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THEME: SOME PECULIARITIES OF THE FUNCTIONAL STYLES OF LANGUAGE

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INTRODUCTION

The theme of our Qualification Paper is dedicated to the study of functional Styles are patterns of the written variety of language calculated to secure the desired purpose of the communication.

The actuality of the given Qualification Paper lies into functional style of the literary language makes use of language means the interrelation of which is peculiar to the given Functional Style. It is the coordination of language media and Stylistic Devices which shapes the distinctive features of each style, and not the separate language media or the Stylistic Devices themselves.

The novelty of the research is determined by the facts that development of each style is predetermined by the changes in the norms of standard English. It is also greatly influenced by changing social conditions, the progress of science and the development of cultural life in the country. This is explained by the fact that scientists in many fields used the emotional language instead of one more logically , precise and convincing, because they lacked the scientific data obtainable only by deep, prolonged research.

The aim of the Qualification Paper is to reveal the development of science and the accumulation of scientific data, emotive elements gave way to convincing arguments and "stubborn" facts. For those purposes they are interested in English literature. This topic has fascinated lots of learners and we believe that it lasts long. According to this general aim, we put forward the following tasks:

- 1) Study of the English literature;
- 2) Dividing of styles in English literature;

The method used in this research includes analytic approach to the study of some literary-bookish and colloquial styles in English literature.

The scientific value of the Qualification Paper is determined by detailed and comprehensive information about spoken styles of the English nature. We know that English literature is a component pari of the world literature. Its best national traditions have played an important role in enriching and development of the world literature. English literature consists of poetry, prose and drama written in the English language by authors in England, Scotland and Wales.

The practical value of the given research is that it can be used as a manual in juridical branch of our society and scientific literary guidebook

for students.

The material includes:

1. Scientific, literary books and articles about English literature spoken styles of the English language;
2. Useful literary internet sites.

The structure of the Qualification Paper: The Qualification Paper consists of Introduction, two Chapters, Summary, Conclusion and Bibliography.

Functional Styles are patterns of the written variety of language calculated to secure the desired purport of the communication. Each functional style of the literary language makes use of language means the interrelation of which is peculiar to the given Functional Style. It is the coordination of language media and Stylistic Devices which shapes the distinctive features of each style, and not the separate language media or the Stylistic Devices themselves. Linguistic literature gives various definitions of the notion 'style' that generally boil down to the following three meanings of this term:

- A variety of the national language traditionally used in one of the socially identifiable spheres of life that is characterized by a particular set of

linguistic features, including vocabulary, grammar and pronunciation. These are chiefly associated with the social and regional varieties, such as educated, colloquial,

low colloquial, dialectal, uneducated, etc. From this point of view the most broad and well known subdivision in many national languages today usually describes these varieties as neutral, literary (high) and colloquial (low): e.g. Cockney, upper-class, educated English.

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

- Individual manner of expression determined by personal factors, such as educational background, professional experience, sense of humour, etc.: e. g. personal style of communication, the style of Pushkin's early poetry.

Style is our knowledge how language is used to create and interpret texts and conversational interactions. It involves being aware of the range of situations in which a language can be used a distinctive and predictable way and of the possibilities available to us when we want to produce or respond to creative uses of the language. Stylistic features relate to constraints on language use that may be only temporary features of our spoken or written language. We often adopt different group uses of language as we go through our day; we may use a different style speaking with our

children in the family, reporting to our boss at work or practicing sports. We change our speaking or writing style to make a particular effect: imitating somebody's accent when telling a story, giving a humorous account of events in an informal letter and so on. Style is first and foremost the result of our

choice of content of our message and the appropriate range of language means to deliver the message effectively. Uses of English in numerous situations that require definite stylistic features are studied by the theory of functional styles.

Each Functional Style, however, can be recognized by one or more leading, especially conspicuous-features. For instance, the use of special terminology is a lexical characteristic of the FS of scientific prose, and one by which it can easily be recognized. The address "Dear sirs" will be a signal to refer the message to the FS of official documents. However, since any FS presents a system in which various features are interwoven in a particular manner, one group of language means, a leading feature though it may be, will not suffice to determine the FS.

Functional Style is a patterned variety of literary text characterized by the greater or lesser typification of its constituents, supra-phrasal units (SPU), in which the choice and arrangement of interdependent and interwoven

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language media are calculated to secure the purport of the communication.

Each FS is a relatively stable system at the given stage in the development of the literary language, but it changes, and sometimes considerably, from one period to another. Therefore functional style of language is a historical category. There are many instances to prove this. Thus, the FS of emotive prose actually began to function as an independent style after the second half of the 16th century; the newspaper style budded off from the publicistic style; the oratorical style has undergone considerable fundamental changes, and so with other Functional Styles,

The development of each style is predetermined by the changes in the norms of standard English. It is also greatly influenced by changing social conditions, the progress of science and the development of cultural life in the country. For instance, the emotive elements of language were abundantly used in scientific prose in the 18th century. This is explained by the fact that scientists in many fields used the emotional language instead of one more logically precise and convincing, because they lacked the scientific data obtainable only by deep, prolonged research. With the development of science and the accumulation of scientific data, emotive elements gave way to convincing arguments and "stubborn" facts.

The English literary language has evolved a number of FSs easily distinguishable one from another. They are not homogeneous and fall into several variants all having some central point of resemblance, or better to say, all integrated by the invariant—i.e. the abstract ideal system. We shall now consider each of the FSs in its most characteristic features.

Stylistics, as the term implies, deals with styles. Style, for its part, can be roughly defined as the peculiarity, the set of specific features of a text. By text we mean a coherent sequence of signs (words) irrespective of whether it 'has been recorded on paper or has been retained in our memory. Hence, while a person pronounces (aloud or mentally) / *live in this house*, he or she accomplishes an act of speech, but as soon as the act is completed, there is no more speech. What remains is the sequence of signs - / + *live* + *in* + *this* + *house* - and that is what we call a text. Style is just what differentiates a group of homogeneous texts (an individual text) from all other groups (other text). The concept about style as special quality of speech has arisen in antique poetics and rhetoric (greek "stylos" - the stick pointed from one end to which wrote on wax plates; other end of a stick had the form of spade, it leveled wax, erasing written). Ancient spoke: «Turn the stylos», that meant literally 'erase written', and in portable 'work above a syllable, consider written. With development of a science about language of representation of scientists that such style, varied. Inconsistent opinions on the given question express modern scientists. However the general is the recognition of the functional nature of styles, their communications with the certain sphere of speech dialogue and kinds of human activity, understanding of style as historically developed and socially realized set of receptions of the use, selection and combination of units of language. Metonymically the word "style" began to be used in sense of skill not only correctly, competently (from the point of view of grammatic norms of the given epoch) to use lexicological and phraseological and syntactic means of language, but also to use them so, to understand features typical for

everyone style, it is necessary to track as these features developed during development and becoming of literary norms of modern English language, 'frying to describe speech styles, I tried to allocate the most typical features in their interconditionality with other features, in the sum defining the given style and limiting it from other styles of an English literary language. Each speech style has as the general, typical features for the given style, underlying allocation of this style in independent speech style, and private forms of its display. Parities of the general and private in speech styles are shown differently during the different periods of development of these styles and inside of style system of the given literary language. So, for example, business documents, diplomatic letters and notes, orders and instructions, reports of parliamentary sessions and other are forms of display and existence of style of business documents in an English literary language. All of them have that general, which underlies their allocation in independent speech style. However, each of these versions of an official style has the specific features in which are shown both the general laws of the given style, and the specific features inherent only given T shall spread. So, symbols and reductions of military documents reflect also the general laws of an official style and the features inherent only in it substyle. The investigation purpose of this work is the studying of Functional Styles of language and their peculiarities. Work consists of introduction, two chapters and conclusion.

Chapter I

Representatives of the not less well-known Prague school -V.Mathesius, T.Vachek, J.Havranek and others focused their attention on the priority of the situational appropriateness in the choice of language varieties for their adequate functioning. Thus, *functional stylistics*, which became and remains an international, very important trend in style study, deals with sets, "paradigms" of language units of

all levels of language hierarchy serving to accommodate the needs of certain typified communicative situations. These paradigms are known as *functional styles* of the language. Proceeding from the famous definition of the style of a language offered by V.V. Vinogradov more than half a century ago, we shall follow the understanding of a functional style formulated by I. R. Galperin as "a system of coordinated, interrelated and interconditioned language means intended to fulfil a specific function of communication and aiming at a definite effect." All scholars agree that a well developed language, such as English, is streamered into several functional styles. Their classifications, though, coincide only partially: most style theoreticians do not argue about the number of functional styles being five, but disagree about their nomenclature. This manual offers one of the rather widely accepted classifications which singles out the following functional styles:

1. *official style*, represented in all kinds of official documents and papers;
2. *scientific style*, found in articles, brochures, monographs and other scientific and academic publications;
3. *publicist style*, covering such genres as essay, feature article, most writings of "new journalism", public speeches, etc.;
4. *newspaper style*, observed in the majority of information materials printed in newspapers;
5. *belles-lettres style*, embracing numerous and versatile genres of imaginative writing.

It is only the first three that are invariably recognized in all stylistic treatises. As to the newspaper style, it is often regarded as part of the publicist domain and is not always treated individually. But the biggest controversy is flaming around the *belles-lettres style*. The unlimited possibilities of creative writing, which covers the whole of the universe and makes use of all language resources, led some scholars to the

conviction that because of the liability of its contours, it can be hardly qualified as a functional style. Still others claim that, regardless of its versatility, the *belles- lettres style*, in each of its concrete representations, fulfils the aesthetic function, which fact singles this style out of others and gives grounds to recognize its systematic uniqueness, i.e. charges it with the status of an autonomous functional style. To compare different views on the number of functional styles and their classification see corresponding chapters in stylistic monographs, reference- and textbooks.

Each of the enumerated styles is exercised in two forms - *written* and *oral*: an article and a lecture are examples of the two forms of the scientific style; news broadcast on the radio and TV or newspaper information materials - of the newspaper style; an essay and a public speech - of the

The number of functional styles and the principles of their differentiation change with time and reflect the state of the functioning language at a given period. So, only recently, most style classifications had also included the so- called *poetic* style which dealt with verbal forms specific for poetry. But poetry, within the last decades, lost its isolated linguistic position; it makes use of all the vocabulary and grammar offered by the language at large and there is hardly sense in singling out a special poetic style for the contemporary linguistic situation, though its relevance for the language of the seventeenth, eighteenth and even the biggest part of the nineteenth centuries cannot be argued.

Something similar can be said about the *oratorio* style, which in ancient Greece was instrumental in the creation of "Rhetoric", where Aristotle, its author, elaborated the basics of style study, still relevant today. The oratoric skill, though, has lost its position in social and political life. Nowadays speeches are mostly written first, and so contain all the characteristic features of publicist writing, which made it unnecessary to specify oratoric style within the contemporary functional stratification of the language. All the above-mentioned styles are singled out within the *literary*>

type of the language. Their functioning is characterized by the intentional approach of the speaker towards the choice of language means suitable for a particular communicative situation and the official, formal, preplanned nature of the latter.

The *colloquial type* of the language, on the contrary, is characterized by the unofficially, spontaneity, informality of the communicative situation. Sometimes the colloquial type of speech is labelled "the colloquial style" and entered into the classification of functional styles of the language, regardless

of the situational and linguistic differences between the literary and colloquial communication, and despite the fact that a style of speech manifests a conscious, mindful effort in choosing and preferring certain means of expression for the given communicative circumstances, while colloquial speech is shaped by the immediacy, spontaneity, unpremeditativeness of the communicative situation. Alongside this consideration there exists a strong tendency to treat colloquial speech as an individual language system with its independent set of language units and rules of their connection.

Galperin distinguished 5 functional styles and suggests their subdivision into substyles in modern English according to the following scheme:

1.1. THE BELLES-LETTRES STYLE

Belles-lettres style is a generic term for three substyles in which the main principles and the most general properties of the style are materialized.

⁴ These three sub-styles are:

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

Each of these sub-styles has certain common features, typical of the general belles-lettres style, which make up the foundation of the style, by which the particular style is made recognizable and can therefore be singled out. Each of them also enjoys some

individuality. This is revealed in definite features typical only of one or another sub-style. This correlation of the general and the particular in each variant of the belles-lettres style had manifested itself differently at different stages in its historical development. The common features of the sub-styles may be summed up as follows. First of all the common function may broadly be called "aesthetic-cognitive". This is a double function which aims at the cognitive process, which secures the gradual enfolding of the idea to the reader and at the same time calls forth a feeling of pleasure, a pleasure which is derived from the form in which the content is wrought. The psychological element, pleasure, is not irrelevant when evaluating the effect of the communication. This pleasure is caused not only by admiration of the selected language means and their peculiar arrangement but also (and this is perhaps the main cause) by the fact that the reader is led to form his own conclusions as to the purport of the author.

Since the belles-lettres style has a cognitive function as well as an aesthetic one, it follows that it has something in common with scientific style. The purpose of science as a branch of human activity is to disclose by research the inner substance of things and phenomena of objective reality and find out the laws regulating them, thus enabling man to predict, control and direct their further development in order to improve the material and social life of mankind. The style of scientific prose is therefore mainly characterized by an arrangement of language means which will bring proofs to clinch a theory. Therefore we say that the main function of scientific prose is proof. The selection of language means must therefore meet this principal requirement.

The purpose of the belles-lettres style is not to prove but only to suggest a possible interpretation of the phenomena of life by forcing the reader to see the viewpoint of the writer. This is the cognitive function of the belles-lettres style. From all this it follows, therefore, that the belles-lettres style must select a system of language means

which will secure the effect sought.

In showing the difference in the manner of thinking of the man-of letters and the man-of-science, N. A. Dobrolubov writes:'

"The man-of-letters... thinks concretely, never losing sight of particular phenomena and images; the other (the man-of-science) strives to generalize, to merge all particulars in one general formula." The belles-lettres style rests on certain indispensable linguistic features which are:

1. Genuine, not trite, imagery, achieved by purely linguistic devices.
2. The use of words in contextual and very often in more than one dictionary meaning, or at least greatly influenced by the lexical environment.
3. Vocabulary which will reflect to a greater or lesser degree the author's personal evaluation of things or phenomena.
4. A peculiar individual selection of vocabulary and syntax, a kind of lexical and syntactical idiosyncrasy.
5. The introduction of the typical features of colloquial language to a full degree (in plays) or a lesser one (in emotive prose) or a slight degree, if any (in poems). The belles-lettres style is individual in essence. This is one of its most distinctive properties. Individuality in selecting language means (including stylistic devices), extremely apparent in poetic style, becomes gradually less in, let us say, publicistic style, is hardly noticeable in the style of scientific prose and is entirely lacking in newspapers and in official style. The relation between the general and the particular assumes different forms in different styles and in their variants. This relation is differently materialized even within one and the same style. This is due to the strong imprint of personality on any work of poetic style. There may be a greater or lesser volume of imagery (but not an absence of imagery); a greater or lesser number of words with contextual meaning (but not all words without contextual meaning); a greater or lesser number of colloquial elements (but not a complete

absence of colloquial elements).

¹ N.A. Dorolubov. *Coo. COM.*, T. 5, crp. 283-284.

a. LANGUAGE OF POETRY

The first substyle we shall consider is *verse*. Its first differentiating property is its orderly form, which is based mainly on the rhythmic and phonetic arrangement of the utterances. The rhythmic aspect calls forth syntactical and semantic peculiarities which also fall into a more or less strict orderly arrangement. Both the syntactical and semantic aspects of the poetic substyle may be defined as compact, for they are held in check by rhythmic patterns. Both syntax and semantics comply with the restrictions imposed by the rhythmic pattern, **and** the result is brevity of expression, epigram-like utterances, and fresh, unexpected imagery. Syntactically this brevity is shown in elliptical and fragmentary sentences, in detached constructions, in inversion, asyndeton and other syntactical peculiarities.

Rhythm and rhyme are immediately distinguishable properties of the poetic substyle provided they are wrought into compositional patterns. They can be called the external differentiating features of the substyle, typical only of this one variety of the belles-lettres style. The various compositional forms of rhyme and rhythm are generally studied under the terms versification or prosody.

b. EMOTIVE PROSE

The substyle of emotive prose has the same common features as for the belles-lettres style in general; but all these features are correlated differently in emotive prose. The imagery is not so rich as it is in poetry; the percentage of words with contextual meaning is not so high as in poetry'; the idiosyncrasy of the author is not so clearly discernible. Emotive prose is the combination of the literary variant or the language, both in words and syntax, with the colloquial, variant. It would perhaps be

more exact to define this as a combination of the spoken and written varieties of the language, inasmuch as there are always two forms of communication present—monologue (the writer's speech) and dialogue (the speech of the characters).

The language of the writer conforms or is expected to conform to the literary norms of the given period in the development of the English literary language. The language of the hero of a novel, or of a story will in the main be chosen in order to characterize the man himself. True, this language is also subjected to some kind of reshaping. This is an indispensable requirement of any literary work. Those writers who neglect this requirement may unduly contaminate the literary language by flooding the speech of their characters with non-literary elements, thus overdoing the otherwise very advantageous device of depicting a hero through his speech.

Emotive prose allows the use of elements from other styles as well. Thus we find elements of the newspaper style (for example, Sinclair Lewis's "It Can't Happen Here"); the official style (for example, the business letters exchanged between two characters in Galsworthy's novel "The Man of Property"); the style of scientific prose (excerpts from Cronin's "The Citadel" where medical language is used).

A great influence on the development of the characteristic features of the belles-lettres style was exercised by Shakespeare. Although he never wrote prose, except for a few insertions in some of his plays, he declared his poetical credo and his attitude towards all kinds of embellishments in language in some of his works.

Present-day emotive prose is to a large extent characterized by the

⁷ See i.R.Galperin. An Essay in Stylistic Analysis. M., 1968, p. 18.

breaking-up of traditional syntactical designs of the preceding periods. Not only detached construction, but also fragmentation of syntactical models, peculiar, unexpected ways of combining sentences, especially the gap- sentence link and other modern syntactical patterns, are freely introduced into present-day emotive prose. Its advance is so rapid that it is only possible to view it in the gross.

c. LANGUAGE OF THE DRAMA

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

The language of the characters is in no way the exact reproduction of the norms of colloquial language, although the playwright seeks to reproduce actual conversation as far as the norms of the written language will allow. Any variety of the belles-lettres style will use the norms of the literary language of the given period. True, in every variety there will be found departures from the established literary norms. But in genuinely artistic work these departures will never go beyond the boundaries of the permissible fluctuations of the norms, lest the aesthetic aspect of the work should be lost. It follows then that the language of plays is always stylized, that is, it strives to retain the modus of literary English, unless the playwright has a particular aim which requires the use of non-literary forms and expressions. However, even in this case a good playwright will use such forms sparingly. Thus in Bernard Shaw's play "Fanny's First Play," Dora, a street-girl, whose language reveals her upbringing, her lack of education, her way of living, her tastes and aspirations, nevertheless uses comparatively few non-literary words. A *bunk*, a *squiffer* are examples. Even these are explained with the help of some literary device. This is due to the stylization of the language.

The natural conventionality of any literary work is most obvious in plays. People are made to talk to each other in front of an audience, and yet as if there were no audience. Dialogue, which is by its very nature ephemeral, spontaneous, fleeting, is

made lasting. It is intended to be reproduced many times by different actors with different interpretations. The dialogue loses its colloquial essence and remains simply conversation in form. The individualization of each character's speech then becomes of paramount importance because it is the idiosyncrasy of expression which to some extent reveals the inner, psychological and intellectual traits of the characters.

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

In lively conversation, even when a prolonged utterance, a monologue, takes place, it is interspersed with the interlocutor's "signals of attention", as they may be called, for example: *yes, yeah, oh, That's right, so, I see, good, yes i know, oh-oh, fine, Oh, my goodness, oh dear, well, well-well, Well' / never!*, and the like.

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

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

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

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

In ordinary conversation we generally find "sequence sentences" connected by "sequence signals"/ These signals help to establish the logical reference to what was said before, thus linking all sequential series of sentences into one whole. These sequence signals are mostly pronouns, adverbs, conjunctions, as in: "The boy has just brought the evening *It* is at the door."

The sequence of sentences reflecting the sequence of thought, being directed by the purport of the writer, will not allow any digressions from the course taken, unless this was the deliberate intention of the playwright Unlike the real, natural spoken variety of language, the language of plays is already purposeful. The sequence signals, which are not so apparent in lively conversation, become conspicuous in the language of plays. Considerable effort on the part of the audience is sometimes necessary in order to follow

³ These are terms suggested by Charles Fries, op. cit. p. 6.

(he trend of the conversation and decode the playwright's purport. It may be remarked in passing that there is an analogous tendency in modern emotive prose where dialogue occupies considerable space. In some of the novels it takes up three or four pages running, thus resembling a play.

1.2.PUBLICISTS STYLE

The publicistic style of language became discernible as a separate style in the middle of the 18th century, It falls into three varieties, each having its own distinctive features. Unlike other styles, the publicistic style has spoken varieties, in particular, the oratorical substyle. The development of radio and television has brought into being another new spoken variety, namely, the *radio* and *TV commentary*. The other two substyles are the *essay* (moral, philosophical, literary) and *journalistic articles* (political, social, economic) in newspapers, journals and magazines. Book reviews in journals, newspapers and magazines and also pamphlets are generally included among essays. The general aim of publicistic style, which makes it stand out as a separate style, is to exert a constant and deep influence on public opinion, to convince the reader or the listener that the interpretation given by the writer or the speaker is the only correct one and to cause him to accept the point of view expressed in the speech, essay or article not merely through logical argumentation but through emotional appeal as well. This brainwashing function is most effective in oratory, for here the most powerful instrument of persuasion, the human voice, is brought into play.

Due to its characteristic combination of logical argumentation and emotional appeal, publicistic style has features in common with the style of scientific prose, on the one hand, and that of emotive prose, on the other. Its coherent and logical syntactical structure, with an expanded system of connectives and its careful paragraphing, makes it similar to scientific prose. Its emotional appeal is generally

achieved by the use of words with emotive meaning, the use of imagery and other stylistic devices as in emotive prose; but the stylistic devices used in publicistic style are not fresh or genuine. The individual element essential to the belles-lettres style is, as a rule, little in evidence here. This is in keeping with the general character of the style.

Further, publicistic style is characterized by brevity of expression. In some varieties of this style it becomes a leading feature, an important linguistic means. In essays brevity sometimes becomes epigrammatic.

ORATORY AND SPEECHES *The oratorical style* of language is the oral subdivision of the publicistic style. Persuasion is the most obvious purpose of oratory.

"Oratorical speech", writes A. Potebnya, "seeks not only to secure the understanding and digesting of the idea, but also serves simultaneously as a spring setting off a mood (which is the aim) that may lead to action."

Direct contact with the listeners permits a combination of the syntactical, lexical and phonetic peculiarities of both the written and spoken varieties of language. In its leading features, however, oratorical style belongs to the written variety of language, though it is modified by the oral form of the utterance and the use of gestures. Certain typical features of the spoken variety of speech present in this style are: direct address to the audience (ladies and gentlemen, honourable member(s), the use of the 2nd person pronoun *you*, etc.), sometimes contractions (/V/, *won't*, *haven't*, *isn't* and, others) and the use of colloquial words.

This style is evident in speeches on political and social problems of the day, in orations and addresses on solemn occasions, as public weddings, funerals and jubilees, in sermons and debates and also in the speeches of counsel and judges in courts of law.

Political speeches fall into two categories: parliamentary debates, and speeches at rallies, congresses, meetings and election campaigns. Sermons deal mostly with

religious subjects, ethics and morality; sometimes nowadays they take up social and political problems as well. Orations on solemn public occasions are typical specimens of this style and not a few of their word sequences and phrases are ready-made phrases or clichés.

The sphere of application of oratory is confined to an appeal to an audience and therefore crucial issues in such spheres as science, art, literature, or business relations are not touched upon except perhaps by allusion. If such problems are dealt with in oratorical style the effect is humorous.

The stylistic devices employed in oratorical style are determined by the conditions of communication. If the desire of the speaker is to rouse the audience and to keep it in suspense, he will use various traditional stylistic devices.

Tradition is very powerful in oratorical style and the 16th century rhetorical principles laid down by Thomas Wilson in his "Arte of Rhetorique" are sometimes still used in modern oratory, though, on the whole, modern oratory tends to lower its key more and more, confining itself to a quiet business-like exposition of ideas. Stylistic devices are closely interwoven and mutually complementary' thus building up an intricate pattern. For example, antithesis is framed by parallel constructions, which, in their turn, are accompanied by repetition, while climax can be formed by repetitions of different kinds. As the audience rely only on memory, the speaker often resorts to repetitions to enable his listeners to follow him and retain the main points of his speech. Repetition is also resorted to in order to convince the audience, to add weight to the speaker's opinion. The following extract from the speech of the American Confederate general, A. P. Hill, on the ending of the Civil War in the U.S.A. is an example of anaphoric repetition: "*It is high time* this people had recovered from the passions of war. *It is high time* that counsel were taken from statesmen" not demagogues¹... *It is high time* the people of the North and the South understood each other and adopted means to inspire confidence in each other."

Repetition can be regarded as the most typical stylistic device of English oratorical style. Almost any piece of oratory will have parallel constructions, antithesis, suspense, climax, rhetorical questions and questions-in-the- narrative. Questions are most frequent because they promote closer contact with the audience. The change of intonation breaks the monotony of the intonation pattern and revives the attention of the listeners. The desire of the speaker to convince and to rouse his audience results in the use of simile and metaphor, but these are generally traditional ones, as fresh and genuine stylistic devices may divert the attention of the listeners away from the main point of the speech. Besides, unexpected and original images are more difficult to grasp and the process takes time. If a genuine metaphor is used by an orator, it is usually a sustained one, as a series of related images is easier to grasp and facilitates the conception of facts identified one with another. Allusions in oratorical style depend on the content of the speech and the level of the audience.

Special obligatory forms open up and end an oration, e.g. *My Lords; Mr. President; Ladies and Gentlemen*, etc. At the end of his speech the speaker usually thanks the audience for their attention by saying: *Thank you* or *Thank* 24

THE ESSAY

As a separate form of English literature the essay dates from the close of the 16th century. The name appears to have become common on the publication of Montaigne's "Essays", a literary form created by this French writer. The essay is a literary composition of moderate length on philosophical, social, aesthetic or literary subjects. It never goes deep into the subject, but merely touches upon the surface. Personality in the treatment of theme and naturalness of expression are two of the most obvious characteristics of the essay. *An essay* is rather a series of personal and witty comments than a finished argument or a conclusive examination of any matter. This literary genre has definite linguistic traits which shape it as a variety of publicistic style.

The essay was very popular in the 17th and 18th centuries. In the 17th century essays were written on topics connected with morals and ethics, while those of the 18th century focussed attention on political and philosophical problems.

The 18th century was the great age of essay writing. It was then the principal literary form, and discoursed on the important subjects of the day, often criticizing the shortcomings of the political and social system in England. "Encyclopedia Britannica" states that the essay became a dominant force in English literature of the 18th century. In the 19th century the essay as a literary term gradually changed into what we now call the journalistic article or feature article which covers all kinds of subjects from politics, philosophy or aesthetics to travel, sport and fashions. Feature articles are generally published in newspapers, especially weeklies and Sunday editions. They are often written by one and the same writer or journalist, who has cultivated his own individual style. The most characteristic language features of the essay, however, remain 1) brevity of expression, reaching in good writers a degree of epigrammaticness, 2) the use of the first person singular, which justifies a personal approach to the problems treated, 3) a

rather expanded use of connectives, which facilitate the process of grasping the correlation of ideas, 4) the abundant use of emotive words, 5) the use of similes and sustained metaphors as one of the media for the cognitive process.

The essay on moral and philosophical topics in modern times has not been so popular, perhaps because a deeper scientific analysis and interpretation of facts is required. The essay in our days is often biographical; persons, facts and events are taken from life. These essays differ from those of previous centuries — their vocabulary is simpler and so is their logical structure and argumentation. But they still retain all the leading features of the publicistic style.

In comparison with oratorical style, the essay aims at a more lasting, hence, at a slower effect. Epigrams, paradoxes and aphorisms are comparatively rare in oratory,

as they require the concentrated attention of the listener. In the essay they are commoner, for the reader has opportunity to make a careful and detailed study both of the content of the utterance and its form.

The close resemblance in structure between the essay and the oration has more than once been emphasized by linguists. The main difference between them is very well summarized by H. Robbins and R. Oliver in their work "Developing Ideas into Essays and Speeches."¹

"...an essay is distinguished from a speech primarily by the fact that the essay seeks a lasting, the speech an immediate effect. The essay must have a depth of meaning which will repay the closest analysis and frequent rereading

... the basic requirement of a good speech is that it carry immediately into the mind of its hearer precisely the point which the speaker wishes to make."⁵

c. JOURNALISTIC ARTICLES

Irrespective of the character of the magazine and the divergence of subject matter—whether it is political, literary, popular-scientific or satirical, all the features of publicistic style are to be found in any article. The character of the magazine as well as the subject chosen affects the choice and use of stylistic devices. Words of emotive meaning, for example, are few, if any, in popular scientific articles. Their exposition is more consistent and the system of connectives more expanded than, say, in a satirical article.

The language of political magazine articles differs little from that of newspaper articles. But such elements of publicistic style as rare and bookish words, neologisms (which sometimes require explanation in the text),

i

traditional word-combinations and parenthesis are more frequent here than in newspaper articles.

In an article dealing with what were forthcoming presidential elections in the USA, which it is impossible to quote here because of its length, we find such bookish and high flown words as *ambivalent*, *exhilarated*, *appalled* etc. Its argumentation and emotional appeal is achieved by emphatic constructions of different kinds: 'how dim the outlook for victory was', 'it could well have been, though', 'he is at once exhilarated and appalled'. Humorous effect is produced by the use of words and phrases which normally are out of the range of this soil of article: *melancholy*, *graciously*, *extending his best wishes* and by periphrases. Literary reviews stand closer to H. Robbins and R. Oliver. *Developing Ideas into Essays and Speeches*. Longmans Green and Co, N.Y., 1943. [p. 143]. essays both by their content and by their linguistic form. More abstract words of logical meaning are used in them, they often resort to emotional language and less frequently to traditional set expressions.

1.3. NEWSPAPER STYLE

Newspaper style was the last of all the styles of written literary English to be recognized as a specific form of writing standing apart from other forms.

The first of any regular series of English newspapers was the *Weekly News* which first appeared on May 23, 1622. The 17th century saw the rise of a number of other news sheets. With the introduction of a strict licensing system many such sheets were suppressed, and the Government, in its turn, set before the public a paper of its own—*The London Gazette*, first published on February 5, 1666. The paper was a semiweekly and carried official information, royal decrees, news from abroad, and advertisements. The first English daily newspaper—the *Daily Courant*, was brought out on March 11, 1702. The paper carried news, largely foreign, and no comment, the latter being against the principles of the publisher, as was stated in the first issue of his paper. Thus the early English newspaper was principally a vehicle of information. Commentary as a regular feature found its way into the newspapers later.

It took the English newspaper more than a century to establish a style and a standard of its own. And it is only by the 19th century that newspaper English may be said to have developed into a system of language media, forming a separate functional style.

The modern newspaper carries material of an extremely diverse character. On the pages of a newspaper one finds not only news and comment on it, press reports and articles, advertisements and announcements, but also stories and poems, crossword puzzles, chess problems and the like. Since the latter serve the purpose of entertaining the reader, they cannot be considered specimens of newspaper style.

English newspaper style may be defined as a system of interrelated lexical, phraseological and grammatical means which is perceived by the community as a separate linguistic unity that serves the purpose of informing and instructing the reader. Information and evaluation co-exist in the modern English newspaper, and it is only in terms of diachrony that the function of information can claim priority. All kinds of newspaper writing are to a greater or lesser degree both informative and evaluative. News of all kinds is essentially informative, whereas the editorial is basically evaluative. Information in the English newspaper is conveyed through the medium of:

- 1) brief news items,
- 2) press reports (parliamentary, of court proceedings, etc.),
- 3) articles purely informational in character,
- 4) advertisements and announcements.

The most concise form of newspaper information is the headline.

The headlines of news items carry a considerable amount of appraisal (the size and arrangement of the headline, the use of emotionally coloured words and elements of emotive syntax), thus indicating the interpretation of the facts in the news item that follows. But the principal vehicle of interpretation and appraisal is the newspaper

article, and the editorial in particular. Editorials (leading articles or leaders) are characterized by a subjective handling of facts, political or otherwise.

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

- 1) brief news items,
- 2) advertisements and announcements,
- 3) the headline,
- 4) the editorial.

A. BRIEF NEWS ITEMS

The principal function of *a brief news item* is to inform the reader. It states facts without giving explicit comments, and whatever evaluation there is in news paragraphs is for the most part implicit and as a rule unemotional. News items are essentially matter-of-fact, and stereotyped forms of expression prevail. As an invariant, the language of brief news items is stylistically neutral, which seems to be in keeping with the allegedly neutral and unbiased nature of newspaper reporting; in practice, however, departures from this principle of stylistic neutrality (especially in the so-called "mass papers") are quite common.

It goes without saying that the bulk of the vocabulary used in newspaper writing is neutral and common literary. Newspaper style has its specific vocabulary features and is characterized by an extensive use of:

- a) , **Special political and economic terms**, e.g., *constitution, president, by-election, General Assembly, gross output, per capita production*.
- b) **Non-term political vocabulary**, e.g., *public, people, progressive, unity, peace*. A characteristic feature of political vocabulary is that the border line between terms and non-terms is less distinct than in the vocabulary of other special fields. The semantic structure of some words comprises both terms and non-terms, e.g., *nation, crisis, agreement, member, representative, leader*.

c) **Newspaper cliches**, i.e., stereotyped expressions, commonplace phrases familiar to the reader e.g., *vital issue*, *pressing problem*, *danger of war*, *overwhelming majority*. Cliches more than anything else reflect the traditional manner of expression in newspaper writing. They are commonly looked upon as a defect of style. Indeed, some cliches, especially those based on trite images (e.g. *captains of industry*, *pillars of society*,) are pompous and hackneyed, others, such as *welfare state*, *affluent society*, are false and misleading. But nevertheless, cliches are indispensable in newspaper style: they prompt the necessary associations and prevent ambiguity and misunderstanding.

d) **Abbreviations**. News items, press reports and headlines abound in abbreviations of various kinds. Among them abbreviated terms— names of organizations, public and state bodies, political associations, industrial and other companies, various offices, etc. known by their initials are very common, e.g. UNO (United Nations Organization), NATO (North Atlantic Treaty Organization), EEC (European Economic Community), TGWU

(Transport and General Workers Union), FO (Foreign Office).

e) **Neologisms**. These are very common in newspaper vocabulary. The newspaper is very quick to react to any new development in the life of society, in science and technology.

Neologisms make their way into the language of the newspaper very easily and often even spring up on newspaper pages, e.g. *backlash* or *white backlash* (a violent reaction of American racists to the Negroes' struggle for civil rights), *frontlash* (a vigorous antiracist movement), *stop-go policies* (contradictory, indecisive and inefficient policies).

The above-listed peculiarities of brief news items are the basic vocabulary parameters of English newspaper style.

The vocabulary of brief news items is for the most part devoid of emotional

colouring.

Some papers especially those classed among "mass"¹ or "popular" papers, tend to introduce emotionally coloured lexical units into essentially matter- of-fact news stories, e.g. "Health Minister Kenneth Robinson made this shock announcement yesterday in the Commons." (*Daily Mirror*)

As the reporter is obliged to be brief, he naturally tries to cram all his facts into the space allotted. This tendency predetermines the peculiar composition of brief news items and the syntactical structure of the sentences. The size of brief news items varies from one sentence to several (short) paragraphs. The shorter the news item, the more complex its syntactical structure.

The following grammatical peculiarities of brief news items are of paramount importance, and may be regarded as their grammatical parameters.

a) **Complex sentences with a developed system of clauses**, e.g., "*There are indications that BO AC may withdraw- threats of all-out dismissals for pilots who restrict flying hours*, a spokesman for the British Airline Pilots' association said yesterday," (*Morning Star*)

b) **Verbal constructions** (infinitive, participial, gerundial) and verbal noun constructions, e.g., "Mr. Nobusuke Kishi, the former Prime Minister of Japan, has sought to set an example to the faction-ridden Governing Liberal Democratic Party *by announcing the disbanding* of his own faction *numbering* 47 of the total of 295 conservative members of the Lower House of the Diet." (*The Times*)

c) **Syntactical complexes**, especially the nominative with the infinitive. These constructions are largely used to avoid mentioning the source of information or to shun responsibility for the facts reported, e.g., "The condition of Lord Samuel, aged 92, *was said* last night *to be* a 'little better.'" (*The Guardian*)

d) **Attributive noun groups** are another powerful means of effecting brevity in news items, e.g., '*heart swap patient*' (*Morning Star*), '*the national income and*

expenditure figures' {*The Times*), 'Labour backbench decision' {*Morning Star*).

e) **Specific word-order.** Newspaper tradition, coupled with the rigid rules of sentence structure in English, has greatly affected the word-order of brief news items. The word-order in one-sentence news paragraphs and in what are called 'Heads' (the initial sentences in longer news items) is more or less fixed. Journalistic practice has developed what is called the "five-w-and- h-pattern rule" {*who - what- why-how- where-when*) and for a long time strictly adhered to it. In terms of grammar this fixed sentence structure may be expressed in the following manner: Subject-Predicate (+Object)-Adverbial modifier of reason (manner)-Adverbial modifier of place-Adverbial modifier of time, e.g.,

f) "A neighbour's peep through a letter box led to the finding of a woman dead from gas and two others semiconscious in a block of council flats in Eccles New Road, Salford, Lanes, *yesterday*." {*The Guardian*}

What is ordinarily looked upon as a violation of grammar rules in any other kind of writing appears to be a functional peculiarity of newspaper style.

B. ADVERTISEMENTS AND ANNOUNCEMENTS

Advertisements made their way into the British press at an early stage of its development, i.e., in the mid- 17th century. So they are almost as old as newspapers themselves. The principal function of advertisements and announcements, like that of brief news, is to inform the reader. There are two basic types of advertisements and announcements in the modern English newspaper: classified and non-classified.

In classified advertisements and announcements various kinds of information are arranged according to subject-matter into sections, each bearing an appropriate name. In *The Times*, for example, the reader never fails to find several hundred advertisements and announcements classified into groups, such as BIRTHS, MARRIAGES, PERSONAL, etc. This classified arrangement has resulted in a number of stereotyped patterns regularly employed in newspaper advertising. Note

one of the accepted patterns of classified advertisements and announcements in *The Times*:

BIRTHS CULHANE.—On November 1st, at St. Bartholomew's Hospital, to BARBARA and JOHN CULHANE — a son.

All announcements in the 'Birth' section are built on exactly the same elliptical pattern.

This tendency to eliminate from the sentence all elements that can be done without is a pronounced one in advertisement and announcement writing. The elliptic sentence structure has no stylistic function; it is purely technical—to economize space, expensive in what newspaper men call the "advertising hole."⁶ Though, of course, having become a common practice, this peculiar brevity of expression is a stylistic feature of advertisements and announcements which may take a variety of forms.

The vocabulary of classified advertisements and announcements is on the whole essentially neutral with here and there a sprinkling of emotionally coloured words or phrases used to attract the reader's attention. Naturally, it is advertisements and announcements in the PERSONAL section that are sometimes characterized by emotional colouring. Emotional colouring is generally moderate, though editors seem to place no restrictions on it. See the following announcement in the PERSONAL section of *The Times*:

Alleluia! I'm a mum.

⁶ See [ester Market. *The Real Sins of the Press*. Harper's Magazine, Dec. 1962. p. K6.

(A jocular modification of the chorus of the well-known American song "Alleluia, I'm a bum". A young woman is stating that she has become a mother.)

As for the non-classified advertisements and announcements, the variety of language form and subject-matter is so great that hardly any essential features common to all may be pointed out. The reader's attention is attracted by every possible means: typographical, graphical and stylistic, both lexical and syntactical.

Here there is no call for brevity, as the advertiser may buy as much space as he chooses.

THE HEADLINE

The headline (the title given to a news item or an article) is a dependent form of newspaper writing. It is in fact a part of a larger whole. The specific functional and linguistic traits of the headline provide sufficient ground for isolating and analysing it as a specific "genre" of journalism. The main function of the headline is to inform the reader briefly what the text that follows is about. But apart from this, headlines often contain elements of appraisal, i.e. they show the reporter's or the paper's attitude to the facts reported or commented on, thus also performing the function of instructing the reader. English headlines are short and catching, they "compact" the gist of news stories into a few eye-snaring words. A skilfully turned out headline tells a story, or enough of it, to arouse or satisfy the reader's curiosity." In some English and American newspapers sensational headlines are quite common. The practices of headline writing are different with different newspapers. In many papers there is, as a rule, but one headline to a news item, whereas such papers as *The Times*, *The Guardian*, *The New York Times* often carry a news item or an article with two or three headlines, and sometimes as many as four, e.g.

FIRE FORCES AIRLINER TO TURN BACK Cabin Filled With Smoke Safe Landing for 97 Passengers Atlantic Drama in Super VC 10 (*The Times*)

Such group headlines are almost a summary of the information contained in the news item or article.⁷

The functions and the peculiar nature of English headlines predetermine the choice of the language means used. The vocabulary groups considered in the analysis of brief news items are commonly found in headlines. But headlines also abound in emotionally coloured words and phrases, as the italicised words in the following: Tax agent a cheat (*Daily World*); No Wonder Housewives are *Pleading*: 'HELP' (*Daily*

Mirror) Syntactically headlines are very short sentences or phrases of a variety of patterns:

a) **Full declarative sentences**, e.g. 'Allies Now' Look to London' (*The Times*)

b) **Interrogative sentences**, e.g. 'Do you love war?' (*Daily World*)

c) **Nominative sentences**, e.g. 'Atlantic Sea Traffic' (*The Times*)

d) **Elliptical sentences**:

a. with an auxiliary verb omitted, e.g. 'Initial report not expected until June!' (*The Guardian*), 'Yachtsman spotted' (*Morning Star*);

b. with the subject omitted, e.g. "Stole luxury cars by photo" (*Daily Worker*)

c. with the subject and part of the predicate omitted, e.g. 'Still in danger' (*The Guardian*)

e) **Sentences with articles omitted**, e.g. 'Step to Overall Settlement Cited in Text of Agreement' (*International Herald Tribune*), 'Blaze kills 15 at Party' (*Morning Star*) Articles are very frequently omitted in all types of headlines.

⁰ George C. Baslian. *edition the Day's News*. N.Y., 1956, p. 62.

1) **Phrases with verbals**: infinitive, participial and gerundial, e.g. 'To get US aid' (*MorningStar*), 'Keeping Prices Down' (*The Times*), 'Speaking parts' (*The Sunday Times*)

g) **Questions in the form of statements**, e.g. 'The worse the better?' (*Daily World*)

h) **Complex sentences**, e. g. 'Senate Panel Hears Board of Military Experts Who Favoured Losing Bidder' (*The New York Times*) i) **Headlines including direct speech**:

a. introduced by a full sentence, e.g., 'Prince Richard says: T was not in trouble'" (*The Guardian*);

b. introduced elliptically, e.g. *The Queen*: "My deep distress" (*The*

Guardian).

The headline in British and American newspapers is an important vehicle both of information and appraisal; editors give it special attention, admitting that few read beyond the headline, or at best the lead.

THE EDITORIAL

The function of the *editorial* is to influence the reader by giving an interpretation of certain facts. Editorials comment on the political and other events of the day. Their purpose is to give the editor's opinion and interpretation of the news published and suggest to the reader that it is the correct one. Like any evaluative writing, editorials appeal not only to the reader's mind but to his feelings as well. Hence the use of emotionally coloured language elements, both lexical and structural. Here is an example: "But since they came into power *the trend* has been *up, up, up* and *the pace* seems *to be accelerating*." (*Daily Mail*).

Emotional colouring in editorial articles is achieved with the help of various stylistic devices, both lexical and syntactical, the use of which is largely traditional. Editorials abound in trite stylistic means, especially metaphors and epithets, e.g. *international climate*, *a price explosion*, *crazy policies*. Traditional periphrases are also very common in newspaper editorials, such as *Wall Street* (American financial circles), *Downing Street* (the British Government), *Fleet Street* (the London press), and so on.

Most trite stylistic means commonly used in the newspaper have become clichés. But genuine stylistic means are also sometimes used, which helps the writer of the editorial to bring his idea home to the reader through the associations that genuine imagery arouses. Two types of allusions can be distinguished in newspaper article writing: *a.* allusions to political and other facts of the day which are indispensable and have no stylistic value, and *b.* historical, literary and biblical allusions which are often

used to create a specific stylistic effect, largely—satirical. The emotional force of expression in the editorial is often enhanced by the use of various syntactical stylistic devices. Some editorials abound in parallel constructions, various types of repetition, rhetorical, questions and other syntactical stylistic means.

However, although all editorials, as a specific genre of newspaper writing, have common distinguishing features, the editorials in different papers vary in degree of emotional colouring and stylistic originality of expression. While these qualities are typical enough of the "popular" newspapers, such as the *Daily Mirror* and the *Daily Mail*, the so-called "quality papers", as *The Times* and *The Guardian*, make rather a sparing use of the expressive and stylistic means of the language. Whatever stylistic "gems" one may encounter in the newspaper, they cannot obscure the essentially traditional mode of expression characteristic of newspaper English.

1.4. SCIENTIFIC PROSE STYLE

The *language of science* is governed by the aim of the functional style of scientific prose, which is to prove a hypothesis, to create new concepts, to disclose the internal laws of existence, development, relations between different phenomena, etc. The language means used tend to be objective, precise, unemotional, devoid of any individuality; there is a striving for the most generalized form of expression.

The first and most noticeable feature of this style is the *logical sequence of utterance* with clear indication of their interrelations and interdependence. It will not be an exaggeration to say that in no other functional style do we find such a developed and varied system of connectives as in scientific prose.

A second and no less important feature, and perhaps the most conspicuous, is the *use of terms* specific to each given branch of science. It will be wise to state in passing that due to the rapid dissemination of scientific and technical ideas, particularly in what are called the exact sciences, we may observe the process of "determinization", that is, some scientific and technical terms begin to circulate

outside the narrow field they belong to and eventually begin to develop new meanings. But the overwhelming majority of terms do not undergo this process of determinization and remain the property of scientific prose. There they are born, may develop new terminological meanings, and there they die. No other field of human activity is so prolific in coining new words as science is. The necessity to penetrate deeper into the essence of things and phenomena gives rise to new concepts, which require new words to name them. A term will make more direct reference to something than a descriptive explanation, a non-term. A new term in scientific prose is generally followed by an explanation.

Neutral and common literary words used in scientific prose will be explained, even if their meaning is only slightly modified, either in the context (by a parenthesis or an attributive phrase) or in a foot-note.

A third characteristic feature of scientific style is what we may call *sentence-patterns*. They are of three types: *postulatory*, *argumentative* and *formulative*. A hypothesis, a scientific conjecture or a forecast must be based on facts already known, on facts systematized and defined. Therefore, every piece of scientific prose will begin with postulatory pronouncements which are taken as self-evident and needing no proof. A reference to these facts is only preliminary to the exposition of the writer's ideas and is therefore summed up in precisely formulated statements accompanied, if considered necessary, by references to sources.

The writer's own ideas are also shaped in formulae, which are the enunciation of a doctrine or theory, of a principle, an argument, the result of an investigation, etc. The definition sentence-pattern in a scientific utterance, that is, the sentence which sums up the argument, is generally a kind of clincher sentence. Thus, in his "Linguistics and Style" Nils Eric Enkvist concludes one of his arguments in the following words: "The study of features not statable in terms of contextual probabilities of linguistic items, style markers, stylistic sets and shifts of style is not the task of stylistics but of

other levels of linguistic or literary analysis."

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

A fifth feature of scientific style, which makes it distinguishable from other styles, is the frequent use of *foot-notes*, not of the reference kind, but *digressive in character*. This is in full accord with the main requirement of the style, which is logical coherence of ideas expressed. Anything that seems to violate this requirement or seems not to be immediately relevant to the matter in hand, but at the same time may serve indirectly to back up the idea, will be placed in a foot-note.

The *impersonality* of scientific writings can also be considered a typical feature of this style. This quality is mainly revealed in the frequent use of passive constructions.

Scientific experiments are generally described in the passive voice, for example, "*Then acid was taken*", instead of "I (we) then *took* acid."*

In connection with the general impersonal tone of expression, impersonal passive constructions are frequently used with the verbs *suppose*, *assume*, *conclude*, *point out*, etc., as in: 'It should be pointed out', 'It must be emphasized', etc.

Emotiveness is not entirely or categorically excluded from scientific prose. There may be hypotheses, pronouncements and conclusions which, being backed up by strong belief, therefore call for the use of some emotionally coloured words. Our emotional reaction to facts and ideas may bear valuable information, as it itself springs from the inner qualities of these facts and ideas. We depend in no small degree upon our emotional reactions for knowledge of the outer world.

1.5.THE STYLE OF OFFICIAL DOCUMENTS

There is one more style of language within the field of standard literary English

which has become singled out, and that is the *style of official documents*, or "officialese", as it is sometimes called. This FS is not

^d Nils Uric Enkvishi. *Linguistics and Style*. Oxford. 1967. p. 22

homogeneous and is represented by the following substyles or variants:

- 1) the language of business documents,
- 2) the language of legal documents,
- 3) the language of diplomacy,
- 4) the language of military documents.

Like other styles of language, this style has a definite communicative aim and has its own system of interrelated language and stylistic means. The main aim of this type of communication is to state the conditions binding two parties in an undertaking. These parties may be: the state and the citizen, or citizen and citizen (jurisdiction); a society and its members (statute or ordinance); two or more governments (pacts, treaties); etc. The aim of communication in this style of language is to reach agreement between two contracting parties. Even protest against violations of statutes, contracts, regulations, etc., can also be regarded as a form by which normal cooperation is sought on the basis of previously attained concordance.

This most general function of the style of official documents predetermines the peculiarities of the style. The most striking, though not the most essential feature, is a special system of clichés, terms and set expressions by which each substyle can easily be recognized, for example: *I beg to inform you, I beg to move, Dear Sir, We remain*. Each of the subdivisions of this style has its own peculiar terms, phrases and expressions which differ from the corresponding terms, phrases and expressions of other variants of this style. Thus in finance we find terms like *extra revenue, taxable capacities, liability to profit tax*. Terms and phrases like *to ratify an agreement, memorandum, pact* will immediately brand the utterance as diplomatic. In legal language, examples are: *to deal with a case; summary procedure; a body of judges*.

Other varieties of official language have their special nomenclature, which is conspicuous in the text and therefore easily discernible as belonging to the official language style. Besides the special nomenclature characteristic of each, variety of the style, there is a feature common to all these varieties- the use of abbreviations, conventional symbols and contractions, e.g., Gvt (government), \$ (dollar), £ (pound), Ltd (Limited). Abbreviations are particularly abundant in military documents. Mere they are used not only as conventional symbols but as signs of the military code, which is supposed to be known only to the initiated. Examples are: adv. (advance); atk (attack); obj. (object). Another feature of the style is the use of words in their logical dictionary meaning. In military documents sometimes metaphorical names are given to mountains, rivers, hills or villages, but these metaphors are perceived as code signs and have no aesthetic value, as in: "2.102 d. Inf. Div. continues atk 26 Feb. 45 to captive objs *Spruce Peach* and *Cherry* and prepares to take over objs *Plum* and *Apple* after capture by CCB, 5th armd Div."

Words with emotive meaning are not to be found in the style of official documents either. Even in the style of scientific prose some words may be found which reveal the attitude of the writer, his individual evaluation of the facts and events of the issue. But no such words are to be found in official style, except those which are used in business letters as conventional phrases of greeting or close, as *Dear Sir, yours faithfully*.

Perhaps the most noticeable of all syntactical features are the compositional patterns of the variants of this style. Business letters have a definite compositional pattern, namely, the heading giving the address of the writer, the date, the name of the addressee and his address.

Almost every official document has its own compositional design. Pacts and statutes, orders and minutes, notes and memoranda- all have more or less definite forms, and it will not be an exaggeration to state that the form of the document is

itself informative, inasmuch as it tells something about the matter dealt with (a letter, an agreement, an order, etc).

The over-all code of the official style falls into a system of subcodes, each characterized by its own terminological nomenclature, its own compositional form, its own variety of syntactical arrangements. But the integrating features of all these subcodes, emanating from the general aim of agreement between parties, remain the following:

- 1) conventionality of expression;
- 2) absence of any emotiveness;
- 3) the encoded character of language symbols (including abbreviations)
- 4) a general syntactical mode of combining several pronouncements into one sentence.

CHAPTER II

According to T. Kuznets and Y. Screbnev the division of functional styles is as follows: I Literary-bookish style and II Colloquial style. I. Arnold also speaks of the two -Literary and Colloquial groups of style, distinguishing Neutral style as opposed to the two main groups. Neutral style is possible in any speech situation of any character. The literary style corresponds to a thought out speech, say, before a large audience, i.e. public speech, usually called bookish. The colloquial style - to an unprepared speech of every day communication.

2. LITERARY-BOOKISH STYLE.

It falls into:

- Publicistic style (newspaper style, oratorical style)

- Scientific-prose style
- The style of official documents
- Poetic style (being of special interest if dealing with works of past epochs, not existing now)

The main feature of these styles is strict conformity of all the forms of speech (the use of words, syntactical structures, phonetic side of speech) to the norm of standard English, striving to a precise expression of thought, removal of lowered words.

Publicistic Style. The general aim of publicistic style is to impact public opinion, to cause the reader (listener) to accept the point of view expressed in the speech, essay or article. Publicistic style may vary depending on the theme, on the cultural level of the supposed reader and never upon an individual temperament and linguistic tastes of the author. But its main features are always the same. In a particular way publicistic style is aspected in newspaper texts. Not all the printed matter found in newspapers comes under newspaper style. One finds not only news and comments on it, but stories and poems, crossword puzzles, chess problems and the like. Of course, the latter cannot be considered specimens of publicistic style. The orator's speech may appear in an oral form of publicistic style. Contemporary orator's speech is less rhetoric (more simplified) but still tradition is very strong. The orators enrich their speeches using vivid and variegated expressive means.

Scientific-prose style. Its purpose is to inform some knowledge, pertaining to a certain branch of science that accounts for abundance of scientific terminology. As to grammar peculiarities it is syntactical precision, that is why no ellipsis is found (as a rule), participial, gerundial constructions and infinitives as attributes are in abundance and passive voice as well in branches of physics' math, history, natural sciences and technique. In some philosophic, pedagogical, linguistic works scientific prose style is used side by side with publicistic style.

The style of official documents. It is marked by its traditional nature. Definite

speech cliches, strict forms are characteristic of this style. Typical in this respect is an extract from 'The White Monkey' (Galsworthy). The dying George Forsyte dictates his will to Soames. *My three screws to young Vol Dartie, because he's the only Forsyte that knows a horse from a donkey. 'A throaty chuckle sounded ghastly in the ears of Soames. 'What have you said?' Soames read: 'I hereby leave my three race horses to my kinsman, Valerius Dartie of Wandson, Sussex, because he has special knowledge of horses'.* So in lexis we find archaisms (kinsman, ilk, henceforth, hence, heritor...), specialized foreign words: status quo, persona grata, entente cordiale..., commercial terms: aviso, acceptor, account current, contractor..., judicial: acquittal, inhibition, manslaughter.... As to syntax - very extended sentences embracing the whole content of the document. **Colloquial Style.** The second of the main functional styles of Modern English may be called 'free' as it contains more or less substantial deviations from the strict literary norm. Oral form usually of dialogue character is the leading feature of this style. 'Free' style is subdivided into two types: literary colloquial style and low colloquial style.

2.2.LITERARY-COLLOQUIAL STYLE.

It is intermediate between literary elaborate style and 'free' style. It comprises features of both. However, as to its main features it stands nearer to 'free' style. On the one hand it does not contain jargon words, dialect words, vulgarisms; very often bookish and foreign words are used in it. Its syntax is in accordance with strict rules of the literary pattern. This makes it related to literary elaborate style. On the other hand, there are some

peculiarities that make it related to 'free' style. For instance, it admits words with suffixes of subjective evaluation (Charlie, duckie, dearie) as well as epithets replacing them (dear, little, sweet etc.) Interjections: oh, well, why, there and exclamations like:

Dear me, Good gracious are also widely used. As an exception lowered words are met as well. Syntactical constructions are usually not complicated: simple sentences

though with wide use of participial and infinitival elements are characteristic of this style. This style is usually used when speakers must confine themselves to the forms of conventional 'society' rules or when they speak on serious or business subjects. E.g. Two people, little acquainted, are speaking trying to stick to the tone of underlined society correctness. *Sartorius: I do not disturb you, I hope, Mr. Cokane. Cokane: By no means. Our friend Trench has entrusted me with a difficult and delicate task. He has requested me, as a friend of the family, to write to them on a subject that concerns you. Sartorius: Indeed, Mr. Cokane. Well, the communication*

cannot be in better hands. The colour of the remarks is purposely literal, no contracted forms (*do not could not*) but still there is a colloquial element (*well*).

2.3.LOW-COLLOQUIAL STYLE.

All numerous peculiarities of this style are deviations from the literary norm. In lexis the most important of them are: wide usage of lowered words and slang, a tendency to constant substitution of neutral or bookish words with post-position elements, to land = to put down, to remove (a stain)= to take out, to continue^A to go on Interjections of the type: *well, why, there, dear me, oh my, gee* are most often met. Low-colloquial speech abounds in universal words: v. *fix, get*; n. *thing, business, affair*; adj. *nice, jolly, rotten, foul, swell*; the pronoun *some* - nопHflOMMMH, Hunero ce6e). Syntax has

the following specific features: In complex sentences asyndetical connection prevails over syndetical. Coordination over subordination; wide usage of the conjunction 'and' wide usage of ellipsis: '*What are you doing? - Trying to put on my coat.*' The tautological repetition (esp. of the type, ^f*You are crazy, you are*⁹), and the so called disjunctive question: '*Nice weather, isn't it?*'. The abundant use of parenthetical elements: *indeed, sure, no doubt, perhaps, maybe*, which are turned into word-parasites: *Really? Perhaps, I'm rather. Is very old thing, you know.* From

phonetic point of view oral speech is characterized by careless pronunciation: *feller—fellow, dunno=don 't know, attaboy>- that's a boy*. Low colloquial speech is characterized by emotional colouring which can be perceived in abundance of interjections and parenthetical words, numerous hyperboles and repetitions. E.g., *'Oh, Pete, did I tell you what that dub of a cashier said when I came in late yesterday? Oh, it was perfectly priceless!'* *'Didyou notice how Dotty was dancing? Gee, wasn't she the limit!'* Low colloquial style is used in a written form as well - in private correspondence, intimate diaries etc. In the newspaper or to be exact in columns dealing with sensational trials it acquires, so to say, sort of a tradition. The style of headlines and advertisements is peculiar in this respect. The headline must be at most brief, loud, it must contain a hint at the theme of an article (or notice) not to clear to interest the reader, skimming through multi-paged English papers: *'Dies after Locos Collide'; 87-th Congress Ends with Little for People; Boy Blue Slung his Hook;* - *'Boy blue'* - evidently *'in'* is missing - dressed in, the jargon expression *'to sling one's hook'* *cdejKamb* its stylistic equivalent - *cMbimbcn cMomambcn*.

Advertisements also have their own peculiarities. Those who offer work usually place ads of the type: *'Cook wanted'* with enumeration of conditions of work. Those who seek work usually give some information about themselves: *Single man, aged 30 no ties, seeks situation in any capacity, climate and conditions, main qualifications: loyalty and initiative.*

Laconism of private ads is caused not only by consideration of economy but by the necessity to inform the main characteristics in such a form which might help find what is needed at once.

In English newspapers there are columns of ads about engagements, marriages, births, deaths, special commemoration of the dead. In journalistic jargon all such ads are called in play - The catches, matches, hatches and dispatches.

Kukharensko suggests the following style classes:

Scientific style is employed in professional communication. Its most conspicuous feature is the abundance of terms denoting objects, phenomena and processes characteristic of some particular field of science and technique. Scientific style is also known for its precision, clarity and logical cohesion which is responsible for the repeated use of such clichés as: "As it was said above...", "In connection with..." and other lexico-syntactical forms emphasizing the logical connection and interdependence of consecutive parts of the discourse.

Official style, or the style of official documents, is the most conservative one. It preserves cast-iron forms of structuring and uses syntactical constructions and words long known as archaic and not observed anywhere else. Addressing documents and official letters, signing them, expressing the reasons and considerations leading to the subject of the document (letter) - all this is strictly regulated both lexically and syntactically. All emotiveness and subjective modality are completely banned out of this style. *Publicist style* is a perfect example of the historical changeability of stylistic differentiation of discourses. In ancient Greece, e.g. it was practiced mainly in its oral form

and was best known as *oratoric style*, within which views and sentiments of the addresser (orator) found their expression. Nowadays political, ideological, ethical, social beliefs and statements of the addresser are prevailingly expressed in the written form, which was labelled *publicist* in accordance with the name of the corresponding genre and its practitioners. Publicist style is famous for its explicit pragmatic (unction of persuasion directed at influencing the reader and shaping his views, in accordance with the argumentation of the author. Correspondingly, we find in publicist style a blend of the rigorous logical reasoning, reflecting the objective slate of things, and a strong subjectivity reflecting the author's personal feelings and emotions towards the discussed subject.

Newspaper style, as it is evident from its name, is found in newspapers. You

should not conclude though that everything published in a newspaper should be referred to the newspaper style. The paper contains vastly varying materials, some of them being publicist essays, some - feature articles, some -

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scientific reviews, some - official stock-exchange accounts etc., so that a daily (weekly) newspaper also offers a variety of styles. When we mention "newspaper style", we mean informative materials, characteristic of newspaper only and not found in other publications. To attract the reader's attention to the news, special graphical means are used. British and American papers are notorious for the change of type, specific headlines, space ordering, etc. We find here a large proportion of dates and personal names of countries, territories, institutions, individuals. To achieve the effect of objectivity and impartiality in rendering some fact or event, most of the newspaper information is published anonymously, without the name of the newsman who supplied it, with little or no subjective modality. But the position and attitude of the paper, nonetheless, become clear from the choice

not only of the subject-matter but also of the words denoting international or domestic issues. *Belles-lettres style* or the style of imaginative literature may be called the richest register of communication: besides its own language means which are not used in any other sphere of communication, belles-lettres style makes ample use of other styles too, for in numerous works of literary-art we find elements of scientific, official and other functional types of speech. Besides informative and persuasive functions, also found in other functional styles, the belles-lettres style has a unique task to impress the reader aesthetically. The form becomes meaningful and carries additional information as you must have seen from previous chapters. Boundless possibilities of expressing one's thoughts and feelings make the belles-lettres style a highly attractive field of research for a linguist.

Speaking of belles-lettres style most scholars almost automatically refer to it prose

works, regarding poetry the domain of a special poetic style. Viewed diachronically this opinion does not seem controversial, for poems of previous centuries, indeed, adhered to a very specific vocabulary and its ordering. But poetry of the twentieth century does not show much difference from prose vocabulary, its subjects are no more limited to several specific "poetic" fields but widely cover practically all spheres of existence of contemporary man. So it is hardly relevant to speak of a separate poetic style in reference to contemporary literature.

CONCLUSION

This brief outline of the most characteristic features of the language styles and their variants will show that out of the number of features which are easily discernible in each of the styles, some should be considered primary and others secondary; some obligatory, others optional; some constant, others transitory.

A functional style of language is a system of interrelated language means which serves a definite aim in communication. It is the coordination of the language means and stylistic devices which shapes the distinctive features of each style and not the language means or stylistic devices themselves. A functional style is this 'to be regarded as the product of a certain concrete task set by the sender of the message. Functional styles appear mainly in the literary standard of a language. Each style, however, can be recognized by one or more leading features which are especially conspicuous. For instance the use of special terminology is a lexical characteristic of the style of scientific prose, and one by which it can easily be recognized.

Style means all kinds of things. It is the way of writing or performing; the way in which something is written or performed as distinct from the content of the writing or performance. This is where we commence our discussion. In a word, **style** is used as a term distinguished from **content** in writing and it stresses form or format. In other words, style means 'how' whereas content refers to 'what'

In the developed literary languages always it is possible to establish mutually conditioned and interconnected styles of speech. Quantity of these styles and their names till now are a subject of disputes. Till now still there is no uniform point of view about the maintenance of concept "style of speech" though the overwhelming majority of linguists do not deny objective existence of such styles. Unfortunately, style of speech as the certain system of language means often mixes up with other concepts: the style of speech in general and style as expression of an individual

manner of using by language means, etc.

Speech styles are allocated as the certain systems in a literary language first of all in connection with the purpose of the message. Each speech style has more or less exact purpose which predetermines its functioning and its language features. So, for journalese the basic purpose is the information, advertising; the purpose of publicistic style - belief, an appeal to action, an estimation of the facts of the validity; the purpose of an official style - to establish conditions, restrictions and forms of the further cooperation two and more person; the purpose of style of scientific prose is the proof of the certain positions, hypotheses, the argument, etc.

A description of major functional styles given in this work is based on their most distinctive features on each level of the language structure: phonetical (where possible), morphological, syntactical, lexical and compositional. A peculiar combination of these features and special emphasis on some of them creates the paradigm of what is called a scientific or publicist text, a legal or other official document, colloquial or formal speech. The problem facing the stylist is whether or not there are separate styles within the spoken variety of the language and the analysis of these styles if it can be proved that there are any. So far we are of the opinion that styles of language can only be singled out in the written variety. This can be explained by the fact that any style is the result of a deliberate, careful selection of language means which in their correlation constitute this style. This can scarcely be attained in the oral variety of language which by its very nature will not lend itself to careful selection.

The survey of different functional styles will not be complete without at least a cursory look into what constitutes the very notion of text as a production of man's creative activity in the realm of language.

Function styles touch the problem about the choice of the whole totality of speech means that present a special form of speech activity which is called functional style of

the language. The choice of speech means depends not on the speaker's aspiration for strengthening expressiveness of speech, but on his estimation of the speech situation itself. This estimation comprises several aspects.

1. The definition of the character of the situation of the given speech act - whether it is official or intimate, solemn or natural (free and easy going) and so on.
2. The speaker's attitude to the addressee of speech i.e. taking into account the degree of intimacy between the speaker and the listener as well as the number of people to whom the speech is addressed.
3. The realization of purposes of communication, that may be different - business information, scientific explanation, speaker's emotional attitude towards the object of speech, official agreement etc. At last the very mechanism of communication may be different, it may be either in written or oral form.

Each style has a combination of distinctive features. Among them we find oppositions like 'artistic - non-artistic', 'presence of personality - absence of it', 'formal - informal situation'¹, 'equal -unequal social status' (of the participants of communication), 'written or oral form'. These five classes of what are called "speech activity" are abstractions rather than realities, they can seldom be observed in their pure forms: mixing styles is the common practice.

The number of stereotypes (functional styles) is not unlimited but great enough. For example, texts in official business style may be administrative, juridical, military, commercial, diplomatic, etc. Still further differentiation deals with a division of texts into genres. Thus military text (official style) comprise 'commands, reports, regulation, manuals, instructions'; diplomatic documents include 'notes, declarations, agreements, treaties', etc. In addition to all this we may speak of the individual style' with regard to any kind of text.

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