful etc.

The third type of meaning is called nominal meaning. There is a great difference between common nouns and proper nouns. Common nouns not only name the thing but signify them. Proper nouns only name things or human beings. Sometimes common nouns can become proper nouns. Sometimes the reverse process takes place. (smith - Mr Smith; hooligan). Nominal meaning is frequently used by writers as a special stylistic device, which is based on a peculiar interplay of two meanings: logical and nominal.

Thus, Lexical Stylistic Devices are based on a peculiar use or interaction of lexical meanings within a word or word combination.

The interplay of the primary dictionary meaning and a meaning which is imposed on the word by a micro-context may be traced along different lines.

One line is when the author identifies two objects which have nothing in common, but he subjectively sees a function, or a property, or a feature, or a quality that may make the reader perceive these two objects as identical.

Another line when the author finds it possible to substitute one object for another on the grounds that there is some kind of interrelation between the two corresponding objects.

The first case is the mechanism of creation of metaphors, the second – metonymies.

Metaphor

Metaphor is a relation between the dictionary and contextual meanings based on resemblance of two objects, ideas, actions:

e.g.; She is a fox.

The word «fox» denoting one object is transferred to another /she/ in order to indicate a resemblance between them, their common feature is «cunning». The metaphor is based on a common features of two objects. The common feature is never mentioned. In other words, in metaphor we are given A and C and the problem is to see B - a common feature. The reader has to come to it by himself. It is important .to remember that the metaphor does not identify, the two notions are brought together on the basis of only one feature, other features being quite different.

Metaphor can be expressed by all the parts of speech: nouns, adjectives, verbs –

e.g.   1. She is a machine in her husband's house.

2.Money burns a hole in my pocket.

3.People are afraid of themselves nowadays. They have forgotten the highest of all duties, the duty that one owes to oneself. Of course they are charitable. They feed the hungry, and clothe the beggar. But their own souls starve, *and are* nake

Metaphors expressed by one word are called simple. There are metaphors which are expressed by several words, a group of words. We call it metaphorical periphrasis.

e.g.   Oh let me, true in love, but truly write,

 And then believe me, my love is as fair

 As any mother child, though not so bright

 As those gold candles fixed in heaven's air.   /Shakespeare W./

When likeness is observed between inaminate objects and human qualities we speak of personification.

e.g. *The face of London was now strangely altered.*

So, personification is a variety of metaphor.

e.g. *A car came one way, a bus advanced with calm assurance from another.*

Shelley's poem «The Cloud» is built on Personification.

e.g. I bring fresh showers for the thirsting flowers

    From the seas and the streams.

    I bear light shade for the leaves when laid

    In the <u>noonday dreams</u>

    From my wings are shaken the dews that waken,

    The sweet buds every one

    When rocked to rest on their mother's breast,

    As she <u>danced</u> about the sunI wield the flail of the lashing hail

    And whiten the green plains under

    And then again I dissolve in rain

    And laugh as I pass in thunder.

Metaphors like all stylistic devices can be classified according to their degree of unexpectedness. Thus, the metaphors which are absolutely unexpected are called genuine metaphors or individual metaphors /original, fresh/. The genuine metaphor aims at expressing speaker's or writer's feelings, and at impressing the hearer or reader in a definite way.

Those metaphors which are called trite(traditional, hackneyed) are commonly used in speech and therefore are sometimes even fixed in dictionaries - a ray of hope, floods of tears, a storm of indignation, a flight of fancy, a shadow of a smile. Trite metaphors are not stylistic devices. They are considered to be expressive means of the language, which also serve the purpose of expressiveness.

The metaphor is one the most powerful means of creating images. This is its main stylistic function. Sometimes metaphors express not only one image, but several of them. Such metaphors are called prolonged metaphors or sustained, or developed.

e.g. The one charm of the past is that it is the past. But women never know when the <u>curtain</u> has fallen. They always want a <u>sixth act,</u> and as soon as the interest of the play is entirely over they propose to

continue it. If they were allowed their own way, every comedy would have a tragic ending, and every tragedy would culminate in a farce.

Metonymy

Metonymy is a stylistic device which is like metaphor based on interaction of logical and contextual meanings. But it is based on a different from metaphor type of relations, a relation based not on comparison, but on associations.

Thus the word «crown» may stand for a «king»or «queen»; «cup» or «glass» for the drink it contains.

Many attempts have been made to pinpoint the types of relations which metonymy is based on. Among them the following are most common:

      I.   A concrete thing is used instead of an abstract notion. In this case the thing becomes a symbol of the notion:

1. *He supported his family by the pen.*
2. *The pen is stronger than the sword.*
3. *What the head had left undone could not do the heart may have been doing silently.*

4.*Wherefore feed, and clothe and save,*

   From the cradle to the grave /from early childhood to death /.   /W.Shakespeare/

   5.Those ungreatful drones who would

   Drain your sweat - nay, drink your blood./ Shelley /

      II.   The container instead of the thing contained:

   1.the hall applauded

2.the kettle boils

3.Tell him our home cries out for him

      III. The relation of proximity as in:

The round game table was boisterous and happy.

      IV. The next type of relation reveals the relation between the whole and a part.

This type of metonymy is called synecdoche. In this case a part is used for the whole, or the individual for a definite one, or singular for plural.

   e.g. *Return to her?*

   No rather abjure all roofs and choose...

To be a comrade with the wolf and owl...

Here the word «roofs» stands for «houses» or a place to live in, or a «shelter». «Wolf «for «wolves» or even for «wild beasts», owl for «owls» or rather for «birds» in the woods.

Other examples:

She has no roof over her head

You 've got a nice fox on you

V. The sign for the thing signified:

1. *The messenger was not long in returning followed by <u>a pair of heavy</u> boots that came bumping along the passage.   / Dickens /*

2. *The one in brown suit gaped at her. <u>Blue suit</u> grinned, might even have winked But big nose in the grey suit still stared - and he had small angry eyes and did not even smile.*

VI. A relation between a thing and the material out of which it is made.

e.g. *The steel shines to defend*

Never in her life had she worn any gold.

Here «gold» stands for rings, bracelets, and other adornments made of gold.

VII. The instrument which the doer uses in performing the action instead of the action or the doer himself.

1.As the sword is the worst argument that can be used, so should it be the last. / Byron/

2.Give every man thine ear and few thy voice./ Shakespeare /

3.His pen knows no compromise.

VIII.   Author for his work

e.g. I read Shakespeare. He reads Byron.

Metonymy is expressed by nouns or substantives numerals

e.g. *She was a pale and fresh eighteen, The man looked a rather old forty-five.*

Metonymy, like all stylistic devices can be genuine and trite. Genuine metonymy is a SD. It reveals a quite unexpected substitution of one word for another, of one concept for another.

*e.g.*Then they came in. Two of them a man with long fair moustache and a silent dark man... Definitely, the moustache and I had nothing in common,   */ D. Lessing /*

In this example man's facial appearance- «the moustache stands for the man himself.

The function of the metonymy here is to indicate that the speaker knows nothing of the man in question, moreover there is a definite implication that this is the first time the speaker has seen him.

Trite metonymy belongs to expressive means of the language. They are not stylistic devices. They are widely used in speech and therefore are sometimes even fixed in dictionaries. Due to trite metonymies new meanings appear in the language.

e.g.   *the press - the personnel connected with publishing establishment; a hand - a worker; the cradle - infancy .*

Questions for self-control:

1. What types of lexical meaning do you know?
2. What is metaphor?
3. What types of metaphor do you know?
4. What is metonymy?
5. What is the difference between metaphor and metonymy?
6. How are metonymies classified from the semantic point of view ?

List of recommended literature:

1. Galperin I.R. "Stylistics" M., 1977
2. Kukharenko V.A. "A book of practice in stylistics" M., 1986
3. Essays on Style and language" Ed. by R. Towler. L., 1967
4. Essays in Modern Stylistics" Ed. by D.C. Freeman. L – N.Y. 1981
5. Арнольд И.В. «Стилистика современного английского языка» М., 1991
6. Бобохонова Л.Т. «Инглиз тили стилистикаси» Тошкент, «Укитувчи» 1995

LECTURE V

Problems for discussion:
1. Definition, semantics, structure and functions of Epithet.
2. Definition, semantics and functions of Irony
3. Definition, semantics, structure and functions of Oxymoron.
4. Definition, semantics and functions of Hyperbole.

Epithet

Epithet is a stylistic device based on interaction of emotive and logical meanings in an attributive word, phrase or sentence. Thus in «charming smile» besides logical meaning, there is also an emotive meaning. Care should be taken not to mix epithet with the logical attribute. The epithet is subjective and evaluative. The logical attribute is purely objective, non-evaluative.

E.g. Thus in, *green leaves, little girl, round table, blue skies*-the adjectives are logical attributes. They indicate those qualities of the object which may be regarded as generally recognised.

If we compare: *a golden watch - a golden heart;   a green leaf - a green youth* the difference between logical attribute and epithet is clearly seen. Epithets make a strong impact on the reader, so much that the reader begins to see and evaluate things as the writer wants him to.

Epithet like all stylistic devices can be trite and genuine. In trite epithet the ties between the attribute and the noun are very close. Combination of this type appears as a result of the frequent use of certain definite epithets with definite nouns: e.g. bright face, true love, sweet smile, golden heart, unearthly beauty, wild -wind. Trite epithets belong to expressive means of the language.

Genuine epithet is a stylistic device which characterises the object by adding a feature not inherent in the object, a feature which may be so unexpected as to strike the reader by its novelty: a heart-burning smile, voiceless sand's, a -watery smile, sullen earth, destructive charms.

One of the varieties of genuine epithet are personoficated epithets. An attribute which modifies a living being is shifted to modify an inanimate thing.

E.g. 1. They felt quite happy on that unbreakfasted morning. 2. He lay all night aon his sleepless pillow. 3.Dancing thoughts, laughing wrinkles,

Epithets are mainly expressed by adjective in the function of an attribute. But it also can be expressed by adjective in the function of an attribute:

e.g.   with lips of flame and heart of stone   /Shelly/.

Another structural variety of the epthitet expressed by an of-phrase is a reversed epthitet.

e.g. a devil of sea, a shadow of smile, a devil of a job a dog of a fellow.

Here the subjective, evaluating, emotional element is embodied not in the noun attribute but in the noun described. It should be noted that epithets, expressed by an «of-phrase» are metaphorical.

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

The tendency to cram into one language unit as much information as possible has led to new compositional models of epithets - phrase epithets.

the never-to-be-forgotten day

the don't-touch-me-or-I-ll-kill-you expression

do-it-yourself, go-it-alone attitude

The stylistic function of the epithet is to reveal the subjective, evaluating attitude of the writer to the thing or events spoken of.

Irony

Irony is a stylistic device also based on simultaneous realisation of two meanings: dictionary and contextual, but the two meanings stand in opposition to each other. In other words it is a stylistic device in which the opposite of what is said is meant.

e.g. What a happy woman was Rose to be Lady Crawly. Her husband used to drink every night and beat his Rose sometimes. /Thackerey/

Irony generally is used to convey a negative meaning, an expression of praise is used were the blame is meant.

e.g. How clever it is not to take an umbrella when it is raining hard.   /Jerome K Jerome/

Irony as a linguistic means must not be confused with irony and humour as a stylistic effect, produced by different stylistic devices or even by a description of a funny incident or an odd feature which we laugh at. Irony as a SD is interaction of two types of meanings in one and the same word. Let's compare:

She jumps as an elephant She jumps gracefully as an elephant

Irony is realised only in the context. The context may be one sentence, two sentences, several sentences. It may extend as far a paragraph, chapter or even the whole book.

e.g. Stoney smiled the sweet smile of an alligator.

Here irony in the word «sweet « is realised within a sentence. In Galswothy's book «The Man of Property» Soames and Irene are called «the happy '\ In order to understand this irony we must read the whole book at least a half of the book /. The main stylistic function of irony is to produce a humorous or satiric effect. And it mostly appears in the belles-lettres style.

Oxymoron

Oxymoron is a combination of two words in which meanings of the two clash, being opposite in sense, for example:

sweet sorrow, nice rascal, pleasantly ugly face, horribly beautiful, horrible delight, stormy silence.

Oxymoron is such a combination of words in which the meaning of the word describing the thing and the word denoting the thing are contradictory in sense. As in epithet there is also the interaction of two meanings in one of the components of oxymoron /sweet, sorrow, horrible, delight But in most cases emotive meaning prevails. Thus, in combinations: a pleasantly ugly face, beautiful tyrant - the first component is losing its logical meaning and serves as a means of expressing subjective evaluative attitude. It is clearly seen in : «littlest great men» - «low skyscraper», where the words «littlest great men» - «low scry scraper» have no logical meaning. They only serve as a means of expressing the author's attitude.

It should be noted that the logical meaning in oxymoron being suppressed is not lost completely. If the logical meaning lost, there is no SD. We call it trite oxymoron:
awfully nice, awfully glad, terribly sorry.

The words «awfully» and «terribly» have lost their primary logical meanings and are now used with emotive meaning only as intensifies.

Genuine oxymoron is a SD, it is an individual creation and mainly used in the belles-lettres style.

I am changed, and the mere touch of Sibyl Vane's hand makes me forget you and all your wrong fascinating, poisonous, delightful theories.   */0. Wilde/*

*Beautiful sins, like beautiful things, are theprivelege of the rich. */0. Wilde/

Beautiful tyrant. Fiend angelica
Dove-feathered raven.
Wolfish-ravening lamb.
Despised substance ofdivinest show.
Just opposite to what thou justly seam's,
A damned saint, an honourable villain.   /Shakespeare/
I have but one simile, and that's a blunder
For wordless woman, which is silent thunder.   /Byron/

Oxymoron as a rule has two structural models:
   1.Adj+N
e.g. careful carelessness, the peopled desert, a living corpse, an honest traitor, a beautiful tyrant, speaking silence, dumb confession, humble ambition, proud humility, a damned saint
   2. Adv + Adj
.pleasantly ugly, horribly beautiful, falsely true, detestably cheerful.
These are the most common structural models of oxymoron. But it can be expressed by other parts of speech too:
   3.N-of-N
e.g. paradise of our despair, vitality of poison.
   4.V + Adv.
e.g. *It was you who made me a liar»-she cried silently.*

Sometimes oxymoron is given not in combination of words, but expressed by a phrase.
1. *You are wrong. You are wrong in the right way.*
2. *She was free in her prison of passion.   /0. Wilde/*
3. *Women defend themselves by attacking, just as they attack by sudden and strange surrenders.*
   /0. Wilde/
4. *His honour rooted in dishonour and faith unfaithful kept him falsely true.   /Tennyson/*

The main stylistic function of oxymoron is to express the author's attitude to the things and phenomenon described. Thus in O'Henry's story «The Duel» the author's impression of New-York is given with the help of oxymoron's:
e.g. I despise its very vastness and power. It has the poorest millionaires, the Uttlest great men, the haughtiest beggars, the plainest beauties, the lowest skyscrapers, the dolfulest pleasures of any town! saw.

Hyperbole

Hyperbole is a stylistic device which is also based on the interaction of logical and emotive meaning, it gives a deliberate exaggeration:

million - coloured rainbow (Shelley)

Actually, there are seven colours in the spectrum, Shelley's hyperbole emphasises the beauty of that rainbow.

So hyperbole is a statement fancifully exaggerated through excitement or for a effect. By such overstatement something is represented as much greater or less, better or worse:

When people say «I've told you fifty times
They mean to scold and very often do (Byron)

Hyperbole can be trite and genuine:

I beg you a thousand pardons; to be scared to death; to be tickled to death.

"Dombey and Son" by Dickens conveys the idea of Mr. Dombey's life with the help of hyperboles:

The earth *was made for Dombey to trade in and **the sun** and **the moon** were made to give them light. **Rivers** and **seas** were formed to float their ships, **rainbows** gave them promise of fair weather, **winds** blew for or against their enterprises; **stars** and **planets** circled in their orbits topreseve a system of which they were the centre.*

The notions expressed by hyperboles generally do not co-respond to reality but both the writer and the reader are fully aware of this fact.

The main stylistic function of hyperbole is to express emotions. In hyperbole the emotive meaning usually dominates over the logical one.

I would give worlds to see you I would give the world to find you a pin.

Hyperbole is widely used in the oral type of speech. The speaker uses hyperbole to make his speech vivid and convincing:

I had to drag it out of him It seems ages since we had a real talk.

Questions for self-control:

1. What lexical meaning is instrumental in the formation of epithet?
2. What semantic types of epithet do you know?
3. What structural types of epithet do you know?
4. What is irony, what lexical meaning is employed in its formation?
5. What is the length of the context needed for the realisation of irony?
6. What are the most frequently observed mechanisms of irony formation?
7. What is an oxymoron and what meanings are foregrounded in its formation?
8. What are the structural patterns of oxymoron?
9. What are trite oxymoron's and where are they mainly used?
10. What meaning is foregrounded in a hyperbole?
11. What make a hyperbole trite and where are trite hyperbolas predominantly used?

List of recommended literature:

1. Galperin I.R. "Stylistics" M., 1977
2. Kukharenko V.A. "A book of practice in stylistics" M., 1986
3. Арнольд И.В. «Стилистика современного английского языка» М., 1990
4. Бобохонова Л.Т. «Инглиз тили стилистикаси» Тошкент, «Укитувчи» 1995

LECTURE – VI

Problems for discussion:

1. Definition, semantic, types and functions of Antonomasia.
2. Definition, semantic, structure and functions of Zeugma.
3. Definition, semantic, mechanism and functions of Pun.

Antonomasia

Antonomasia is a SD based on interaction of logical and nominal meanings of the word. *We called him Mr. Know-all and he took it as a compliment*

Two types of Antonomasia can be distinguished:

1) Proper nouns are used as notional words:

Every Caesar has his Brutus. Shakespeare of our days.

This type of Antonomasia is usually trite because the proper noun here has fixed logical associations between the name itself and the qualities of its bearer, which may occur only as a result of long and frequent usage. (*He is a Don Juan*)

2) A common noun or a word-combination of a descriptive character instead of a proper noun. The second type of Antonomasia is a unique creation.

e.g.*"Rest, my dear,-rest. That's one of the most important things. There are three doctors in an illness like yours",-he laughed in anticipation of his own joke. I don't mean only myself, my partner and the radiologist who does your X-rays, the three Fm referring to are Dr.Rest, Dr.Diet and Dr.Fresh Air".*

This type of Antonomasia is very widely used in so called nicknames. Antonomasia is a much favoured device in the bellesettres style. Sometimes the author gives the character a name which defines the personality of the character Mr. Murdstone, Scrooge, Miss Sharp.

Antonomasia can be expressed by almost all parts of speech, even by interjection.

The use of antonomasia is now not confined to the belles -lettres style. It is often found in the publistic style and newspapers style.

"I suspect that the Noes and Don't Knows would far outnumber the Yesses"

Antonomasia is intended to point out the leading, most characteristic feature of a person or event

Zeugma and pun

There are special stylistic devices which use a word in two dictionary meanings: primary and secondary, connected and independent. They are Zeugma and Pun. Zeugma is the use of a word in the same grammatical but different semantic relations to the words in the context. She lost her purse, head and reputation.

There are two types of Zeugma

1) zeugma, based interaction of independent and connected meanings of the word:

1)He paid him a visit and a fee. 2) He took his hat and his leave. 3) He fell into a chair and fainting fit simultaneously.

2)zeugma based on interaction of primary and secondary meanings of the word.

Oh men with sister dear
Oh men with mothers and wives!

*It is not **linen** you are **wearing out,***
*But human creatures **lives** !*

The main structural models of zeugma is V+ 2N

*So Juan, **following honour** and his **nose,***
Rushed where the thickest fire announced most foes. (Byron. Don.Juan)

There are other structures of zeugma too: Adj.+ 2N
*1) Clara was not a **narrow** woman either in **mind or body**.*
*2) "Sally",said Mr. Bently in a **voice** almost as **low** as his **intentions**, "Let's go out to the kitchen"*

Pun is another stylistic devices based on interaction of two dictionary meanings in the word .It is difficult sometimes to distinguish zeugma and pun . The only distinguishing feature is a structural one. Zeugma usually consists of three or more components. It is realisation of two meanings in the word with

the help of other words in the context.

Pun is more independent. There need not necessarily be a word in the sentence to which the pun-word refers. Thus the title of one of Oscar Wilde's plays: *"The importance of Being Earnest"* has a pun in it, as the name of the hero and adjective meaning "seriously- minded".

"You know"-she (June) said. «I saw you drop your handkerchief .Is there anything between you and John? Because, if so, you'd better drop that too.   *(Galsworthy)*

Zeugma and pun are used mainly in the belles-lettres style. The stylistic function of this devices is to produce a humorous effect.

"I was such a lonesome girl until! you came" - she said. «There is not a **single** man in all this hotel that's half alive». «But I'm not a **single** man»- Mr. Topper replied cautiously. "Oh, I don't mean that" she laugh. «And anyway, I hate **single** men. They always propose marriage' *(Th. Smith)*

Questions for self-control:
1.   *What is antonomasia? What meanings interact in its formation?*
2. *What types of antonomasia do you know?*
3. *What is the mechanism of formation zeugma?*
4. *What are structural patterns of zeugma?*
5. *Describe the difference between pun and zeugma?*
6. *What is the basic effect achieved by the play on words?*

List of recommended literature:
1) Galperin I.R. "Stylistics" M., 1977
2) Kukharenko V.A. "A book of practice in stylistics" M., 1986
3) Арнольд И.В. «Стилистика современного английского языка» М., 1990
4) Бобохонова Л.Т. «Инглиз тили стилистикаси» Тошкент, «Укитувчи» 1995

LECTURE – VII

Problems for discussion:
1. The nature of Lexico-Syntactical SD.
2. Definition, structure, semantics and functions of simile.
3. Definition, semantic, types and functions of periphrasis.

The following stylistic devices belong to lexico-syntactical: simile, periphrasis, antithesis, and gradation, represented speech. While in lexical SD the stylistic effect is achieved through the interaction of lexical meanings of words and in syntactical SDs through the syntactical arrangement of elements, the third group of SD (lexico- syntactical) is based on the both- syntactical structure and interaction of lexical meanings.

Simile
Simile is based on comparison of different objects
e.g.   *She is beautiful like a flower.*
       She is cunnings like a fox.

We must distinguish simile from logical comparison. The main criterion for this differentiation is the fact that in simile the objects compared belong to different spheres, while logical comparison compare things of the same kind:

e.g. *She is beautiful like her mother. He is taller than his brother.*

But this criterion being very important is not a decisive factor in many cases. Sometimes it is very difficult to determine whether the objects compared belong to one sphere or different spheres:

e.g. Soames turned away, he had an utter disinclination/or talk like one standing before an open grave, watching a coffin slowly lowered *(Galsworthy).*

In this example Soames's feelings are compared to the feelings of another man. In spite of this fact it is not a logical comparison. The information included here is not of logical but emotional character. So the decisive factor for the differentiation of the logical comparison and simile is the character of the information they carry.

Similes like all stylistic devices can be trite and genuine. Trite similes belong to expressive means and serve the purpose of expressiveness. From the point of view of the content trite similes can be classified into the following groups:

1 .similes, describing the appearance:

e.g. *fair as a lily, fat as a pig, bright as a button.*

2-similes, describing the features of the character:

e.g. *cheerful as a lark, industrious as an ant, faithful as a dog.*

3.similes describing the actions:

e.g. *busy as a bee, fleet as a deer, slow as a tortoise*

.similes describing the inner state:

e.g. feel like a fish out of water, black as a sin, blush like a rose.

From the point of view of the connections between the components of trite similes we can devide them into associated and non-associated:

1) *cunning as a fox, harmless as a dove*

2) *fit as a fiddle, dead as a door-nail, right as a rain.*

The connection between the components of similes of this group are not understandable. A very interesting confirmation of it is an example from Dicken's «Christmas Carol».

Old Maley was **dead as a door-nail.**

Mind. I don't mean to say that I know of my own knowledge what there is particularly dead about a door-

nail. I might have been inclined myself to regard a coffin-nail as the deadest piece of iron mongery in the

trade. But the wisdom of our ancestors is in the simile and my unhallowed hands shall not disturb it, or

*the Country's done for. You will therefore permit me to repeat emphatically that Marley was as **dead as a***

door-nail.

Genuine similes are always original and unexpected. From the semantic point of view we distinguish the following types of similes:

1. similes of quality:

The **difference** between the two ideas is **as deep as the sea**.

2. similes of action:

The clerks in the office jumped about like sailors during a storm.

3. similes of relation.

As the dew to the blossom, the bud to the bee.

As the scent to the rose, are those memories to me. *(E.B. Webby).*

4. similes-analogies. Two ideas are compared:

As on the fingers of a thronged queen.
The basest jewel will be well esteemed.
So are those errors that in the are seen.
To truth translated and for true things deemed. (W.Shakespeare. Sonnet 96).

Similes as a rule are grammatically formed with the help of special words: link - words. There are several ways of expressing this link - word:
1. morphological way with the help of a comparative degree.
   The human heart can suffer. It can hold more tears than the ocean holds waters

   (Ch. Bronte)

2. lexical way, with the help of conjunctions: like, as, as if, as though.

   The man said yes, as they passed in, looked at Paul as if he were a little mouse and the house were a trap. / Dickens /

3. similes formed with the help of adverbs - so, thus.

4. with the help of words: resemble, seem, compare, remind.
   Her hands seemed to be made of cool ivory.

Every component of simile can be expressed by one word, a group of words. It can extend as far as a complex sentence with many subordinate clauses. From the point of view of compositional structure there are two types of similes:

1. simile within a sentence
2. simile within a syntactical unit which may extend as far as the whole paragraph.
   As an imperfect actor on the stage
   Who with his fear is put besides his part,
   Or some fierce thing replaced with too much rage
   So I, for fear of trust, forget to say
   The perfect ceremony of love's rite,
   And in my own love's strength seem to decay,
   Overcharged with burden of mine own love's might
   (W. Shakespeare. Sonnet 23)

The main stylistic function of simile is to create images, to express emotions and to stress this or that feature of an of object or phenomenon. Sometimes simile produce humorous and satiric effect.
And he is about as beautiful as a cab leaning against Opera House at 12.30 dreaming of the plains of Arabic. (O'Henry)

Periphrasis
Periphrasis is the use of a longer phrase instead of a possible shorter one. Periphrasis is always a word combination and it is used instead of a generally accepted word.

I understood you are poor, and wish to earn money by nursing the little boy, my son, who has been deprived of what can never been replaced

(Dickens «Dombey and son»)

Every periphrasis indicates a new feature of a phenomenon which occurred to the writer. For this reason periphrasis is used to convey a purely individual perception of a given phenomenon. If you are successful in cribbing your way through the nursery games known here as examinations, 1 prophesy for you great and shining future. Periphrasis like all stylistic devices can be traditional (trite) and genuine (individual).

Traditional periphrasis as a result of frequent repetition may become established in the language.
Cap and gown – student; *the fair sex* - women
a gentleman of the long robe - a lawyer; *my better half*- my wife
Genuine periphrasis is an individual creation which often contains in itself metaphor or metonymy.
1. Metaphorical periphrasis
e.g   *the sky – lamp of the night*

His studio is probably full of <u>mute evidence of his failure</u>

2. Metonymical periphpasis

e.g.   *He marries <u>a good deal of money</u>*
        He fell in love married and surrounded himself with <u>little rosy cheeks</u>

Another type of periphrasis is a euphemistic periphrasis. Euphemistic periphrasis substitutes a mild neutral expression for one which seems to be coarce or unplesant.

I would not leave a gold cigarette – case about when he is in the neighbourhood.

Euphemisms have appeared in the language as a result of so-called "tabbo". Superstitious people are used to avoid mentioning objects and notions which signify dissaster: - *to die – to pass away, to join the majority, to go west, to kick the bucket.*

Periprasis has different functions:
1. the function of creating elevated, high flown speech;
2. the function of additional characteristic of objects and phenomena;
3. the function of creating humorous or satiric effect.

Questions for self-control:
1. What is a smile and what is logical comparison?
2. What is foundation of the smile?
3. What is trite simile? Give examples?
4. What is semantic groupings of simile?
5. What are the main functions of a simile?
6. What are semantic types of periphrasis?
7. What are the main stylistic functions of periphrasis?

List of recommended literature:
1.   Galperin I.R. "Stylistics" M., 1977
2. Kukharenko V.A. "A book of practice in stylistics" M., 1986
3. Арнольд И.В. «Стилистика современного английского языка» М., 1990
4. Бобохонова Л.Т. «Инглиз тили стилистикаси» Тошкент, «Укитувчи» 1995

LECTURE VIII

Problems for discussion:
1   Definition, semantics, structure of Litotes.
2. Definition, structure, semantic, functions of Antithesis.
3. Definition, structure, semantic, functions of Gradation.
4. The nature of Represented Speech.

Litotes
Litotes is a stylistic device based on peculiar use of negative constructions. In Litotes a negative syntactical form is used to convey a positive assertion, for example:

e.g. « He is not a silly man « (for he is a clever man) He is no coward (for He is a brave man).

So the negative meaning in litotes should not be regarded as a mere denial of the quality mentioned.

The following main structural types of litotes may be pointed out:

1. A negative particle plus a word with a negative prefix.

e.g.   *It is not uncommon* - common *He is not unwilling* - willing
        She was not unaware. He was laughing at Lottie but not unkindly.

5. A negative particle plus a word with an implied negative meaning:

e.g. *He is no fool, no coward*

3. A negative particle plus a word combination having an implied negative meaning:

e.g. *not without doubt; not without vanity; not for nothing*

In litotes there are two negatives, and these two negatives establish a positive feature in a person or thing. But the result in litotes differs from the expression of the same ideas in an affirmation sentence. Thus "not without doubt" is not exactly the same as "with doubt".

Litotes does not only express a positive statement in a negative form, but it produces a certain stylistic effect, making the utterance either less categorical or more ironical:

Soames, with his lips and his square chin was not unlike a bulldog. (Golsthworthy)

Litotes is used in the belles - lettres style, publicistic and newspaper style.

Antithesis

Antithesis is a lexico-syntactical stylistic device based on opposition or contrast of ideas, expressed by parallel constructions. For example: *They speak like saints and act like devils.* It should be noted that antithesis is based on relative opposition which appears in the context:

From the point of view of a compositional design there are two types of antithesis:

1. Antithesis, expressed by a sentence. It can be expressed by all kinds of the sentence: by a simple, extended sentence, by a compound sentence, by a complex sentence. *You are a giver, John, she is a taker* /Galsworthy. To Let/

When antithesis is expressed by a simple sentence it usually has the character of an epigram: *A negative action must have positive results* /G. Greene/

2. The second type of antithesis is a prolonged one expressed by the whole syntactical unit:

> *Grabbed age and youth*
> *Cannot live together:*
> *Youth is full of pleasance,*
> *Age is full of care,*
> *Youth like summer brave,*
> *Age like winter bare:*
> *Youth is full of sport,*
> *Age's breath is short*
> *Youth is nimble, Age is lame*
> *Youth is hot and bold*
> *Age is weak and cold*
> *Youth is wild and Age is tame:*
> *Age, I do abhore thee,*
> *Youth, I do adore thee,*
> *0 my Love, my Love is young.*
> (Shakespeare "A madrigal")

Very often antithesis is combined with other stylistic devices.

The main stylistic function of antithesis is to create a contrast in description and thus to emphasize the idea given in the contrast.

Gradation

Gradation is a syntactical stylistic device based on the arrangement of a number of statements or a group of words in an ascending order of importance to show growing emotional tension.

Threaten him, imprison him, torture him, kill him, you will not induce him to betray his country.

Gradation is based on a gradual increase in significance, each successive unit is perceived as stronger than the preceding one.

I don't attach any value to money I don't care about it, I don't know about it, I don't want it, I don't keep it - it goes away from me directly.

Gradation can be expressed by a simple sentence. // *was a mistake, a blunder lunacy.*

In this case gradation is realized with the help of synonyms. More often gradation is expressed by compound sentences, or longer syntactical units. Gradation of this type is always based on parallel construction which is frequently accompanied by lexical repetition.

e.g. Say yes. If you don't, I'll break into tears. I'II sob, I'll moan, I'll grawl.

Very often antithesis is combined with other stylistic devices:

That was a blow, a terrible blow; it was like a death sentence. I stood turned to stone.

Gradation like many other stylistic devices is a means by which the author expresses his evaluation of facts and phenomena. It may be used in different styles of speech. In essays it is used for the purpose of arranging the ideas in an ascending order of importance. In oratory as well as in the belles-lettres style it is used for emotional emphasis.

1.   With a simile
e.g. Man is harsher than iron, harder than stone and more delicate than a rose. /R. Christy. Proverbs and Phrases /

2.   With a repetition
e.g. The way of the soldier is the way of death, but the way of the Gods is the way of life. /B. Shaw/
The main stylistic function of antithesis is to create a cont-rast in description and thus to emphasize the ideas given in the contrast.

REPRESENTED SPEECH.
There are three ways of rendering speech in the belles-lettres style: direct, indirect and represented
<u>*Direct speech*</u> *is the speech of personages and that's why it is given in the inverted commas. Direct speech usually reflects main peculiarities of the type of speech.*
<u>*Inderect speech*</u> *is the speech of the personages of a book given by the author. It has typical features of the written type of speech.*
<u>*Represented speech*</u> *is a unification of the author's and a character's speech, a combination of the author's narration and a character's speech. It combines lexical and sybtactical peculiarities of colloquial and literary speech.*
Represented speech exists in to varieties:
1.   Uttered represented speech.
2.   Unuttered or inner represented speech.
Represented uttered speech is used to reproduce the words pronounced by the character.
She asked after old Jolyon's health. A wonderful man for his age, so upright young-looking, and old was she? Eighty-one! She would never have thought it! They were at the sae! Very nice for them. (Galsworthy)
Here the author represents the questions and words actually pronounced by the character. But it is not an absolute reproduction of the words used by the speaker. Uttered represented speech demands that the tense should be switched from present to past and that the personal pronouns should be changed from 1ˢᵗ and 2ⁿᵈ person to 3ʳᵈ person as in indirect speech but the syntactical structure of the utterance does not change.
e.g. Again and again he was asking himself: what did she think of him? Did she think of him?
Unlike uttered represented speech inner RS expresses feelings and thoughts of the character which are not materialised in spoken or written language. That is why it abounds in interjections, exclamatory words and phrases, one-member sentences, breaks.
e.g. He flung out the in a fury, Damn it, he raged, wincing, what kind of man is he to behave like God ill-mighty! It's as if he had done me the favour, allowing me to do his work! (Cronin)
Inner represented speech is usually introduced by verbs of mental perception as to think, to meditate, to feel, to occur, to wonder, to understand and the like. The syntactical peculiarities of direct speech. This is reflected in the word order, variety of the types of sentences: elliptical, one-member , exclamatory, interrogative, incomplete.
Inner represented speech is a powerful means of expressing feeling and thoughts of the character, it allows the writer to lead the reader into the inner state of human mind.
This stylistic device is used only in the belles-lettres style and is very popular in the works of the writers of the last two centuries, especially in the works of Thackeray, Dickens, London, Galsworthy, Dreiser, Maugham and many others,

QUESTIONS FOR SELF-CONTROL:

1. What is a Litotes?
2. What are most frequently used structures of Litotes?
3. What do you know about antithesis?
4. What is gradation and its types?
5. In what way does the structure of an emotive gradation differ from that of other types?
6. Comment on linguistic properties of sentences which are foregrounded in Lexico-Syntactical stylistic devices?

List of recommended literature:

5) Galperin I.R. "Stylistics" M., 1977
6) Kukharenko V.A. "A book of practice in stylistics" M., 1986
7) Арнольд И.В. «Стилистика современного английского языка» М., 1990
Бобохонова Л.Т. «Инглиз тили стилистикаси» Тошкент, «Укитувчи» 1995

LECTURE IX

Problems for discussion:
1. Definition, language mechanism and stylistic functions of Repetition.
2. Definition, language mechanism and stylistic functions of Rhetorical Question.
3. The nature of phonetic stylistic device of Alliteration
4. The nature of phonetic stylistic device of Onomatopoeia

REPETITION

Repetition is SD which gives the repetition of the same word or phrase with the view of expressiveness. Very often repetition in the oral type of speech shows the excitement of a speaker. When a person under the stress of strong emotion, he can't but repeats some words or phrases.

E.g. «Stop»-she cried, «Don't tell me. I don't want to hear, I don't want to hear what you've come for. I don't want to hear».

In this case repetition is not a SD it is an expressive means of the language, showing the excitement of the speaker.

When used a SD, repetition is a deliberate, intentional use of the same words. It has quite different stylistic functions. It does not aim at making a direct emotional impact. On the contrary, the SD of repetition aims at logical emphasis, it calls the attention of the reader to the key words of the utterance.

e.g. Scrooge went to bed again, and thought, and thought and thought it over and over.

From the point of view of compositional design there are many types of repetition:

1.   Anaphora - the repetition of the same word at the beginning of utterance:

My heart is in the Highland, my heart is not here,
My heart is in the Highlands a-chasing the dear
Chasing the wild deer and following the roe
My heart's in the Highlands, wherever I go.

Work - work - work
Till the brain begins to siwm
Work - work - work
Till the eyes are heavy and dim.

2. Epiphora - the repetition of the same words at the end of the utterance:

e.g. «Tm exactly the man to be placed in a superior position in such a case as that. I'm above the rest of mankind, in such a cases that, lean act with philosophy in such a case as that.»
/Dickens/

3. Anadiplosis - linking repetition, reduplication. The same words are used at the end of one sentence and at the beginning of the following:

> *Then hate me when thou wilt, if ever, now*
> *Now while the world is bent my deeds to cross*

/Shakespeare. Sonnet 90/

The old church was quite. So quite that Lanny could hear the tiding of his wrist watch.

/P. Abrahams/

Sometimes this linking repetition is used several times in the utterance. Then it is called chain repetition.

e.g. A smile would come into Mr. Pickwicks face: the smile extended into a laugh into a roar, and the roar became general. /Dickens/

4. Framing - is the repetition of the same words at the beginning and at the end of the same utterance:

He ran away from the battle. He was an ordinary human being that did want to kill or be killed, so he ran away from the battle.(St. Heym)

> The day is cold and dark and dreary
> It rains and the wind is never weary
> The vines still cling to the mouldering wall
> But at every gust the dead leaves fall
> *And the day is cold and dark and dreary*
> /Longfellow "The Rainy Day"/

Coming down! After all. Then he was not deserted. Coming down! A glow ran through his limbs: his cheeks and. foreheadfelt hot. He drank his soup, and pushed the tray-table away, lying very quite until they had removed lunch and felt him alone; but every now and then eyes twinkled. Coming down!
/Galsworthy/

5. Pure repetition of the words met at any place:

> For want of a nail, the shoe was lost,
> For want of the shoe, the horse was lost
> For want of horse, the rider was lost
> For want of the rider, the battle was lost
> For want of the battle, the kingdom was lost
> And all from the want of a horseshoe nail.

Another variety of repetition is a synonymous repetition. This is the repetition of the same idea by using synonymous words and phrases.
E.g. Lord and master, clean and neat, act and deed.

The poetry of earth is never dead
The poetry of earth is ceasing never
/Keat/

Another variety of repetition is tautology, which is the repetition of the same word in different grammatical forms;

e.g. to dream a dream, to sin a sin, the darkest darkness and the like.

RHETORICAL QUESTION

Rhetorical question is syntactical SD which contains a ststement made in the form of a question. In other words, the sentencs which is affirmative statement in it's logical sense has the form of interrogative sentence.

Wouldn't we all do better not trying to understand, accepting the fact that no human being will ever understand another, not a wife a husband, a lover a mistress, nor a parent a child?

Can we fly, my friends? We cannot.

Why can we not fly? As if because we are born to walk?

It is known that an interrogative sentence is more emotional than affirmative. Thus, when the statement gets the form of a guestion it becomes more emotional and emphatic.

Another example:

Can"t you see, that you are cutting your own throat as well as breaking my heart in turning your back on me?

(B. Shaw. Mrs. Warren"s Profession)

Only the context and the intonation can show whether a question is rhetorical or not. Rhetorical questions are usually expressed by complex sentences, in which the subordinate clasues serve as the context.

Who is here so vile that will not love his country?

(Shakesperare)

Sometimes the rhetorical question occurs in a simple sentence. The sentence itself forms the context which helps to show that the question is a rhetorical one.

What deep wounds ever closed without scar?

(Byron. Childe Harold)

Rhetorical question may have either positive or negative forms: the positive form of the rhetorical question predicts the negative answer, the negative form the positive answer.

e.g Who will be open where is no sympathy, or has call to speak to those who never can understand?

Gentleness in passion! What could have been more seductive to the scared, starved heart of that girls? (J.C.)

Have I not suffered things to be forgotten? (Byron)

Rhetorical questions are often very close to exklamatory sentences and sometimes it is rather difficult to distinguish between them.

Rhetorical question is a question asked not for infomation but to produce some stylistic effect. It expresses various kinds of modal shades of meaning, such as doubts, challenges, scorn and so on. It espresses emotions.

Rhetorical questions, being more emotional than statements, are most often used in publicistic style and particularly in oratory which aims at the elevations.

PHONETIC STYLISTIC DEVICES. ALLITERATION

Alliteration is a phonetic stylistic device which is based on the repetition of similar sounds in neighbouring words.

Deep into the darkness peering, long I stood there
Wondering, fearing, doubting, dreaming dreams
No mortal ever dared to dream before.   (E. Poe)

Alliteration is widely used in poetry, proverbs and sayings, in the titles of the books and newspaper headlines:

Tit for tat, blind as a bat, bright as button, to rob Peter to pay Paul, «Sense and Sensibility «(J. Austin

ONOMATOPOEIA

Onomatopoeia is a combination of speech-sounds which aims at imitating sounds produced in nature. There are two varieties of onomatopoeia: direct and indirect. Direct onomatopoeia is contained in words that imitate natural sounds: ding-dong, buzz cuckoo, ping-pong. Indirect onomatopoeia is a combination of sounds which is an echo of its meaning.

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

Indirect onomatopoeia is sometimes very effectively used by repeating words which themselves are not onomatopoeic:

Here the sledges with the bells, silver bells.
What a world of merriment their melody foretells.
How they tinkle, tinkle, tinkle
In the icy air of night
All the heavens seem to twinkle
With the crystalline delight!
Keeping time, time, time
In a sort of runic rhyme
To the tintinnabulation that so musically wells
From the bells, bells, bells,
Bells, bells, bells
From the jingling and the tinkling of the bells.
(E. Poe)

The stylistic function of phonetic SDs is to create a musical accompaniment of the utterance conveying some emotional effect.

QUESTIONS FOR SELF – CONTROL:
1. What types of Repetition do you know?
2. What phonetic stylistic devices do you know? Characterise them and their stylistic functins.
3. What cases of sound instrumenting do you know?
4. What are the main cases of morphemic foregrounding?
5. What are the functions of morphemic repetition?

LECTURE X

PROBLEMS FOR DISCUSSION:
1. The subject matter of Text interpretation.
2. The notion and types of text categories.
3. Composition of the literary text.
4. Grouping of images in the literatary text.
5. Poetic details in the literary text.
6. Role of the title.

7. Scheme of interpretation.

KEY WORDS:

SUBJECT - MATTER OF TEXT INTERPRETATION

Interpretation of the text as a subject comprises a system of methods and devices for grasping the meaning of a belles-letters text.

Text interpretation is a branch of philology. It is based on Stylistics, Text Linguistics, Theory of literature, Philosophy, Ethics, Aesthetics, Hermeneutics.

The object of Text interpretation is a literary text. Text interpretation studies it frame point of view of its idea, structure, personages, plot, the author's outlook.

The aim of interpretation is to teach reading, penetrate into the main idea of the literary work, to understand the author's outlook, his comprehension of life. In other words, the aim of the text interpretation is to develop skills for penetrating into the concept of a literary work, for understanding the author's world picture and emotional impact on the reader.

A belles-lettres text is usually complex and consists of several layers. The task of interpretation is to extract maximum of information, thought and emotions conveyed by the author. The interpretation of a literary text as a rule undergoes two stages. At the first stage we learn the plot of a text and acquaint ourselves with characters. At the second stage we perform a thorough linguistic analysis, examining the main categories of the text, its title, poetic details and stylistic devices. The main text categories are: the category of informatively, modality, segmentation and wholeness (cohesion) of the text.

Informatively is the main category of the text. According to Prof. I.R.Galperin the following types of information are distinguished: a) content-factual; b) content-subtextual or implicit and c) content-conceptual.

Content-factual information contains reports about facts, events, processes which took place. In other words it's a plot of the text.

Content-subtextual information is not explicit, it is not expressed in the verbal layer of the text. The aim of an interpreter is to find the signals of implicit information and with their help analyse the concealed information.

Content-conceptual information conveys to the reader the author's individual perception of the events, his modality and outlook.

These three kinds of information are revealed with the help of some elements of foregrounding and poetic details.

The category of modality implies the author's attitude to his personages and the described reality. It can be explicit when the author describes the events and characters himself, or hidden when he entrusts his role of a narrator to one of the personages, an on-looker, or an eye-witness.

Modality can be expressed directly or indirectly. In the first case, the author himself reveals his attitude towards the personage through his evaluating epithets. In the second case, it is th reader, who draws conclusions about the personage's positive and negative traits analysing the description of his actions by the author.

The category of segmentation presumes the division of the literary work into parts. Thus, a novel segmentation into a volume, a part, a chapter, paragraphs, syntactical wholes - is called volume pragmatic. The second kind of segmentation is called context-variative. It takes into account the manner of communicating information. According to it we distinguish: narration, description, the author's meditations, dialogue, monologue, represented speech, stream of consciousness.

The category of cohesion deals with grammatical, lexical, logical stylistic - structural and associative means of connection which join separate parts of the text into total unity.

Literary work is a fragment of objective reality, based on the author's vision, his idea of the world. So, there exists the relationship: the author – the literary work – the reader. This relationship is ideal when the author's vision of life is identical to that of the reader's. But that is rarely. The raider provides

his own interpretation of the literary work according to his aesthetic, psychological and emotional qualities. Interpretation is characterised by plurality. Thus, the understanding of the text, its interpretation depends on the reader, his knowledge, experience and cultural level, in other words, on the thesaurus of the reader.

The literary text is a complex whole, the elements constituting the text are arranged according to a definite system and in a special succession. The structure of the text is revealed by two levels: 1) literary {including a personage and a plot], 2} language which includes a system of expressive means and stylistic devices.

A plot reflects events, episodes, the actions of the personages. Every plot has its conflict. A plot is a plan of a literary composition reflecting its immediate content. It is a scheme of connected events. By composition we mean elements of the plot.

Composition includes:

1. Prologue, exposition. Prologue is a preface of the literary work. Very often it has retrospective and prospective trend. An exposition is an outline of the environment, circumstances and conditions of the described event.
2. Beginning of the plot or the initial collision. It represents an event that starts action and causes subsequent development of events.
3. Development of the plot. The author shows the course of events. The development of events leads, finally, to the moment of great tension, to the decisive clash f interests – to the culmination or climax.‘
4. Climax is the highest point of the action. It is a moment of decisive importance for personages‘ destines. The events following it take the already settled course of development. Very often it contains the most intensifying stylistic device – climax, or convergence of stylistic devices. Representing the summit part of the text composition, it supplies the most important facts for deriving conceptual information.
5. Denouement is the event that brings the action to an end.
6. The End.
7. Epilogue. It gives the author's conception of the literary work. It is in epilogue that the author expresses the main idea of his book.

Sometimes the exposition or the beginnings of the plot are absent. Then we say that the story begins from the middle. In such cases it has the implication of precedence, as if the reader is aware of the preceding events.

When the author does not give the end to the story, we say that it is a story with an open ending. In such cases the author only passes the problem for the reader to solve. Sometimes, there is no ending because the contemporary epoch cannot give a definite solution to the raised problem.

Poetic Details are used by the author to represent the whole picture through seemingly insignificant descriptions. Poetic details carry out different functions in the literary text. According to their functions they are divided into the following types:

a)   depicting details; b) authenticity details; c) characterological details; d) implicit details.

Depicting details create visual images of description. They create the image of nature and appearance, landscape, and portraits and make the description vivid and emotional.

Authenticity detail creates the image of things. By authenticity detail the author depicts the personages‘ mode of life and indicate his place of residence.

Characterological detail creates the image of personage. This detail can be traced in the whole text and is used to give an all-sided characterisation of a personage or to underline one of his most essential features of character.

The implication detail creates the image of relation between personages and reality. It is the implication detail that reveal the current.

Title has a great importance for revealing conceptual information, conveyed in the text.

According to their form and information titles a classified into: a) a title symbol; b) a title Chests; c) a title quotation; d) a title report; e) a title-hint; f) a title narration.

Comprising the quintessence of the book's content, the title represent the nucleus of the conceptual

information. The title can be metaphorically depicted as a wound up spiral revealing its potentialities in the process of unwinding.

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SCHEME OF INTERPRETATION
1. Say a few words about the author and the cultural context.
2. Relate the plot of the story.
3. Characterise the composition of the text.
4. Reveal the conceptual information of the text:
a) poetic details and their functions
b) stylistic devices and their functions
c) comment on the vocabulary of the text (literary bookish, foreign words, poetic words, colloquialisms, neologisms, slang and so on),fmd thematic and key words;
d) comment on the implicit information (implicit title, implicit detail, SDs)
e) comment on the meaning of the title and connect it with the conceptual information.

RESUME:

QUESTIONS FOR SELF – CONTROL:
1. Define the subject matter of Text Interpretation.
2. What is the aim of Text Interpretation?
3. What are the main text categories?
4. What types of informativity do you know?
5. What does the category of modality presuppose?
6. What two types of novel segmentation do you know?
7. What are the main points of the text composition?
8. What deviations from the traditional text composition do you know?
9. What is the poetic detail? What types of poetic details are distinguished?
10. What is the role of title in revealing the conceptual information of the text?
11. What is the scheme of interpretation?:

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