ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ

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        Мазкур тўплам инглиз тили ва адабиёти кафедрасининг 2017йили_____ куни йиғилишда мухокама қилиниб маъкулланган.

Lecture 1

Theme: **GENERAL NOTES ON STYLISTICS**
COMMUNICATIVE STYLISTICS. TYPES OF FUNCTIONAL SPEECH STYLES
plan:
1. General Notes on style and Stylistics
2. The Development of the English Literary language
3. The problems of stylistic research.

Problem: What problem of stylistic do linguists discuss?
Key words:
outline
obscure
aesthetic
interrelation
devices
intensification
pitch
archaic
manifest
intentional

The term stylistics is derived from the word "style". The word style goes back to the word "stilos". The Romans called thus a sharp stick used for writing on wax tablets. It was already in Latin that the meaning of the word "stilos" came to denote not only the tool of writing, but also the manner of writing. With this new meaning the word was borrowed into European languages.

What is stylistics? The subject of stylistics has far not been definitely outlined. It will not be an exaggeration to say that among the various branches of General Linguistics the most obscure in content is undoubtedly stylistics. This is due to a number of reasons. First of all there are confusions between the terms style and stylistics. The first concept is so broad it isn't easy to regard it as a term. Because we speak of style in architecture, literature, behavior, linguistics, dress and in other, fields of human activity. Even in linguistics the word style is used so widely that it needs interpretation. Style applies to the following fields of investigation: 1) the aesthetic function of language, 2) expressive means in language, 3) synonymous ways of rendering one and the same idea, 4) emotional coloring in language, 5) stylistic devices, 6) the splitting of the literary language into separate subsystems called styles. 7) the interrelation between language and the thought and 8) the individual manner of an author. The term style is also applied to the teaching of how to write clearly, simply and emphatically. Due to this, we achieve correctness in writing and avoid ambiguity. There is a view that style is the correspondence between thought and its expression. You know that language has two function; communicative and expressive (shaping one's thoughts).

The main goal of teaching Modern English Stylistics as an academic subject is to introduce students to this discipline and its interrelations with other branches of linguistics. The updated syllabus of this course

provides an insight into both structural and cognitive understanding of stylistic entities and phenomena, into multi-aspect differentiation of speech registers, as well as into different contemporary approaches to text interpretation.

The tasks of the course of lie in:

–**explaining students basic notions, concepts and problems of stylistics,**

–**instructing them how to identify and analyse linguostylistic phenomena in the literary and other registers of language,**

–**helping students to acquire philological competence in interpretation of the text as an artistic whole,**

–**improving students' general knowledge of English (at all of its structural levels) and developing their critical viewpoint upon stylistic peculiarities of language use.**

As a result of studying the course of English Stylistics students are expected to:

–**distinguish stylistic categories and phenomena from those of other linguistic disciplines,**

–**comment upon functional roles of expressive means and stylistic devices in speech and discourse products,**

–**know various approaches to stylistic differentiation of the English language,**

–**choose units of different functional styles in accordance with appropriate linguistic contexts,**

–**understand the literary text as a multi-layer construct and an open system that requires manifold approaches to its interpretation,**

–**be philologically competent in applying linguostylistic and other types of analysis to the literary text,**

By the end of the course students should be able to present well-rounded interpretations of sample texts in the module test and at the examination.

The significance of the course of Stylistics of English consists in improving students' linguistic and communicative competence that relates to their knowledge of structural language units and their functioning in speech.

The term individual style is applied to that sphere of linguistic and literary science which deals with the peculiarities of a writer's individual manner of using language means to achieve the effect he desires. Every author (writer) has his own manner of using language. Buffon's saying became a famous all over the world: "**Style is the man**

himself" he had in mind those qualities of speech which are inherent and which reveal; a man's breeding, education, social standing and etc. The subject of stylistics can be outlined as the **study of the nature, functions and structure of stylistic devices, on the one hand and on the other, the study of each style of language; i.e. its aim, its structure, its characteristic features and the effect it produces, as well as its interrelation with other styles of language. So our lectures are devoted to a description of the styles, which have already manifested themselves as more or less independent systems.**

The Development of the English Literary Language.

The E.L. language has had a long History. Throughout the stages of its development there has been a struggle for progressive tendencies. The E. language is the dialects of the Angles, Saxons and Jutes who occupied the British Isles in the 3 and 5th centuries. The first manuscripts of the language belong to the 8-century and it is so unlike present day English that Englishmen don't understand it. This language is called Anglo-Saxon or Old English. Old English, is a dead language like Latin or classic Greek. This period lasted until the end of the 12th century.

During the next period, known as the Middle English period, the English language rapidly progressed towards its present state; greatly enlarged its vocabulary by borrowings from Norman French and other languages. Norman French had been official since the Norman Conquest in 1066 and it was almost completely ousted by English in the middle of the 13th century. In 1362 Parliament was first opened in English and few years later court proceedings were ordered to be carried on in English and not in French.

In the 15 century the New English period began. The influence of the various dialects was still strongly felt, but the London dialect was gradually winning, general recognition. The London dialect had been accepted as the standard, at least in writing. Caxton, the first English printer, used the Current speech of London in his translations and books he printed. But it was very slow and hardly perceptible.

In the 16 century literary English began markedly to flourish in all forms: drama, poetry and prose. The rapid development of printing went parallel with the general grow of culture, to which was contributed by the two universities. Oxford and Cambridge.

The Protestant Reformation played a great role in the development of the English Literary language. Books on religion translated or composed in strong, simple, living English with few "learned" words and it was understandable to the masses of ordinary people. Even the Bible was translated in the same manner and by order of Queen Elizabeth I the Bible was placed in every church. But Latin words either directly or through the French language poured into the English literary language because English had never had or had last the words required giving expression to scientific ideas. Great changes were in phonetic, no writer knew exactly how to spell borrowed words – in the Latin, the French or the Norman-French way. Even dictionaries, which began in the middle of the 17th century, didn't fix English spelling.

The seventeenth-century Literary English is characterized by a general tendency to refinement and regulation. It can be seen in subjected to considerable changes. Early in the

17th century English dictionaries began to appear as practical guides to the use of new words, terms belonging, to science and art. In the 19-18 centuries scholars tried to fix, the language for all time, to establish its laws once and for all. Byron, Thackeray and Dickens contributed greatly to the enrichment of the literary language. In 19th century Literary English to be noted is a more or less firmly established differentiation of styles, but this process was not fully appreciated by the scholars of the period. By this period the shaping of the newspaper style, the publicistic style, the style of scientific prose and the official style may be said to have been completed and language scholars faced with the new problems. It became necessary to seek the foundation and distinctive characteristic of each individual style and analyse them.

The shaping of the belles-lettres prose style called forth a new system of expressive means and stylistic devices. There appeared a stylistic device – represented speech – which quickly developed into one of the most popular means by which the thought and feeling of a character in a novel can be shown, the speech of the character combining with the exposition of the author to give a fuller picture. The favourite stylistic devices of the prose style of the 18th century, rhetorical questions, climax, anaphora, antithesis and some others gave way to more lively stylistic devices as breaking off the norms of lively colloquial speech. Stylistic devices regarded with suspicion and disapproval in the 18th century were beginning to gain popularity.

The realistic tendencies and trends in English literature during this period made it necessary to introduce non-literary forms of English when depicting characters from the so-called lower classes through the idiosyncrasies of their speech. In this connection another feature must be mentioned when characterizing the ways and means by which literary English of the 19th century progressed. This was a more liberal admission of dialectal words and words from the Scottish dialect in particular. To a considerable extent this must be attributed to Robert Burns, whose poems were widely read and admired and who, as is known, wrote in the Scottish (Scots) dialect. The novels of Walter Scott also aided the process.

In summing up the main features of the struggle to establish norms for 19th century literary English, special mention must be made of the two tendencies characteristic of this period. One was reactionary purism, the principles characteristic of which were laid down in the 17th and 18th centuries and which became manifest in the struggle against any innovation no matter where it came from. The purist was equally against words borrowed from other languages, the coinage of new words and also semantic changes in the native stock of words. This reactionary purism orientated the literary language towards a revival of old words which had gone out of use and of constructions typical of earlier stages in the history of English.

The other tendency was to draw on the inexhaustible resources of the vernacular both in vocabulary and in the lively syntactical patterns of colloquial English so suggestive of the warm intonation of the human voice. This tendency was particularly observable in the belles-lettres style, and Byron, Thackeray and Dickens contributed greatly to the enrichment of the literary language.

The end of the century led practically to no change in the general direction of the two tendencies. But there is undoubted evidence that the second of the two above-mentioned tendencies has taken the upper hand. Reactionary purism is dying down and

giving way to strong modernizing tendencies, which flourish particularly in the newspaper style and belles-letters style. The recognition in the 20th century of the everyday speech of the people as a variety of the national language has done much to legalize the colloquial form of English which until the present century had been barred from the domain of language studies.

Wee must point out that the functional styles of language have shaped themselves within the literary form of the English language. The division of the standard English language into two varieties, written and spoken (the literary language and the colloquial language), which was recognized earlier and which was acknowledged as a natural coexistence, now goes alongside the problem of the "closed" system of styles of language.

Language of communication has two varieties of language; the spoken and the written. The spoken is primary and the written is secondary. Each of these varieties has developed its own features and qualities which in many ways may be regarded as opposed to each other. The spoken language is maintained in to form of a dialogue – the written in the form of a monologue. The spoken language has a considerable advantage over the written, in that the human voice comes into play. There is a difference between the spoken and written language is however in the vocabulary used. There are words and phrases typically colloquial on the one hand and typically bookish on the other.

f.ex. to be gone on some body = to, be violently in love with
        I take it = I understand
        to hob-nob with = to be very familiar with
        How come? – Why? How does that happen?

In Spoken language we use the direct word order in questions or omit the auxiliary verb

        "Screoge knew Marley was dead?"

Unfinished sentences are also typical of the spoken language "if you behave like that I'll …"

Spoken language is more' emotional.
        "Isn't she cute!"
        "Don't you tell me that"
        "A witch she is"

In written language we use complicated sentence units.
 The bookish v-ry, one of the notable properties of the written language may, on the contrary, go beyond the grasping powers of even the most intelligent reader and may very frequently need interpretation.

Expressive Means (EM) and Stylistics devices (SD)

A writer uses particular means by which he obtains his effect: exp. means, stylistic devices. We have to make a distinction between EM and SD. All stylistic means of a language can be divided into exp. m (EM), which is used in some specific way, and special devices called SD.

The EM of a language are those phonetic means, morphological forms, means of word-building, and lexical, phraselogical and syntactical forms, they are used for

emotional or logical intensification of the utterance some of them are normalized and dictionaries label them as intensifiers. The most powerful EM of any language are phonetic. Because the human voice can indicate the subtle nuances of meaning that no other means can attain: pitch, melody, stress, pausation, whispering, a singsong manner of speech and etc. Morphological EM: f.ex: using the present Ind .instead of the Past Ind. It is named historical Present in describing some past event the author uses the present tense, to achieve a more vivid picturisation of what was going on. The use of shall in the second and third person may also be regarded as an EM. f.ex: he shall do it (=I shall make him do it) He has to do it (it is necessary for him the do it)

Among word building means we find a great many forms, which serve to make the utterance more expressive and fresh.

> f.ex: dear – dearie
>   stream – streamlet

- y (ie), - let these suffixes add some emotional coloring to the words. We use non – standard English (poetic, archaic, slang, vulgar etc) to color our speech, to make speech more emphatic mainly from the emotional point of view we use proverbs or famous sayings, some of them are so well-known than their use in the process of communication passes almost unobserved.
-   f.ex. "Well, it will only add fuel to the fire"
- Synonymous expression. "It will only make the situation worse".
- Stylistics observes not only the nature of one EM, but also its potential capacity of becoming a stylistic device. What is a stylistic device? It is a conscious and intentional literary use of some of the facts of the language (including EM) in which the most essential features of the language forms are raised to a generalized level and there by present a generative model. Most SD may be regarded as aiming at the further intensification of the emotional or logical emphasis contained in the corresponding expressive means. The birth of an SD is not accidental language means begin gradually to develop new features, a wider range of functions and become a relative means of expressiveness alongside the already recognized expressive means of the language, like proverbs or saying. **S.D are patterns of the language whereas the EM do not form patterns. EM have a greater degree of predictability than SD. EM are commonly used in language, and are therefore easily predictable than EM. In order to get an objective description of the styles and SD of language.** It is necessary to make clears what is meant by the literary language. It was particularly regulated and formalized during 17th and 18th centuries. The influence was in the 19th category with the spread of general education, with the education, with the introduction of radio and television into daily lives of the people. The non-literary language manifests itself in all aspects of the language; phonetic, morphological, lexical and syntactical.

> f.ex.   in' instead of ing
>   [a:] – of [x]
>   [ai] – of [ei] [rain-rein]

Literary English is almost synonymous with the term Standard English. Standard English is an abstraction, an ideal. It stands above all kinds of variants of English. This ideal helps to establish more or less strict norms for all aspects of the language. The publication of dictionaries dues much to establish the Literary language norms.

Functional styles of the English language

Plan:

1. The Belles-Lettres style
2. Publicistic style
3. Newspaper style
4. Scientific prose style
5. The style of official documents

Problem: What is the importance of functional styles of the English language?

Key words:
generic
unfolding
aesthetico-cognitive
indispensable
ballads
expanded
pamphlets
advertisements
apparent
editorial

We have already pointed out that the *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. These three substyles 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 substyles 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 substyle. This correlation of the general and the particular in each variant of the belles-lettres style had manifested itself differently at different stage in its historical development.

The common features of the substyles may be summed up as follows. First of all comes the common function which may broadly be called "aesthetico-cognitive." This is a double function which aims at the cognitive process, which secures the gradual unfolding 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 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. Northing gives more pleasure and satisfaction than realizing that one has the ability to penetrate into the hidden tissue of events, phenomena and human activity, and to perceive the relation between various seemingly unconnected facts brought together by the creative mind of the writer.

The purpose of the belles-lettres style is not to prove but only to suggest a possible interpretation of the phenomena of the phenomena of life by forcing the reader to see the viewpoint of the writer. This is the cognitive sought, which is an aesthetico-cognitive effect.

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 influences by the lexical environment.
3. A 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).

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.

Emotive prose. The substyle of emotiveprose has the common features as have been pointed out for the belles-lettres style in general; but all these features are correlated differently in emotive prose. The imagery is not 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. Apart from metre and rhyme, what most of all distinguishes emotive pose from the poetic style is the combination of the literary variant of the language, both in words and syntax, with the colloquial variant. It would perhaps be more exact to define this as a combination of the spoken and written varieties of the language, inasmuch as there are always two forms of communication present – monologue (the writer's speech) and dialogue (the speech of the characters).

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

Emotive prose as a separate form of imaginative literature, that is fiction, came into being rather late in the history of the English literary language. It is well known that in early Anglo-Saxon literature there was no emotive prose. Anglo-Saxon literature was mainly poetry, songs of a religious, military and festive character. The first emotive prose which appeared was translations from Latin of stories from the Bible and the Lives of the Saints.

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

Publicistic style.*Publictic style* became discernible as a separate style in the middle of the 18th century. It also falls into three varieties, each having its own distinctive features which integrate then. Unlike other styles, the publicistic style has spoken varieties, in particular, the oratorical substyle. The development of radio and television has brought into being a new spoken variety, namely the *radio commentary*. The other two are the *essay* (moral, philosophical, literary) and *articles* (political, social, and economic) in newspapers, journals and magazines. Book reviews in journals and magazines and also pamphlets are generally included among essays.

The generalaim 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, essays or article not merely by logical argumentation, but by emotional appeal as well. This brain-washing function is most effective in oratory, for here the most powerful instrument of persuasion is brought into play: the human voice. Due to its characteristic combination of logical argumentation and emotional appeal, publicistic style has features in common with the style of scientific pros, 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 the 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.

The manner of presenting ideas, however, brings this style closer to that of belles-lettres, in this case to emotive prose, as it is to a certain extent individual. Naturally, of course, essays and speeches have greater individuality than newspaper or magazine articles where the individual element is generally toned down and limited by the requirements of the style.

Publicistic style is also 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.

The most general distinguishing features of publicistic style and its subdivisions are laid down here, but it is always possible to draw a clear demarcation line between these subdivisions, as their features often overlap. We shall outline only the most obvious subdivisions: oratory, that, is, speeches and orations, essays and articles.

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.

English newspaper writing dates from the 17th century. At the close of the 16th century short news pamphlets began to appear. Any such publication either presented news from only one source or dealt with one specific subject. Note the titles of some of the earliest news pamphlets: "Newenewes, containing a short rehearsal of Stukely's and Morice's Rebellion" (1579), "Newes for Spain and Holland" (1593), "Wonderful and strange newes out of Suffolke and Essex, where it rayned only from time to time and cannot be classed as newspapers, though they were unquestionable the immediate forerunners of the British press.

The first of any regular series of English newspapers was the *Weekly Newes*which first appeared on May 23, 1622. It lasted for some twenty years till in 1641 it ceased publication. The 17th century saw the rise of a number of other news sheets which, with varying success, struggled on in the teeth of discouragement and restrictions imposed by the Crown. With the introduction of a strict licensing system many such sheets were suppressed, and the Governments, 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, new from abroad, and advertisements.

The rise of the American newspaper, which than was brought onto American soil by British settlers, dates back to the late 17th, early 18th centuries.

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 means which forms a separate functional style.

Brief news items. The function of a *brief news item* is inform the reader. It states only facts without giving comments. This accounts for the total absence of any individuality of expression and the almost complete lack of emotional colouring. It is essentially matter-of-fact, and stereotyped forms of expression prevail.

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

a) **Special political and economic terms**, e.g., *Socialism, constitution.*
b) **non-term political vocabulary**, e.g., *public, people progressive.*
c) **Newspaper clichés**, i.e., stereotyped expression commonplace phrases familiar to the reader; e.g., *vital issue, pressing problem, well-informed sources, danger of war.*
d) **Abbreviations**, e.g. UNO (United Nations Organization), TUS (Trades Union Congress), NATO (North Atlantic Treaty Organization), AFL-CIO (American Federation of Labour-Congress of Industrial Organizations).

The Headline.*The headline* is the title given to a news item or a newspaper article. The main function of the headline is to inform the reader briefly of what the news that follows is about. Sometimes headlines contain elements of appraisal, i.e., they show the reporter'sor the paper's attitude to the facts reported. English headlines are short and caching, they "compact gist of news stories into a few eye-snaring words."

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 function of advertisements and announcements, like that of brief news, is to inform the reader.

The editorial. As has been stated, *editorials*, like some other types of newspaper articles, are an intermediate phenomenon bearing the stamp of both the newspaper style and the publicistic style.

The function of the editorial is to influence the reader by giving an interpretation of certain facts.

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, therefore, tend to be objective, precise, unemotional, devoid of any individuality; there is a striving for the most generalized from of expression.

"The proper medium of scientific expression," writes E.Sapir, "is therefore a generalized language that may be defined as a symbolic algebra of which all known languages are translations. One can adequately translate scientific literature because the original scientific expression is itself a translation."

The first and most noticeable feature of this style is the *logical sequence of utterances* with clear indication of their interrelations and interdependence. It will not be an exaggeration to say that in to 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 "de-terminization," 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 majorities of terms do not undergo this process of de-terminization 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. As has already been pointed out, a term will make more direct reference to something than a descriptive explanation, a non-term. Hence the rapid creation of new terms in any develops science.

The style of official documents. There is finally one more style of language within the scope of standard literary English which has become singled out, and that is the *style of official documents*, or "officialese" as it is sometimes called. Like other styles, it is not homogeneous and is represented by the following substyles or variants:

1. the language of business documents;
2. the language of legal documents;
3. that of diplomacy;
4. that of military documents.

Like other style of language this style has a definite communicative aim and accordingly 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 stat and the citizen, or citizen and citizen

(jurisdiction); a society and its members (statute or ordinance); two or more enterprises or bodies (business correspondence or contracts two or more governments (pacts, treaties); a person in authority and a subordinate (orders, regulations, instructions, authoritative directions); the board or presidium and the assembly or general meeting (procedures, acts, minutes), etc.

In other words 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 sticking, 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, I second the motion, provisional agenda, the above-mentioned, hereinafternamed, on behalf of, private advisory, Dear Sir, We remain, your obedient servants. In fact 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 *high contracting parties, to ratify an agreement, memorandum, pact, Charge d'affares, protectorate, extra-territorial status, plenipotentiary* will immediately brand the utterance as diplomatic. In legal language, examples are: *to deal with a case; summary procedure; a body of judges; as laid down in.*

Likewise other varieties of official language have their special nomenclature, which is conspicuous in the text, and therefore easily discernible.

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, for example:

M.P. (Member of Parliament), H.M.S. (His Majesty's Steamship), $(dollar), £ (pound), Ltd (Limited).

There are so many of them that there are special addenda's in dictionaries to decode them.

This characteristic feature was used by Dickens in his "Posthumous Papers of the Pickwick Club;" for instance,

P.V.P., M.P.C. (Perpetual Vice-President, Member Pickwick Club);

G.C.M.P.C. (General Chairman-Member Pickwick Club).

These abbreviations are particularly abundant in military documents. Here 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:

D.A.O. (Divisional Ammunition Officer); *adv*. (advance); *atk* (attack);

obj. (object); A/T (anti-tank); ATAS (Air Transport Auxiliary Service).

Another feature of the style is the use of words in their logical dictionary meaning. Just as in other matter-of-fact styles and in contrast intrinsically to the belles-lettres style, there is no room for words with contextual meaning or for any kind of simultaneous

realization of two meanings. 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 atk26 Feb. 45 to captive objs*Spruce*

Peach and *Cherry* and prepares to take over objs*Plum* and *Apple* after

capture by CCB, 5th arms Div."

Words with emotive meaning are also not to be found in the style of official documents. 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*.

As in all other functional styles, the distinctive properties appear as a system. We cannot single out a style by its vocabulary only, recognizable though it always is. The syntactical pattern of the style is as significant as the vocabulary though not perhaps so immediately apparent.

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

Here is a sample of a business letter:

Smith and Sons

25 Main Street

Manchester

9th February, 1957

Mr. John Smith

29 Cranbourn Street

London

Dear Sir,

We beg to inform you that by order and for account of Mr. Julian of Leeds, we have taken the liberty of drawing upon you for £ 25 at three months' date to the order of Mr. Sharp. We gladly take this opportunity of placing our services at your disposal, and shall be pleased if you frequently make use of them.

Respectfully yours,

Smith and Sons

by Jane Crawford

There is every reason to believe that many of the emotional words and phrases in present-day commercial correspondence which are not merely conventional symbols of polite address did retain their emotive meaning at earlier stages in the development of this variety of official language. Here is an interesting sample of a business letter dated June 5, 1655.

Mr. G.Dury to Secretary Tharloe,

Right Honorable,

The Commissary of Sweden, Mr.Bormel, doth most humbly intreat your

honour to be pleased to procure him his audience from his highnesse as

soon as conveniently it may be. He desires that the same be without

much ceremony, and by way of private audience. I humbly subscribe myself

Your Honour's most humble and
obedient servant,

G.Dury

June 5, 1655.

Such words and word combinations as 'most humbly,' 'intreat' (entreat), 'I humbly subscribe', 'most humble and obedient servant' and the like are too insistently repeated not to produce the desired impression of humbleness so necessary for one who asks for a favour.

Almost every official document has its own compositional design. Pasts and statutes, orders and minutes, codes 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.)

Consider your answers to the following
1.   What does stylistics study?
2. What is expressive means?
3. What are the most powerful expressive means?
4. What are stylistic devices?
5. How many substyles does the Belle-letters style have?
   6. What is the general aim of publicistic style?
7.   When did the first newspaper appear?
8.   What is the style of official documents?

Literature:
1. "Stylistics" I.R. Galperin – Москва1971г.
2."Стилистика современного английского языка" М.В. Арнолгд – Москва 1990 г.
3. "Практикум по интерпретации текста" В.А. Кухаренко – Москва 1987 г.
4. ДанныеизИнтернета

Lecture2:Theme: GENERAL CONSIDERATIONS ON CLASSIFICATION OF THE ENGLISH VOCABULARY
Plan:
  1. General considerations
  2. Neutral, Common, Literary and Common Colloquial Vocabulary
  3. Special Literary Vocabulary
   a) Terms
   b) Poetic and Highly Literary Words
   c) Archaic Words
   d) Barbarisms and Foreign Words
   e) Literary Coinages (including Nonce-Words)
Problem: What is the difference between subgroups of special literary vocabulary?

Key words:
interconnected
colloquial
aspect
stock
barbarisms
jargonisms
vulgar
conversion
confine
accumulation

f) <u>General Considerations</u>

In order to get a more or less clear idea of the word stock of any language, it must be presented as a system, the elements of which are interconnected, interrelated and yet independent. A special branch of linguistic science – lexicology has done much to classify vocabulary.

In accordance with the division of language into literary and colloquial, we may represent the whole of the word stock of the English language as being divided into three main layers:

the literary layer
the neutral layer
the colloquial layer

The literary and colloquial layers contain a number of subgroups each of which has a property it shares with all the subgroups within the layer. This common property, which unites different groups of words within the layer, may be called its aspect. The aspect of literary layer in its markedly bookish character. It is this that makes the layer more or less stable. The aspect of the colloquial layer is its lively spoken character. It is this that makes it unstable. The aspect of the neutral layer is its universal character. That means it is unrestricted in use. It can be employed in all kinds of style and in all spheres of human activity. It is this that makes the layer the most stable of all.

The literary layer of words consists of groups which have no local or dialectal character.

The colloquial layer of words is not infrequently limited to a definite language community or confined to a special locality where it circulates.

The literary vocabulary consists of the following groups of words:

2. common literary
3. terms and learned words
4. poetic words
5. archaic words
6. barbarisms and foreign words
7. literary coinages including nonce-words

The colloquial vocabulary falls into the following groups:

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

The common literary, neutral and common colloquial words are grouped under the term standard English vocabulary.

Other groups in the literary layer are regarded as special literary vocabulary and those in the colloquial layer are regarded as special colloquial layer are regarded as special colloquial (non-literary) vocabulary.

g) **Neutral, Common Literary and Common Colloquial Vocabulary.**

Neutral words, which form the bulk of the English vocabulary, are used in both literary and colloquial language. Neutral words are the main source of synonymy and polysemy. It is the neutral stock of words that is so prolific in the production of new meaning.

Most neutral words are of monosyllabic character, because in the process of development from Old English to Modern English, most of the parts of speech lost their distinctive suffixes. This phenomenon has led to the development of conversion as the most productive means of word-building. Word compounding is not as productive as conversion or word derivation, where a new word is formed because of a shift of the part of speech in the first case and by the addition of an affix in the second. Unlike all other groups, the neutral group of words cannot be considered as having a special stylistic coloring where as both literary and colloquial words have a definite stylistic closuring.

Common literary words are chiefly used in writing. One can always tell a literary word from a colloquial word. This is especially apparent when pairs of synonyms, literary and colloquial can be formed which stand in antonymic relations.

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

Colloquial	Neutral	Literary
kid	child	infant
daddy	father	parent
comfy	comfortable	commodious
chap	fellow	associate
get out	go away	retire
go ahead	continue	proceed
teenager	boy (girl)	youth (maiden)

It goes without saying that these synonyms are not only stylistic but ideographic as well, i.e. there is a definite, though slight semantic difference between the words. But this is almost always the case with synonyms. There are very few absolute synonyms in

English just as there are in any language. The main distinction between synonyms remains stylistic. But stylistic difference may be of various kinds: it may lie in the emotional tension connoted in a word or in the sphere of application or in the degree of the quality denoted. Colloquial words are always more emotionally coloured than literary ones. The neutral stratum of words has no degree of emotiveness, nor have they any distinction in the sphere of usage.

There is a certain analogy between the interdependence of common literary words and neutral ones, on the one hand, and common colloquial words and neutral words on the other. The neutral words may be regarded as an abstraction. Synonyms of neutral words, both colloquial and literary, assume a far greater degree of concreteness.

3. Special Literary Vocabulary.

h) **Terms**.

Terms are easily coined and easily accepted. Terms are rather transitory by nature because they easily replace out-dated ones.

Terms are mostly used in special works dealing with notions of some branch of science. But still they are not confined to the scientific style-they may spear in the belles-lettres style and practically in all other existing styles. But their function in this case changes. They no longer fulfil their basic function, that of bearing an exact reference to a given notion or concept. The function of terms, if encountered in other styles, is either to indicate the technical peculiarities of the subject dealt with or to make some reference to the occupation of a character whose would naturally contain special words and expressions.

In this connection it is interesting to analyse the stylistic effect of the medical terminology used by A.J.Cronin in his novel.

"The Citadel". The frequent use of medical terms in the novel is explained by its subject matter – the life of a physician – and also by the fact that the writer himself is a physician and finds it natural to use medical terminology.

The piling up of difficult and special terms hinders the reader's understanding of the text even when the writer strives to explain them. Moreover, such an accumulation of special terminology often suggests that the author is showing off his erudition.

b) Poetic and Highly Literary Words.

Poetic words are used primarily in poetry. They may be likened to terms in more that one way. First of all they belong to definite style of language and perform in it their direct function. If encountered in another style of speech, they assume a new function, mainly satirical, for the two notions, poetry and prose, have been opposed to each other.

Poetic language has special means of communication, rhythmical arrangement, some syntactical peculiarities and a certain number of special words. The special poetic vocabulary has a marked tendency to detach itself from the common literary word stock and assume a special significance. Poetic words claim to be of higher rank, as aristocrats in the language. They make a careful selection of the company they circle in.

Poetic words in the English language do not present a homogenous group: they include archaic words, such as *whilome*(sometimes), _ne_ (no, not haply (may be), *I ween* (I suppose).

Poetical words in an ordinary environment may have a satirical function. They colour the utterance with a certain air of loftiness.

In Modern English poetry there's a strong tendency to use words in strange combinations.

> "A grief ago" (Dylan Thomas)
> "he danced his did." (E.E. Cummings)

c) Archaic Words.

The word stock of a language is in an increasing state of change. Words Change their meaning and sometimes drop out of the language altogether. New words spring up and replace the old ones. Some words stay in the language a very long time becoming richer polysemantically. Other words live but a short time and are like bubbles on the surface of water—they disappear leaving no trace of their existence.

We shall distinguish three stages in the aging process of words;

The beginning of the aging process when the word becomes rarely used. Such words are called *obsolescent*, they are in the stage of gradually passing out of general use. To this category first of all belong morphological forms belonging to the earlier stages in the development of the language. In the English language these are the pronouns thou and its forms thee, thy and thine; the corresponding verbal ending –est and the verb-forms: art, wilt (thou makest, thou wilt); the ending –(e)th instead of –(e)s (he maketh) and the pronoun ye.

The second group of archaic words are those that have already gone completely out of use but are still recognized by the English speaking community; e.g. methinks (=it seems to me), nay (=not). These words are called *obsolete.*

The third group, which may be called archaic proper, are words which are no longer recognizable in modern English, words that were in use in Old English and which have either dropped out of the language entirely or have changed in their appearance so much that they have become unrecognizable, e.g., troth (=faith); a losel (=a worthless, lazy fellow). The border between groups is not distinct. In fact they interpenetrate.

The main stylistic function of archaisms is to recreate the atmosphere of antiquity. Not seldom though archaisms occurring in otherwise inappropriate surroundings are intentionally used by the writer to cause humorous effect.

Archaic words are used in the creation of a realistic background to historical novels. Historical words are also archaic, but they have no synonyms, whereas archaic words have been replaced by modern synonyms. Walter Scott was a master in the creation of an historical atmosphere.

d) Barbarisms and Foreign Words.

In the vocabulary of the English language there is a considerable layer of words called barbarisms. These are words of foreign origin which have not entirely been assimilated into the English language.

Most of them have corresponding English synonyms:

  e-g. chic = slylish.

    Bon Mot = (a clever witty saying).

Foreign words; udarnic, kolhoz, soviet, etc.

It is very important for purely stylistic purposes to distinguish between barbarisms are words which have already become facts of the English language. Foreign words though used far certain stylistic purposes, do not belong to English vocabulary. They are not registered by English dictionaries, whereas barbarisms are generally given in the body of the dictionary.

In printed words foreign words and phrases are generally italicized to indicate their alien nature. Barbarisms, on the contrary, are not made conspicuous in the text.

Both foreign words and barbarisms used in various styles of language with various aims: e.g. to depict local conditions of life, concrete facts or events, customs and habits special care is taken to introduce into passage such elements which will reflect the environment.

-So long- this phrase has lost its primary meaning and become a formal phrase of parting.

-Au revoir-used in English as a formal sign of parting (See you again);

"She had said "Au revoir!" Not good-bye". (Galsworthy)

Another function of barbarisms and foreign words is to build up the stylistic device of non-personal direct speech or represented speech.

Examples of barbarisms:

1. "Tyree, you got half of the profits!" Dr Bruce shouted." "You are my de facto partner." "What that defacto mean, Doc?" "Papa, it means you are a partner in fact and law, Trish felly told him". (Wr.)

2. And now the roof had fallen on him..and he could see that the whole life was repute. (J.Br.)

i) **Literary Coinages (including nonce-words).**

We may call them neologisms which are represented by the group of stylistically coloured individual neologisms (or nonce-words, or occasional words) which   are
created on the basis of the existing words-building patterns but have validity only in and for the given context. Usually they are heavily stylistically loaded their major stylistic functions being the creation either of the effect of laconism, terseness and implication or that of witty humor and satire.

Examples:

1. She was doing duty of her waitresshood

2. "I love you mucher"

 "Plenty mucher?Me tooer" (J.Br.)

3. So: I am not just talented. I am genuised is understandable only to a limited number of readers.

Every period in the development of a language produces an enormous number of new words or new meaning of established words. Most of them do not live long. They are not meant to live long. They are, as it were, coined for use at the moment of speech, and therefore possess a peculiar property – that of temporariness. The

given word or meaning holds only the given context and is meant only to "serve the occasion".

The first type of newly coined words, i.e. those which designate new-born concepts, may be named terminological coinages or terminological neologism. The second type, i.e. words coined because their creators seek expressive utterance may be named stylistic coinages or stylistic neologisms.

Among new creations those with the suffix –ize seem to be most frequent. The suffix –ize gives a strong shade of bookishness to new words. Here are some more examples of neologisms with this suffix:

'detribalized (Africans) ; 'accessorize'; 'moisturize' 'villagize'.

Thomas Pyles writes:

"The –ize suffix… is very voguish in advertising copy, a most potent disseminator of modish expressions;…its fashionableness may recently begun to flourish."

Some affixes are themselves literary in character and naturally carry this property to derivatives formed with their help. Thus, for example, the prefix anti-has given us a number of new words which are gradually becoming recognizable as facts of the English vocabulary, e.g.

'anti-novelist', anti-hero', anti-world', 'anti-emotion', 'anti-trend' and
the like.

The prefix anti-, as is seen from these example these examples, has developed a new meaning. It is rather difficult to specify. In the most general terms it may be defined as 'the reverse of'. In this connection it will be interesting to quote the words of an English journalist and essayist.

> "The spirit of opposition is as necessary as the presence of rules and disciplines, but unlimited kicking over traces can become a tedious exercise. So can this popular business of being 'anti' in general. In the world of letters the critical lingo of our time speaks of the 'anti-novel' or 'anti-play' which has an 'anti-hero'. Since there is a fashion for characters unable to communicate, people with nothing to say and no, vocabulary with which to explain their vacuity, 'anti-writing' may fairly be described as possessing 'anti-dialogue'."

The suffix-dom has also developed a new meaning, as in 'gangdom', 'freckledom', ',musicdom', where the suffix is used with the most general meaning of collectivity. The suffix –ee has been given new life. We have 'interrogatee', autobiographee' ("… the pseudo-autobiographer has swallowed the autobioraphee whole.' New Statesman, Nov. 29, 1963); 'enrolle' ("Each enrollee is given a booklet filled with advice and suggestions, and attends the lecture…" New York Times Magazine, Jan., 26, 1964); 'omittee', 'askee' ("That's a bad habit, asking a queation and not waiting for an answer, but it's not always bad for the askee." Rex Stout, "Too many clients")

The suffix –ship has also developed a new shade of meaning which is now gaining literary recognition, as in the neologisms:

'showmanship', 'brinkmanship', 'lifemanship', 'lipmanship', 'mistressmanship', 'supermanship', 'one-upmanship', etc.

In these coinages an interesting phenomenon seems to be taking place. The word man is gradually growing first into a half-suffix and finally into part of the complex suffix –manship with the approximate meaning 'the ability to do something better than another person'.

Among voguish suffixes which colour new coinages with a shade of bookishness is the suffix –ese, the dictionary definition of which is "1 belonging to a city or country as inhabitant (inhabitants) or language, e.g. Genoese, Chinese; 2) pertaining to a particular writer (of style or diction), e.g. Johnsonese, journalese."

Modern examples are:

'Daily-Telegraphese', 'New Yorkese'; recently a new word has appeared – 'TV – ese'. It is he novelty of these creations that attracts our attention and it is the unexpectedness of the combination that makes us feel that the new coinage is of a bookish character.

There is still another means of word-building in modern English which may be considered voguish at the present time, and that is the blending of two words into one by curtailing the end of the first component or he beginning of the second. Examples are numerous: musicomedy (music+comedy); cinemactress (cinema+actree); avigation (aviation+ navigation); and the already recognized blends like smong (smoke+fog); chortle (chuckle+snort); Galumph (triumph+gallop) (both occur in Humpty Dumply's poem in Lewis Carroll's "Through the Looking Glass"). A rockoon (rocket+balloon) is 'a rocket designed to be launched from a balloon'. Such newly coined words are called blends.

Examples:

1. She was doing duty of her <u>waitress hood</u>
2. "I love you mucher"
   "Plenty mucher?Me tooer" (J.Br.)
3. So: I am not just talented. I am <u>genuised</u>

a) Slang is the most extended and vastly developed subgroup of non-standard colloquial layer of the vocabulary. Besides separate words it includes also highly figurative phraseology. Slangisms, words that have originated in everyday speech exist in the periphery of the lexical system of the given language.

e.g.   go crachers   =   (go mad)
       garr   =   (god)
       belt up   =   (keep silence)
       big-head   =   (a boaster)

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

Examples:
1. We're fat with paper, but there's no printer ribbon in sight. (Fat means well-supplied).
2. dust-up (fight) – "Carl got in a dust-up with Reggie".
3. dog (a foot) (pl) – "My dogs are killing me".
4. bad (powerful, intense) – "Man, that's really bad music.

The distinction between slang and other groups of unconventional English, though perhaps subtle and sometimes difficult to grasp. Slang seems to mean everything that is below the standard of usage of present – day English.

ex: dirt   =   ("money")
       a barker   =   ("a gun")
       to dance   =   ("to hang")

Very commonly used abbreviations as sis (sister), ma (mama), cig (cigarette).rep (reputation) also fall into the category of slang.

Set expressions which are generally used in colloquial speech and which are clearly colloquial are also marked with the notation slang.

ex:to go in for
        to cut off with a shilling
        in a way

b) Jargonisms.

In the non-literary vocabulary of the English Literary there is group of words that are called jargonisms. Jargon is a recognized form for a group of words that exists in almost every language and whose aim is to preserve secrecy with in one or another social group. Jargonisms are generally old words with entirely new meanings imposed on them.

ex: grease ("money")
        loaf ("head")
        a tiger hunter ("a gambler")
man and wife ("knife")
matlo(w) ("sailor")
hummen ("a false arrest")

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

The following jargons are well known in the English language: the jargon of thieves and vagabonds, generally known as cant; the jargon of the army, known as military slang; two jargon of sportsmen and many other varieties. Slang, contrary to jargon, needs no translation it is not a secret code. It is easily understood by the English – speaking community and is only regarded as something not quite regular. Jargon and slang differ from ordinary language mainly in their vocabularies. The structure of the sentence and morphology of the language remain practically unchanged.

They are functioning in limited spheres of society Professional jargonisms, or professionalisms, circulate within communities joined by professional interests and are emotive synonyms to terms: they are the result of metonymic or metaphoric transference of some everyday words: e.g. bull, (one who buys shares at the stock exchange); bear (one who sells shares); tin-hat helmet) etc.

Social jargonisms are to be found within groups characterized by social integrity, they are emotive synonyms to neutral words of the general words stock and purposefully conceal or disguise the meaning of the expressed concept.

ex:

1. The arrangement was to keep in touch by runners and by <u>walkie-talkie</u>.   (St.H)
2. Stark bought each one of them the traditional beer a new <u>noncom</u> always buys. (J.)

c) <u>Professionalisms</u> – as the term itself signifies, are the words used in definite trade, profession or calling be people connected by common interest both at work and at home. Professionalisms are correlated to terms. Terms nominate new concepts that appear in the process of and as a result of, technical progress and the development of science. Professionalisms are special words in the non-literary layer of the English vocabulary, whereas terms are a specialized group belong to the literary layer of words. Terms are connected with a branch of science or technique well known to ordinary people, are easily decoded.

ex: block-buster (= "a bomb especially designed to destroy Hocks of big buildings")
tin–fish (= "submarine")

Professionalisms should not be mixed up with jargonisms. Like slang, words, professionalisms do not aim at secrecy. They fulfill a socially useful function in communication, facilitating a quick and adequate grasp of the message.

d) <u>Vulgar words.</u>

Rude words or expressions used mostly in the speech of uncultured and the uneducated.

There is subdivision among vulgarisms into those which, through long usage, have lost their abusive character and became mere signals of ruffled emotions, and those which preserved their initial characteristics and serve to insult and humiliate the addressee or to convey the object in question. The first have lost much (or all) of their shocking power, became hackneyed and moved close to standard colloquial words (cf. Russian 'чертовски' or English 'devil') while the latter, which may be called vulgarisms proper comprise the main bulk of this vocabulary group.

Examples:

1… a hyena crossed the open on his way around the hill. "That <u>bastard</u> crosses every night", the man said (H.)
2. Suddenly Rercy snatched the letter… "Give it back to me, you <u>rotten devil</u>", Reter shouted. "You know <u>damn well it</u> doesn't say that. I'll kill you big fat belly. I swear I will." (J.Br.)

There are different degrees of vulgar words. Some of them, the obscene ones should not even be fixed in common dictionaries. They are euphemistically called "four-letter" words

ex: damn, bloody, son of a bitch, to hell ….

Sometimes they appear in euphemistic spelling, only the initial letter is printed:

d _ _ _ (damn) b_ _ _ (bloody)

The function of vulgarisms is to express strong emotions, mainly annoyance, anger, vexation and etc.

f) Dialectal words are introduced into the speech of personages to indicate their origin. The number dialectal words and their frequency also indicate the educational and cultural level of the speaker. Dialectal words are only to be found in the style of emotive prose, very rarely in other styles. This group of words is obviously opposed to the other groups of the non-literary English and therefore its stylistic function can be more or less clearly defined.Example: "We'll show level ford what my clever lass can do. I'm looking ahead and I can see it. When we've made When we've made ye the head scholar of Academy, - then you'll see whet your see what your father means to do wi you. But you must stick into your lessons, stick in hard."(A.C.)

lass – девушка

Dialectal words are those which in the process of integration of the English national language remained beyond its literary boundaries, and their use is generally confined to a definite locality. We exclude here what are called social dialects or even the still looser application of the term as in expression like poetical dialect or styles as dialects. There is sometimes a difficulty in distinguishing dialectal words from colloquial words. Some dialectal words have become so familiar in good colloquial or standard colloquial English that they are universally accepted as recognized units of the standardcolloquial English. To these words belong *lass* (girl or beloved girl), *lad* (a boy or a young man),*hinny*(honey),*tittie* (sister) *cutty*(naughty girl).

Dialectal words, unlike professionalisms, are confined in their use to a definite locality and most of the words deal, as H. C. Wyld points out, with the every day life of the country.

"Such words will for the most part be of a more or less technical character, and connected with agriculture, horses, cattle and sport".

f) Coloquial Coinages – they are spontaneous and elusive. Not all of the colloquial nonce – words are fixed in dictionaries, most of them disappear from the language leaving no trace in it they are actually not new words but new meanings of existing words.

Unlike literary-bookish coinages, nonce-words of a colloquial nature are not usually built means of affixes but are based on certain semantic changes in words that are almost imperceptible to the linguistic observer until the word finds its way into print.

It is only a careful stylistic analysis of the utterance as the whole the will reveal a new shade of meaning inserted into the semantic structure of a given word or word combination.

Writers often show that they are conscious of the specific character of the nonce-word they use by various means. The following are illustrations of the deliberate use of a new word that either was already established in the language or that was in process of being established as such:

"…besides, there is a fact - -
(That modern phrase appears to me sad stuff.
But it will serve to keep my verse compact).
(Byron. "Don Juan")

According to the Oxford Dictionary the meaning of the word fact used in these lines appeared in the English language in 1804. Byron, who keenly felt any innovation introduced into the literary language of his time, accepts it unwillingly.

A similar case in which a writer makes use of a newly invented colloquial expression, evidently strongly appreciating its meaning, may be noticed in "In Chancery", where Galsworthy uses to be the limit in the sense of 'ti be unbearable' and comments on it.

"Watching for a moment of weakness ahe wrenched it free then placing the dining-table between them, said between her teeth: You are the limit, Monty." (Undoubtedly the inception of this phrase – – so is English formed under the stress of circumstance.)

New expressions, accepted be men-of-letters and commented on in one way or another are not literary coinages but colloquial ones. New literary coinages will always bear the brand of individual creation and will therefore have more or less precise semantic boundaries. The meaning of literary coinages can easily be grasped by the reader because of the use of the productive means of word-building, and also from the context, of course.

This is not the case with colloquial nonce-words. The meaning of these new creations creeps into well-known words imperceptibly. One hardly notices the process leading to the appearance of a new meaning. Therefore colloquial nonce-formations are actually not new words but new meanings of existing words. True, there are some words that are built with the help of affixes, but these are few and they are generally built with the most common suffixes or prefixes of the English – which have no shade of bookishness, as –er, -al, un-, and the like.

When a nonce-word comes into general use is fixed in dictionaries, it is classed as a neologism for a very short period of time. This shows the objective reality of contemporary life. Technical progress is so rapid that it builds new notions and concepts which in their turn require new words to signify them. To label them neologisms would mislead the reader.

Nonce-coinage appears in all spheres of life. Almost every calling has some favourite catch-words which may live but a short time. They, may become permanent and generally accepted term, or they may remain nonce-words, as for example hateships used by John O'Hara in Ten North Frederic."

Particularly interesting are the contextual meanings of words. They may rightly be called nonce-meanings. They are frequently used in one context only, and no traces of the meaning are to be found in dictionaries. Thus, the word opening in the general meaning of a way in the sentence "This was an opening and I followed it", is a contextual meaning which may or may not in the long run become one of the dictionary meanings.

Consider your answers to the following.
1. How many subgroups has special colloquial vocabulary?
2. What is slang word?
3. What is the aim of the jargonisms?
4. What do "four-letter" words mean?

Literature:
1. "Stylistics" I.R. Galperin – Москва1971г.
2. "Стилистика современного английского языка" М.В. Арнолгд – Москва 1990 г.
3. "Практикум по интерпретации текста" В.А. Кухаренко – Москва 1987 г.
4. ДанныеизИнтернета

Lecture 3

Theme: Phonetic Expressive Means and Stylistic Devices
Plan:
1.General notes
2.Onomatopoeia,
3 Alliteration
4 Rhyme
5 Rhythm
Problem: Why are the phonetic expressive means the most powerful?
Key words:
Angina, uvula, articulatory, imitative, echo, to discard, verse, concordance

The word taken separately will have little or no aesthetic value, but in combination with other words may acquire a desired phonetic effect; for example, a certain English writer expresses the opinion that *angina, pneumonia* and *uvula* would make beautiful girls' names instead of what he calls "lumps of names like Joan, Joyce and Maud". Verier, a French scientist, who is a specialist on English versification, suggests that we should pronounce the vowels [a: I: u:] in a strongly articulated manner and with closed eyes. If we do so, he says, that each sound expresses a definite feeling or a state of mind. For example [u:] expresses sorrow or seriousness, [I:] produces the feeling of joy and so on.

L. Bloomfield, a well-known American linguist says:

"…. in human speech, different sounds have different meaning. To study the coordination of certain sounds with certain meanings is to study language."

Intonation, as well as some specific variation in articulation of vowels and consonants (in concordance with such paralinguistic means as gesticulation and facial expression) enable the speaker to convey innumerable additional meanings, to imply what the words employed do not say by themselves. All of us possess this capacity with regard to our native tongue. The capability of displaying non-verbal implications achieves its peak in professional actors. They say that once in the twenties, the world-famous Russian singer Fiodor Chaliapin, who was also a great actor of the opera stage, was crossing the Channel on board a ship. An Englishman accosted him and went on talking, not being

aware that Chaliapin understood and was able to pronounce only one English word: "Yes". Chaliapin repeated this word (with numberless implications, of course) in answer to the Englishman's nearly incessant chatter. After a few minutes of this kind of "conversation" the Englishman joined his fellow-countrymen, praising his chance interlocutor to the skies as a gentleman of profound knowledge and highly original ideas! No matter what this story is worth, a mere legend or fact, it shows the immense importance of intonation in oral communication. As for professional actor's ability to convey complicated meanings by tone of voice and by facial expression, it should be remarked here that their ability would be superfluous, lost altogether if spectators at large were unable to understand, to interpret the message expressed extraverbally.

The great scholar and scientist M.V.Lomonosov in his appraisal of Russian said that it suits every purpose, while other European languages are specially fit for one purpose each. Lomonosov made reference to the opinion of Charles V, who, allegedly, said he would address God in Spanish, his mistress in Italian; English was good for talking to birds, German, for giving commands to a horse. Of course, when Lomonosov wrote that Charles could have found in Russian the splendour of Spanish, the tenderness of Italian, and the vigour of German, he never took into account the fact that Russian was his (Lomonosov's) mother tongue!

A very curious experiment is described in The Theory of Literature by L.Timofeyev, a Russian scholar. PyotrVyazemsky, a prominent Russian poet (1792-1878) once asked and Italian, who did not know a word of Russian, to guess the meanings of several Russian words by their sound impression. The words любовғ (love), друг (friend), дружба (friendship) were characterized by the Italian as "something rough, inimical, and perhaps abusive". The word телятина (veal), however, produced and opposite effect: "something tender, caressing, appeal to a woman". No doubt, the Italian associated the word with signorina and the like.

The essence of the stylistic value of a sound (or a sound complex) for a native speaker consists in its paradigmatic correlation with phonetically analogous lexical units of expressly positive or (mostly) of expressly negative meaning. In other words, we are always in the grip of phonetic associations created through analogy. A well-known example: the initial sound complex bl-is constantly associated with the expression of disgust, because the word bloody was avoided in print before 1914; as a result of it, other adjectives with the same initial sound –complex came to be used for euphemistic reasons: blasted, blamed, blessed, blower, blooming.

Expressions like Well, I'll be blower if I do! or Every blessed fool was present are frequently met with in everyday speech. Recall also Alfred Doolittle's complaining words when he learns from the housekeeper that Eliza's dirty clothes have been burnt, and she cannot be taken home at the moment (Pygmalion by Bernard Shaw):

"I can't carry the girl through the streets like a blooming monkey, can I?"

He surely does not mean a monkey 'in blossom', 'in full bloom' (!), he merely avoids saying a bloody monkey.

Each of the bl-words enumerated stands for bloody, and since this is known to everybody, very soon all such euphemistic substitutes become as objectionable as the original word itself. And, naturally, the negative tinge of the sound- combination

The theory of sound symbolism is based on the assumption that separate sounds due to their articulatory and acoustic properties may awake certain ideas, perceptions, and feelings. Images, vague though they might be. In poetry we cannot help feeling that the arrangement of sound carries a definite aesthetic function. Poetry is not entirely divorced from music. Such nations as harmony, euphony, rhythm and other sound phenomena undoubtedly are not indifferent to the general effect produced by a verbal chain. Poetry, unlike prose, is meant to be read loud and any oral performance of a message inevitably involves definite musical interpretation.

Onomatopoeia – is a combination of speech sounds, which aims at imitating sounds produced in nature (wind, sea, thunder), by things (machines or tools), by people (sighing, laughter, patter of feet, etc) and by animals. A message, containing an onomatopoeic word is not limited to transmitting the logical information only, but also supplies the vivid portrayal of the situation described. Onomatopoeia can be direct and indirect. Direct onomatopoeia is words that imitate natural sounds, as *ding-dong, buzz, bang, cuckoo, mew, roar* and the like. When we hear these words we can immediately associate them with things, which produce these sounds. These words have different degrees of imitative quality; these words can be used in a transferred meaning (ding-dong – bells rung continuously, may mean noisy, strenuously contested – a ding-dong struggle). Indirect onomatopoeia is a combination of sounds, which make the sound of the utterance an echo of its sense. It is sometimes called "echo-writing."

For example: "And the silken, sad, uncertain rustling of each purple curtain" (E.A.Poe)

The repetition of the sound "s" actually produces the sound of the rustling of the curtain. Indirect on.unlike alliteration demands some mention of what makes the sound, as rustling (of curtain).

Alliteration gives melodic effect to the utterance, by the repetition of similar sounds, especially consonant sounds

For example: "The possessive instinct never stands still. Through florescence and feud, frosts and fires it follows the laws of progression" (Galsworthy J.)

Alliteration does not bear any lexical or other meaning, but when certain sound repeated it gives an effect, which can be specified. For example: the sound [m] in the poem "The lotus eaters" by Tennyson gives a somnolent effect

"How sweet it were…….

To lend our hearts and spirits wholly

To the music of mild-minded melancholy

To muse and brood and live again in memory"

Therefore alliteration is generally regarded as a musical accompaniment of the author's idea, supporting it with some vague emotional atmosphere which each reader interprets for himself. Thus the repetition of the sound [d] in the lines quoted from Poe's

poem "The Raven" prompts the feeling of anxiety, fear, horror, anguish or all these feelings simultaneously.

Sometimes a competent reader, if unable to decipher the implied purpose of the alliteration, may grow irritated if it is overdone and be ready to discard it from the arsenal of useful stylistic devices.

Alliteration in the English language is deeply rooted in the traditions of English folklore. In old English poetry alliteration was also used, but differed greatly from those of present-day English poetry. In old English poetry alliteration was one the basic principles of verse and considered along with rhythm to be its main characteristic. Each stressed meaningful word in a line had to begin with the same sound or combination of sounds.

The traditions of folklore are exceptionally stable and alliteration as a structural device of Old English poems and songs has shown remarkable continuity. it is frequently used as a we4ll-tested means not only in verse but in emotive prose, in newspaper headlines, in the titles of books, in proverbs and sayings, as for example in the following: Tit for tat; blind as bat; betwixt and between; it is neck or nothing; to rob Peter to pay Paul; or in the titles of books: "Sense and Sensibility"(J.Austin); "The School for Scandal"(Sheridan); "A Book of Phrase and Fable" (Brewer).

Rhyme is the repetition of identical or similar terminal sound combinations of words. Rhyming words are generally placed at a regular distance from each other. in verse they are usually placed at the end of the corresponding lines.

Identity and particularly similarity of sound combinations may be relative. For instance, we distinguish between full rhymes and incomplete rhymes. The full rhyme presupposes identity of the vowel sound and the following consonant sounds in a stressed syllable, as *in might, right*; *needless, heedless*. When there is identity of the stressed syllable (in polysyllabic words), we have exact or identical rhymes.

Incomplete rhymes present a greater variety. They can be divided into two main groups: vowel rhymes and consonant rhymes. In vowel rhymes the vowels of the syllables in corresponding words are identicall, but the consonants may be different as in flesh-fresh-press. Consonant rhymes, on the contrary, show concordance in consonants and disparity in vowels, as in worth-forth; tale-tool-Treble-trouble; flung-long.

Compound rhymes-when combinations of words is made to sound like one words; *bottom-forgot'em-shot him*

Eye-rhyme when the letters and not the sounds are identical; as in love-prove, flood-brood, have-grave.

The difference between compound rhyme and eye-rhyme that in first rhyme can be perceived in reading aloud, eye-rhume is perceived in the written verse.

Internal rhyme – the rhyming words are placed not at the end of the lines but within the line: "I bring fresh showers for the thirsting flowers" (Shelley). They break the line into two distinct parts.

According to the way the rhymes are arranged within the stanza, certain models have crystallized, for instance;

couplets-when the last words of two successive lines are rhymed. This is commonly marked *aa*

triple rhymes – *aaa*

cross rhymes – *abab*

framing or ring rhymes – *abba*

Rhythm exists in all spheres of human activity and assumes multifarious forms. It is a mighty weapon in stirring up emotions whatever its nature or origin, whether it is musical, mechanical, or symmetrical as in architecture.

The most general definition of rhythm may be expressed as follows: "rhythm is a flow, movement, procedure, etc., characterized by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different elements or features" (Webster's New World Dictionary)

Rhythm brings order into the utterance. It in language demands oppositions that alternate: long, short; stressed, unstressed; high, low and other contrasting segments of speech. Some people are said to be completely deaf to rhythm and whatever efforts ear exerted to develop this sense in them inevitably fail. But this is not true. A person may not be able to produce a flow of rhythmitical units, but he can certainly acquire a feeling for rhythm if he trains his ear.

Rhythm reveals itself most conspicuously in music, dance and verse. Rhythm is also used in prose.

Consider your answers to the following.

1 What is onomatopoeia?
2 What is the function of alliteration?
3 What is rhyme?
4 Where is rhythm used?

Literature:
1. "Stylistics" I.R. Galperin – Москва1971г.
2. "Стилистика современного английского языка" М.В. Арнолгд – Москва 1990 г.
3. "Практикум по интерпретации текста" В.А. Кухаренко – Москва 1987 г.
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Lecture 4
Theme: Lexical expressive means and stylistic devices.
Plan:
Interaction of different types of lexical meaning

a) interaction of dictionary and contextual logical meanings (metaphor, metonymy, irony)
b) interaction of primary and derivative logical meanings (polysemy, zeugma and pun)
c) interaction of logical and emotive meanings (interjections, epithet, oxymoron)
d) interaction of logical and nominal meanings (antonomasia)

Problem: What is the aim of Interaction of different types of lexical meaning?

Key words:

Contextual, primary, unexpectedness, simultaneous, derivative, zeugma, pun, oxymoron, antonomasia, epithet

A) Interaction of dictionary and contextual logical meanings

Words in a context may acquire additional lexical meanings not fixed in dictionaries, it is called <u>*contextual meanings*</u>. The latter may sometimes deviate from the dictionary meaning to such a degree that the new meaning even becomes the opposite of the primary meaning. Transferred meaning is practically the interrelation between two types of lexical meaning: dictionary and dictionary and contextual.

A metaphor is a relation between the dictionary and contextual logical meanings based on the affinity or similarity of certain properties or features of the two corresponding concepts. The more obvious the similarity, the less need there is for deciphering words in the context. For example: "Dear *Nature* is the kindest *Mother* still" (Byron, "Childe Harold") no explanatory words are used. Nature is likened to a Mother in her attitude to man. The action of nursing is implied put not directly stated.

Metaphor can be embodied in all the meaningful parts of speech in nouns, adjectives, verbs etc. *"The leaves fell <u>sorrowfully</u>" (adverb)* Metaphors can be classified according to their degree of unexpectedness:

1) genuine metaphors (quite unexpected, unpredictable)
2) trite metaphors (commonly used in speech)
3) dead metaphors (its original figurative meaning has been forgotten: skyscraper)

Genuine metaphors are regarded as belonging to language-in action, i.e., speech metaphors; trite metaphors belong to a language-as-a-system; i.e. language proper, and are usually fixed in dictionaries as units of the language.

Trite metaphors; a ray of hope, floods of tears, a storm of indignation, a shadow of a smile, a flight of fancy

Genuine metaphors are mostly to be found in poetry and emotive prose. Trite metaphors are used in scientific language, in newspaper articles, in oratorical style.

Metonymy is based on a different type of relation between the dictionary and contextual meanings a relation based not on affinity, but on some kind of association connecting the two concepts which these meanings represent.

f.ex. "crown" may stand for "kind or queen"
"cup" or "glass" – "the drink it contains"
"press" – "the newspaper"
"a hand" – "a worker"
"cradle" – "infancy, earliest stages"

These examples are traditional, fixed in dictionaries. However, when such meanings are included in dictionaries, there usually a label fig ("figurative use"). This shows that the new meaning has not entirely replaced the primary one, but, as it were co-exists with it.

Metonymy used in language-in-action or speech, i.e., contextual metonymy, is genuine metonymy and reveals a quite unexpected substitution of one word for another, or even of one concept for another, on the ground of some strong impression produced by a chance feature of the thing.

Example:

"Then they came" in. Two of them, a man with long fair moustaches and a silent dark man…Definitely,the moustache and I had nothing in common". (Doris Lessing "Retreat to Innocence") the word "moustache" stands for the man himself, metonymy indicates that the speaker knows nothing of the man in question, this is the first time the speaker has seen him.

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

1. a concrete thing used instead of an abstract notion. In this case the thing becomes a symbol of the notion, as in "The camp, the pulpit and the law" "For rich men's sons are free" (Shelley)`

2. The container instead of the thing contained:
   "The hall applauded"

3. The relation of proximity, as in:
   "The round game table was boisterous and happy." (Dickens)

4. The material instead of the thing made of it as in:
   "The marble spoke".

5. The instrument which the doer uses in performing the action instead of the action or the doer himself, as in ;
   "Well, Mr. Weller, says the gentl'mn, you're a very good *whip,* and can do what you like with your horses, we know." (Dickens).

The list is in no way complete. Take are many other types of relations which may serve as a basis for metonymy.

Irony – is a stylistic device also based on the simultaneous realization of two logical meanings-dictionaries and contextual, but the two meaning stand in opposition to each other.

for example:

"It must be *delightful* to find oneself in a foreign country without a penny in one's pocket". This word acquires a meaning quite the opposite to its primary dictionary meaning (unpleasant) the word containing the irony is marked by intonation. It has an emphatic stress. "I like a parliamentary debate particularly when 'tis not too late' (Byron)

The context is arranged so that the qualifying word in irony reverses the direction of the evaluation and a positive meaning is understood as a negative one and (much-much rare) vice versa. "She turned with the sweet smile of an alligator". The word "sweet" reverse their positive meaning into the negative one due to the context. So, like all other lexical stylistic devices irony does not exist outside the context.

There are two types of irony: verbal irony and sustained irony. In the stylistic devise of verbal irony it is always possible to indicate the *exact word* whose

contextual meaning diametrically opposes its dictionary meaning. And we deal with sustained irony when it is not possible to indicate such exact word and the effect of irony is created by number of statements by the *wholetext*. This type of irony is formed by the contradiction of the speaker's (writer's) considerations and the generally accepted moral and ethical codes.

B) Interaction of primary and derivative logical meaning

Derivative logical meaning always retain some semantic ties with the primary meaning and are strongly associated with it. Most of the derivative logical meanings, when fixed in dictionaries, are usually shown with the words they are connected with and are therefore frequently referred to as bound logical meanings. The primary and derivative meanings are sometimes called free and bound meanings respectively, though some of the derivative meanings are not bound in present-day English.

Polysemy is a generic term the use of which must be confined to lexicology as an aspect of the science of language. In actual speech polysemy vanishes unless it is deliberately retained for certain stylistic purposes. A context that does not seek to produce any particular stylistic effect generally materializes one definite meaning. That is why we state that polysemy vanishes in speech, or language-in-action.

Example: "Then hate me if thou wilt, if ever now" (Shakespeare)

The verb "hate" here materializes several meanings. This become apparent when one reads sonnet 90 to the end and compares the meanings of this word with other verbs used synonymously. The principal meanings of this word are: "dislike", "stop loving", "become indifferent to", "feel aversion for" etc.

There are special stylistic devices which make a word materialize two distinct dictionary meanings. They are zeugma and the pun. Zeugma is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being on the one hand literal, and on the other, transferred.

"Dora, plunging at once into privileged intimacy and into the middle of the room" (B.Shaw) "To plunge" (into the middle of the room) materialized the meaning "to rush into" or "enter impetuously". Here it is used in its concrete, primary, literal meaning: in "to plunge into privileged intimacy" the word "plunge is used in its transferred meaning.

The Pun is another stylistic device based on the interaction of two well-known meanings of a word or phrase. It is difficult to draw a hard and fast distinction between zeugma and the pun. The only reliable distinguishing feature is a structural one: zeugma is the realization of two meanings with the help of a verb which is made to refer to different subjects or objects (direct ot indirect). The pun is more independent. The pun entirely free. Like any other stylistic device. It must depend on a context.

Example: "The Importance of being Earnest" has a pun in it, inasmuch as the name of the hero and the adjective meaning "seriously minded" are both present in our mind.

Pun, zeugma, semantically false chains and nonsense of non-sequence are united into a small group as they have much in common both in the mechanism of their formation and in their function.

In the stylistic tradition of the English-speaking countries only the first two (pun and zeugma) are widely discussed. The latter may be viewed as slight variations of the first ones. The foursome perform the same

stylistic function in speech and operate on the same linguistic mechanism. Namely, one word-form is *deliberately used in two meanings*. The effect of these lexical stylistic devices is humorous. Contextual conditions leading to the simultaneous realization of two meanings.

The formation ofpunmay vary. One speaker's utterance may be wrong interpreted by the other due to the existence of different meaning of the misinterpreted word or its homonym. For example, "Have you been seeing any spirits?" "Or taking any?" The first "spirits" refers to supernatural forces, the second one – to strong drinks. Punning may be also the result of the speaker's intended violation of the listener's expectation.

We deal with zeugma when *polysemantic verbs* that can be combined with nouns of most varying semantic groups are deliberately used *with* two or more *homogeneous members* which are *not connected semantically*, as in such example: "He took his hat and his leave". Zeugma is highly characteristic of English prose of previous centuries.

When the *number of homogeneous members*, semantically disconnected but attached to the same verb *increases* we deal with semantically false chains, which are thus a variation of zeugma. As a rule, it is the *last member* of the chain that *falls out* of the semantic group, producing humorous effect. The following case may serve an example: "A Governess wanted. Must possess knowledge of Rumanian, Italian, Spanish, German, Music and Mining Engineering".

In most examples of zeugma the verb loses some of its semantic independence and strength being considered as member of phraseological unit or cliche.

Nonsense of non-sequence results in joining two semantically disconnected clauses into one sentence, as in: "Emperor Nero played the fiddle, so they burnt Rome". Two disconnected statements are forcibly linked together.

In all previously discussed lexical stylistic devices we dealt with various *transformations of the denotational meaning* of words, which participated in the creation of metaphors, metonymies, puns, zeugmas, etc. Each of these lexical stylistic devices added expressiveness and originality to the nomination of the object. Their subjectivity relies on the new and fresh look at the object mentioned and shows the object from a new and unexpected side.

c) Interaction of logical and emotive meanings

The emotive meaning or emotional colouring (contextual emotive meaning) of a word, as has already been pointed out elsewhere, plays considerable role stylistics. This is mainly due to the fact that no utterance can be understood clearly without its being evaluated from the point of view of the author's attitude towards the things described. In

fact the term neutral came to be used in order to distinguish the unemotional communication from the emotional or otherwise distinguishable non-neutral forms of communication. Both words and constructions of an emotional character have a stylistic significance only when they are set against the non-emotional. Thus, for instance, interjections, which are erroneously referred to as parts of speech are, in fact, signals of emotional tension. They must be regarded as expressive means of the language and as such may be effectively used as stylistic devices in the proper context.

Interjections and Exclamatory Words

Interjections are words we use when we express our feelings strongly and which may be said to exist in language as conventional symbols of human emotions. The role of interjections in creating emotive meanings has already been dealt with. It remains only to show how the logical and emotive meanings interact and to ascertain their general functions and spheres of application.

In traditional grammars the interjection is regarded as a part of speech, alongside other parts of speech, as the noun, adjective, verb, etc. But there is another view which regards the interjection not as a part of speech, but as a sentence. There is much to uphold this view. Indeed, a word taken separately is deprived of any intonation which will suggest a complete idea, that is, a pronouncement; whereas an interjection will always manifest a definite attitude on the part of the speaker towards the problem and therefore have intonation. The pauses between words are very brief, sometimes hardly perceptible, whereas the pause between the interjection and the words that follow it is so long, so significant, that it may be equaled to the pauses between sentences.

However a closer investigation into the nature and functions of the interjection proves doubt that the interjection is not a sentence; it is a word with strong emotive meaning. The pauses that frame interjections can be accounted for by the sudden transfer from the emotional to the logical or versa. Further, the definite intonation with which interjections are pronounced depends on the sense of the preceding or following sentence. Interjections have no sentence meaning if taken independently.

Let us take examples of the use of interjections:

Oh, where are you going to, all you Big Steamers? (Kipling)

The interjection 'oh', by itself may express various feelings, such as regret, despair, disappointment, sorrow, woe, surprise, astonishment, lamentation, entreaty and many others. Here it precedes a definite sentence and must be regarded as a part of it. It denotes the ardent tone of the question. The 'Oh' here may be regarded, to use the terminology of theory of information, as signal indicating emotional tension in the following utterance.

The same may be observed in the use of the interjection 'oh' in the following sentence from "A Christmas Carol" by Dickens:

The 'Oh' here is a signal indicating the strength of the emotions of the author which are further revealed in a number of devices, mostly syntactical, like elliptical sentences, tautological subjects, etc. The meaning of the interjection 'Oh' in the sentence can again be pinned down only from the semantic analysis of the sentence following it and then it become clear that the emotion to be understood is one of disgust or scorn.

So interjections, as it were, radiate the emotional element over the whole of the utterance, provided of course, that they precede it.

It is interesting to note in passing how often interjections are used by Shakespeare in his sonnets. Most of them serve as signals for the sestet which is the semantic or/and emotional counterpart to thee octave,

for example:

"O, carve not with thy hors …"   (Sonnet 19)
"O, Let me, true in love, but …"   (21)
"O, therefore, love be of thyself…"   (22)
"O, let my books   be,, then, the…"   (23)
"O, then vouchsafe me…"   (32)
"O, absence, what a torment…"   (39)
"O, no! Thy love, though much…"   (61)
"O, fearful meditation…"   (65)
"O, if I say, you look…"   (71)
"O, lest your true love…"   (72)
"O, know, sweet love…"   (76)
"Ah, do not, when my heart…"   (96)

Interjections can be divided into primary and derivative. Primary interjections are generally devoid of any logical meaning. Derivative interjections may retain a modicum of logical meaning, though this is always suppressed by the volume of emotive meaning. Oh! Ah! Bah! Pooh! Gosh! Hush! Alas! Are primary interjections, though some of them once had logical meaning.'Heavens!' 'good gracious!", "dear me!', 'God!', 'Come on!', 'Look here!', 'dear!' 'by the Lord!', 'God knows!', 'Bless me!', 'Humbug!' and many others of this king are not interjections as such; a better name of them would be exclamatory words generally used as interjections, i.e., their function is that of the interjection.

It must be noted here that some adjectives and adverbs can also take on the function of interjections – for example, such words as terrible!, awful!, great! wonderful! splendid! fine! and the like. With proper intonation and with an adequate pause such as follows an interjection, these interjections. In that case we may say that some adjectives and adverbs have acquired a grammatical meaning, that of the interjection.

The Epithet

From the strongest means of displaying the writer's or speaker's emotional attitude to his communication, we now pass to a weaker but still forceful means – the epithet. The epithet is subtle and delicate in character. It is not so direct as the interjection. Some people even consider that it can create an atmosphere of objective evaluation, whereas it actually conveys the subjective attitude of the writer, showing that he is partial in one way or another.

The epithet is a stylistic device based on the interplay of emotive and logical meaning in an attributive word, phrase or even sentence, used to characterize an object and pointing out to the reader, and frequently imposing on him, some of the properties or features of the object with the aim of giving an individual perception and evaluation of these features or properties. The epithet is markedly subjective and evaluative. The logical attribute is purely objective, non-evaluating. It is descriptive and indicates an inherent or prominent feature of the thing or phenomenon in question.

Thus in green meadows, white snow, round table, blue skies, pale complexion, lofty mountains and the like, the adjectives are more logical attributes than epithets. They indicate those qualities of the objects which may be regarded as generally recognized. But in wild wind, loud ocean, remorseless dash of billows, formidable waves, heartburning smile, the adjectives do not point to inherent qualities of the objects described. They are subjectively evaluative.

The epithet makes a strong impact on the reader, so much so, that the reader unwittingly begins to see and evaluate things as the writer wants him to. Indeed, in such word combinations as destructive charms, glorious sight, encouraging smile, the interrelation between logical and emotive meanings may be said to manifest itself in different degrees. The word destructive has retained its logical meaning to a considerable extent, but at the same time an experienced reader cannot help perceiving the emotive meaning of the word which in this combination will signify conquering, irresistible, dangerous. The logical meaning of the word glorious in combination with the word sight has almost entirely faded out. Glorious is already fixed in dictionaries as a word having an emotive meaning alongside its primary, logical meaning. As to the word encouraging (in the combination encouraging smile) it is half epithet and half logical attribute. In fact, it is sometimes difficult to draw a clear line of demarcation between epithet and logical attribute. In some passages the logical attribute becomes so strongly enveloped in the emotional aspect of the utterance that it begins to radiate emotiveness, though by nature it is logically descriptive. Take for example, the adjectives green, white, blue, lofty (but somehow not round) in the combinations given above. In a suitable context they may all have a definite emotional impact on the reader. This is probably explained by the fact that the quality most characteristic of the given object is attached to it, thus strengthening the quality.

Epithets may be classified from different standpoints: semantic and structural. Semantically, epithets may be divided into two groups: those associated with the noun following and those unassociated with it.

Associated epithets are those which point to a feature which is essential to the objects they describe: the idea expressed in the epithet is to a certain extent inherent in the concept of the object. The associated epithet immediately refers the mind to the concept in question due to some actual quality of the object it is attached to, for instance 'dark foresf, 'dreary midnight", 'careful attention', 'unwearyingresearch', 'indefatigable assiduity', 'fantastic terrors', etc

From the point of view of their compositionalstructure epithets may be divided into s i m p l e , c o m p o u n d and p h r a se e p i t h e t s . Simple epithets are ordinary adjectives. Examples
have been given above. Compound epithets are built like compound adjectives. Examples are:

'heart-burningsigh', 'sylph-like figures', 'cloud-shapengiant',

".. .curly-headedgood-for-nothing,

And mischief-making monkey from his birth." (Byron).

The tendency to cram into one language unit as much information as possible has led to new compositional models for epithets which we shall call p h r a s e e p i t h e t s . A

phrase and even a whole sentence may become an epithet if the main formal requirement of the epithet is maintained, viz. its attributive use. But unlike simple and compound epithets, which may have pre- or post-position, phrase epithets are always placed before the nouns they refer to.

Oxymoron

O x y m o r o n is a combination of two words (mostly an adjective and a noun or an adverb with an adjective) in which the meanings of the two clash, being opposite in sense, for example: 'low skyscraper', 'sweet sorrow', 'nice rascal', 'pleasantly ugly face', 'horribly beautiful', 'a deafening silence from Whitehall' (The Morning Star).

If the primary meaning of the qualifying word changes or weakens, the stylistic effect of oxymoron is lost. This is the case with what were once oxymoronic combinations, as for example: 'awfully nice', 'awfully glad', 'terribly sorry' and the like, where the words awfully and terribly have lost their primary logical meaning and are now used with emotive meaning, only as intensifiers. The essence of oxymoron consists in the capacity of the primary meaning of the adjective or adverb to resist for some time the overwhelming power of semantic change which words undergo in combination. The forcible combination of non-combinative words seems to develop what may be called a kind of centrifugal force which keeps them apart, in contrast to ordinary word combinations where centripetal force is in action.

We have already pointed out that there are different ratios of emotive-logical relations in epithets. In some of them the logical meaning is hardly perceived, in others the two meanings co-exist. In oxymoron the logical meaning holds fast because there is no true word combination, only the juxtaposition of two non-combinative words.

But still we may notice a peculiar change in the meaning of the qualifying word. It assumes a new life in oxymoron, definitely indicative of the assessing tendency in the writer's mind.

Let us take the following example from 0. Henry's story "The Duel" in which one of the heroes thus describes his attitude towards New York.

"I despise its very vastness and power. It has the poorest millionaires, the littlest great men, the haughtiest beggars, the plainest beauties, the lowest skyscrapers, the dolefulness pleasures of any town I ever saw."

Even the superlative degree of the adjectives fails to extinguish the primary meaning of the adjectives: poor, little, haughty, etc. But by some inner law of word combinations they also show the attitude of the speaker, reinforced, of course, by the preceding sentence: "I despise its very vastness and power."

It will not come amiss to express this language phenomenon in terms of the theory of information, which states that though the general tendency of entropy (the measure of the non-organized, also the measure of probability) is to enlarge, the encoding tendency in the language, which strives for an organized system of language symbols reduces entropy* Perhaps this is due to the organizing spirit of the language, i. e. the striving after a system (which in its very essence is an organized whole) that oxymoronic groups, if repeated frequently, lose their stylistic quality and gradually fall into the group

of acknowledged word combinations which consists of an intensifier and the concept intensified.

Oxymoron as a rule has one structural model: adjective – n o u n . It is in this structural model that the resistance of the two component parts to fusion into one unit manifests itself most strongly. In the a d v e r b - a d j e c t i v e model the change of meaning in the first element, the adverb, is more rapid, resistance to the unifying process not being so strong.

Sometimes the tendency to use oxymoron is the mark of certain literary trends and tastes. There are poets in search of new shades of meaning in existing words, who make a point of joining together words of contradictory meaning. "Two ordinary words may become almost new," writes V. V. Vinogradov, "if they are joined for the first time or used in an unexpected context."[1]

Thus 'peopled desert'; 'populous solitude'; 'proud humility' (Byron) are oxymoronic.

Sometimes, however, the tendency to combine the uncombinative is revealed in structurally different forms, not in adjective-noun models. Gorki criticizes his own sentence: "I suffered then from the fanaticism of knowledge," and calls it "a blunder". He points out that the acquiring of knowledge is not blind as fanaticism is. The syntactic relations here are not oxymoronic. But combinations of this kind can be likened to oxymoron. The same can be said of the following lines from Byron's Childe Harold's Pilgrimage:

"Fair Greece!sad relic of departed Worth! Immortal, though no more, though fallen, great!"

Oxymoronic relations in the italicized part can scarcely be felt, but still the contrary signification is clearly perceived. Such structures may be looked upon as intermediate between oxymoron and antithesis (See p. 222).

Not every combination of words which we have called non-combinative should be regarded as oxymoron, because new meanings developed in new combinations do not necessarily give rise to opposition. They are not infrequently just obscure. Let us take for example the following lines from T. S. Eliot's "The Love-song of Alfred Prufrock."

"And time for all the works and days of hands That lift and drop a question on your plate; Time for you and time for me, And time yet for a hundred indecisions, And for a hundred visions and revisions, Before the taking of a toast and tea."

Perhaps some readers will find new meanings infused into these common words "hands that lift and drop a question on your plate," but to express them in linguistic terms is so far impossible and probably unnecessary.

Antonomasia

We have already pointed out the peculiarities of nominal meaning. The interplay between logical and nominal meanings of a word is called a n t o n o m a s i a . As in other stylistic devices based on the interaction of lexical meanings, the two kinds of meanings must be realized in the word simultaneously. If only one meaning is materialized in the context there is no stylistic device as in hooligan, boycott and other examples given earlier. Here are some examples of genuine antonomasia.

"Among the herd of journals which are published in the States, there are some, the reader scarcely need be told, of character and credit. From personal   intercourse with accomplished gentlemen connected with publications of this class, I have derived both pleasure and profit. But the name of these is Few, and of the other Legion, and the influence of the good is powerless to counteract the mortal poison of the bad. (Dickens).

The use of the word 'name' made the author write the words 'Few' and 'Legion' with capital letters. It is very important to note that this device is mainly realized in the written language, because sometimes capital letters are the only signals to denote the presence of the stylistic device. The same can also be observed in the following example from Byron's "Don Juan":

"Society is now one polished horde,
Form'd of two mighty tribes, the Bores and Bored."

In these two examples of the use of antonomasia the nominal meaning is hardly perceived, the logical meaning of the words few, legion, bores, bored being too strong. But there is another point that should be mentioned. Most proper names are built on some law of analogy. Many of them end in -son (as Johnson) or -er (Fletcher). We easily recognize such words as Smith, White, Brown, Green, Fowler and others as proper names. But such names as Miss Blue-Eyes (Carter Brown) or Scrooge or Mr. Zero may be called token tell-tale names.They give information to the reader about the bearer of the name. In this connection it is interesting to recall the well-known remark by Karl Marx, who said that we do not know anything about a man if we only know that he is called Jacob. The nominal meaning is not intended to give any information about the person. It only serves the purpose of identification. Proper names, i. e., the words with nominal meaning can etymologically, in the majority of cases, be traced to some quality, property or trait of a person, or to his occupation. But this etymological meaning may be forgotten and the word be understood as a proper name and nothing else. It is not so with antonomasia (telltale or token names). Antonomasia is intended to point out the leading,most characteristic feature of a person or event, at the same time pinning this leading trait as a proper name to the person or event concerned. In fact antonomasia is a revival of the initial stage in naming individuals. Antonomasia may be likened to the epithet in essence if not in form. It categorizes the person and thus simultaneously indicates both the general and the particular.

Antonomasia is a much favoured device in the belles-lettres style. In an article "What's in a name?", Mr. R. Davis says: "In deciding on names for his characters, an author has an unfair advantage over other parents. He knows so much better how his child will turn out. When Saul Bellow named Augie March, he had already conceived a hero restlessly on the move, marching ahead with august ideas of himself. Henry James saw in Adam Verver of "The Golden Bowl" a self-made American, sprung from the soil, full of verve and zest for life. In choosing names like 'Murdstone', 'Scrooge', and 'Gradgrind', Dickens was being even more obvious."

In Russian literature this device is employed by many of our classic writers. It will suffice to mention such names as Vralman, Molcha-lin, Korobochkaand Sobakevichto illustrate this efficient device for characterizing literary heroes, a device which is now falling out of use. These Russian names are also coined on the analogy of generally acknowledged models for   proper names, with endings in -man, -in, -vich.

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

> "Sir John Pottledeep, the mighty drinker." "There was the sage Miss
> Reading." "And the two fair co-heiresses Giltbedding." "There was
> Dick Dubious, the metaphysician,
> Who loved philosophy and a good dinner; Angle, the soi-disant
> mathematician?
> Sir Henry Silvercup, the great race-winner."

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

The use of antonomasia is now not confined to the belles-lettres style. It is often found in publicisticstyle, that is in magazine and newspaper articles, in essays and also in military language. The following are examples:

> "I say this to our American friends. Mr. Facing-Both-Ways does not
> get very far in this world." (The Times, March 1, 1956)
> "I suspect that the Noses and Don't Knows would far outnumber the
> Yeses." (The Spectator, Feb. 17, 1959)

So far we have dealt with a variety of antonomasia in which common words with obvious logical meaning are given nominal meaning without losing their primary, basic significance. But antonomasia can also make a word which now has a basic nominal meaning acquire a generic signification, thus supplying the word with an additional logical meaning. The latter can only be deciphered if the events connected with a certain place mentioned or with a conspicuous feature of a person are well known. Thus the word Dunkirknow means 'the evacuation of troops under heavy bombardment before it is too late', Sedanmeans 'a complete defeat', Coventry— 'the destruction of a city by air raids', a quisling now means's traitor who aids occupying enemy forces'.

The spelling of these words demonstrates the stages by which proper nouns acquire new, logical meanings: some of them are still spelt with capital letters (geographical names); others are already spelt with small letters showing that a new word with a primary logical meaning has already come into existence. This variety of antonomasia is not so widely used as a stylistic device, most probably due to the nature of words with nominal meaning: they tell very little or even nothing about the bearer of the name. Antonomasia is a lexical stylistic device in which a proper name is used instead of a common noun or vice versa. Logical meaning serves to denote concepts and thus to classify individual objects into groups (classes). The nominal meaning of a proper name is

suppressed by its logical meaning and acquires the new – nominal – component. Nominal meaning has no classifying power for it applies to one single individual object with the aim not of classifying it constituting a definite group, but, on the contrary with the aim of singling it out of the group of similar objects, of individualizing one particular object. The word "Mary" does not indicate if the denoted object refers to the class of women, girls, boats, cats, etc. But in example: "He took little satisfaction in telling each Mary, something…" the attribute "each", used with the name, turns it into a common noun denoting any woman. Here we deal with a case of antonomasia of the <u>first type</u>.

<u>Another type</u> of antonomasia we meet when a common noun is still clearly perceived as a proper name. So, no speaker of English today has it in his mind that such popular English surnames as Mr. Smith or Mr. Brown used to mean occupation and the color. While such names as Mr. Snake or Mr. Backbite immediately raise associations with certain human qualities due to the denotational meaning of the words "snake" and "backbite".

Antonomasia is created mainly by nouns, more seldom by attributive combinations (as in "Dr.Fresh Air") or phrases (as in "Mr. What's-his-name').

In the third group of stylistic devices, which we now come to, we find that one of the qualities of the object in question is maid to sound essential. This is an entirely different principle from that **one which the second group is based, that of interaction between two lexical meanings simultaneously materialized in the context, In the third group the quality picked up may be seemingly unimportant, and it is frequently transitory, but for a special reason it is elevated to the greatest importance and made into a telling feature.**

Simile – introduced by "as" or "like", is a comparison between two different objects, intended communicate some resemblance or likeness, while assuming unstated dissimilarities; *"He eats like a pig"*.

Ordinary comparison and simile should not be confused. They represent two diverse processes. Comparison means weighing two objects belonging to one class of things with the purpose of establishing the degree of their sameness or difference. To use a simile is to characterize one object by bringing it into contact with another object belonging to an entirely different class of things. Comparison takes into consideration all the properties of two objects, stressing the one that is compared. Simile excludes all the properties of two objects except one which is made common to them. For example; "The boy seems be as clever as his mother" is ordinary comparison, "boy" and "mother" belong to the same class of objects – human beings and only one qualities is being stressed to find the resemblance. But in the sentence; "Maidens, like moths, are ever caught by glare." (Byron), we have a simile, "maiden" and "moths" belong to heterogeneous classes of objects and Byron has found the concept moth to indicate one of the secondary features of the concept maiden; i.e. to be easily lured.
Another example: "It was that moment of the year when *the countryside seems to faint* from its own loveliness, from the intoxication of its scents and sounds." (J. Galsworthy)

This is an example of a simile which is half a metaphor. If not for the structural word *'seems'*, we would call it a metaphor. It is a simile where the second member – the human being – is only suggested by the word *faint.*

Periphrasis – is the re-naming of an object by a phrase that brings out some particular feature of the object. The essence of the device is that it is decipherable only in context. If a periphrastic location is understandable outside the context, it is not a stylistic device but merely a synonymous expression, they are also called traditional, dictionary or language periphrasis. Here are some examples of well-known dictionary periphrasis (periphrastic synonyms);the cap and gown ('student body').

Traditional, language or dictionary periphrasis and the words they stand for are synonyms by nature, the periphrasis being expressed by a word combination. Periphrasis as a stylistic device is a new, genuine nomination of an object, a process which realizes the power of language to coin new names fro objects by disclosing some quality of the object, even though it may be transitory, and making it alone represent the object, but at the same time preserving in the mind the ordinary name of the concept. Here are some such stylistic periphrases:

"I understand you are poor, and to earn money by nursing the little boy,

my son, who has been so prematurely deprived of *what can never be*

replaced." (Dickens)

The object clause 'what can never be replaced' is a periphrasis for the word *mother*. The concept is easily understood by the reader within the given context, the latter being the only code which makes the deciphering of the phrase possible. This is sufficiently proved by a simple transformational operation, *viz*. taking the phrase out of its context. The meaning of 'what can never be replaced' used independently will bear no reference to the concept mother and may be interpreted in many ways. The periphrasis here expresses a very individual idea of the concept.

In some cases periphrasis is regarded as a demerit and should have no place in good, precise writing. This kind of periphrasis is generally called *circumlocution*. Thus Richard Altick states that one of the ways of obscuring truth "…is the use of circumlocutions and euphemisms."

Stylistic periphrasis can also be divided into *logical* and *figurative*. Logical periphrasis is based on one of the inherent properties or perhaps a passing feature of the object described, as in *instruments of destruction* (Dickens) = 'pistols'; *the most pardonable of human weaknesses* (Dickens) = 'love'; *the object of his admiration* (Dickens); that proportion of the population which… is yet *able to read words of more than one syllable, and to read than without perceptible movement of lips* (D.Adams) = 'half-illiterate').

Figurative periphrasis is based either on metaphor or on metonymy, the key-word of the collocation being the word used figuratively as in 'the punctual *servant of all work*' (Dickens) = *the sun; 'in disgrace with fortune* and men's eyes' (Shakespeare) = *misfortune; 'to tie the knot' = to marry*.

There is little difference between metaphor or metonymy on the one hand, ad figurative periphrasis on the other. It is the structural aspect of the periphrasis, which always presupposes a word combination, that is the reason for the division.

Note this example of a string of figurative periphrases reinforced by the balanced constructions they are moulded into:

"Many of the *hearts* that throbbed so gaily then have *ceased to beat;* many of the *looks* that shone so brightly then have *ceased to glow."* (Dickens)

Euphemism. There is a variety of periphrasis which shall cal *euphemistic.*

Euphemism, as is known, is a word or phrase used to replace an unpleasant word or expression by a conventionally more acceptable one, for example, the word 'to die' has bred the following euphemisms: *to pass away, to expire, to be no more, to depart, to join the majority,* and the more facetious ones: *to kick the bucket, to give up the ghost, to go west.* So euphemisms are synonyms which aim at producing a deliberately mild effect.

The origin of the term euphemism discloses the aim of the device very clearly, i.e. speaking well (from Greek – *eu* = well + *pheme* = speaking). In the vocabulary of any language, synonyms can be found that soften an otherwise coarse or unpleasant idea. Euphemism is sometimes figuratively called "a whitewashing device". The linguistic peculiarity ofeuphemism lies in the fact that every euphemism must call up a definite synonym in the mind of the reader or listener. This synonym, or dominant in a group of synonyms, as it is often called, must follow the euphemism like a shadow, as *to possess a vivid imagination,* or *to tell stories* in the proper context will call up the unpleasant verb *to lie.* Theeuphemistic synonyms given above are part of the language-as-a-system. They have not been freshly invented. They are expressive means of the language and are to be found in all good dictionaries. They cannot be regarded as stylistic devices because the do not call to mind the key-word or dominant of the group; in other words, they refer the mind to the concept directly, to through the medium of another word. Compare these euphemisms with the following from Dickens's Pickwick Papers:

"They think we *have come by this horse in some dishonest manner."*

The italicized parts call forth the word *steal* (have stolen it).

Euphemisms may be divided into several groups according to their spheres of application. The most recognized are the following: 1) religious, 2) moral, 3) medical and 4) parliamentary.

The life of euphemisms is short. They very soon become closely associated with the referent (the object named) and give way to a newlycoined word or combination of words, which, being the sign of sign, is an interesting excerpt from an article on this subject.

"The evolution over the years of a civilized mental health service has been marked by periodic changes in terminology. The *madhouse* became the *lunatic asylum*; the asylum made way for the *mental* hospital – even the building remained the same. *Idiots, imbeciles* and *the feeble-minded* became *low, medium* and *high-grade mental defectives*. All are now to be lumped together as *patients of severely subnormal personality.* The *insane* became *persons of unsound mind,* and are now to be *mentally-ill patients.* As each phrase develops the stigmata of popular prejudice, it is abandoned in favour of another, sometimes less precise than the old. Unimportant in themselves, these changes of name are the signposts of progress."

Hyperbole. *Hyperbole* is deliberate overstatement or exaggeration, the aim of which is to intensify one of the features of the object in question to such a degree as will show its utter absurdity. The following is a good example of hyperbole:

> "Those three words (*Dombey and Son*) conveyed the one idea of Mr. Dombey's life. The earth was made for Dombey and Son to trade in and mood were made to give then light. Rivers and seas were formed to float their ships; rainbows gave them promise of fair weather; winds blew for or against their enterprises; stars and planets circled in their orbits to preserve inviolate a system of which they were the centre." (Dickens)

Another example which is not so absurd if subjected to logical analysis is this passed from Edgar Allan Poe's poem "Annabel Lee."

> "And this maiden she lived with no other thought
> Than to love and be loved by me."

In order to depict the width of the river Dnieper Gogol uses the following hyperbole:

> "It's a rare bird that can fly to the middle of the Dnieper."

Like many stylistc devices, hyperbole may lose its quality as a stylistic device through frequent repetition and become a unit of the language-as-a-system, reproduced in speech in its unaltered from. Here are some examples of language hyperbole:

> 'A *thousand* pardons'; 'scared to *death'*, '*immensely obliged*;' 'I'*d give the world* to see him.'

Byron says:

> "When people say "*I've told you fifty times*"
> They mean to scold, and very often do."

Hyperbole differs from mere exaggeration in that it is intended to be understood as an exaggeration. In this connection the following quotations deserve a passing note:

> "Hyperbole is the result of a kind of intoxication by emotion, which prevents a person from seeing things in their true dimensions... If the reader (listener) is not carried away by the emotion of the writer (speaker), hyperbole becomes a mere lie."

V.V.Vinogradov, developing Gorki's statement that "genuine art enjoys the right to exaggerate," states that hyperbole is the law of art which brigs the existing phenomena of life, diffused as they are, to the point of maximum clarity and conciseness.

Hyperbole is a device which sharpens the reader's ability to make a logical assessment of the utterance. This is achieved, as is the case with other devices, by awakening the dichotomy of thought and feeling where thought takes the upper hand though not to the detriment of feeling.

Peculiar use of set expressions. In language studies there are two very clearly-marked tendencies that the student should never lose sight of, particularly when dealing with the problem of word combination. They are 1) *the analytical tendency*, which seeks to dissever one component from another and 2) *the synthetic tendency* which seeks to integrate the parts of the combination into a stable unit.

These two tendencies are treated in different ways in lexicology and stylistics. In lexicology the parts of a stable lexical unit may be separated in order to make a scientific investigation of the character of the combination and to analyse the components. In stylistics we analyse the component parts in order to get at some communicative effect employed to achieve it that lie within the domain of stylistics.

The integrating tendency also is studied in the realm of lexicology, especially when linguistic scholars seek to fix what seems to be a stable word combination and ascertain the degree of its stability, its variants and so on. The integrating tendency is also within the domain of stylistics, particularly when the word combination has not yet formed itself as a lexical unit but is in the process of being so formed.

Here we are faced with the problem of what is called the cliché.

The Cliché. *A cliché* is generally defined as an expression that has become hackneyed and trite. It has lost its precise meaning by constant reiteration; in other words it has become stereotyped. As "Random House Dictionary" has it. "a cliché … has lost originality, ingenuity, and impact by long over-use…"

This definition lacks one point that should be emphasized; that is, a cliché strives after originality, whereas it has lost the aesthetic generating power it once had. There is always a contradiction between what is aimed at and what is actually attained. Examples of real clichés are: *rosy dreams of youth, the patter of little feet, deceptively simple*.

Proverbs and Sayings. Almost every good writer will make use of language idioms, by phrases and proverbs. As Gorki has it, they are the natural ways in which speech develops.

Proverbs and sayings have certain purely linguistic features which must always be taken into account in order to distinguish then from ordinary sentences. Proverbs are brief statements showing in condensed form the accumulated life experience of the community and serving as conventional practical symbols for abstract ideas. They are usually didactic and image bearing. Many of them through frequency of repetition have became polished and wrought into verse-like shape, i.e., they have metre, rhyme and alliteration, as in the following:

"to cut one's coat according to one's cloth."
"Early to bed and early to rise,
Makes a man healthy, wealthy and wise."

Brevity in proverbs manifests itself also in the omission of connectives, as in;

"First come, first served."
"Out of sight, out of mind."

But the main feature distinguishing proverbs an sayings from ordinary utterances remains their semantic aspect. Their literal meaning is suppressed by what may be termed their transferred meaning. In other words, one meaning (literal) is the form for another meaning (transferred) which contains the ides. Proverbs and sayings are the concentrated wisdom of the people, and if used appropriately, will never lose their freshness and vigour. The most noticeable thing about the functioning of sayings, proverbs and catch-phrases is that they may be handled not in their fixed form (the traditional model) but with modifications.

Epigrams. *An epigram* is a stylistic device akin to a proverb, the only difference that epigrams are coined by individuals whose names we know, while proverbs are the coinage of the people.

Quotations. *A quotation* is repetition of a phrase or statement from a book, speech and the like used by way of authority, illustration, prof or as a basis for further speculation on the matter in hand.

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

They are mostly used accompanied by a reference to the author of the quotation, unless he is well known to the reader or audience. The reference is made either in the text or in a foot-note and assumes various forms, as for instance:

"as (so and so) has it"; "(So and so) once said that"…; "Here we quote (so and so)" or in the manner the reference to Emerson has been made in the epigraph to this chapter.

A quotation is the exact reproduction of an actual utterance made by a certain author. The work containing the utterance quoted must have been published or at least spoken in public; for quotations are echoes of somebody else's words.

Allusions. *An allusion* is an indirect reference, by word or phrase, to a historical, literary, mythological, biblical fact or to fact of everyday life made in the course of speaking or writing. The use of allusion presupposes knowledge of the fact, thing or person alluded to on the part of the reader or listener. As a rule no indication of the source is given. This is one of the notable differences between quotation and allusion. Another difference is of structural nature: a quotation must repeat the exact working of the original even though the meaning may be modified by the new context; an allusion is only a mention of a word or phrase which may be regarded as the key-word of the utterance. An allusion has certain important semantic peculiarities, in that the meaning of the word (the allusion) should be regarded as a form for the new meaning. In other words, the primary meaning of the word or phrase which is assumed to be known (i.e., the allusion) serves as a vessel into which new meaning is poured. So here there is also a kind of interplay between two meanings.

Here is a passage in which an allusion is made to the coachman, Old Mr. Weller, the father of Dickens's famous character, Sam Weller.

In this case the nominal meaning is broadened into a generalized concept:

"Where is the road now, and its merry incidents of life!..
old honest, pimple-nosed coachmen? I wonder where are they,
those good fellow? Is *old Weller* alive or dead?" (Thackeray)

The volume of meaning in this allusion goes beyond the actual knowledge of the character's traits. Even the phrases about the road and the coachmen bear indirect reference to Dickens's "Pickwick Papers."

Lecture 5

Theme: Syntactical expressive means and stylistic devices

Plan:
1. General considerations

2. Problems concerning the composition of spans of utterance wider than the sentence

3. Peculiar Use of Colloquial Constructions

4. Transferred use of Structural meaning

Problem: What is the role of Syntactical expressive means and stylistic devices?

Key words:

Overshadowed, domain, purport, satellite, proximity, parallel construction, consecutive, climax, juxtaposition, anaphora

It is well known that study of the sentence and its types and especially the study of the relations between different parts of the sentence has had a long history. Rhetoric was mainly engaged in the observation of the juxtaposition of the members of the sentence and in finding ways and means of building larger and more elaborate spans of utterance, as for example, the period or periodical sentence. Modern grammars have greatly extended the scope of structural analysis and have taken under observation the peculiarities of the relations between the members of the sentence, which somehow has overshadowed problems connected with structural and semantic patterns of larger syntactical units. It would not be an exaggeration to state that the study of units of speech larger than the sentence is still being neglected by many linguists. Some of them even consider such units to be extra-linguistic, thus excluding them entirely from domain of Linguistics.

The Syntactical Whole. The term *syntactical whole* is used to denote a larger unit than a sentence. It generally comprises a number of sentences interdependent structurally (usually by means of pronouns, connectives, tence-forms) and semantically (one definite thought is dealt with). Such a span of utterance is also characterized by the fact that it can be extracted. This cannot be said of the sentence, which, while representing a complete syntactical unit may, however, lack the quality of independence. A sentence from the stylistic point of view does not necessarily express one idea, as it is defined in most manuals of grammar. It may express only part of one idea. Thus the sentence: "Guy glanced at his wife's untouched plate" if taken out of the context will be perceived as a part of a larger span of utterance where the situation will be made clear and the purpose of verbal expression more complete.

Here is the complete syntactical whole:

Guy glanced at his wife's untouched plate.

"If you've finished we might stroll down. I think you ought to be starting."

She did not answer. She rose from the table. She went into her room to se that nothing had been forgotten and than side by side with him walked down the steps. (Somerset Maugham)

The Paragraph. A *paragraph* is a graphical term used to name a group of sentences marked off by indentation at the beginning and a break in the line at the end. But this graphical term has come to mean a distinct portion of a written discourse showing an internal unity, logical in character. In fact the paragraph as a category is half linguistic, half logical. As a logical category it is characterized by coherence and relative unity of the ideas expressed, as a linguistic category it is a unit of utterance marked off by purely linguistic means: intonation, pauses of various lengths, semantic ties which can be

disclosed by scrupulous analysis of the morphological aspect and meaning of the component parts, ect. It has already been stated elsewhere that the logical aspect of an utterance will always be backed up by purely linguistics means causing, as it were, an indivisible unity of extra-linguistic and intra-linguistic approach.

Bearing this mind, we shall not draw a mark of demarcation between the logical and the linguistic analysis of an utterance, because the paragraph is a linguistic expression of a logical arrangement of thought.

Stylistic inversion aims at attaching logical stress or additional emotional colouring to the surface meaning of the utterance. Therefore a specific intonation pattern is the inevitable satellite of inversion.

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

The following patterns of stylistic inversion are most frequently met in both English prose and English poetry.

1. The object is placed at the beginning of the sentence (see the example above).

2. The attribute is placed after the word it modifies (postposition of the attribute). This model is often used when there is more that one attribute, for example:

"With finger *weary and worn…*" (Thomas Hood)

"Once upon a midnight*dreary…*" (E.A.Poe)

3. a) The predicative is placed before the subject as in

"*A good generous prayer* it was." (Mark Twain)

or b) the predicative stands before the link verb and both are placed before the subject as in

"*Rude am I* in my speech…" (Shakespeare)

4. The adverbial modifier is placed at the beginning of the sentence, as in

"*Eagerly I* wished the morrow." (Poe)

"My dearest daughter, *a your feet I fall*" (Dryden)

"*A tone of most extraordinary comparison* Miss Tox said it in"

(Dickens)

5. Both modifier and predicate stand before the subject, as in

"*In went* Mr. Pickwick." (Dickens)

"*Down dropped* the breeze…" (Coleridge)

Detached Constructions. Sometimes one of the secondary parts of the sentence by some specific consideration of the writer is placed so that it seems formally independent of the word it logically refers to. Such parts of structures are called *detached*. They seem to dangle in the sentence as isolated parts.

The detached part, being torn away from its referent, assumes a greater degree of significance and is govern prominence by intonation. The structural patterns of detached constructions have not yet been classified, but the most noticeable cases are those in which an attribute or an adverbial modifier is placed not in immediate proximity to its referent, but in some other position, as in the following examples:

1) "Steyne rose up, grinding his teeth, *pale*, and *with fury in his eyes*."

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

Sometimes nominal phrase is thrown into the sentence forming a syntactical unit with the rest of the sentence, as in

"And he walked slowly past again, along the river – *an evening of clear, quiet beauty, all harmony and comfort,* except within his heart."
(Galsworthy)

Parallel Construction. *Parallel construction* is a device which may be encountered not so much in the sentence as in macro-structures dealt with earlier, *viz.* The syntactical whole and the paragraph. The necessary condition in parallel construction is identical, or similar, syntactical structure in two or more sentence or parts of a sentence, as in:

"There were, …, *read silver to stir the tea with,* and *real china cups to drink it out of* , and *plates of the same to hold the cakes and toast in*"
(Dickens)

Parallel constructions are often backed up by repetition of words (lexical repetition) and conjunctions and prepositions (polysyndeton). Pure parallel construction, however, does Not depend on any other kind of repetition but the repetition of the syntactical design of the sentence.

Parallel constructions may be partial or complete.

Chiasmus (Reversed Parallel Construction). *Chiasmus* belongs to the group of stylistic devices based on the repetition of a syntactical pattern, but it has a cross order of words and phrases. The structure of two successive sentences or parts of a sentence may be described as reversed parallel construction, the word order of one of the sentences being inverted as compared to that of the other as in:

"*As high* as we mounted *in delight*
In our dejection do we sink as *low*"   (Wordsworth)
"*Down dropped* the breeze,
The sails *dropped down.*"   (Coleridge)

Chiasmus is sometimes achieved by a sudden change from active voice to passive or vice versa, for example:

"The register of this burial *was signed* by the clergyman, the clerk, the undertaker and the chief mourner. Scrooge *signed* it." (Dickens)

This device is effective in that it helps to lay stress on the second part of the utterance, which is opposite in structure, as *in our dejection; Scrooge signed it*. This is due to the sudden change in the structure which by its very unexpectedness linguistically requires a slight pause before it.

As is seen from the example above, chiasmus can appear only when there are two successive sentences or coordinate parts of a sentence. So distribution, here close succession, is the factor which predetermines the birth of the device.

Repetition. It has already been pointed out that *repetition* is an expressive means of language used when the speaker is under the stress of strong emotion. It shows the state of mind of the speaker, as in the following passage from Galsworthy:

"Stop!" – she cried, "Don't tell me! *I don't want to hear;*
I don't want to hear what you've come for. *I don't want to hear.*"

The repetition of *I don't want to hear* is not a stylistic device; it is a means by which the excited state of mind of the speaker is shown. This state of mind always manifests itself through intonation, which is suggested here be the words, *she cries*. In the written language before direct speech is introduced one can always find words indicating the intonation as *sobbed, shrieked, passionately,* etc. J.Vandryes writes:

"Repetition is also one of the devices having its origin in the emotive language. Repetition when applied to the logical language becomes simply an instrument of grammar. Its origin is to be seen in the excitement accompanying the expression of a feeling being brought to   its highest tension."

When used as a stylistic device, repetition acquires quite different functions. It does not aim at making a direct emotional impact. On the contrary, the stylistic device of repetition aims at logical emphasis an emphasis necessary to fix the attention of the reader on the key-word of the utterance. For example:

"For that was it! *Ignorant* of the long and stealthy march of passion, and of the state to which it had reduced Fleur; *ignorant* of how Soames had watched her, *ignorant* of Fleur's reckless desperation… – *ignorant*   *of* all this, everybody felt aggrieved." (Galsworthy)

Repetition is classified according to compositional design. If the repeated word (or phrase) comes at the beginning of two or more consecutive sentences, clauses or phrases, we have *anaphora*, as in the example above. If the repeated unit is placed at the end of consecutive sentences, clauses or phrases we have the type of repetition called *epiphora*, as in:

"I am exactly the man to be placed in a superior position *in such a case as that*. I am above the rest of mankind, *in such a case as that*. I can act with philosophy *in such a case as that.*" (Dickens)

Enumeration.*Enumeration* is a stylistic device by means of which homogeneous parts of an utterance are made heterogeneous from the semantic point of view. Let us examine the following cases of enumeration:

"*Famine, despair, cold, thirst* and *heart* had done
 Their work on them by turns, and thinned them too…" (Byron)

There is hardly anything in this enumeration that could be regarded as making some extra impact on the reader. Each word is closely associated semantically with the following and preceding words in he enumeration, and the effect is what the reader associates with all kinds of consecution disasters. The utterance is perfectly coherent and there is no halt in the natural flow of the communication. In other words, there is nothing specially to arrest the reader's attention; no effort is required to arrest the reader's attention; no effort is required to decipher the message: it yields itself easily to immediate perception.

Suspense.*Suspense* is a compositional device which consists in arranging the matter of communication in such a way that the less important, descriptive, subordinate parts are amassed at the beginning, the main idea being withheld till the end of the sentence. Thus the reader's attention is held and his interest kept up, for example:

"*Mankind,* says a Chinese manuscript, which my friendM. was obliging
enough to read and explain to me, for the first seventy thousand ages *ate
their meat raw*." (Charles Lamb)

Sentences of this type are called *periodic sentences*, or *periods*. Their function is to create suspense, to keep the reader in a state of uncertainty and expectation.

Climax (Gradation). *Climax* is an arrangement of sentences (or the homogeneous parts of one sentence) which secures a gradual increase in significance, importance, or emotional tension in the utterance as in:

"It was a lovely city, a beautiful city a fair city, *a veritable get of a city*"

Logical climax is based on the relative importance of the component parts looked at from the point of view of the concepts embodied in them.

Emotional climax is based on the relative emotional tension produced by words with emotive meaning.

Antithesis. Stylistic opposition, which is given a special name, the term *antithesis*, is of a different linguistic nature: it is based on relative opposition which arises out of the context through the expansion of objectively contrasting pairs, as in:

Youth is *lovely,* age is *lonely,*
Youth is *fiery,* age is *frosty;* (Longfellow)

Asyndeton.*Asyndeton*, that is, connection between parts of a sentence or between sentences without any formal sign, becomes a stylistic device if there is a deliberate omission of the connective where it is generally expected to be according to the norms of the literary language. Here is an example:

"Soames turned away; he had an utter disinclination for talk, like one
standing before an open grave, watching a coffin slowly lowered."
(Galsworthy)

The deliberate omission of the subordinate conjunction *because* or *for* makes the sentence 'he had an utter…' almost entirely independent. It might be perceived as a characteristic feature of Soames in general, but for comparison, beginning with *like,* which shows that Soames'smood was temporary.

Polysyndeton.*Polysyndeton* is the stylistic device of connecting sentences or phrases or syntagms or words by using connectives (mostly conjunctions and prepositions) before each component part as in:

"The heaviest rain, *and* show, *and* hail, *and* sleep, could boast of the
advantage over him in only one respect." (Dickens)

The Gap-Sentence Link. There is a peculiar type of connection of sentences which for want of another term we shall call the *Gap-Sentence Link* (G.S.L.). The connection therefore is not immediately apparent and it requires a certain mental effort to gasp the interrelation between the parts of the utterance, in other words, to bridges the semantic gap. Here is an example.

"She and that fellow ought to be the sufferers, *and they were in Italy*."
(Galsworthy)

Ellipsis.*Ellipsis* is a typical phenomenon in conversation, arising out of the situation. We mentioned this peculiar feature of the spoken language when we characterized its essential qualities and properties.

But this typical feature of the spoken language assumes a new quality when used in the written language. It becomes a stylistic device, inasmuch as it supplies supersegmantal information. An elliptical sentence in direct intercourse is not a stylistic device. It is simply a norm of the spoken language.

Break-in-the-Narrative (Aposiopesis).*Aposiopesis*is a device which dictionaries define as "As stopping short for rhetorical effect." This is true. But this definition is too general to disclose the stylistic functions of the device.

In the spoken variety of the language a break in the narrative is usually caused by unwillingness to proceed; or by the supposition that what remains to be said can be understood by the implication embodied in what was said; or by uncertainty as to what should be said.

In the following example the implication of the aposiopesis is a warning:

"If you continue your intemperate way of living, in six months' time…"

"You just come home or I'll…"

the implication is a threat.

Question-in-the-Narrative.*Question-in-the-narrative* changes the real nature a question and turns in into a stylistic device. A question in the narrative is asked and answered by one and the same person, usually the author.

Rhetorical Questions.*The rhetorical question* is a special syntactical stylistic device the essence of which consists in reshaping the grammatical meaning of the interrogative sentence. In other words, the matical meaning of the interrogative sentence. In other words, the question is no longer a question but a statement expressed in the form of an interrogative sentence. Thus there is an interplay of two structural meanings: 1) that of the question and 2) that of the statement. Both are materialized simultaneously. For example:

"*Are these* the remedies for a starving and desperate populace?"

"*Is there* not blood enough upon your penal code that more must be

poured forth to ascend to Heaven and testify against you?" (Byron)

Litotes.*Litotes* is a stylistic device consisting of a peculiar use of negative constructions. The negation plus noun or adjective serve to establish a positive feature in a person or thing. This positive feature, however, is somewhat diminished in quality as compared with a synonymous expression making a straightforward assertion of the positive feature. Let us compare the following two pairs of sentences:

1. It's *not a bad* thing – It's a *good* thing.
2. He is no *coward* – He is a *brave* man.

'Not bad' is not equal to 'good' although the two constructions are synonymous. The same can be said about the second pair, 'no coward' and 'a brave man'. In both cases the negative construction is weaker than the affirmative one. Still we connate say that the two negative construction produce a lesser effect than the corresponding affirmative ones.

Consider your answers to the following.

1. When is repetition used?
2. What parts are called detached?
3. When can chiasmus appear?

4. What is suspense?

5. What is climax?

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